

#2326

HARDCASTLE AND McCORMICK

"A CHIP OFF THE OL' MILT"

by

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and

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HARDCASTLE AND McCORMICK

"A CHIP OFF THE OL' MILT"

CAST

MILTON C. HARDCASTLE  
MARK McCORMICK

LT. FRANK HARPER

LEON FELDMAN  
ROBERT "BOB" McCREEDY  
KENNETH B. MALCOLM  
WILLY "WHEELMAN" KAGIN  
LEROY KAGIN  
MIMI LEGRANDE  
MYRTLE LARKIN  
SHIRLEY HARPER  
MRS. CUDAHY

AEROBICS INSTRUCTOR  
NURSE  
MAN IN T-SHIRT  
MRS. GROGAN  
SECRETARY

OLDSTERS  
STUDENTS  
NEIGHBORHOOD WATCH PATROL

\*

\*

HARDCASTLE AND McCORMICK

"A CHIP OFF THE OL' MILT"

SETS

EXTERIOR:

GULLS WAY  
 /DRIVEWAY  
 /BASKETBALL COURT  
 SUNSET ACRES NURSING HOME  
 /GARDEN \*  
 DOWNTOWN OFFICE BUILDING  
 THE PARADISE MOTEL  
 HARDCASTLE'S REPO AND REPAIR  
 WEENIE WORLD  
 RESIDENTIAL STREET  
 FRANK HARPER'S HOUSE \*

INTERIOR:

GULLS WAY  
 /HARDCASTLE'S DEN  
 /FOYER  
 /KITCHEN  
 SUNSET ACRES NURSING HOME \*  
 /FELDMAN'S OFFICE  
 /MIMI'S ROOM  
 /DINING ROOM  
 /HALLWAY  
 /MEN'S ROOM  
 MALCOLM, HUGHES & DEWITT LAW OFFICES  
 /HALLWAY & SECRETARIES' DESKS  
 /McCORMICK'S OFFICE  
 /MALCOLM'S OFFICE  
 LAW SCHOOL  
 /CLASSROOM  
 /HALLWAY \*  
 PARADISE MOTEL ROOM  
 FRANK HARPER'S OFFICE  
 HARDCASTLE'S REPO AND REPAIR  
 /OFFICE  
 CARPORT  
 JAIL CELL  
 FRANK HARPER'S HOUSE  
 /FOYER  
 /LIVING ROOM  
 HARDCASTLE'S PICKUP

HARDCASTLE & McCORMICK

"A CHIP OFF THE OL' MILT"

ACT ONE

FADE IN:

1

EXT. SUNSET ACRES NURSING HOME - DAY - ESTABLISHING

1

An older building, well maintained. A circular driveway in front. There are bushes rimming the side of the building. A veranda with rocking chairs. A couple of oldsters in the chairs.

FELDMAN'S VOICE

Welcome to Sunset Acres, Bob. We hope your stay here will be long and happy.

CUT TO

2

INT. FELDMAN'S OFFICE - DAY

2

Not fancy, but fairly well-appointed. Licenses on the walls. Examples of arts and crafts that the old people have done. And we SEE LEON FELDMAN -- mid-forties, a little portly and looking elaborately benevolent -- standing at the window his arm draped around Bob's shoulder. ROBERT ("BOB") McCREEDY is mid-seventies, tan, very vital -- a tough old customer.

FELDMAN

Bob, let me give you a rundown on our little resort.

(pointing)

If you'll look to your right ...past the palm trees and the putting green, you can see our Olympic-sized, heated swimming pool...right beside that, of course, we have an outdoor whirlpool.

Feldman steers Bob away from the window.

FELDMAN

You'll find the sauna just off the gymnasium where we have our aerobics class everyday at one.

Feldman takes a copy of a schedule from a shelf, hands it to Bob. Bob takes it with no enthusiasm whatsoever -- he doesn't want to be here.

CONTINUED

CONTINUED

FELDMAN

But that's not all, Bob...Tuesdays, Thursdays, Saturdays -- dancing in the discotheque...Friday night bingo...gourmet cooking classes... And brand new last month...our tanning clinic.

(pats Bob's shoulder)

Great tan, Bob. Wouldn't want to lose it.

BOB

My name's Mr. McCreedy.

FELDMAN

We're not very formal here, Bob.

Bob reacts -- irritated. Feldman looks at his watch, then steers Bob toward the desk, seating him.

FELDMAN

If we hurry with these few little papers you need to sign, Bob...I think we can get you out of here in time for investment counseling.

Feldman places a stack of papers down in front of Bob, hands him a gold pen.

FELDMAN

Just your standard admitting forms, Bob...Medicare...Social Security... Meal contract...Sign 'em now. Read 'em at your leisure.

BOB

Young man, I've been in business all my life and I've never signed anything without reading it first.

Feldman pumps up a shallow smile as Bob peruses the papers, signing them as he goes along.

INSERT - POWER OF ATTORNEY FORM

as Bob comes to it and stops. It reads: Kenneth B. Malcolm, Esquire is hereby appointed attorney and executor for the undersigned.

BOB (V.O.)

I have my own attorney.

#2326

3.

4

RESUME SCENE

4

as Feldman perches on the edge of the desk like a bird of prey.

FELDMAN

Actually, it's just a formality, Bob. Most of our people find it more convenient to have the same attorney whose office is on call 24 hours a day.

Bob puts the pen down.

BOB

I don't find it convenient. Not convenient at all.

And as Bob hands the form back to Feldman without signing it, we:

CUT TO

5

CLOSE ON - ANOTHER PAPER

5

and McCormick's finger on top of it, marking his place.

MCCORMICK (V.O.)

...It's been plaintiff's contention throughout this trial that defendant was willfully, wrongfully and morally negligent in failing to replace the light bulb in said hallway of said apartment building.

And we PULL BACK TO REVEAL we're:

6

INT. LAW SCHOOL CLASSROOM - NIGHT

6

McCormick is arguing a case. He's wearing a three-piece suit. In front of him there's an open briefcase with reams of paper. And as he dramatically thrusts his watch arm sideways, pointing to the watch with his other hand.

MCCORMICK

I submit that the time has come for the money-grubbing landlord to pay for his sins.

(slight pause for dramatic effect)

Plaintiff is asking \$25,000 actual damages. \$75,000 punitive damages. And \$2.5 million for emotional pain and suffering...The plaintiff rests.

7 REACTION SHOTS 7

The stuffy, preppy law students stare at a glowingly triumphant McCormick as he sits down.

8 ANGLE - KENNETH B. MALCOLM, ESQUIRE 8

at a long table at the front of the classroom. On the table there is a name plate identifying him. He's about sixty, very handsome, extremely well-dressed. He rises.

MALCOLM

In the next class you'll have a chance to pick apart Mr. McCormick's legal argument and his inventive interpretation of courtroom procedure...I must say Mr. McCormick, I was impressed by your enthusiasm, knowledge of the facts, clarity of presentation. And despite your occasional outbursts of histrionics, I believe you're going to be an outstanding attorney.

9 ANGLE - STUDENTS 9

disappointed reactions from the competitive ass-holes.

10 ANGLE - McCORMICK 10

as he beams proudly. And we:

CUT TO

11 INT. LAW SCHOOL HALLWAY - NIGHT 11

as McCormick, carrying his briefcase, and Malcolm exit the classroom together and start down the hall.

McCORMICK

Were you really serious about what you said?....About me being an attorney?

MALCOLM

That's not something I take lightly. You're the best and the brightest of my students, Mr. McCormick.

CONTINUED

McCORMICK

Yeah, but all those guys are better educated than me.

MALCOLM

A degree from an Ivy League School doesn't make you a good attorney... Mr. McCormick, the men who move and change the law have opinions.

McCORMICK

I've sort of been in and out of the law all my life and I guess I've formed some opinions.

MALCOLM

That's right. You were paroled into Milton Hardcastle's custody, weren't you? There's a man with opinions...What's the status of your parole?

McCORMICK

(realizing he's  
never said it out  
loud)

Ah...It's been up for six months. The Judge hasn't said anything. Maybe he forgot...Maybe he's waiting for me to say something... I hope he doesn't think I'm just sponging off him...He's already done more for me than anybody could... He's the reason I'm in law school.

MALCOLM

Maybe it's time for you to assert your independence...Are you aware that I'm senior partner of Malcolm, Hughes and DeWitt?

McCORMICK

Yes, sir. As a matter of fact, I've been following several of your cases.

MALCOLM

Would you like to follow them a little more closely, Mr. McCormick? There's an opening at the firm for

(MORE)



11

CONTINUED - 2

11

MALCOLM (Cont'd)  
a paralegal...full-time...The pay's  
not much. \$8.00 an hour...about  
\$16,000 a year.

As McCormick reacts, too thrilled to speak. He stops dead,  
staring, as Malcolm continues down the hall. Malcolm turns.

MALCOLM

You don't have to give me your  
answer now...Sleep on it...Call me  
at the office in the morning.  
Goodnight, Mr. McCormick.

