

#2325

HARDCASTLE AND McCORMICK

"In The Eye Of The Beholder"

by

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"In the Eye Of The Beholder"

SETS

EXTERIORS

GULLS WAY  
/GUEST HOUSE  
PACIFIC COAST HIGHWAY  
GAS STATION  
SEEDY MOTEL  
BURGER STAND  
BOUTIQUE  
CAMPFIRE CLEARING

INTERIORS

GULLS WAY  
/DEN  
/GARAGE  
/GUEST HOUSE  
CIRCUS OFFICE  
/TRUCK  
CONSULATE OFFICE  
GAS STATION  
GUNSHOP

HARDCASTLE AND McCORMICK  
"IN THE EYE OF THE BEHOLDER"

ACT ONE

FADE IN

1 EXT. GULLS WAY - NIGHT

1  
\*

A wild and windy night in Malibu. Flashes of lightning and distant thunder. CAMERA, very low to the ground, MOVES steadily down the driveway toward the closed main gates. CREDITS OVER as the wind dances through the trees. The CAMERA arrives and peers through wrought iron bars into the huge estate. Beyond, it sees a solitary, white lawn statue. CAMERA PASSES THROUGH the bars and continues down the dark driveway. A DOG, off in the distance, begins to HOWL, and the CAMERA ducks behind some nearby bushes. POV of main house framed by the occasional flash of lightning, with only the den light on. The CAMERA emerges and crosses the lawn, picking up speed as it goes, until it reaches the window. As it slowly peeks through the shutters we hear:

\*

\*

ANNOUNCER (V.O.)

\*

Did you see that? Magic came from way outside, used the base-line to get underneath, and snuck inside through a host of defenders who just stood like statues... watching him in awe.

2 CLOSE ON BOOK

2

entitled "Celtic Legend and Mythology", PULL BACK as the announcer continues:

ANNOUNCER (V.O.)

\*

And so with three forty-two to go...the Celtics are fighting for control here in L.A....here's bird...He scores!

HARDCASTLE

Nice defense. Walked right through you. I can't believe this.

McCORMICK

Neither can I. Have you ever looked at this?

\*

CONTINUED

2

CONTINUED

2

HARDCASTLE

With the money you're getting, you could at least show up for the game. Where do they get these bums from, anyway?

McCORMICK

I found it in your library while I was dusting. Must be a hundred years old.

ANNOUNCER (V.O.)

...Worthy drives from the top of the key...fades away...short...rebound Celtics!

\*

HARDCASTLE

Incredible.

McCORMICK

It really is. Look at this.

\*

3

INSERT - SHOT OF WITCHES

3

4

BACK TO SCENE

4

McCORMICK

(blocking Hardcastle's view of TV screen)

...Ugly suckers, aren't they? Reminds me of my high school Prom. What a nightmare that was.

HARDCASTLE

This game is a nightmare, and will you get that thing out of my way?

McCORMICK

Hold on.

\*

HARDCASTLE

(patient)

McCormick, this is a big game. Now I can understand why you wouldn't be into it because you can't play

(MORE)

CONTINUED

HARDCASTLE (Cont'd)  
basketball to save your life.  
However, I can, and I don't  
appreciate your constant  
interruptions. Now take the book  
and your silly questions somewhere  
else.

MCCORMICK  
But listen to what it says about...

HARDCASTLE  
I don't care. Why aren't you in  
bed? It's late. We've got a big  
week coming up and there's a lot  
of work left to do on the grounds.  
They look terrible, and the contest  
is only a few days off.

MCCORMICK  
I know, I know, I'll have the  
place ready, I promise...

HARDCASTLE  
It has to be more than ready, it  
has to be immaculate. "Ladies  
Garden Monthly" is a prestigious  
publication, and I want to win  
their annual contest.

MCCORMICK  
Why? What is the big deal about  
winning "Best Home in Southern  
California"? You already won it  
once before, anyway.

HARDCASTLE  
That was ten years ago, and why I  
want to do it again is none of your  
business. All you have to know is  
the ladies they send to judge the  
property are tough. They won't  
put up with any of your nonsense,  
so this place had better be in  
top shape or I'll personally  
see to your execution.

4 CONTINUED - 2

4

McCORMICK

Believe me, I am painfully aware of how important this contest is and I have been working strenuously these past few weeks preparing for the big event. However, I haven't been paid for any of those weeks of dedicated service, and now's as good a time as any to mention it, because my car is still in the shop...

\*

\*

HARDCASTLE

Well, learn how to drive.

McCORMICK

...for extensive repairs from the enormous explosion it sustained during our last escapade with Hardcastle law and order. And I don't have the money to even begin to pay the bill.

\*

ANNOUNCER (V.O.)

McHale jams one through as tempers are beginning to rise....

HARDCASTLE

Not now, McCormick!

McCORMICK

A bill which is not covered by my insurance policy because of my occupation as Cato, assistant to the Green Hornet!

\*

HARDCASTLE

Don't push, McCormick.

McCORMICK

A policy that I might lose, anyway, because I can't afford the high premiums. So, bearing all that in mind, I need to get paid...and soon!

HARDCASTLE

You'll get paid when you clean up your act, clean up the yard and clear out of here. I want to watch the...

CONTINUED

4

CONTINUED - 3

4

ANNOUNCER (V.O.)

...game is turning, ladies and gentlemen, the momentum is definitely swinging to the Celtics...

\*

HARDCASTLE

Well, call a time out!

McCORMICK

(after a beat re:  
book)

Now just listen to this. It's talking about leprechauns and it says if you're ever lucky enough to catch one "and can hold on while threatening him with bodily injury, then he will tell you where he has hidden his gold. A leprechaun must do this, but only if you keep your eyes fixed upon him. He will try anything to trick his captor into looking away, and once that person does, if even for an instant, then the laughing leprechaun disappears into thin air".

\*

HARDCASTLE

Sssh.

McCORMICK

Man, I sure could use some gold. First, I'd finish getting my car rebuilt, then I'd buy my freedom from this indentured servitude which I have been so unfairly pressed into...

\*

\*

ANNOUNCER (V.O.)

Tiny Archibald fakes, pivots, he's fouled! And that is Jabbar's fifth personal.

McCORMICK

Serves him right for picking on the little guy. Good call, Ref!

\*

HARDCASTLE

All right, that's it! Go on. Out!

Hardcastle rises and advances on McCormick, who is immediately on his feet and backing away.

\*

CONTINUED

4 CONTINUED - 4

4

## HARDCASTLE

Go to bed so you get up early for once in your life. Then start with the garden statues! They've got to be repainted. Then the hedges have to be manicured, and not butchered. So, with all that in mind, good night and goodbye.

Hardcastle slams the door on him and returns to the den.

## ANNOUNCER (V.O.)

And there's the buzzer. It's halftime and the Celtics suddenly own L.A., by the score of...

\*

CUT TO

5 EXT. GULLS WAY - NIGHT - POV of McCORMICK

5

staring at the door, mumbling about Hardcastle. The CAMERA watches him cross the driveway and enter the guest house. Hardcastle can be HEARD cursing the Lakers' bad luck as the light in McCormick's bedroom window goes on.

SMASH CUT TO

6 EXT. PACIFIC COAST HIGHWAY - NIGHT

6

Bright lights as a convoy of loud and dirty 18-wheelers rumble by CAMERA. All have signs which read "Marvin's Marvelous Traveling Circus". Five or six pass, and as we PAN with the last one, we see that its side doors are swinging open.

\*

7 ANGLE - BLACK SATCHEL

7

Thrown through the doors, it flies high through the air, landing on an embankment and rolling down its side. It is immediately followed by four leaping bodies as they, too, land and roll, disappearing into the darkness. The caravan drives on, oblivious to its lost cargo. As the engines recede into the night, a high-pitched LAUGHTER floats up from below.

CUT TO

8 CLOSE ON COLOR DRAWING OF LEPRECHAUNS

8

PULL UP to McCormick in bed, still reading the ancient book. We HEAR the trucks fading in the distance as he turns a page.

CONTINUED



8

CONTINUED

8

McCORMICK

Wow! I didn't know that.

He continues to read and then abruptly looks up. After a moment, he returns to the book, when he hears it again. He looks around the room, then slowly reaches over and turns out the light.

9

ANGLE - McCORMICK

9

sitting in the darkness, listening, when a distinct YELP followed by corrective HUSHES causes him to bolt upright onto the bed. He stands frozen, staring at the window. He cautiously steps off the bed and inches toward the blowing curtains, leaning to one side of the window. The CAMERA continues past him and looks out over the moonlit estate.

\*

10

OMITTED

10\*

11

POV - LITTLE PEOPLE

11

FOUR very small FIGURES move stealthily across a field on the property. Whispering and snickering as they go, they suddenly stop and look up, directly at his window.