McCormick stands nodding his head up and down as Malcolm  
exits down the hall and disappears around a corner. And  
off McCormick's slightly dazzled look.

CUT TO

12

INT. HARDCASTLE'S DEN - NIGHT

12

We OPEN on Hardcastle and WILLY "WHEELMAN" KAGIN shaking  
hands over the desk. Mid-sixties, Kagin's face is deadpan,  
his voice gravelly. He has three chins, two stomachs and a  
five o'clock shadow.

KAGIN

(puffing on cigar)  
Take it from me, Milt, you're  
makin' a mistake. You ain't gonna  
like the repo business...It's full  
of danger. It's full of heartache.  
It's made an old man outta me.

HARDCASTLE

What made an old man outta you is  
25-to-life for the National Bank  
job...

Hardcastle comes out from behind the desk, holding a deed.

HARDCASTLE

Anyway, I'm not buyin' the business  
for me. It's for McCormick. I'll  
fulfill your repossession obligations  
for 30 days to satisfy the bank,  
after that it's strictly auto repair...  
Peugots...Ferraris...Maseratis...  
McCormick'll like that.

CONTINUED

KAGIN

What's it, the kid's birthday or somethin'?

HARDCASTLE

Tell you the truth, Kagin, it's kind of a graduation present... McCormick's parole's been up for six months already and I haven't even mentioned it yet. I think he forgot about it. Maybe he wants to move out, doesn't know how to tell me...Problem is, I'm sort of attached to him...I wouldn't admit it to McCormick, but he's made retirement more fun than sitting on the bench.

KAGIN

It's hard to let 'em go, ain't it Milt?...But ya' gotta let the young birds fly.

HARDCASTLE

Well, if spreading his wings will stop his complaining, it's worth it.  
(mimicking)

..."I'm an adult, I should have an office"... "An appointment book"... "A rolodex"... "A grown-up car."

KAGIN

In the repo business, you can pretty much pick and choose...Good luck, Milt.

And as Kagin gets up to exit.

CUT TO

15 INT. FOYER - NIGHT

15

Kagin is just leaving as McCormick enters, still wearing a jacket and tie. Kagin stops.

KAGIN

(a very inside tip)

If they have knives, you're pretty safe...But if they have guns, get the hell outta there.

Kagin winks broadly and exits. McCormick stares after him for a beat, then heads into:

16 INT. HARDCASTLE'S DEN - NIGHT

16

as Hardcastle shoves the deed behind his back. He grins as McCormick enters. McCormick grins back. Both are excited and keep grinning.

MCCORMICK

Who was that?

HARDCASTLE

Just an old friend...What are we all dressed up for?

MCCORMICK

Just a date. What are we smiling about?

HARDCASTLE

Just happy.

CONTINUED

MCCORMICK

(after a beat)

Listen, Judge, since you're in such a good mood...do you think we could sit down and have a little talk?

HARDCASTLE

(elaborately casual)

Just what I was thinking.

Hardcastle shoves the deed into his back pocket, crosses over to a chair and sits down next to McCormick. A long pause.

HARDCASTLE

Your parole's up.

MCCORMICK

My parole's up.

HARDCASTLE

I didn't think you knew.

MCCORMICK

It's my parole, Judge. I keep tabs on things like that...Why didn't you say something?

HARDCASTLE

Why didn't you say something?

MCCORMICK

We were working on your cases, busting crimes, playing Batman and Robin. I didn't want to spoil all that.

HARDCASTLE

Yeah, well, now that it's out in the open...maybe it's time we thought about your future.

CONTINUED

McCORMICK

I have been thinking about it.

HARDCASTLE

So have I.

And as Hardcastle starts to pull the deed out of his pocket.

McCORMICK

(real excited)

I got a job, Judge!

And Hardcastle's grin is frozen -- so is the deed. McCormick jumps up, leaving Hardcastle still staring at the empty chair.

McCORMICK

(babbling)

I'm talking about decent money. A future. An office. A desk. A secretary. A rolodex.

(leans over to HC)

Judge? Are you with me?

HARDCASTLE

(perks up)

Yeah...yeah...

McCORMICK

I'm gonna be a paralegal at Malcolm, Hughes and Dewitt...It's all because of you, Judge. I want you to know that.

HARDCASTLE

When did this happen?

McCORMICK

Ah...today...I've been looking around for something that suits my unique qualifications...but I wanted to talk it over with you first.

\*  
\*

HARDCASTLE

Malcolm, Hughes and Dewitt? You just walked into Malcolm, Huges and Dewitt?

\*

MCCORMICK

Something like that...What do you think?

Hardcastle gets up, moves over to the desk, sits down and slides the deed into the drawer. We sense a mixture of sadness and pride in him.

HARDCASTLE

That's a top firm, kiddo...Big clients...Good reputation. They could do a lot for you.

MCCORMICK

(excited)

Then you think I should take the job?

HARDCASTLE

It's a helluva start. You never know, someday you might even go to law school...Of course you can do a lot of other things, too.

MCCORMICK

(smiling)

Yeah.

A beat.

HARDCASTLE

Then I say go for it.

MCCORMICK

Yeah, but maybe I'm not ready to be a paralegal. Maybe I can't do it...

HARDCASTLE

You can do anything you want to do...You've been here three years... There're probably a lot of things that you'd like to do that you can't do here...You might even want to get your own place...a little closer to the office...a lot of things...Y'know, you'll be workin' long hours...lots of leg work...in and out of law libraries...a lot of things.

CONTINUED

16

CONTINUED

16

McCormick, taken off guard, looks at Hardcastle.

McCORMICK

Do I have time to pack?

HARDCASTLE

I just meant you might want to think about it.

Off McCormick's look, we:

CUT TO

17

OMIT

17

18

EXT. GULL'S WAY - DAY

18

Hardcastle watches as McCormick loads a suitcase into the coyote. McCormick turns to Hardcastle. Both are uncomfortable and reluctant about this.

McCORMICK

I'll move the rest of my stuff out as soon as I find an apartment.

HARDCASTLE

There's no hurry, McCormick. I told you to take all the time you wanted.

McCORMICK

Better this way...Keep in touch.

HARDCASTLE

You're not movin' to Alaska.

McCormick turns toward the car, turns back and gives Hardcastle a hug. Hardcastle reacts, irritated, covering his real feelings.

McCORMICK

Well, bye.

McCormick gets into the car. HOLD on Hardcastle as the coyote pulls away, then:

CUT TO

19

STOCK - EXT. DOWNTOWN OFFICE BUILDING - DAY

19 \*

To establish. A towering glass-and-steel structure like the Crocker Bank Building -- surrounded by other similar towering structures.

\*  
\*  
\*

MALCOLM (V.O.)

Let's talk about your first assignment in your office, Mark.

CUT TO

20

CLOSE ON - McCORMICK'S FACE

20

McCORMICK

That's fine with me, Ken..

21

INT. MALCOLM, HUGHES AND DEWITT - DAY

21

A sprawling, venerable, oak-panelled law office. McCormick, carrying his briefcase, follows Malcolm down a long hallway, past the reception area, banks of secretaries' desks, lawyers' offices on the other side of the hall. McCormick's head swivels from side-to-side as he tries to take it all in.

22

ANGLE - A DOOR

22

Malcolm stops in front of it.

MALCOLM

I believe this is yours, Mark.

He pushes open the door.

23

McCORMICK'S POV - HIS OFFICE

23

small, but well-appointed. There's a desk, typewriter, couple of chairs. It even has a window. And as we FOLLOW McCormick in.

24

INT. McCORMICK'S OFFICE - DAY

24

McCormick stops. Malcolm looks at him.

MALCOLM

Go ahead. Sit down. Make yourself at home.

McCormick crosses over to the desk, puts his briefcase down on it, tries out the chair.

CONTINUED



24

CONTINUED

24

McCORMICK

(grinning)

Hooo...Fits...

Malcolm sits.

MALCOLM

We're going to start you out slowly. ...The firm represents Sunny Acres Nursing Home...Your first assignment will be to take some papers out to the owner, Leon Feldman, and pick up the personal effects of one of our clients who passed away during the night.

Malcolm rises.

MALCOLM

You can get the address and documents from my secretary...meanwhile, take all the time you need to organize your office.

Malcolm goes to the door, stops, turns.

MALCOLM

And Mr. McCormick, welcome aboard.

Malcolm exits, closing the door behind him.

25

ANGLE - McCORMICK

25

as he starts opening all the desk drawers. Arranges his calendar. Sticks his pencils in the holder. Lines up his legal pads, stacks them. Finally, he pulls his rolodex lovingly towards him, flips through the blank pages until he comes to the "H's". He takes out one of the cards and writes MILTON C. HARDCASTLE.

\*  
\*

26  
and  
27

OMIT

26  
and\*  
27

CUT TO

28

CLOSE ON - A CASH BOX

28

as Hardcastle pulls it back towards him across the desk.

29

ANGLE - HARDCASTLE

29

glaring at someone across the desk. And we FOLLOW his eyes to:

HARDCASTLE

Let me get this straight, Leroy.  
You come with this place.