12

ANGLE - McCORMICK

12

slams himself against the wall in the darkened room. Rubs his eyes in disbelief, takes a moment, then looks around the curtain again.

\*

\*

13

POV - LITTLE PEOPLE

13

They have stopped and are digging, looking all around as they do. Their VOICES are barely audible, but what the wind carries in his direction is a language that McCormick has never heard. They are attired in medieval clothing, all have beards, and their demeanor is one of total caution.

McCORMICK (V.O.)

What the...?



HARDCASTLE

What are you babbling about?

McCORMICK

They look like...like....No, it can't be!

HARDCASTLE

Can't be what?

McCORMICK

They look like leprechauns!

HARDCASTLE

McCormick....

McCORMICK

I know...I know, it's crazy! But whatever they are, they're out there now, and they're burying something. A whole bunch of them! Come on, I'll show you.

\*

HARDCASTLE

Y'know, you always did strike me as being a little lighthead, but...

McCORMICK

I'm serious! They've got beards and hats and everything. I just saw them....

HARDCASTLE

McCormick, not only do you read weird books and let them get to you...

McCORMICK

Will you listen...

HARDCASTLE

...but when you eat peanut butter and pizza for dinner, you're gonna have some weird dreams. Now put a lid on it and go back to bed.

McCORMICK

Judge, I'm not dreaming! Please...

\*

CONTINUED

18

CONTINUED - 2

18

HARDCASTLE

Knock it off with the Winnie-Winkle routine, huh, McCormick?

ANNOUNCER (V.O.)

...Magic is called for three seconds. Celtic ball, and the Lakers are falling apart again....

HARDCASTLE

What is happening here?

McCORMICK

I don't know, but I'm sure as hell gonna find out!

McCormick picks up the fireplace poker and rushes out.

CUT TO

19

EXT. MAIN HOUSE - NIGHT

19

McCormick warily steps through the front door, crouches and runs across the driveway.

\*

20

ANGLE - McCORMICK

20

With the poker raised, he stalks closer as we HEAR melodious LAUGHTER over. Reaching the bushes, he takes a moment to catch his breath, then leaps through.

21

CLEARING - NIGHT

21

Instant silence. The mocking wind whistles through the trees. Sure they were in this exact spot, McCormick stands at the ready, jumping at the slightest sound.

22

POV OF McCORMICK

22

from above, as if it were sitting high up in the overhanging trees. McCormick notices something on the ground and bends.

23

CLOSE ON GROUND

23

His hand ENTERS FRAME and touches the earth. It has indeed been disturbed.

- 24 CLOSE ON McCORMICK 24  
glances around, then, slowly, begins to dig.
- 25 POV OF McCORMICK 25  
CAMERA watches him from above.
- 26 CLOSER ON McCORMICK 26  
sensing he's on to something, digs quicker, gradually deepening the hole until, finally, he hits something.
- 27 CLOSE ON HOLE IN GROUND 27  
His hands brush away the dirt to reveal a black satchel with strange writing on it.
- 28 ANGLE - McCORMICK 28  
The wind picks up and the surrounding statues stare. McCormick carefully removes the heavy bag.
- 29 POV OF McCORMICK 29  
from above, as he sets the satchel down.
- 30 CLOSE ON SATCHEL 30  
His hands pry it open. It's full of gleaming coins.
- 31 CLOSE ON McCORMICK 31  
lit by a tremendous flash of lightning and a CLAP of THUNDER. In a state of wonder, he pulls out a handful of the bright coins, letting them trickle out through trembling fingers.
- 32 POV OF McCORMICK 32  
bent over, when suddenly the CAMERA begins to rapidly descend toward him. Halfway to its quarry, it emits a long, blood-curdling SHRIEK. A stunned McCormick starts to turn, but the CAMERA is on him.

BLACKOUT

33 EXT. GULLS WAY - DAY 33

Hardcastle exits the front door of the guest house carrying paint cans and brushes.

HARDCASTLE  
McCormick?

34 POV OF McCORMICK 34

pulling himself off the ground.

35 ANGLE - HARDCASTLE

HARDCASTLE  
Hey, McCormick!  
Shakes his head and moves to him.

36 ANGLE - McCORMICK 36

on his knees, rubbing his head as Hardcastle approaches.

HARDCASTLE  
Why'd you sleep out here?

McCORMICK  
(dazed)  
I didn't sleep here. I was attacked.  
By someone...or something.

HARDCASTLE  
You were what?

McCORMICK  
Knocked out. It came from...up  
there...

HARDCASTLE  
Up where?

McCORMICK  
There.  
(trying to recall)  
I was holding the gold and...

HARDCASTLE  
What gold?

It's gone.

CONTINUED

McCORMICK

Where...where'd it go? It was  
right here...next to the hole.

HARDCASTLE

What hole?

The hole is filled in and even has grass growing on it.

McCORMICK

The hole that I dug. I mean, the  
hole that they dug...

HARDCASTLE

Who's they?

McCORMICK

The little people, the...  
(off his look)

Judge, I swear, they were here. I  
even had their gold in my hands... \*

HARDCASTLE

You did, huh?

McCORMICK

(rising) \*

Yes! They were behind this bush and  
then...they were gone. Just like  
that! Judge, it was too fast.

(looks at him)

They had to be leprechauns.

HARDCASTLE

McCormick...

McCORMICK

I saw them! I know I did. They  
were right here!

HARDCASTLE

Well, they're not here now.

McCORMICK

I can see that. They disappeared.  
The book said they can do that.

HARDCASTLE

McCormick, are you feelin' all right?

McCORMICK

No, I'm not feeling all right...

CONTINUED

HARDCASTLE

I didn't think so.

McCORMICK

You wouldn't feel too good either, if you had been whacked in the head by a...that's right! Here, feel this bump. How do you explain that?

HARDCASTLE

I'd say that's what you get for prancing around in the dark in your underwear while there's a storm goin' on.

McCORMICK

Judge...

HARDCASTLE

Look, maybe you were struck by a bolt of lightning and it shorted out that pea brain of yours, y'know, momentarily, and you thought you saw something. Now, I can understand...

McCORMICK

I wasn't struck by a bolt of lightning.

HARDCASTLE

You could have fooled me. But anyway, here, get to work. C'mon.

He thrusts the cans and brushes into McCormick's hands.

McCORMICK

Judge...

HARDCASTLE

Let's go, huh, McCormick? Enough with the hallucinating. Those judges'll be here the day after tomorrow.

And he's off and running, leaving a frustrated McCormick standing in the clearing. Rubbing his sore head, he looks up at the empty trees as we HEAR:

MARVIN (V.O.)

They're gone!?!

SMASH CUT TO



36A CARNIVAL - STOCK

36A

37 CLOSE ON FAT FACE BIG MARVIN

37

a cigar-chewing, gold chain laden, Bob Guccione-type slob.

MARVIN

What do you mean, they're gone?!  
Weren't they locked up?

38 INT. CIRCUS TENT OFFICE - DAY

38

PULL BACK to REVEAL three nervous CIRCUS THUGS. SOUNDS of a circus being set up in background -- maybe a baby elephant is walked by.

CONYO

Well, yeah, they were, but --

MARVIN

But what?

CONYO

I don't know, Boss, they --

MARVIN

You don't know? Don't you realize  
what they were?

CONYO

Well...

MARVIN

They were going to be the biggest  
thing to hit this country since...  
since Mighty Joe Young! They were  
my ticket to the big time, you  
fools!

LESTER

But --

MARVIN

Don't "but" me. All you had to do  
was keep your eyes on them! Do  
you have any idea how much Circus  
Maxims was paying me for them?

LESTER

Not exactly...

MARVIN

Not only was it willing to buy up  
this stinking, two-bit joke of a  
carnival, they were gonna make me a

(MORE)

CONTINUED

MARVIN (Cont'd)  
partner in their operation. Me!  
A partner in Circus Maximus!

LESTER  
We know...

MARVIN  
Nobody had an act like them.  
Nobody! Barnum and Bailey, after  
that controversy with their phony  
unicorn, would have paid anything  
for something as authentic as this,  
and I knew it! I knew they'd all  
have to come to me, with their hats  
in their hands, begging to deal.  
And they did, and I did, so don't  
walk in here and tell me they're  
gone!

The three thugs exchange looks.

CONYO  
Well, there is something else...

MARVIN  
What am I gonna tell Circus Maximus?  
They've already given me the down  
payment. They're expecting me to  
deliver them to Atlantic City next  
week! And when those guys expect a  
delivery and you don't deliver,  
they deliver you-- to the morgue!

LESTER  
We know, that's why we're trying...

MARVIN  
When I think of the risks that I  
took, to get my hands on them in  
the first place!  
(grabbing the phone)  
We gotta call Louie at Maximus and  
tell him there's been a small  
problem. Nothin' serious, but  
until we get it straightened out,  
we're gonna return his down payment.  
You just better hope he buys it.

CONTINUED

38 CONTINUED - 3

38

LESTER

(finally)

But they took it, Marvin! The little thieves took it... all of it! Don't call Louie. We ain't got his money.

39 ANGLE - MARVIN

39

Suddenly ashen-faced, he drops the phone and the cigar, as we hear:

BENNY (V.O.)

What do you mean, you ain't got the money?

SMASH CUT TO

40 EXT. GAS STATION - PCH - DAY

40

McCormick negotiating with the resident machanic. We see the partially dissassembled Coyote in the background.

BENNY

You live on that estate, you drive that car, and you got the brass to walk in here and say you ain't got the money?

MCCORMICK

Well, I don't have it right now.

BENNY

Sorry, bro, no coin, no ride. And no more work on that car until the tariff is paid -- in full.

MCCORMICK

Come on, Benny, you know me. You know I'm good for it.

BENNY

The only thing I know is the first installment comes to twelve hundred and eighty-seven dollars and fifty-five serious cents.

MCCORMICK

(astounded)

That's just the first payment?

CONTINUED

40

CONTINUED

40

BENNY

That's right! This time the darn thing needs to be rebuilt from the ground up! Why don't you try takin' it easy with that car for a change? Hell, it was designed for racing, not as an assault vehicle!

McCORMICK

(mumbling)

I know, but, Hardcastle...

BENNY

That's another thing. This crime-fightin' routine with that crazy cowboy you're workin' for is takin' its toll on you too! I mean, look at ya. Y'look like ya slept outside all night! Keep it up and you're gonna be wearin' the jacket.

McCORMICK

(to himself)

Sometimes I think I'm halfway there already.

BENNY

Whaddya mean by that?

McCORMICK

Oh, I don't know. It sounds crazy, but...last night I could have sworn I saw some elves or leprechauns or something. Yeah, they were about three feet tall --

BENNY

(slowly backing away)

Aw, man, you are shot. Look, Skid, if I do any more work on that car I'll never see my money, 'cause you got one foot in the rubber room already. Now, you want the car finished, fine, then get the dinero. But in your case, my friend, I'm talkin' cash.

McCormick turns and walks off, kicking a stone in anger and we:

SMASH CUT TO

41 CLOSE ON OPEN CAGE 41\*  
as the door is violently kicked shut.

42 INT. ANOTHER CIRCUS TENT - DAY 42\*  
Cages, some empty, some holding animals.

MARVIN  
I'll kill 'em! So help me, I'll  
find 'em and I'll kill 'em.

CONYO  
What are we gonna do?

MARVIN  
Those no good, ungrateful little  
animals!

LESTER  
(terrified)  
What are we gonna tell Louie?

MARVIN  
Nothing! We'll tell Louie nothing.  
We're gonna find those little freaks  
before anybody knows we lost them.

CONYO  
How?

MARVIN  
(pulling a map out)  
I'll tell you how. They had to  
bail out sometime between nine  
p.m. and five a.m. Right? That  
would put the convoy somewhere  
between here and here on the  
Pacific Coast Highway...

CONYO  
It's the only road we used...

MARVIN  
Then they don't have that much of a  
lead on us. On top of that, they  
don't know the area, and they'd have  
trouble passin' that kind of money.

CONYO  
So?

CONTINUED

42 CONTINUED

42

MARVIN

So they shouldn't be hard to spot. Go! Find them! Bring them back, alive, with that dough, because I promise you, Louie and his boys with the meathooks won't be comin' for just me if we don't deliver.

LESTER

That's a lot of ground to cover, Marvin.

MARVIN

Use your brain, nimrod. They dress like weirdos, they can't speak the language, and they are very, very short. So, you ask questions! Some idiot out there had to see them!

SMASH CUT TO

43 McCORMICK - GULLS WAY - DAY

43

walking down the driveway toward CAMERA, looking up at the trees and underneath bushes.

44 ANGLE - HARDCASTLE

44

still holding the paint cans and brushes, watching him approach.

HARDCASTLE

What are you doing?

McCORMICK

Nothing.

HARDCASTLE

I can see that. What are you supposed to be doing?

McCORMICK

Look, my car is just as important to me as this dumb contest is to you. Now, I'm tired, my head hurts, and my feet do too. From all this walking!

\*

HARDCASTLE

Gee, that's too bad, but maybe you'd better get used to it, 'cause this just came for you, and I think I know what it is.

44A POV OF HARDCASTLE AND McCORMICK FROM ABOVE

44A

44B ON McCORMICK

44B

McCORMICK  
(opening letter)

"This is the third...notifying...  
your auto insurance will be  
cancelled if payment is not  
remitted within five business days"!!

HARDCASTLE  
And it was postmarked two days ago.

McCORMICK  
No!!

HARDCASTLE  
Yes. So, if you want me to pay  
you, so you can pay them, QUIT  
GOOFING OFF AND START PAINTING THE  
STATUES!

He shoves the cans and brushes into McCormick's hands and  
storms off.

McCormick  
Why me? What else could go wrong  
today?

\*

44C POV OF McCORMICK

44C

From above as we HEAR:

IVAN (V.O.)  
(thick foreign  
accent)  
You don't know the half of it!

SMASH CUT TO

45 INT. SMALL EASTERN BLOCK COUNTRY CONSULATE - DAY

45

REVEAL THREE nervous foreign AGENTS sweating in front of the  
distraught CHIEF CONSUL.

IVAN  
We were trailing the convoy, but  
the American police halted us for  
speeding. When we caught back up  
to circus, our targets had disappeared.

\*

CONTINUED

45

CONTINUED

45

CONSUL

What?

IVAN

Vanished. Apparently the circus manager has begun a search for them.

CONSUL

No! We have been following that traveling farce of a circus for a weeks now, and just when we were about to strike...! This is not good, comrades. They were due to be terminated tomorrow, before they could be revealed to Western World and become untouchable. And now we have lost them? Again?

IVAN

I'm afraid so.

CONSUL

But I personally promised Moscow and KGB Center that we would take care of this problem. Do you realize what Ruskie dogs will do to us if we fail to carry out our instructions? Siberia would look like...like Disneyfarm!

IVAN

With your permission Comrade Consul.  
(moves to a large  
wall map)

We believe they made their escape sometime between dusk and dawn as filthy capitalist caravan moved. That would put them somewhere between here and here along Pacific Coast Highway.

CONSUL

We must find them! Before another greedy bourgeoisie pig captures them! Locate and terminate immediately. Let nothing and no one stand in your way!

The angry consul jams a letter opener into the wall map.

45A

CLOSE ON WALL MAP

45A

The letter opener protrudes, underlying the word "Malibu".

END OF ACT ONE



ACT TWO

FADE IN

46 CLOSE ON McCORMICK 46

painting the cherub. The PCH is in the background and a VAN comes over the rise. It's the Circus Thugs, speeding south. PAN WITH THEM as they pass and disappear over the opposite hill, where a black limo appears, speeding north. PAN WITH THE AGENTS as they pass and disappear. McCormick notices something on the ground. \*

47 CLOSE ON SMALL FOOTPRINT 47

McCormick's hand ENTERS FRAME and gently touches it.

48 CLOSE ON McCORMICK 48

staring at the footprint.

McCORMICK  
Son of a...!

SMASH CUT TO

49 INT. GULL'S WAY - GARAGE - DAY 49

The door is thrown open and McCormick storms in. He rips through drawers and cabinets, pulling out tools, rope, a tire, etc., throwing them all in the center of the floor.

McCORMICK  
Hallucinating, huh? Struck by lightning, was I? I'll show that Arkansas mule. Hit me from behind, will ya? Ya dirty little...well, all's fair in love and war, but a McCormick takes no prisoners! \*

He pulls out a large bell. \*

McCORMICK  
Ask not for whom the bell tolls;  
it tolls for thee, Gollum!

We hear a ringing bell off. \*

SMASH CUT TO

50 CLOSE ON DOORBELL 50  
A finger is pressing it.

51 EXT. SEEDY MOTEL - PCH - DAY 51  
The office door is buzzed open and the agents enter. We see them ask the clerk questions who shakes his head as we HEAR over:  
McCORMICK (V.O.)  
Didn't see anything, huh? \*

SMASH CUT TO

52 EXT. GULL'S WAY - DAY 52  
McCormick putting the finishing touches on a pit, covering it with leaves and branches. Satisfied, he tosses the tools in a tool box and slams the lid.  
SMASH CUT TO

53 CLOSE ON CAR DOOR 53  
slamming shut.

54 EXT. BURGER STAND - PCH - DAY 54  
as a waitress walks away, CONYO looks at the others and shakes his head "no". LESTER throws his half eaten burger out, while in the back seat Thug #3 scratches off another location on his map. The car exits, burning rubber.  
SMASH CUT TO

55 CLOSE ON SWINGING TIRE 55  
tied to the end of a rope. McCormick is checking its arc.  
SMASH CUT TO

56 INT. GAS STATION - PCH - DAY 56  
Benny working on a flat tire. Behind him, the limo pulls up to the pumps. He drops his wrench, and we:  
SMASH CUT TO

57

CLOSE ON TRIP WIRE AND SNARE

57

A wrench is dropped into it and it snaps shut and whips up and out.