30

INT. REPO OFFICE - DAY - ON LEROY KAGIN

30

Willy Kagin's only nephew. He's about McCormick's age, tall and heavy-set with stringy long hair. His stupid face stares blankly at Hardcastle. The office is greasy, dirty, dusty -- it looks a lot like Willy Kagin.

LEROY

It's in the contract, man. Read it.

HARDCASTLE

How much was Willy payin' you?

LEROY

Ten percent off the top. You're gettin' your money's worth. Uncle Willy taught me everything he knew.

Leroy smiles a crooked, stupid smile. And off Hardcastle's sigh, we:

CUT TO

31

EXT. SUNSET ACRES NURSING HOME - DAY

31

To re-establish. We HEAR outdated DISCO MUSIC coming from the garden.

32

OMIT

32 \*

32A

EXT. NURSING HOME - GARDEN - DAY

32A\*

McCormick is standing with Feldman watching an aerobics class. The INSTRUCTOR, a pretty, trim, energetic woman, is standing in front of the class, which is stretching, reaching for the sky.

INSTRUCTOR

...Reach...higher...seven...eight...  
nine...ten.

She puts her arms down.

INSTRUCTOR

That's all for today. I'm proud  
of each and every one of you.

33  
and  
34

OMIT

33  
and  
34

34A

ANGLE - A WOMAN

34A

as she raises her hand.

INSTRUCTOR

Yes, Mrs. Cudahy?

MRS. CUDAHY

Aren't we going to do our routine?  
You remember...

Mrs. Cudahy swivels her hips to the left, then to the right,  
kicks her right leg in front.

INSTRUCTOR

No...No...No, that's not it. That  
was last week. This week it's like  
this...

Instructor shakes her arms to left...twice. Then to the  
right...twice. Bumps her hips left and right. She stops  
suddenly.

INSTRUCTOR

No...No...That's two weeks ago.

34B

ANGLE - CLASS

34B

as they react, confused.

34C

RESUME SCENE

INSTRUCTOR

No, wait a minute, that was jazz...  
last week was country and western.  
Remember, we learned "The Pony"?

MRS. CUDAHY

No, last week was the Roaring  
Twenties and we did the "Black  
Bottom".

INSTRUCTOR

It doesn't matter. Because this is  
the end of this week and next week  
is going to be next week. And that  
was last week. Anyway...I'll see  
you next week.

And as she starts over to get her belongings.

MRS. CUDAHY

You didn't give us our health tip.

35

ANGLE - McCORMICK AND FELDMAN

35

starting away.

FELDMAN

Aren't they something?

McCORMICK

They sure are, Mr. Feldman.

FELDMAN

And I like to make sure they keep  
those smiles on their faces...Y'know,  
now that you're a member of the  
family, Mark, some of our "campers"  
from time to time may ask you to do  
a personal favor for them...no  
matter how odd their request sounds,  
...try to accomodate them, won't you?

McCORMICK

I'll do whatever I can.

35A

ANGLE - INSTRUCTOR

INSTRUCTOR

Alright...your health tip for today  
is...laughter. A healthy person is  
(MORE)

CONTINUED

#2326

17A.

35A

CONTINUED

35A

INSTRUCTOR (Cont'd)  
a person with a sense of humor. So  
laugh!

The instructor begins to laugh.

35B

ANGLE - THE CLASS

35B

They all force laughter.

35C

RESUME SCENE

35C

The instructor stops laughing.

INSTRUCTOR  
That was my Uncle Harmon's favorite  
health tip!

MRS. CUDAHY  
How old is he?

INSTRUCTOR  
He was 57 years-young when he died.

CUT TO

36

INT. MIMI'S ROOM - DAY

36

It's a two-bed dormitory-style room. The far side is empty except for a box of effects on a bare mattress. Mimi's side is cluttered with theatrical memorabilia from her days as a chorine. Mid-seventies, MIMI LEGRANDE is a spicy, pretty, vivacious little woman. At the moment, she's sitting in a chair, gazing forlornly at the empty side of the room. She pours herself a glass of champagne. Raises the glass in toast and looks toward the empty bed.

MIMI  
So long, Elsie.

McCormick KNOCKS on the door.

MIMI  
You better be good lookin' and six  
feet tall.

McCormick enters. Mimi looks over at him.

CONTINUED

MIMI

(very surprised)

I wasn't expecting the Sheik of Araby!

McCORMICK

I hope I'm not disturbing you.

MIMI

I haven't been disturbed this good since Count Evermonde showed up at my dressing room in Pittsburgh with a diamond bracelet.

McCORMICK

I could come back.

MIMI

They all say that, but they never do...Look, long as you're here, why don't you sit down and have a little champagne. I was just saying goodbye to Elsie.

McCORMICK

I'm afraid that's why I'm here...to collect her things. I work for Malcolm, Hughes and DeWitt. The law firm.

MIMI

Her things are over here.

Mimi gets up and leads McCormick over to the bed. She sits down beside the box. And as she rummages through it, pulls out an old photograph.

MIMI

We were partners, me and Elsie. Of course she came from vaudeville. And I was legit stage all the way... Had kind of a nice little movie career. Talkies had just come in. Black and white. We called it the Silver Screen...Of course you're too young to remember all that.

She hands the photo to McCormick.

of two twenty-year-old chorus girls.

MIMI (V.O.)

The O'Farrell sisters. We were both Busby Berkely girls.

MIMI

Elsie was prettier than I was. But I had better legs.

Mimi raises her skirt slightly and flashes a well preserved leg for McCormick. He wolf-whistles. Mimi gives him a smile of appreciation.

MIMI

Gonna seem funny not having Elsie with me...But y'know what, Elsie really liked flowers. She used to get a lot of 'em in our hey-day... The problem is ya' see, they only take checks at the cemetery. So, I was thinkin', if I start a little checking account...I could send a check each month and Elsie would always have flowers.

McCormick leans over and kisses Mimi lightly on the cheek.

MIMI

It's been a long time, but I remember how to blush.

Mimi gets up, crosses to her bed and pulls several bills out from under the mattress -- the money should total about \$50.

MIMI

Would you open a bank account for me, handsome? Artists never understand these things.

MCCORMICK

It would be my pleasure.

And she hands the money to McCormick, we:

CUT TO

39

OMIT

39

30

INT. MALCOLM'S OFFICE - DAY

40

McCormick is standing in front of Malcolm's desk.

MCCORMICK

...so I take her fifty bucks to the bank down the street from the nursing home...it's the same bank the firm uses...and they tell me she already has an account there, with a balance of...

(checking his notes)

...\$150,725.79.

MALCOLM

I'm very glad I hired you, Mr. McCormick. You're thinking. Let me clear up your confusion. Mimi LeGrande is our client. Her medicare, social security, union pension fund...all her benefits are sent directly to this office... We employ a full-time financial advisor who invests her money... We've done very well for her as we have for all our clients.

(beat)

Periodically, we try to explain our investment strategy to Mimi, but as long as her bills are paid and she's well taken care of, she doesn't seem concerned about the details. That's what we're here for.

MCCORMICK

Oh...

And off McCormick's convinced look, we:

CUT TO



41 EXT. SUNSET ACRES NURSING HOME - NIGHT 41

Re-establish. It's very quiet, no traffic, everybody's asleep.

42 INT. FELDMAN'S OFFICE - NIGHT 42

Malcolm is with Feldman.

FELDMAN

If McCormick suspects anything, I want him out of your office.

MALCOLM

I satisfied all McCormick's concerns. It's alright.

FELDMAN

That still leaves us with the problem of Bob McCreedy.

MALCOLM

Don't worry about him. If he doesn't want to sign, we'll skip him. We don't need his money.

FELDMAN

That's not the problem. He's a troublemaker. He's stirring everybody up. He organized a damn committee to petition me to release everybody's financial records. They want to see their income tax returns.

CONTINUED

42

CONTINUED

42

MALCOLM

Let me talk to McCreedy.

FELDMAN

He's way past talking to.

MALCOLM

The beauty of our arrangement from the beginning was nobody got hurt, everybody was well-provided for and we profited handsomely. I don't want to change that arrangement now.

And we:

CUT TO

43

EXT. STOCK MOTEL - NIGHT

43

To establish.

CUT TO

44

ANGLE - MCCORMICK

44

PULL BACK TO REVEAL we're:

45

INT. MOTEL ROOM - NIGHT

45

McCormick is lying across the bed surrounded by law books. He's been studying all night. His head falls into one of the books. He raises it painfully, makes a decision. Gets up off the bed, stretches, then crosses over to the TV and flips it on.

46

INSERT - TV

46

John Wayne fills the screen.

47

RESUME SCENE

47

McCormick perks up. Sits down on the edge of the bed, watching for a few moments.

CONTINUED

47

CONTINUED

47

McCORMICK

I know what Hardcastle's doing...

(a beat)

He's watching on that big beautiful television of his. Probably glad to get rid of me, so I won't talk during the movie.

(beat, as he listens)

Got all his best dialogue from John Wayne.

(beat)

He's probably got popcorn. Probably stuffing it in his face right now... Wish I had popcorn.

SMASH CUT TO

48

CLOSE ON - A GIGANTIC BOWL OF POPCORN

48

as Hardcastle dips his hand in. And we WIDEN TO:

49

INT. HARDCASTLE'S DEN - NIGHT - ON HARDCASTLE

49

sitting in front of the TV, watching John Wayne. The lights are very dim. He watches the screen for a beat. Then as his hand reaches back into the popcorn:

HARDCASTLE

I made too much...I'm used to McCormick shoving it in with both hands...Probably save a lot on my food bill...He's probably out with his new friends. Missin' a helluva movie.

50

SPLIT SCREEN

50

as Hardcastle and McCormick simultaneously look over at their telephones. They get up, cross over. Pick up the receivers and dial. A beat. Then we HEAR a BUSY SIGNAL coming from both phones. And off their looks, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

51 EXT. SUNSET ACRES NURSING HOME - FRONT - DAY 51

To re-establish.

MIMI (V.O.)

I remember every step I did in  
"Shuffle Off to Buffalo".

52 EXT. SUNSET ACRES NURSING HOME - GARDEN - DAY - ON McCORMICK AND MIMI 52

Mimi's dancing for McCormick who's sitting on a bench. And as she executes a traveling scissors step.

MIMI

(singing)

"Off we're gonna shuffle...Shuffle  
off to Buffalo."

And she stops.

MIMI

Believe me, Markie, I'd know if  
I had \$150,725.79.

McCORMICK

I bet you would.

Mimi sits down next to McCormick. She puts a hand on his knee.

MIMI

Markie, sweetheart, I'd like to have \$150,725.79 as much as the next gal...but if there's anything an artiste knows about money, it's how to spend it...I never wasted it. I bought champagne, beautiful clothes, good times...and I wound up with a million dollars worth of memories, not \$150,725.79.

McCORMICK

Mr. Malcolm said that over a period of years, they'd invested your money for you.

CONTINUED

MIMI

I'm not a fool. There wasn't that much money to invest.

McCORMICK

I'll tell you what. I'll look into it a little more for you.

McCormick pulls out a business card, starts to write on it.

McCORMICK

In the meantime, if you need me, this is my business number, this is my beeper number, this is where I live and if you can't get me at any of those places, you can leave a message with Judge Hardcastle at this address and phone number. He's terrific. You'd like him.

MIMI

You're going to straighten this out for me, aren't you, Markie?

McCORMICK .

You gotta understand, I'm still in law school and I don't know everything, but Judge Hardcastle does. That guy knows a thing or two about the law, boy...As a matter of fact, he wrote a lot of it.

OPEN on Harper on the phone. Red lights are flashing.

HARPER

Hold all my calls for fifteen minutes.

Hardcastle reaches for half of Harper's sandwich. Harper slaps his hand and hangs up the phone.

HARPER

Look, Milt, if you're gonna make lunch here a habit, just tell me, I'll have Shirley make you your own sandwich.

HARDCASTLE

You talk like I was here everyday.

CONTINUED

HARPER

Well, since McCormick moved out,  
ten days, ten sandwiches.

Harper reaches over, pats Hardcastle's hand.

HARPER

Milt, before I starve, call McCormick.

HARDCASTLE

I don't want to bother him...He's  
probably busy.

HARPER

You sound like you're scared of him.  
Look, just because McCormick's got  
a life of his own, doesn't mean you  
can't be a part of it. You two  
built up a helluva relationship  
in three years.

HARDCASTLE

He had no choice. He was paroled  
in my custody.

HARPER

Your friendship doesn't have  
anything to do with the parole.  
It hasn't for a long time.

CONTINUED

53

CONTINUED - 2

53

Hardcastle rises, sighs and moves toward the door. Then, turning back.

HARDCASTLE

I think I'll take off.

Harper slides half of his sandwich over to the other side of the desk.

HARPER

Meatloaf, Milt. Your favorite.

Hardcastle grins and sits back down.

CUT TO

54

A MONTAGE

54

- 1) McCormick driving in the Coyote...alone.
- 2) Hardcastle driving in the pickup...alone.
- 3) McCormick doing laundry at the laundromat...watching the dryer spin.
- 4) Hardcastle trimming hedges.
- 5) McCormick studying.
- 6) Hardcastle walking along the beach, angrily kicking a piece of driftwood.
- 7) McCormick at lunch with Malcolm at a high-priced restaurant ...Malcolm is talking to him. McCormick is uncomfortable.
- 8) Hardcastle in the pickup watching Leroy repossess a car... we SEE Leroy, out of Hardcastle's view, steal the stereo.

CUT TO

55

INT. HARPER'S OFFICE - DAY

55

as Harper starts to bite into another sandwich, McCormick walks in. Harper hastily hides the sandwich away in a drawer.

HARPER

Milt's not here.

MCCORMICK

I was in the neighborhood...just stopped to say hello.

CONTINUED

HARPER

Hello.

McCormick crosses over to the window, looks out and sighs.  
Harper watches him for a beat.

HARPER

That's it! That's enough! I can't stand anymore...Milt eats my sandwiches. You sigh at my window. What's your problem? You're both miserable. You're making me miserable. Mark, you and Milt are friends... friends call each other...Here's twenty cents...give Milt a call...From a payphone.

Harper reaches into his pocket, pulls out 20 cents, offers it to McCormick. McCormick thinks about it for a beat.

McCORMICK

Better yet, I'll drop by Gull's Way.

McCormick starts for the door, without taking the change.

HARPER

He's not there.

McCORMICK

Where is he?

HARPER

At Hardcastle's Repo and Repair.

McCORMICK

Hardcastle's what?...and what?

CUT TO



56

EXT. HARDCASTLE'S REPO AND REPAIR - DAY

56

And the coyote parked in front.

MCCORMICK (V.O.)

What's a nice Judge like you doin'  
in a dump like this?

57

INT. HARDCASTLE'S OFFICE - DAY

57

Hardcastle is sitting behind the desk as McCormick looks  
around the office.

HARDCASTLE

Kagin retired...moved to Florida...  
I got the business cheap...It's  
somethin' for me to do...A hobby.

MCCORMICK

Judge, repossessing cars is not a  
hobby. Remember?...I repossessed  
a car once.

HARDCASTLE

It's not the same thing, McCormick.  
Besides, after thirty days, it's strictly  
repairs. It's a perfectly legitimate  
business. People know they can trust us.

\*  
\*

MCCORMICK

Us?

58

ANGLE - LEROY

58

as he saunters in.

HARDCASTLE

Yeah, me and Leroy.

LEROY

Like there's no way I can work  
tonight. I have a very heavy date.

McCormick reacts, stifling a chuckle.

MCCORMICK

Leroy?

HARDCASTLE

Leroy, I'd like for you to meet  
Mark McCormick...

CONTINUED

LEROY

Yo...Can I have tonight off?

HARDCASTLE

Mark...Leroy Kagin.

(to Leroy)

No, you can't.

LEROY

Then I think I got a migraine, okay?

MCCORMICK

Listen, Judge, I don't want Leroy here to sprain his brain or anything...I don't have anything to do tonight, I could stick around.

LEROY

This is a righteous dude.

McCormick fixes Leroy with a look.

MCCORMICK

But what do you say we grab some lunch first?

HARDCASTLE

(jumps up)

Now you're cookin'...I'll just go wash up.

Hardcastle exits. Leroy winks at McCormick, crosses over to the desk, opens the drawer and takes out the cash box. He counts out a couple of bills, replaces the cash box and starts out past McCormick.

\*

LEROY

I could use a little beer for my date. He'll never miss it.

\*

McCormick grabs Leroy's arm and takes the money out of his hand.

\*

60

CONTINUED

60

MCCORMICK

(slowly accenting  
each syllable)

We don't steal from the boss...We  
don't do anything to hurt Hardcastle...  
If we do, we get hurt...bad...Do you  
understand?

LEROY

(nodding)

Right man, right. Let go my arm!

\*

Off McCormick's tough look we:

CUT TO

61

INT. SUNSET ACRES NURSING HOME - DINING ROOM - DAY

61

Lunchtime. Bob is seated at a table with Mimi and several  
other oldsters, among them Mimi's new roommate, MYRTLE  
LARKIN -- everybody's grannie, sweet, innocuous, inoffensive.

MIMI

Bob McCreedy, I'd like for you to  
meet my new roomie, Myrtle Larkin.

BOB

You got any complaints yet? We're  
forming a committee...

MYRTLE

I just got here.

BOB

Did you sign the power of attorney?

MYRTLE

Well, I signed everything Mr. Feldman  
said to.

CONTINUED

61

CONTINUED

61 -

BOB

Then you're a fool like all the rest of 'em. Anybody that's dumb enough to sign somethin' without readin' it, belongs in here.

Feldman approaches Bob from behind and leans over him.

FELDMAN

Bob, if you're finished, could you drop by my office for a few minutes?

CUT TO

62

INT. FELDMAN'S OFFICE - DAY

62

Bob is sitting in a chair being talked down to by Feldman and Malcolm who are sitting on the desk.