McCORMICK

Got ya!

CUT TO

58

EXT. GAS STATION - DAY

58

The Circus Thugs pull up to the pumps directly across from the black limo, which is driving out in a big hurry.

BENNY

Hey, you forgot your change!

Pocketing the extra cash, he crosses to the waiting Thugs.

BENNY

Yes, sirs, what'll it be?

THUG #1

Hurry up and fill it, motorhead.

59

ANGLE - BENNY

59

starts the pumps and crosses to clean the windshield.

BENNY

(muttering to himself)

People sure are actin' peculiar today. Everybody rushin' around, askin' the dumbest questions. I swear, I get one more person talkin' about seein' little people and I'm just gonna have to lay a ratchet up side his head.

60

ANGLE - CIRCUS THUGS

60

all look at each other as they listen to him.

\*  
\*  
\*

61 INT. GUEST HOUSE - DAY

61 \*

McCormick mounting the bell on a wall. He gathers the ends of several long strings and ties one to each finger. He picks up a baseball bat and butterfly net and sits in a chair.

SMASH CUT TO

62 INT. GAS STATION - DAY

62 \*

Benny thrown into a chair as the Thugs stand over him.

BENNY

For the last time, I don't know who they were or where they came from, but with those accents, it sure wasn't New Jersey.

The three thugs exchange looks.

CONYO

And what'd you tell them?

BENNY

The same thing I told you. I personally didn't see no little people. but there was a guy in here this morning sayin' he did. Last night. Thought they were fairies or something...

CONYO

(crossing to the phone and dialing)  
Where does he live?

BENNY

Up the road... on a big estate called Bird's Nest or somethin'. Just him and a... a very sweet older gentleman. They're a little nuts, but, hey, they're rich! Plenty of bread layin' around...and the two of them would be pushovers. Especially the older guy!

SMASH CUT TO

63 INT. HARDCASTLE'S DEN - DAY

63\*

Hardcastle at his desk reading the latest copy of "Ladies Garden Monthly". The phone rings.

HARDCASTLE

Yeah.

(suddenly polite)

Oh, hello, Mrs. Vassah. What a pleasure it is to hear your -- yes, sir! I mean, yes, ma'am! It's ready and waiting for your inspection. Oh, Mrs. Vassah, I am so looking forward to seeing...

(she hangs up)

Jeez, they are tough.

CUT TO

64 INT. GUEST HOUSE - NIGHT

64

McCormick asleep in the chair, the strings still attached to his fingers. CAMERA FOLLOWS THEM, as they pass through some tin cans and head out the door where they split up in different directions. STAY WITH ONE as we FOLLOW IT around bushes, over a tree, and down to the snare. CAMERA CONTINUES on to a pair of n.d. feet standing in the dark. The feet begin to walk toward us as we:

INTERCUT

65 ANGLE - WAITING SNARE

65

66 ANGLE - APPROACHING FEET

66

67 CLOSE ON WAITING SNARE

67

68 CLOSE ON APPROACHING FEET

68

69 ANGLE - SNARE AND FEET

69

The feet ENTER FRAME, step over the snare, but onto the covered pit. As they fall in, all hell breaks loose. Spotlights shine, BELLS RING, and SIRENS WAIL.

CUT TO

70 CLOSE ON McCORMICK'S HAND 70  
The strings go taut, pulling him out of the chair and across the floor.

71 CLOSE ON McCORMICK 71  
slammed head first into the wall with the RINGING bell, which falls off and nails him in the back of the head. Stunned momentarily, he grabs the bat and net and dashes out. \*

CUT TO

72 ANGLE - McCORMICK 72  
running through a garden and coming to an abrupt stop.

McCORMICK  
Oh, my...

CUT TO

73 ANGLE - HARDCASTLE 73  
Climbing out of the pit, fire in his eyes.

HARDCASTLE  
Are you insane, McCormick?

McCORMICK  
Judge!

HARDCASTLE  
What are you trying to do? Kill me?!

McCORMICK  
No, I --

HARDCASTLE  
Look at this! Instead of fixing the place up, you're tearing it up!

McCORMICK  
Judge, I'm sorry. I can explain...

CONTINUED

73

CONTINUED

73

## HARDCASTLE

Don't! Don't even try, or I may do something we'll both regret. Now, quit foolin' around, McCormick! I'm warning you!

Hardcastle wheels but steps on the snare and is lofted upside down, into the trees and out of sight.

CUT TO

74

INT. EASTERN BLOCK CONSULATE - DAY

74

A window shade snaps up, and we are in a meeting with the Chief Consul and the Agents. They have a mockup of Gull's Way. The Consul has a pointer. \*

## CONSUL

It appears, Comrades, that our quarry is hiding on a fortified estate known as Gull's Way. It is owned by a semi-famous retired judge from the U.S. legal system, named Hardcastle. He is known to be a shrewd, independent, pseudo-fanatic with strong anti-criminal and, we assume, anti-communist sentiments. We will have to move carefully.

## IVAN

The American law enforcement community must not be alerted.

## CONSUL

Exactly, Ivan, at all costs.  
(produces a copy  
of "Ladies Garden  
Monthly") \*

Our research department has also uncovered this interesting item in the latest edition of this imperialist propaganda rag. It seems this Hardcastle has entered some sort of bourgeoisie land contest, and his property is scheduled for evaluation tomorrow.

## EGOR

You have a plan.

CONTINUED

74

CONTINUED

74

CONSUL

Yes, Egor. We don't have much time, and it will be a delicate operation, but considering the alternative, a one way ticket to Outer Mongolia for each of us, we have no choice. Listen carefully. There are a few obstacles which must first be overcome.

SMASH CUT TO

75

ANGLE - McCORMICK

75

sporting a black eye, working feverishly on a hedge. We rack focus to a distant hill and see two men.

\*

76

ANGLE - MARVIN AND CONYO

76

parked on the hill across the PCH from Gull's Way.

MARVIN

That's the guy who saw our friends, huh?

\*

CONYO

That's him.

MARVIN

Doesn't look like much. Can't even trim a hedge straight.

CONYO

That's what the piston head said. The other guy's supposed to be worse. It shouldn't be a problem... unless those Commie agents show up here too.

\*

MARVIN

I thought we lost those dirtbags in Europe, but I guess we didn't. That's why we can't wait. We gotta move.  
(picks up a two-way radio)

\*

CUT TO



- 77 ANGLE - McCORMICK 77  
stuffing a garbage can with cuttings, he hears a NOISE  
behind him and freezes.
- 78 ANGLE - NEARBY BUSH 78  
as it is rustled.
- 79 CLOSE ON McCORMICK 79  
He looks around for Hardcastle. Then grabs the rake and  
moves to the bush, leaping through to the other side.
- 80 ANGLE - OTHER TWO CIRCUS THUGS 80  
startled from their search by McCormick.  
  
McCORMICK  
Boy, you guys sure do grow fast.  
You even shaved.  
  
Lester and his pal immediately pounce on a surprised McCormick.  
He fights back desperately, but is losing, so he does what  
any sensible young man would do in this situation.  
  
McCORMICK  
(at the top of his  
lungs)  
Judge!! Help!!
- 81 EXT. MAIN HOUSE - DAY 81  
Hardcastle bursts through the front door with his shotgun.
- 82 CLOSE ON McCORMICK 82  
takes another shot to the head and drops to his knees.
- 83 CLOSE ON THUGS 83  
who look up.

- 84 ANGLE - CHARGING HARDCASTLE 84  
on a dead run, FIRING his shotgun in the air.
- 85 ANGLE - THUGS AND McCORMICK 85  
As McCormick falls face first into the dirt, the panicked Thugs turn and run, scrambling over the fence to Marvin's car, which is skidding to a stop. They pile in and the car burns out in a cloud of dust.
- 86 ANGLE - HARDCASTLE AND McCORMICK 86  
Hardcastle reaches McCormick and pulls him to his knees.  
HARDCASTLE  
Come on, McCormick, they're getting away. Let's go get the car...  
McCORMICK  
(totally out of it)  
It's still in the shop being rebuilt. \*
- And he agains falls OUT OF FRAME face first as Hardcastle looks after the escaping Thugs.
- SMASH CUT TO
- 87 CLOSE ON BANDAGED HAND 87  
as money is counted into it.  
HARDCASTLE'S VOICE  
Eighty-six, eighty-seven. There, that covers it.
- 88 EXT. GAS STATION - DAY 88  
PULL BACK on a bandaged mechanic receiving his money from Hardcastle and a bandaged McCormick.  
BENNY  
Fifty-five more cents will cover it, Jack. The car bill, that is. My doctor bill will follow.