FELDMAN

Malcolm, Hughes and DeWitt is one of the most prestigious firms in the city, Bob.

BOB

So is Whittaker, Shannon and Richards. They're my attorneys...Have been for thirty years.

MALCOLM

Scott Whittaker heads up a very fine firm. And I'm not in the habit of stealing clients, but since Leon hired us, we've been able to save Sunset Acres a lot of money, and enhance the investments of the individual clients here.

\*  
\*  
\*

63

INT. HALLWAY - ON MIMI

63

eavesdropping outside the door.

BOB (V.O.)

Nobody ever hustled Bob McCreedy and nobody's gonna now.

CONTINUED

63

CONTINUED

63

FELDMAN (V.O.)  
(a sinister edge)  
We're doing this for your own good,  
Bob.

64

INT. OFFICE - DAY

64

as Bob stands up, enraged.

BOB

What's that? Some kind of a threat?  
I'm not some old fool dribbling his  
oatmeal down his chin...Get out of  
my way.

Feldman pushes Bob firmly back into his seat.

65

INT. HALLWAY - DAY

65

Mimi, hearing this, swings the door open and goes into:

66

INT. FELDMAN'S OFFICE - DAY

66

Mimi stands in the doorway.

MIMI

I'm sorry. I interrupted something,  
didn't I? But Bob and I have a  
tennis court in five minutes. Ready,  
Bobby?

Bob stands and strides for the door. Moves up alongside  
Mimi and they exit. A beat. Feldman looks at Malcolm.

CONTINUED

FELDMAN

I warned you about Bob. Now he's got Mimi on his side.

MALCOLM

Let him blow off steam. That's all he can do.

FELDMAN

I'm not going to let him blow this for us.

And as they exchange looks, we:

CUT TO

EXT. WEENIE WORLD - DAY

Hardcastle and McCormick at a table downing footlongs with chili and onions...really enjoying themselves.

HARDCASTLE

I remember Mimi LeGrande. She had great legs. What a dancer. Made a lot of pictures in the early thirties, then she just disappeared. I haven't heard about her in forty years.

McCORMICK

Well, she's still terrific and she's still got great legs. Willya help her?

HARDCASTLE

I don't know much about banking, kiddo, but I'd be happy to make a few calls.

McCORMICK

I appreciate that Judge. Mr. Malcolm doesn't seem to understand about Mimi.

HARDCASTLE

Have you ever stopped to think maybe Malcolm's right? Maybe Mimi's not playing with all 52...How well do you know her?

McCORMICK

How well do you know Leroy?

HARDCASTLE

He's Willy's nephew.  
(off McCormick's look)  
I'll admit that he has a few rough edges.

CONTINUED

MCCORMICK

A few rough edges? You mean like he smells like a monkey cage and has the I.Q. of a fern?

HARDCASTLE

I think you're bein' a little hard on him... 'cause you're jealous.

MCCORMICK

Jealous of what?! What an ego! You think I can't get along without you, don't you?

HARDCASTLE

McCormick...

And as McCormick continues his tirade, squeezing his hot dog, mustard drips onto his tie. Hardcastle notes this.

MCCORMICK

I thought I could invite you to lunch, sit down as an equal. My mistake... I'm always gonna be a kid to you, aren't I? Even if I'm wearing a great suit...have an office...a parking space...responsibilities...

And as McCormick removes his beeper from his belt and shoves it in Hardcastle's face.

MCCORMICK

Look at this! I have a beeper!

HARDCASTLE

You have mustard on your tie!

Hardcastle takes a napkin and starts to mop up the tie. And as McCormick grabs the tie out of his hand,

MCCORMICK

It's my tie and I like it with mustard.

And off their looks we:

CUT TO

to re-establish.

69

INT. MEN'S ROOM - NIGHT

69

OPEN on the shower sprinkler as Bob, in a terry robe, turns it off. He turns and looks at somebody O.S.

BOB

I'm gonna call Scott Whittaker and  
I'm gonna see you behind bars...I  
finally figured out your scam.

Bob begins to back up into the stall. His eyes widen in fear. He raises his arms to shield his head, and we:

CUT TO

70

EXT. RESIDENTIAL STREET - NIGHT

70

a blue collar neighborhood. We SEE a driveway with a parked N.D. sedan. Hardcastle is in the car. McCormick is standing next to it.

McCORMICK

Judge, this isn't your line. You  
don't know how to steal a car.

Hardcastle fiddles with the wires under the dash. Nothing happens.

HARDCASTLE

Neither do you...Last time you tried  
it, you did two years in San Quentin.  
Besides, it's not stealing...

McCORMICK

Alright, be that way. Just go  
ahead and do it yourself like you  
do everything else.

HARDCASTLE

Well, I will...Stay outta my way.

CONTINUED



70

CONTINUED

70

As Hardcastle still struggles with the wires, an impatient McCormick reaches down and hotwires the car with ease. The car starts.

McCORMICK

It pays to let the first string handle these things.

HARDCASTLE

Show off.

Suddenly, McCormick's beeper begins to BEEP loudly.

HARDCASTLE

Shut that thing off!

McCORMICK

I don't know how! I never beeped before!

71  
thru  
76

OMITTED

71  
thru  
76

77

ANGLE - THE FRONT WINDOW OF THE HOUSE

77

as the lights come on. And an enormous man in a T-shirt comes out brandishing a rifle.

MAN IN T-SHIRT

What're you doing? Get away from my car!

He jumps off the porch and heads straight for Hardcastle and McCormick.

HARDCASTLE

McCormick, get the pickup! Let's get out of here!

McCormick races to the curb and jumps into the pickup. He guns the engine.

78

ANOTHER ANGLE

78

as Hardcastle backs out of the driveway he slams into McCormick who's headed down the street. Hardcastle and McCormick lean out the windows at each other.

HARDCASTLE

Learn to drive, McCormick!

McCORMICK

I know how to drive! You learn how to drive!

78A

ANGLE - MAN IN T-SHIRT

78A

He fires one shot at the sedan, hitting it in the door.

78B

ANGLE - THE SEDAN AND THE PICKUP

78B

as they screech away, leaving the angry new pedestrian in the street.

CUT TO

79

OMIT

79

79A

INT. MIMI'S ROOM - NIGHT

79A

Mimi is on the phone.

McCORMICK (V.O.)

Mimi, calm down...calm down...It's gonna be alright.

MIMI

No it's not. The Coroner's here to take him away. Maybe they'll get me next. Markie, they said he slipped in the shower, and I know he didn't.

CUT TO

80

INT. HARDCASTLE'S REPO AND REPAIR - NIGHT

80

McCormick's on the phone, beeper in hand. Hardcastle hovers over him in a grand funk.

McCORMICK

I'm not gonna let anybody get you, Mimi. I promise.

CONTINUED

HARDCASTLE

Counting the bullethole, they're gonna take at least \$300 damages out of my pocket, McCormick. And you're gonna pay for it! Every last cent!

McCORMICK

(cups hand over  
phone)

Ssshhh. This is important, Judge.  
(into phone)

I'll be there as soon as I can, Mimi.

McCormick hangs up.

HARDCASTLE

\$300 of my money is not important?

McCORMICK

Look, I'll pay half, but I don't have time for this right now.

CONTINUED

80

CONTINUED

80

McCormick starts for the door.

HARDCASTLE

What's the matter?

McCORMICK

That was Mimi. She said somebody died out at Sunset Acres and she said it wasn't an accident.

HARDCASTLE

Did she say what it was?

McCORMICK

No, but she sounded scared and I've gotta get out there. You goin' with me?

HARDCASTLE

That's probably the only way I'll ever see my 300 bucks.

And as Hardcastle follows McCormick out the door, we:

CUT TO:

81

EXT. SUNSET ACRES NURSING HOME/FRONT - NIGHT

81 \*

as the pickup pulls up. There's a lot of activity... Coroner's Wagon, attendants, employees, oldsters in robes.

82

ANGLE - HARDCASTLE AND McCORMICK

82

as they pull up in another area, get out and walk towards hubbub. Suddenly, there's a RATTLING in the bushes. They stop and look over.

83

THEIR POV - MIMI'S FACE

83

poking out of the foliage.

MIMI

Pssst!

84

REVERSE ANGLE

84

as Hardcastle and McCormick react. Hardcastle's smile is frozen.

CONTINUED

HARDCASTLE

Let me guess...That's Mimi.

McCORMICK

(hissing)

Be nice.

HARDCASTLE

I'm always nice.

They walk over to the bushes, Hardcastle staring at McCormick.

McCORMICK

(sideways to bushes)

What're you doing?

MIMI

They killed Bob.

McCORMICK

Who's Bob?

MIMI

(re: Hardcastle)

Who's he?

McCORMICK

Judge Hardcastle...the friend of mine I told you about...Who's Bob?

MIMI

The only person here who wouldn't sign over his power of attorney to Malcolm, Hughes and Dewitt.

HARDCASTLE

And he had an accident?

MIMI

Give me a break. He didn't just slip in the shower. He's been taking showers for 75 years. He's good at it.

A beat as Hardcastle and McCormick exchange a look. And we HEAR a BELL sound.

MIMI

I got bed check. Meet me in my room in five minutes.

And as Mimi trots off into the moonlight, Hardcastle turns to McCormick.

CONTINUED

HARDCASTLE

McCormick, your firm has no business  
making these people sign over their  
power of attorney.

\*  
\*

MCCORMICK

I didn't do it. I'm only a  
paralegal...I thought life was  
gonna be different from now on...  
I'm back playing Batman and Robin.

\*

And off McCormick's look, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

85 INT. MIMI'S ROOM - NIGHT 85

The lights are out. Mimi and Myrtle are in bed. A beat, then we HEAR a TAPPING at the door. Hardcastle and McCormick enter. \*

86 and 87 OMITTED 86 and 87\*

88 ANGLE - MYRTLE 88

as she sits up in bed, drawing the sheet up under her chin.

89 A NEW ANGLE 89

as Mimi gets out of bed, steers Hardcastle and McCormick into the room. And as Hardcastle smiles and looks at the pictures of Mimi on the wall. \*  
\*  
\*

MIMI

It's alright, Myrtle. They're good friends of mine. They're gonna find out what happened to Bob.

MYRTLE

Bob was a troublemaker. I don't like troublemakers. \*

HARDCASTLE

How did he make trouble?

MIMI

After he saw the box he said Mr. Feldman was a crook...and a lot of people heard him. He wasn't whispering.

MCCORMICK

What box?

Mimi reaches under her bed and pulls out a cardboard box.

CONTINUED

89

CONTINUED

89

MIMI

This box...I never had anybody but Elsie...I don't get letters. So I save all my junk mail.

\*

HARDCASTLE

Why don't you show us what you showed Bob.

Mimi pulls out several letters from the bank and hands them to McCormick.

90

INSERT - THE LETTERS

90

addressed: "Dear Customer:"

MCCORMICK (V.O.)

...applications for an automatic teller card...check safekeeping... gold credit cards...

91

RESUME MCCORMICK

91

as he looks at Hardcastle.

MIMI

You don't get these unless you have a bank account, right? That's what Bob said. He said I had money in the bank that I didn't know about because I signed over my power of attorney. That upset Mr. Feldman.

Off Myrtle's reaction, we:

\*

CUT TO

92

EXT. SUNSET ACRES NURSING HOME - NIGHT

92

as Hardcastle and McCormick hustle over to the pickup.

MCCORMICK

Let me get this straight, Mimi signs over her power of attorney to Malcolm, he and Feldman open an account in her name. Mimi said she didn't have much money...Where does all the money come from?

HARDCASTLE

From Uncle Sam, kiddo...Medicare. Social Security...Pensions...

CONTINUED



MCCORMICK

Judge, how much can we be talking about...\$15,000 a year? She's got \$150,725.79 in the bank.

HARDCASTLE

I had a case once...a guru took a bunch of people up into the Sierras. Made them sign over all their earthly possessions, including their bank accounts. While they were gettin' their consciousness' raised, he was puttin' their money to work for him. The kicker was when one of 'em died, he rolled over that person's account into somebody else's before he reported the death.

MCCORMICK

You think that's what Malcolm and Feldman are doing?

HARDCASTLE

I think we better find out.

MCCORMICK

Malcolm never seemed like that type of guy.

HARDCASTLE

You never know, do you, kiddo?

And as they look at each other...

CUT TO

#2326

45.  
(X)

Rev. 3/3/86

93  
and  
94

OMIT

93  
and  
94

95 EXT. HARPER'S HOUSE - NIGHT

95

Hardcastle and McCormick are knocking on the door, ringing the DOORBELL. We SEE the lights go on. And we HEAR:

SHIRLEY HARPER (V.O.)

(drowsy)

Frank, there's somebody at the door.

HARPER (V.O.)

It's two in the morning. What kind of idiots knock on your door at two o'clock in the morning?

SMASH CUT TO

96 INT. HARPER'S HOUSE - FOYER - NIGHT

96

as Harper opens the door to a smiling Hardcastle and McCormick.

CONTINUED

CONTINUED

Harper sees who it is and slams the door. Hardcastle and McCormick push open the door and enter.

HARPER

Apart, you're a nuisance. Together,  
you're dangerous...Go away.

Hardcastle starts walking in.

HARDCASTLE

We're here on business, Frank.

HARPER

I've got an office. Can't you guys  
have a problem during business hours?

SHIRLEY HARPER (V.O.)

Frank, who's there?

HARPER

It's Milt and Mark... Go back  
to sleep.

Harper reluctantly follows Hardcastle and McCormick into the  
living room.

CUT TO

INT. HARPER'S LIVING ROOM - NIGHT

We OPEN in mid-conversation.

HARPER

You want me to check the bank  
records of everybody out at Sunset  
Acres?

HARDCASTLE

That's for starters.

HARPER

The whole department hasn't got the  
manpower to do that.

SHIRLEY HARPER (V.O.)

Frank, you want me to make coffee?

HARPER

No.

McCORMICK

We also need you to check on Leon  
Feldman and Kenneth Malcolm.

CONTINUED

CONTINUED

HARPER

Kenneth Malcolm? Isn't that the  
guy you work for?

MCCORMICK

(deflated)

Yeah...I guess I'm out of a job.

HARDCASTLE

Ah...you can get another job easy...  
anywhere.

Harper watches the exchange.

MCCORMICK

You really believe that?

HARDCASTLE

McCormick, I don't waste three  
years of my valuable time on losers.

MCCORMICK

I think that's the nicest thing  
you ever said to me.

HARDCASTLE

Don't let it go to your head...I  
just meant you're well trained.

At this point Harper starts out of the room.

MCCORMICK

You mean like a monkey?

HARDCASTLE

Don't get defensive, McCormick.

ANGLE - TO INCLUDE HARPER

Unnoticed, he climbs up the stairs and disappears.

MCCORMICK (V.O.)

Everytime I don't agree with you,  
I'm defensive.

HARDCASTLE (V.O.)

Everytime you don't agree with me,  
you're wrong.

And we:

CUT TO

99 EXT. DOWNTOWN OFFICE BUILDING - DAY 99  
to re-establish.

100 CLOSE ON - THE SUNSET ACRES FILE 100  
as McCormick's hand turns the pages.

CUT TO

101 INT. MCCORMICK'S OFFICE - DAY 101  
as McCormick enters. Hardcastle is behind the  
desk, loading McCormick's books into a box.  
Hardcastle stops, looks at one of the books, looks at  
McCormick.

HARDCASTLE

Prosser on Torts...Is this my book?

MCCORMICK

Yeah, I borrowed it...Can we get out  
of here? I don't feel like running  
into certain people, okay?

And as McCormick grabs the box, and starts  
out.

102 ANGLE - MALCOLM 102  
in the doorway.

MALCOLM

Hello, Judge Hardcastle, it's been  
a long time...Mark, I heard you  
were leaving us. Whatever the  
problem is, I'm sure we can  
talk it out.

MCCORMICK

It wouldn't do any good. I don't  
think there's anything to talk  
about.

CONTINUED

102 CONTINUED

102

MALCOLM

Too bad, Mark. I'd hoped this would work out. I'm very disappointed in you.

Hardcastle moves alongside McCormick.

HARDCASTLE

Well, that's funny, I never have been.

McCormick and Hardcastle look at each other. And as they exit.

MCCORMICK

You can send my paycheck to Hardcastle's Repo and Repair.

HOLD on Malcolm as he reacts for a beat, then FOLLOW HIM out to

102A INT. LAW FIRM HALLWAY - DAY

102A

as Malcolm crosses over to a SECRETARY'S desk.

MALCOLM

Did Mr. McCormick say anything about why he was leaving?

SECRETARY

No, sir. He just asked for the Sunset Acres files, read them and left.

Off Malcolm's reaction, we:

CUT TO

103 EXT. SUNSET ACRES NURSING HOME - DAY

103

as Feldman and Malcolm walk the grounds. Feldman is very angry.

FELDMAN

How could you let some stupid paralegal have access to those files? How much was in them?

CONTINUED

MALCOLM

Everything.

FELDMAN

Myrtle told me McCormick and a judge were in Mimi's room asking questions.

MALCOLM

We should get out now.

FELDMAN

You're probably right. Ten million isn't a bad haul. And Bob's complicated everything anyway.

MALCOLM

There was enough money. Did you have to kill Bob for a few thousand more?

FELDMAN

You're as greedy as I am...

MALCOLM

Yes, I wanted the money. I'm not going to end up like Hughes and DeWitt...forced into an early retirement. But if I'd known what you were going to do to Bob...

FELDMAN

Don't kid yourself...You wouldn't have stopped me...Now it's going to take a couple of hours on the computer to transfer all the assets into our European account. Meanwhile, we've

(MORE)

CONTINUED

103 CONTINUED

103

FELDMAN (Cont'd)  
got to make sure Mimi has a good  
night's sleep. I don't want her  
talking to that Judge and McCormick  
before we leave...