CONTINUED

88

CONTINUED

88

McCORMICK

What are you talking about?

BENNY

You know what I'm talking about.

\*

HARDCASTLE

(handing him the  
change)

What's the matter, Benjamin?

BENNY

Ask your friend there what's the matter. Ever since he came in here with that drugged out dwarf story, I've had nothing but trouble. From people I haven't even done work for! Foreigners nosin' around, askin' questions about midgets and little people and stuff and then some crazed gorillas come in here lookin' for the same thing and beat my butt up for no reason at all!

\*

89

ANGLE - HARDCASTLE AND McCORMICK

89

They exchange looks.

McCORMICK

Who were they, Benny? Did you know them?

BENNY

Are you kiddin'?

HARDCASTLE

Did you get a plate?

BENNY

The only thing I got besides a broken face is my lawyer's phone number, and you and Boy Wonder there will be hearing from him shortly. The car will be ready in two months and not a day before! Now beat it!

\*

He slams the door as Hardcastle and McCormick exchange looks and turns the sign around to "CLOSED".

CONTINUED

89

CONTINUED

89

McCORMICK

Judge --

HARDCASTLE

Don't start, McCormick.

They move to the pickup.

McCORMICK

Look, whether you like it or not, there is something going on back at the ranch. Now, I know what I saw, and I am positive they're leprechauns....

\*

HARDCASTLE

That's ridiculous.

McCORMICK

Somewhere on that property. And I bet the guys who jumped me are looking for them, too.

\*

HARDCASTLE

Somebody's looking for something, but it sure isn't leprechauns.

\*

McCORMICK

It's their gold.

HARDCASTLE

McCormick...

McCORMICK

What about the footprints? Then Benny gets clobbered? And I get tattooed? Uh-uh, there's something there and whatever it is, somebody wants it real bad.

\*

HARDCASTLE

That's why I'm calling the police.

McCORMICK

But that could just scare them away. I think we should handle this ourselves.

HARDCASTLE

That's a switch. Why? What have you got in mind?

\*

CONTINUED

MCCORMICK

Well, as a matter of fact, I  
do have an idea.

\*

HARDCASTLE

That's what I was afraid of.  
Listen, McCormick, I'll get to  
the bottom of this, but not by  
staying up all night looking for  
a non-existent pack of pygmies.

MCCORMICK

Judge, c'mon...

HARDCASTLE

No.

MCCORMICK

Please?

END OF ACT TWO

ACT THREE

FADE IN

90 EXT. GULLS WAY - NIGHT 90

FAVORING a clump of bushes.

HARDCASTLE'S VOICE

I should have my head examined.  
What are we doing here, McCormick?

91 ANGLE - HARDCASTLE AND McCORMICK 91

peering out. Both seem to be part of the bush, with a black-faced McCormick wearing a woolen hat with branches sticking out and Hardcastle in equally outrageous camouflage.

McCORMICK

We're catching us a leprechaun,  
Judge.

HARDCASTLE

The only thing we're going to catch  
is pneumonia. So, this is your  
great idea? To sit out here in the  
dark with twigs coming out of our  
heads?

McCORMICK

It's camouflage. The book said  
they don't see too well at night.

HARDCASTLE

But my contest is tomorrow and...

McCORMICK

Shhhh. What was that?

HARDCASTLE

What was what?

McCORMICK

There! What's that over there?

HARDCASTLE

Over where?

McCORMICK

By the tree. Judge, it's comin'  
this way.

HARDCASTLE

Where? I don't see any --

CONTINUED

\*

91 CONTINUED 91  
McCORMICK  
Get down!  
They duck back down into the bush.

92 ANGLE - SKUNK 92  
sniffing around.

93 CLOSE ON - EXT. BUSH 93\*  
perfectly still as we hear all in sotto voice-over:  
HARDCASTLE (V.O.)  
What was it?  
McCORMICK (V.O.)  
Shhhh...  
HARDCASTLE (V.O.)  
I can't see a thing.

94 ANGLE - SKUNK AND THE BUSH 94  
ENTERS FRAME and sniffs the bush.

95 INT. BUSH - HARDCASTLE AND McCORMICK 95\*  
listening, not moving a muscle, and still whispering.  
McCORMICK  
He's close. Real close. I can  
feel him.  
HARDCASTLE  
I can smell him.  
(a beat, as we  
hear water)  
Oh, great, now it's starting to  
rain. What's he doing?  
McCORMICK  
He's...uh...I think he's...uh.  
(Hardcastle slowly  
looks at him)  
Well, they have to go, too.  
HARDCASTLE  
McCormick!!!

96 EXT. - BUSH 96

Hardcastle jumps up and the skunk's tail points to the sky.

97 CLOSE ON - HARDCASTLE 97

as his eyes go wide.

SMASH CUT TO

98 CLOSE ON - PERFUME SPRITZING 98

99 INT. THE TIPPERARY BOUTIQUE - NIGHT 99

After using the perfume, a rich lady exits the store and the three Agents enter. (NOTE: we HEAR in V.O. McCormick softly humming "It's A Long Way To Tipperary" throughout this sequence.)

CUT TO

100 INT. THE LITTLE ARSENAL GUNSHOP - NIGHT 100

The Circus Thugs are testing the action on a number of exotic weapons: bazookas, grenade launchers, grenades, rockets, etc.

SALESMAN

Let me get the boxes.

CUT TO

101 CLOSE ON - BOXES 100

being tied with a bow by a bewildered saleslady, they are abruptly removed by the Agents who exit the boutique.

CUT TO

102 EXT. BUSH - NIGHT 102

McCormick is still humming to himself as he and Hardcastle keep watch.

HARDCASTLE

Don't you know any other songs? And would you please get off my foot?

MCCORMICK

Sorry.

102A INT. BUSH - NIGHT 102A

HARDCASTLE

Look, we've been here for over four hours. Now don't you think it's time we went in?

CONTINUED



102A CONTINUED

102A\*

McCORMICK

Just a little while longer.

HARDCASTLE

It's almost two o'clock in the morning!

McCORMICK

I know, I know. Darn it, where could they be? Maybe they moved on. The book said they're pretty nomadic.

HARDCASTLE

That book is getting tossed out first thing in the morning.

Hardcastle takes out his knife and begins to whittle a stick.

McCORMICK

I hope they didn't split. When I think how close I was to that gold. You should have seen it, Judge. Nothing in the world shines like leprechaun gold, take my word for it. And that would have been just the beginning. That book says that the exact location of every hidden treasure on the face of the earth is known to a leprechaun. Can you imagine that?

HARDCASTLE

I can imagine being in bed.

McCORMICK

That's why everybody's always after them. If they weren't so rich, you could almost feel sorry for them. Total strangers constantly looking to strangle you till you cough up your goods. Must get pretty beat after a while.

HARDCASTLE

I know the feeling.

McCORMICK

I guess that's why they're always on the move. Can't settle in one place. Not for too long, anyway.

(MORE)

CONTINUED

102A CONTINUED - 2

102A\*

MCCORMICK (cont'd)

Guys like those idiots this after-noon find out you're around and that's it, you got to go. The dummies probably scared them off.

HARDCASTLE

One good look at you would have done that.

MCCORMICK

And they gotta put up with that for over two hundred years. That's how long they live. I'd go out of my mind. Either that or become a homicidal maniac.

HARDCASTLE

You're already a maniac, McCormick. You never had a mind. And there is no such thing as a leprechaun. They don't exist!

MCCORMICK

Yes they do. And I'm gonna catch one.

Suddenly a shrill LAUGH pierces the night.

103 ANGLE - HARDCASTLE AND MCCORMICK

103

freeze and look at each other.

104 EXT. - THE BUSH

104\*

They slowly peek over the top.

CUT TO

105 POV OF FAINT LIGHT

105

Beyond some distant trees, a flickering glow. Another LAUGH.

106 ANGLE - HARDCASTLE AND MCCORMICK

106

with their hearts in their throats.

MCCORMICK

That's them! That's the leprechauns!

HARDCASTLE

Shhhh. Come on.

CONTINUED

- 106A EXT. GULLS WAY - NIGHT 106A\*
- They move from their hiding place and creep across the lawn toward the light. We HEAR more LAUGHTER, MUSIC, and even SINGING.
- 107 ANGLE - ROW OF BUSHES 107
- Hardcastle and McCormick look over the top. \*
- 108 POV OV LEPRECHAUNS - CAMPFIRE CLEARING 108 \*
- Five or six around a small compfire. Some are dancing to MUSIC played by others. All are singing. Nearby is the satchel, opened and filled with glistening gold coins.
- 109 CLOSE ON - HARDCASTLE AND McCORMICK 109
- in total shock.
- 110 ANGLE - HARDCASTLE AND McCORMICK 110
- ducking back down behind the hedge, Hardcastle motions for McCormick to sneak around behind them. McCormick nods and moves off as Hardcastle rises to take another look.
- 110A ROW OF BUSHES 110A\*
- Hardcastle peeks over again.
- 111 POV OF LEPRECHAUNS 111
- happy and oblivious.
- CUT TO
- 112 ANGLE - McCORMICK 112
- moving through the darkness circling the merry goup.
- CUT TO
- 113 CLOSE ON - TRIP WIRE 113
- McCormick's foot hits his own trap and he stumbles forward.
- CUT TO
- 114 EXT. CAMPFIRE CLEARING - NIGHT 114
- McCormick, out of control, explodes through the bushes and falls flat on his face in the center of the clearing.
- 115 CLOSE ON - HARDCASTLE 115
- dismayed.

- 116 ANGLE - CAMPFIRE CLEARANCE 116  
Pandemonium! The fire flares and then is scattered, the gold is grabbed, and screaming leprechaunes run in every direction.
- 117 CLOSE ON - McCORMICK 117  
trying to get up. A fleeing leprechaune steps on his head, pushing his face back into the dirt.
- 118 ANGLE - HARDCASTLE 118  
leaping over the bush and into the fray.
- 119 ANGLE - McCORMICK 119  
getting to his feet, is immediately knocked back down by Hardcastle on the tail of a particular elusive leprechaun screaming in mortal terror.
- 120 ANGLE - HARDCASTLE 120  
flying tackles the shrieking imp. \*
- 121 ANGLE - McCORMICK 121  
finally making it up, incredibly excited.
- McCORMICK  
You got him! You got him! Hold on,  
Judge, and whatever you do, don't  
take your eyes off the little bugger!
- 122 ANGLE - HARDCASTLE 122  
rising, firmly clutching the squirming leprechaun.
- McCORMICK  
We caught one! We actually caught  
one! I'm rich, I'm rich!
- HARDCASTLE  
Will you calm down, McCormick?
- 123 CLOSE ON - TINY LEPRECHAUN IN BIG HANDS 123  
screaming up at Hardcastle, half in fear, half in anger, jabbering away in a foreign tongue.

124

ANGLE - HARDCASTLE AND McCORMICK

124

Hardcastle holds on as McCormick bug-eyes the little critter.

McCORMICK

That's leprechaunese, that's what that is. Don't listen to it, Judge-- he's trying to trick you into looking away. Where's the gold, huh, buster? Come on, we saw it, we know you got it.

HARDCASTLE

McCormick, will you stop it--

McCORMICK

(trying to be vicious)  
Fork it over, hobbit, or we'll do you in!

HARDCASTLE

What are you doing?

McCORMICK

(aside)  
The book said you've got to threaten them or they won't talk.  
(back to the creature)  
So, put up, long-haired leaping gnome, or it's curtains!

HARDCASTLE

McCormick...

McCORMICK

Let's go! Give it up or you've cobbled your last shoe!

HARDCASTLE

Will you pipe down! And you, too.  
(they both do)  
Everybody calm down. Nobody's gonna hurt anybody here. Now, who are you and what are you doing on my property?

Suddenly, a voice from behind:

VOICE

Please, put my cousin down, and I will explain everything.

\*

Hardcastle and McCormick both turn.

CUT TO



126 CONTINUED

126

CLURACAN

It is behind what you call the "Iron Curtain". Its name is not important, for we are all children of the earth and of God, are we not?

HARDCASTLE

Sure, but what are you doing here?

CLURACAN

Resting. We sincerely apologize if we've caused either one of you any inconvenience. We were planning to leave this peaceful sanctuary at dawn, but I think we should do it now and trouble you no more. Thank you.

They turn to leave.

McCORMICK

Hold it! Where do you think you're going?

HARDCASTLE

McCormick... You people sound lost. \*

CLURACAN

In many ways, we are all lost. Lost or pursued. Sometimes both. You see, we are defectors. We have turned our back on our beloved homeland and have entered this country illegally. Now we cannot return and we cannot stay. \*

McCORMICK

What?! Come on, you don't expect us to--

HARDCASTLE

Sshhh! Who's "pursuing" you?

CLURACAN

(looking straight at them)

Who isn't?

CONTINUED

126

CONTINUED - 2

126

HARDCASTLE

Well, I'm sorry if we frightened you, but I like to know who's camping out on my land. Now, who's chasing you?

\*

CLURACAN

(looks at McCormick)

Over the years, we've lost count.

McCORMICK

Years?

CLURACAN

Longer than you can possibly imagine, my son.

HARDCASTLE

A group of people committed a felony here this afternoon. Any idea who they might be?

CLURACAN

The men who hunt us are short-sighted, greedy and, as you saw, violent. They will stop at nothing to get what they want, and unfortunately, what they want is us.

\*

HARDCASTLE AND  
McCORMICK

(together)

Why?

CLURACAN

Because, like most men, they are not satisfied with what they have, though it is already too much. But you know all of that, Judge Hardcastle. It is in your eyes. You, too, have seen it firsthand.

McCORMICK

How do you know his name?

CLURACAN

(eyeing McCormick)

It's printed on the mailbox.

McCORMICK

Oh, it is? What about that gold?

CONTINUED



CLURACAN

It is our family's, and has been for generations. The men who smuggled us into this country tried to steal it from us. Treating us like animals, they locked us in cages and sold us to the highest bidder. We could not tolerate the abuse any longer, and so we fled. Now we are on the run. Again.

HARDCASTLE

Again?

CLURACAN

I cannot remember a time when we were not.

MCCORMICK

If you're just Gypsies, why didn't you go to the police?

CLURACAN

Mister McCormick, our experience, like your own, I sense, has taught us that it is better to avoid the authorities if at all possible.

MCCORMICK

So you're saying you escaped from some Eastern Block nation and then brought to this country, illegally, by those guys who jumped me this afternoon?

(Cluracan nods)

Why do they want you so bad?

\*

\*

CLURACAN

Mister McCormick, we have been here but a short time, yet have overheard much. And I must tell you, we are not what you seem to think we are.

MCCORMICK

I don't know about that.

CONTINUED

HARDCASTLE

Well, I do, and I think your elf theory is looking more and more ridiculous.

(to Cluracan, who has been steadily eyeing McCormick and vice-versa)

Look, you can't stay out here all night. Come on inside. We'll fix you something to eat and see if we can straighten this thing out.

CLURACAN

You are very kind, Judge Hardcastle, but we prefer it here, under the stars. We always have. We are in a strange new land, but to look up and see them is comforting. It's like visiting with old friends.

HARDCASTLE

I understand that, but I'm going to have to call the police.

(off Cluracan's look)

Don't worry, you're in America now, things are a little different over here. \*

CLURACAN

That is why we came. That has been our hope and our dream.

HARDCASTLE

I've got some friends in Immigration. If your story checks out, I'll see what I can do.

CLURACAN

Thank you. Because you are an honest man we agree to stay and talk to your American police. But, please, do not confine us again. We live in the open like this naturally. It is in our blood. \*

HARDCASTLE

I'm sure it is, but--

CLURACAN

We ask nothing more. We have traveled so far and endured so much to breathe the air of freedom in this great country that we beg you.

HARDCASTLE

I don't know...

CONTINUED

126

CONTINUED - 5

126

McCORMICK

Well, I do, and I think they're...

HARDCASTLE

McCormick.

(a beat)

You'll be here in the morning?

CLURACAN

You have my word.

HARDCASTLE

All right. But keep it down.

McCORMICK

Judge...

CLURACAN

Thank you. We don't have much, but we invite you both to stay and share it with us. The wine is old, the night is young, and there is so much we could learn from each other.

McCORMICK

You can say that again.

HARDCASTLE

No, we've got a big day ahead of us tomorrow. Some other time. Thanks.

McCORMICK

Wait a second, Judge. You're not--

HARDCASTLE

Let's go, McCormick.

McCORMICK

But--

HARDCASTLE

Let's go!

McCORMICK

(to Cluracan)

Oh, you're good, fella.

CLURACAN

I'm sorry, Mr. McCormick. We may be small, but leprechauns?

CONTINUED

126 CONTINUED - 6

126

HARDCASTLE  
Tell me about it. Come on.

MCCORMICK  
Yeah. You're real good.

HARDCASTLE  
Now!

Hardcastle pulls McCormick along, and after a few steps  
McCormick stops and quickly turns back around.

127 POV OF LEPRECHAUNS

127

they're still there.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

128 EXT. GULLS WAY - DAY 128

An unmarked squad car sits in front along with two long linen-covered tables set up with plates and punch bowls.

129 CLOSE ON COLD CAMPFIRE 129

as a foot stirs the ashes.

HARDCASTLE'S VOICE

This is where they were, but when we got up this morning, they were gone. Sorry you had to come all the way out here, Frank.