CUT TO:

104 EXT. SUNSET ACRES NURSING HOME - NIGHT  
to re-establish.

104

105 INT. MIMI'S ROOM - NIGHT

105

Mimi and Myrtle are in bed. A NURSE hovers over Mimi, holding  
out a paper cup with pills in it.

MIMI

I don't need pills to sleep. I  
have a clean conscience...

NURSE

It's on your chart, honey. Something  
about your blood pressure...Don't  
give me a hard time tonight. You  
wouldn't believe what's going on.  
It's a zoo.

(confidentially)

Rumor has it, there's going to be a  
change in administration. They're  
saying Feldman's out. He and his  
lawyer are in the office right now.  
Looks like they're packing for good.  
...I should have been a dental  
assistant.

The Nurse winks. Mimi looks over at Myrtle, suspiciously.  
Myrtle turns away. Mimi takes a beat and takes the pills.  
Drinks some water.

NURSE

Goodnight, Mimi. You're the best.

Mimi just smiles. The Nurse exits, Mimi lies down, closes  
her eyes and seems to drift off. Finally, Mimi's eyes open  
and she spits the pills into her hand.

MIMI

You sang like a bird, didn't you,  
Myrtle?

MYRTLE

I don't know what you mean.

CONTINUED



MIMI

You told Feldman Markie and  
Hardcastle were here...

MYRTLE

No I didn't.

MIMI

Yes you did. Number one, you're  
the only one who knew they were  
here. And number two, Feldman's  
secretary and I are real tight...  
You told, didn't you?

Myrtle nods, scared.

MIMI

Why?

MYRTLE

After they left, I got scared  
they'd make trouble like Bob did.  
I'm all alone. I don't have any  
money. If something happened to  
this place, I wouldn't have anyplace  
left to go.

MIMI

You're not alone, Myrtle.

They exchange looks and touch hands. Mimi gets up, grabs her  
robe, throws it on and takes McCormick's business card from  
under her pillow.

106 INSERT - THE BUSINESS CARD

106

McCormick has scribbled: GULLS WAY, 101 PACIFIC COAST  
HIGHWAY, 213/555-2091.

107 RESUME SCENE

107

as Mimi starts over to the phone.

MYRTLE

What're you doing?

MIMI

I'm calling Markie and letting him  
know what's going on.

CONTINUED

MYRTLE

Don't do it from here. They can  
hear everything you say.

MIMI

(smiles at Myrtle)

Then I'll just have to go get him.

MYRTLE

It's three o'clock in the morning...  
you'll have to take a cab.

Mimi reaches under her mattress and grabs a \$10 bill.

CONTINUED

107

CONTINUED - 2

107

MIMI

I've only got ten bucks. That's not enough.

Myrtle gets out of bed, crosses to the closet and pulls out a heavy coat and a \$20 bill. She hands them to Mimi.

MYRTLE

I'll keep an eye on Feldman and Malcolm while you're gone.

Mimi smiles and exits.

108  
thru  
112

OMITTED

108  
thru  
112

113

EXT. STREET - NIGHT

113

It's a middle-class residential neighborhood. Hardcastle and McCormick move up a paved driveway and into a carport.

McCORMICK

According to what I read in the files, everybody at Sunset Acres is represented by Malcolm... Everybody signed the Power of Attorney... And nobody has any family.

HARDCASTLE

No families, no questions. They just roll over the accounts.

McCORMICK

What are we gonna do about it?

HARDCASTLE

We're gonna repossess a car and then we're gonna call Harper.

McCORMICK

We can't call him at 3:30 in the morning.

HARDCASTLE

Sure we can.

114

INT. CARPORT - NIGHT

114

There are two parked cars. McCormick looks around.

McCORMICK

Judge, are you sure this is the right address? Who took the order?

HARDCASTLE

Leroy. Just find the plate with "SUNTAN1" on it.

McCORMICK

Judge, there's no "SUNTAN1" license plate here.

Hardcastle crosses over to McCormick, looks at both cars, then we HEAR:

FEMALE VOICE (MRS. GROGAN)

Hold it right there!

Hardcastle and McCormick exchange a look.

McCORMICK

Leroy.

115  
and  
116

OMIT

115  
and  
116

117

ANGLE - A NEIGHBORHOOD WATCH GROUP

117

A Rambo-like neighborhood watch patrol, wearing buttons that say, "NEIGHBORHOOD WATCH", -- one HEFTY WOMAN in particular, with rollers in her hair -- descend on Hardcastle and McCormick with make-shift weapons, consisting of baseball bats, tennis rackets, etc.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

118 INT. JAIL CELL - NIGHT

118

A holding cell. CAMERA SLOWLY PANS Wino, Transvestite, Gang Member, Second Wino playing the harmonica ("Red River Valley") to Hardcastle and McCormick. Definitely worse for wear.

McCORMICK

841 Oak...Is that so hard to remember? So Leroy sends us to 841 Elm...I'm in jail because Leroy can't tell one tree from another.

Hardcastle and McCormick exchange dirty looks.

McCORMICK

This is your fault. You know that, don't you?

HARDCASTLE

You're right.

McCORMICK

Don't try to deny it...What'd you say?

HARDCASTLE

I said it was my fault. I should never have bought the repo business without talking to you first.

McCORMICK

It's not like you need my permission.

HARDCASTLE

I bought it for you.

McCormick, stunned, gets up, walks over to the other side of the cell, looks over at Hardcastle, walks back over and sits down next to him.

McCORMICK

Why?

HARDCASTLE

Because you can't hang around the house plantin' peat moss and chasin' bad guys the rest of your life.

CONTINUED

McCORMICK

I know that. But I'm not your son.  
We're not even related. I'm just  
some ex-con you got paroled into  
your custody.

HARDCASTLE

No, that's what you used to be...  
Now you're responsible...mature...  
You're still a pain in the butt...  
and you're my best friend.

McCORMICK

(deeply moved; hiding  
it)

I don't think we're going to the  
chair or anything, Judge.

HARDCASTLE

You always have to get smart, don't  
you?

A long silence between them.

McCORMICK

I didn't just walk into Malcolm,  
Hughes and DeWitt...Malcolm's one  
of my professors.

HARDCASTLE

Professors?

McCORMICK

(real quietly)

I'm in law school.

Hardcastle just stares at him.

McCORMICK

I've been in law school for six  
months...I didn't want to tell you  
until after exams, in case I fell  
flat on my face. I was sure you  
were gonna figure it out. I was  
runnin' out of excuses for being out  
three nights a week.

HARDCASTLE

I thought I was crampin' your style.  
Maybe you wanted to move out and you  
didn't know how to tell me.

(a beat)

(MORE)

CONTINUED

HARDCASTLE (Cont'd)

(a beat)

Law school's expensive. How'd you pay the tuition?

McCORMICK

I took out a loan on the coyote...  
Someday I want somebody to look up to me the way I look up to you.

HARDCASTLE

Don't think I bought you the repo business because I thought you were stupid. You're good with cars. The business fell into my lap. After thirty days I was going to turn it into a straight repair shop. I figured you could turn a profit... and it crossed my mind you might want to go to law school someday and you might need the money.

McCORMICK

(chuckling)

I thought you were trying to get rid of me. I thought I was cramping your style...even though there's not a lot of style to cramp.

CONTINUED

CONTINUED - 3

HARDCASTLE

Willya let me finish! You haven't let me finish a sentence in three years!

McCORMICK

I haven't let you finish a sentence?!  
(off HC's look)  
I'm sorry. Go ahead.

HARDCASTLE

There's one more thing. I probably bought you the business partly because it was somethin' I could be a part of... now that your parole's up.

McCORMICK

What did you think, I was going to punch out my time card and never come back?

HARDCASTLE

You have your own life.

McCORMICK

Boy, you really have a high opinion of me, don't you?! Why do you think I hung around? Because of some piece of paper?...I put up with you shootin' baskets at 6:30 in the morning, orderin' me around..."McCormick, trim the hedges" ..."McCormick, go to the grocery store" ..."McCormick, take out the trash"... I've been thrown offa trains. I've been shot. I've had my car blown up. And tonight I was beaten up by a lady in rollers...You want to know why?...Because I'm the best friend you'll ever have!

And as McCormick moves over to the other side of the cell, watched by the other inmates.

HARDCASTLE

I know that!

McCORMICK

Do you also know I'm probably going back to the joint because of you?

HARDCASTLE

McCormick, we're gonna get this straightened out. It's a mix-up, that's all.

CONTINUED



118

CONTINUED - 4

118

McCormick crosses back, sits down and puts his arm around Hardcastle.

McCORMICK

Look at it this way, Judge. If we go to San Quentin, I can pull strings for you...And believe me, if we go to "Q" you're gonna need my protection.

119

ANGLE - HARPER AND GUARD

119

coming down the hall toward the cell. Harper stops outside the bars, looks in at Hardcastle and McCormick.

HARPER

I said to Shirley, now that Milt and Mark are back together, maybe we can get some sleep tonight...But nooooo.