130 ANGLE - HARDCASTLE AND HARPER 130

HARPER

Don't worry about it, Milt. We'll find them.

HARDCASTLE

I don't want to press charges for trespassing or anything. I just want to help them. Looked like they needed it.

HARPER

I understand.

HARDCASTLE

To be honest, I'm a little surprised they ran.

HARPER

They're scared. Can you blame them?

HARDCASTLE

Well, I'd like to find them before whoever it is they're running away from does.

HARPER

And you think it was carny people who brought them over from Europe?

CONTINUED

130 CONTINUED

13

HARDCASTLE

Yeah. Run a check, see if there's been a circus or anything in the area recently. Especially one with a little people trapeze act.

McCORMICK'S VOICE

They weren't little people.

HARDCASTLE

McCormick, please. Did you set up the tables?

McCORMICK

(approaching with the book in hand)

Yes. Now listen to this: "Cluracan: a type of elf or leprechaun usually appearing as a wrinkled old man who lays aside his shoemaking for the night and goes on a spree. He has knowledge of hidden treasure and is responsible for the caring of the wine".

HARPER

What is he talking about?

HARDCASTLE

You don't want to know.

McCORMICK

That's what he said his name was. Cluracan. And it's right here in the book.

HARPER

I don't get it.

HARDCASTLE

You don't want to.

(to McCormick)

Did you get rid of all your booby traps?

McCORMICK

Don't change the subject. It was them the whole time, and you let them get away.

HARPER

Let who get away?

CONTINUED

McCORMICK  
The Leprechauns!

HARPER  
The what?

McCORMICK  
I could've been rich.

HARDCASTLE  
You're gonna be committed.

HARPER  
You're saying the people who were  
here last night were...

McCORMICK  
That's exactly what I'm saying.  
We had them and they knew it, so  
they fed us a story about being  
defectors, and he swallowed it  
hook, line and sinker. Now  
they're gone. We'll never see  
them again.

HARPER  
Are you feeling all right?

McCORMICK  
Don't you start.

HARDCASTLE  
McCormick, grow up. It's all  
logically --

McCORMICK  
Judge, think about it. Everything  
he said could have applied to a  
leprechaun. For that matter, he  
never really denied being one.

The front gate BUZZER sounds.

HARDCASTLE  
That's the magazine. Excuse me,  
Frank, I've got to put on a tie.

HARPER  
And some cologne.

HARDCASTLE  
McCormick, let them in. And keep  
your mouth shut. And give me that  
darn book.

130 CONTINUED - 3 130

He leaves with the book.

HARPER

Leprechauns, huh?

McCormick throws him a dirty look and exits.

CUT TO

131 EXT. FRONT GATE - DAY 131

THREE WOMEN are nervously waiting as McCormick arrives.

132 ANGLE - McCORMICK 132

taken aback.

133 ANGLE - THE WOMEN 133

Three of the biggest, ugliest, women he has ever seen.

134 ANGLE - McCORMICK AND WOMEN 134

As he opens the gate, they gruffly push him aside and enter the grounds.

McCORMICK

When he said they were tough, he wasn't kidding.

135 ANGLE - THE WOMEN 135

walking over gardens, hitting bushes with sticks.

136 ANGLE - McCORMICK 136

puzzled by their behavior.

CUT TO

137 EXT. PERIMETER FENCE - GULLS WAY - DAY 137

Marvin and the Thugs, carrying the boxes, approach and quickly scale the fence. Dropping to the other side, they remove the exotic weapons, and melt into the gardens.

CUT TO



138

EXT. FOUNTAIN - ON HARPER AND HARDCASTLE

138

HARPER

Okay, Milt, if I find anything,  
I'll let you know.

HARDCASTLE

Thanks, you're welcome to stick  
around and have some punch if  
you'd like.

HARPER

Yeah, maybe I will. Say, Milt,  
isn't this the same contest Mrs.  
Hardcastle won about 10 years ago.

HARDCASTLE

(nods)

To the day.

McCormick approaches.

HARDCASTLE

Well? Where are they?

McCORMICK

Grazing on the lower forty. Man,  
they are some hefty-lookin'  
women.

HARDCASTLE

Not so loud. Get the tables  
ready.

Hardcastle moves off as Harper watches him.

HARPER

And she died five years ago...  
to the day.

McCORMICK

What?

HARPER

Nothing. Sure they weren't tooth  
fairies, McCormick?

McCormick shoots him a withering look as the gate BUZZER  
sounds again. McCormick exits.

CUT TO

139

EXT. MAIN GATE

139

THREE well dressed, huffy MATRONS impatiently wait as McCormick arrives.

McCORMICK

Yes? Can I help you?

MRS. VASSAH

(with a voice of steel)

You certainly can, you can open the gate.

McCORMICK

I'm sorry?

MRS. VASSAH

My dear young man , we are the representatives of "Ladies Garden Monthly", and we are here to grade Judge Hardcastle's property. Now get on with it and open the gate! We're pressed for time as it is.

McCormick, confused, complies, and the three march past in single file.

MRS. VASSAH

Maintenance people!

CUT TO

140

OMITTED

140

141

EXT. TABLE - ON HARPER, IVAN

141

Harper watches Ivan shovel food into his purse as they three matrons arrive, McCormick close behind.

MRS. VASSAH

(to Harper)

Good morning, Judge Hardcastle. I must say you've gotten better looking.

(to Ivan)

Mrs. Hardcastle. You haven't changed at all.

CONTINUED

141

CONTINUED

141

HARPER

I'm sorry, ma'am, but I'm not --

Hardcastle arrives.

\*

HARDCASTLE

There you are, Mrs. Vassah. Uh, may I offer you some cookies and punch?

\*

All the food is gone. Hardcastle shoots a look to Harper.

HARPER

Hey, Milt, I didn't --

MRS. VASSAH

(coldly)

We'll skip the refreshments, thank you, and get right to business.

HARDCASTLE

Yes, of course.

MRS. VASSAH

(sniffing the air)

As you were informed, our theme this year is order. Order in the floral arrangements, order in the selection and placement of those arrangements, and order in the landscaping design as a whole.

HARDCASTLE

Yes, and I --

CONTINUED

141

CONTINUED

141

MRS. VASSAH

There is order and therefore tranquility in nature, Judge Hardcastle. We expect to see both reflected in our choice for "Best Home in Southern California". Nothing less will do.

HARDCASTLE

I'm a firm believer in law and order myself, ha, ha.

McCormick grimaces.

MRS. VASSAH

Yes. Shall we begin.

CUT TO

142

EXT. ANOTHER PART OF GULL'S WAY - DAY

142

Egor and Agent #3 round a bush and come face to face with Marvin and Thug#3. They stop and stare at each other for a beat. Suddenly, the two Ugly Women lift up their skirts and come up with Ak-47 automatic rifles.

\*

EGOR

Yankee Gangsters!

\*

143

ANGLE - MARVIN AND THUG #3

143

dive for cover while drawing their own exotic guns and return fire. Marvin loads the rocket launcher and fires.

MARVIN

Dirty Reds!

\*

CUT TO

144

EXT. TABLE - ON HARDCASTLE, McCORMICK, HARPER, MATRONS, ETC

144

turn in unison to the firefight. Suddenly, Egor and #3 are blown through the hedges and ten feet into the air. They get up and run across the lawn, returning fire.

\*

145

CLOSE ON HARDCASTLE AND McCORMICK

145

stunned.

146

CLOSE ON THREE MATRONS

146

horrified.

- 147 ANGLE - IVAN NEAR TABLE 147  
As Harper moves for his gun, he lifts his dress and points an AK-47. Hardcastle throws the table over, and McCormick leaps on Ivan.
- 148 ANGLE - THREE MATRONS 148  
more horrified, as a rocket slams into a fountain, causing a geyser. \*  
\*  
MRS. VASSAH  
Oh, my!
- 149 ANGLE - HARPER 149  
GUNFIRE from all directions as he makes a break for his squad car. He takes one in the arm and falls, rolling under the car. More EXPLOSIONS as Gulls Way is disintegrating.
- 150 ANGLE - HARDCASTLE 150  
He pulls out his forty-five and returns fire using the overturned table as a shield.
- 151 ANGLE - OTHER TABLE 151  
McCormick throws Ivan down the length of it, knocking over the glass bowls and plates. He lands at the feet of: \*  
\*
- 152 CLOSE ON THREE MATRONS 152  
even more horrified. Behind them, Conyo and Lester approach, shotguns leveled. \*  
CONYO  
Drop it. Now!
- 153 ANGLE - HARDCASTLE 153  
drops the gun.
- 154 ANGLE - McCORMICK 154  
drops the Ugly Woman.

155 ANGLE - TWO CIRCUS THUGS 155

CONYO  
Waste them all.

Both cock their shotguns and raise them. Suddenly, we HEAR whoops and screams off.

156 thru 158 OMITTED 156 thru 158

159 ANGLE - THE TREES 159

The gypsies swing down on their trapeze ropes.

159A CLOSE ON MATRONS 159A

MRS. VASSAH  
Have Mercy!

160 ANGLE - CONYO AND LESTER, HARDCASTLE AND McCORMICK IN BACK-GROUND 160

Turn and look up as two gypsies swing into frame, knocking them down, gypsies landing all over. McCormick takes off, Hardcastle takes care of the stunned Thugs.

160A GYPSIES AND THUG#3 160A

Thug #3 is chasing little Gypsies when a trip rope is pulled causing #3 to fall. Another Gypsy immediately hits him with a hammer.

160B GYPSY AND AGENT #3 160B

Running through the patio door which is slammed in the Agent's face, opened and he is dragged out of frame.

160C GYPSY AND EGOR 160C

Egor is about to catch Gypsy.

CUT TO

160D GYPSY AS STATUE - WITH BOW AND ARROW

160D

Statue shoots the arrow.

CUT TO

160E EGOR

160E

Gets hit in rear with arrow, turns and is hit from above by hammer. Egor falls on bent sapling booby-trap.

160F ROPE

160F

Little hand with tiny axe cuts rope.

160G EGOR ON SAPLING

160G

Sapling flings him out of frame.

160H ANGLE - EGOR

160H

Flies over the main house roof.

160J ANGLE - EGOR

160J

Lands in pool and he is hammered by Gypsy sitting on diving board.

161 ANGLE - HARPER

161

struggling up to the car radio.

162 ANGLE - HARDCASTLE AND CONYO AND LESTER  
in a brawl.

162 \*

163 CLOSE ON THREE MATRONS  
in stupor.

163

164 ANGLE - MARVIN

CUT TO

164

takes Cluracan by surprise. As McCormick runs up, he points a gun at the little man. Marvin has gone round the bend.

MARVIN

Stay back! He's mine. Stay back  
or I'll kill him.

CLURACAN

He means it.

MARVIN

You bet I do.

McCORMICK

Let him go.

McCormick spots one of his hidden booby traps near Marvin's feet.

MARVIN

Are you kidding? Do you realize  
what he is?

McCORMICK

Yes, I do.

Police SIRENS are heard in the distance as McCormick circles him, stalling for time.

McCORMICK

I'll make you a deal. Let the  
leprechaun go, and you can take  
me.

MARVIN

Let the what go? What are you talk-  
ing about, kid? And what do I want  
with you? Can you do a triple?

McCORMICK

Can I do a what?

CONTINUED



164 CONTINUED

164

MARVIN

A triple! Like you don't know.  
Trapeze, stupid! He's the smallest  
and oldest man in the world to turn  
a triple. Do you know how much that  
makes him worth? Plenty! And he's  
all mine, so back off.

McCORMICK

That's why you want him? Because  
he can do a triple?

MARVIN

That's enough, believe me. Why  
else would I go to all this trouble?  
Do you know how many people in the  
world can do a triple? Exactly three,  
and I'm holding one of them right now!

McCORMICK

You've gotta be kidding.

MARVIN

Try me. Where this one goes, the  
others'll follow. Now get out of my  
way!

McCormick has maneuvered Marvin into hitting the wire. The  
tire at the end of the rope swings down from the trees and  
smashes into Marvin, knocking him down, and out, instantly.  
Cluracan is left standing, McCormick's eyes dead on him. A  
long beat.

McCORMICK

So. He didn't know either, huh?

CLURACAN

Know what?

McCORMICK

Cut it out. You know that.

A pause as they stare at each other. The SIRENS draw closer.  
Cluracan looks as though he'll do anything to get away.

CLURACAN

(suddenly with an  
Irish accent)

All right, what 'tis it you want,  
Mr. McCormick?

CONTINUED

164 CONTINUED - 2

164

McCORMICK

(smiles)

Y'know, if you'd asked me that yesterday, it would have been easy. But...I think I've got everything I want, thanks.

CLURACAN

Do you now?

McCORMICK

Yeah, I do. Got a friend who would do anything for me, including staying up all night looking for a pack of pixies, and that's gotta be worth more than all the gold in the world.

CLURACAN

Ahh, 'tis true, 'tis true.

McCORMICK

And I've got no right to be chasing you, trying to steal yours. If my friend's taught me anything, it's that everybody deserves your respect regardless of how...different they are from you.

CLURACAN

I'm happy for you. And for Judge Hardcastle.

McCORMICK

What about you? I guess you guys do have to have a cover just to get by in this world. And I've got to hand it to you, the Gypsy acrobat story's a good one. But what now?

CLURACAN

(he is joined by the rest of the troupe)

Ahh, we'll manage. We always have... we always will.

McCORMICK

Well, I won't tell if you won't.

CLURACAN

As you wish.

CONTINUED

164 CONTINUED - 3

164

McCORMICK

One last thing. Why did you come back?

CLURACAN

Well, after all, we did give our word.

McCORMICK

Thanks. We appreciate it.  
(as the SIRENS pull  
to a stop in Gulls Way)  
All right, look, I'm going to turn  
my back now so you guys can...y'know  
leave. Take care of yourselves,  
huh?

CLURACAN

You, too, Mr. McCormick. Goodbye  
and good luck.

McCormick hesitates, then turns away, taking his eyes off them.

165 CLOSE ON McCORMICK'S EYES

165

He holds for a beat, and then slowly turns back.

166 POV OF CLEARING

166

They're gone. (NOTE: It should be clear that they could  
have jumped behind some nearby bushes to make their escape  
and not disappeared into thin air).

167 CLOSE ON McCORMICK

167

A warm smile.

FADE OUT

END OF ACT FOUR

TAG

FADE IN

168

INT. HARDCASTLE'S DEN - DAY

168

Hardcastle, in his robes, washing himself with tomato juice, is on the phone while McCormick is dead out on the couch with a bandage around his head.

HARDCASTLE

Sure, Frank. I'll keep my eyes open. Glad you're okay. No, he's fine, in fact, he's coming to now. Right.

(hangs up)

McCORMICK

(dreaming)

C'mon Benny, two whole months to fix my car? Ow! What the ...?

HARDCASTLE

Take it easy, McCormick. You took a wicked shot to the head.

McCORMICK

I did? When?

HARDCASTLE

During the fight yesterday, when do you think? The doctor fixed you up, but you've been out since.

McCORMICK

I...I don't remember getting hit...

HARDCASTLE

I don't either. You disappeared during the commotion. We found you and another guy, out cold, over in the west garden. Right next to another one of your traps.

McCORMICK

But I --

HARDCASTLE

...thought you had a lot of work before. The property's a mess.

(MORE)

CONTINUED

HARDCASTLE

(beat)

Turned out those guys in drag were a team of foreign agents sent to assassinate the Gypsies because their defection would be an embarrassment to the motherland.

McCORMICK

You're kidding.

HARDCASTLE

Nope. They've already been sprung on diplomatic immunity. Boarded a flight for Europe this morning. The other guys were from some third rate traveling circus. They've been bailed out by a well connected group from Atlantic City.

McCORMICK

What about --

HARDCASTLE

The midgets? Disappeared. Again.

(a beat)

You still don't think they were leprechauns, do you?

McCORMICK

Well, I thought they --

HARDCASTLE

They weren't.

McCormick rises and crosses to the desk.

McCORMICK

Ah, what's the use? Look, you believe what you believe, and I'll believe what I --

HARDCASTLE

But that's the trouble with you, McCormick. You're a dreamer. You see things the way you want them to be, not the way they are.

McCORMICK

(reflective)

What's wrong with dreaming?

CONTINUED

168 CONTINUED - 2

168

HARDCASTLE

Nothing, if you balance it with a little reality. You have to be a realist to get through life nowadays. For example...

(he points out the window)

Take that rainbow out there. Now I know it's there this morning because it rained last night. And I know that if I followed that rainbow --

(they both follow it down with their eyes)

-- there isn't gonna be a pot of gold at the end of it. No, there's gonna be --

McCORMICK

My Coyote!

169 POV OF BRAND NEW COYOTE

169

appearing to sit at the end of the rainbow, gleaming in the morning sun.

170 ANGLE - HARDCASTLE AND McCORMICK

170

stunned.

HARDCASTLE

My yard!

171 POV OF GULLS WAY

171

It's perfect.

CUT TO

172 EXT. MAIN HOUSE - FRONT DOOR - DAY

172

Hardcastle and McCormick burst through together and stop on the stoop. Gulls Way is immaculate.

173 ANGLE - HARDCASTLE AND McCORMICK

173

look at each other, then back to the yard. Hardcastle is shocked. McCormick smiles. As we HEAR a high-pitched LAUGHTER echoing over...

FREEZE FRAME  
FADE OUT

THE END