Hardcastle and McCormick react, and we:

CUT TO

120  
thru  
123

OMIT

120  
thru  
123

123A

INT. HARPER'S OFFICE - EARLY MORNING

123A

OPEN on Harper's watch -- it's 6:00 a.m. -- TILT UP to Harper as he enters.

HARPER

Both Feldman and Malcolm check out clean. They don't have records like you and McCormick here.

HARDCASTLE

Cute, Frank. It was an honest mistake and you know it.

CONTINUED

123B

CONTINUED

HARPER

Mrs. Grogan, from the Neighborhood Watch, the mack-truck in rollers you went one-on-one with, doesn't see it that way.

Hardcastle glares Harper down.

HARDCASTLE

(to Harper)

With what you found out at the bank and what McCormick read in the files, you've got enough to move on Feldman and Malcolm.

HARPER

(re: papers)

I can't get a warrant 'til eight o'clock. So I'm going home to get some sleep. Why don't you two go clean yourselves up and try to stay out of trouble for a couple of hours. You think you can do that?

Off Hardcastle and McCormick's look, we:

CUT TO

123C

EXT. GULLS WAY - FRONT DOOR - EARLY MORNING

123C

as the pickup pulls up in front of the house, we SEE Mimi huddled on a bench on the front porch.

MCCORMICK (V.O.)

Judge, that's Mimi.

HARDCASTLE (V.O.)

Oh, goody. I was gettin' bored.

And as Mimi gets up, we:

CUT TO

124

CLOSE ON - HARPER

124

in his pajamas. On the phone. No expression on his face.

HARDCASTLE (V.O.)

I'm sorry Frank, did we wake you up?  
...Mimi's here and says Malcolm and  
Feldman are getting ready to skip out.  
We'll meet you at Sunset Acres.

We HEAR the CLICK as Hardcastle hangs up. Harper holds the  
phone for a beat, slowly puts it down.

SHIRLEY (V.O.)

Frank, do you want me to make coffee?

Off Harper's totally expressionless face, we:

CUT TO

125

EXT. SUNSET ACRES NURSING HOME - DAY

125

To re-establish.

126  
thru  
130

OMIT

126  
thru  
130

130A

INT. SUNSET ACRES NURSING HOME - HALLWAY - DAY

130A

Feldman and Malcolm are walking down the hall with briefcases.

130A CONTINUED

130A

MALCOLM

Our flight to Copenhagen is confirmed  
for 10 a.m.

FELDMAN

All the information's been fed into  
the computer and the money will be  
transferred into our European  
accounts...Nice doing business with  
you.

And as they continue down the hall or perhaps turn a corner:

130B THEIR POV

130B

A phalanx of oldsters led by Myrtle are positioned by the  
front door. Waiting in silence. Feldman and Malcolm stop  
and look around.

131 EXT. SUNSET ACRES NURSING HOME - DAY

131

as Hardcastle's pickup SCREAMS in. Hardcastle, McCormick  
and Mimi jump out and head inside.

CUT TO

132 INT. SUNSET ACRES NURSING HOME - HALLWAY - DAY

132

Feldman and Malcolm turn different ways trying to get to the  
door.

FELDMAN

What's going on here? Everyone go  
back to your rooms.

CONTINUED

132

CONTINUED

132

MYRTLE

You're not going to use us anymore.  
Nobody's going anywhere.

There's general murmured agreement among the oldsters.

133

ANOTHER ANGLE

133

as Hardcastle, McCormick and Mimi burst in through the door and stop, seeing the commotion.

134

RESUME SCENE

134

as Feldman and Malcolm start to make a run for it, heading in opposite directions -- Malcolm runs toward the nearest exit.

MIMI

Go get him, Markie!

McCormick looks at Hardcastle and Mimi, then chases after Malcolm.

135

ANGLE - FELDMAN

135

as he pushes his way past the old people, shoving Hardcastle aside and heads down the hall.

136

ANGLE - HARDCASTLE

136

as he regains his footing and chases Feldman.

137

RESUME FELDMAN

137

as he runs down the long hall. A wheelchair rolls out of a room into his path. He does a double tumble over it. Hardcastle catches up to him, pulls him to his feet, looks over at the doorway.

138

HIS POV - TWO OLD-TIMERS

138

grinning triumphantly, as Harper and a uniformed cop walk up and take charge of Feldman.

CUT TO

139  
thru  
142

OMIT

139  
thru  
142

142A

ANGLE - ANOTHER PART OF THE HALLWAY

142A

as McCormick races down the hall, turns a corner and sees Malcolm.

142B

MCCORMICK'S POV

142B

Malcolm sits on the floor, leaning against the wall. McCormick slowly walks over.

142C

ANGLE - MCCORMICK AND MALCOLM

142C

as McCormick sits down beside him, staring at Malcolm.

MCCORMICK

I thought you loved the law.

MALCOLM

I do, but sometimes life gets in the way.

MCCORMICK

There's something I need to know. Did you hire me because you thought I was stupid? Or because you figured an ex-con would roll over and look the other way?

143

ANGLE - HARDCASTLE

143

as he walks up behind McCormick.

144

ANGLE - MCCORMICK AND MALCOLM

144

MALCOLM

I hired you for exactly the reasons I told you.

And as McCormick looks up at Hardcastle, we:

FREEZE FRAME

END OF ACT FOUR

TAG

FADE IN

145

EXT. GULLS WAY - DRIVEWAY - DAY

145

McCormick is unloading the Coyote, moving back into the Gatehouse. McCormick takes a large box of books and a suitcase out of the Coyote, putting them down in the driveway beside the car. Hardcastle stands nearby, reading a letter.

HARDCASTLE

(reading)

So glad you and Judge Hardcastle didn't get sent to prison and all the charges were dropped...motion picture home gorgeous...ran into lots of old friends. I can't believe they're still alive...I even saw somebody I danced with in a movie fifty years ago...And how about this, I started to teach a dance class. We don't have that damn aerobics here...Thanks a million, you darling boys...P.S....Markie, please come visit...soon...champagne on ice...

McCORMICK

Mimi sounds like she's real happy.

HARDCASTLE

Yeah, she's still quite a lady. Kagin's happy, too. I called him in Florida this morning. He's buying back the business for Leroy to run.

McCORMICK

Leroy and the repo business deserve each other.

A beat as McCormick looks at the Coyote.

McCORMICK

Y'know what, Judge? I could sell the Coyote and have enough money to go to school full-time. I'd graduate in a little over three years.

HARDCASTLE

You sure that's what you want?

CONTINUED

McCORMICK

I've seen both kinds of lawyers...  
the good ones, and the bad ones. I  
think I have something to contribute.  
I really do.

Hardcastle looks toward the basketball court. He looks back  
at McCormick.

HARDCASTLE

Got a sporting proposition for you,  
kiddo. One-on-one...one game...  
for your law school tuition.

McCormick looks sideways at Hardcastle for a long moment.

CONTINUED



145

CONTINUED - 2

145

MCCORMICK  
You're on, Sport.

CUT TO:

146

EXT. BASKETBALL COURT

146

The game is in progress.

147

LES'S SEQUENCE

147

We pick up the game in the middle. We do a series of dissolves, during one very wild, vicious game of basketball. Hardcastle and McCormick are pretty evenly matched shot for shot. We come out of the dissolves as McCormick fouls Hardcastle in a disputed call.

HARDCASTLE  
Foul! Free throw!

MCCORMICK  
No way! Get glasses!

Hardcastle wrenches the ball from McCormick's hands.

HARDCASTLE  
Technical! Two free throws!

MCCORMICK  
I'm lodging an official protest!

Hardcastle steps to the line. He looks over at McCormick.

HARDCASTLE  
Either one of these goes in...  
I win.

A tense moment, as Hardcastle poises for his first throw. He launches the ball, missing. McCormick grins. He chases the ball, throws it back to Hardcastle.

MCCORMICK  
Cheaters always miss.

HARDCASTLE  
Read it and weep, McCormick!

Hardcastle poises the ball again. He takes an agonizingly long time to line up his shot.

148

ANGLE - McCORMICK

148

suffering.

149

RESUME SCENE

149

Slow motion, as Hardcastle throws the ball up. We see it spin its way toward the basket, hit the rim, circle it and fall to the ground, never having gone through.

150

ANGLE - McCORMICK

150

as he jumps into the air, yelling in triumph. Suddenly, he stops and looks at the Judge.

McCORMICK

You did that on purpose.

HARDCASTLE

You're crazy...it's your ball!

Hardcastle tosses the ball to McCormick. McCormick hesitates, then takes the ball out. McCormick dribbles toward the basket, shoots. The ball goes in. Hardcastle and McCormick stop and look at each other.

HARDCASTLE

Looks like you're staying in law school, kiddo. \*

McCORMICK

You can still get outta this, you know.

HARDCASTLE

I never welched on a bet in my life and I never will! And I've bet some pretty long shots...

McCORMICK

And I was the longest...

HARDCASTLE

Now you're cookin'!

On their looks we:

FREEZE FRAME

THE END