

*quelsdy & Jim*

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HARDCASTLE AND McCORMICK

Man In A Glass House

by

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HARDCASTLE AND McCORMICK

Man In A Glass House

Act One

FADE IN:

1 EXT. GREENHOUSE - DAY

This is a large greenhouse in back of a huge Pasadena extate ...rolling lawns, Grecian fountains. Somebody here has plenty of money. Through the fogged windows of the greenhouse we can see the figure of an old man moving from plant to plant, looking over the orchids. He appears to be a robust sixty-year-old. OVER this shot, SUPER the title:

MAN IN A GLASS HOUSE

CAMERA HINGES slightly to include DAVEY, a tall, muscular man in a dark suit coming down a path. He has cold eyes and, perhaps, a slight bulge under his right arm pit. He stops outside the greenhouse.

DAVEY

(calls)

Mr. Cadillac...it's about time,  
sir.

2 INT. GREENHOUSE - DAY

We get out first looks at the old man. His name is JOSEPH CADILLAC, a handsome man with close cut, iron grey hair and a weathered complexion. He's still in remarkably good shape. He waves at Davey. The diamond cufflinks at the ends of his sleeve glint as he picks up a black silk coat and exits the greenhouse.

3 EXT. PASADENA ESTATE - DAY

Joseph Cadillac and Davey walk up toward the three-story California Spanish style house.

CADILLAC

I'm getting worried about them  
aphids in there, Davey. We spray,  
an' them things hang in like they  
was teamsters on a picket line.

CONTINUED

3 CONTINUED

DAVEY

I'll tale to Tashahito.

CADILLAC

Everything in the world's got something chewing on it, right, Davey?

DAVEY

Yes sir. We better get movin', sir. Father Attia said no later than eleven-thirty. They're bringing the chorus from the orphanage in by bus.

They move to the driveway on the north side of the house. Davey opens the door to a stretch limo. Mr. Cadillac gets in. He slams the door and we:

CUT TO

4 EXT. FRONT OF MANSION - DAY

The black stretch limo pulls out, through the wrought iron gates complete with security cameras and makes a right, heading off down the street.

5 EXT. STREET - DAY

A grey four-door sedan is parked off the side of the road a short distance from the mansion gates.

6 INT. GREY SEDAN

One man is behind the wheel, two men are sitting in the back seat. They're all dressed in suits and they're all packing heat. One of them is LOUIS TAGGART. He wears glasses which do nothing to soften his hawk-like face.

LOUIS

There he goes. He'll take a left on Hyperion. Do it in the center of the block.

The man behind the wheel nods, puts it in gear and heads off after the limo.

7 EXT. HYPERION STREET

The limo, moving at a lazy speed, turns onto the tree-lined street with no houses. The grey sedan, from a short distance back, makes its move, SCREECHING up on the limo, passing it, goes sideways, blocking the narrow street. The limo SCREECHES to a stop.

8 INT. LIMO - DAY

Joe Cadillac is thrown forward, hitting his head on the console T.V.

9 ANGLE - GREY SEDAN

Two of the men are out with guns in hand. Louis Taggart remains in the back seat of the sedan. Davey, the limo driver, is groping under his arm for his weapon, but his coat is buttoned and it isn't even going to be close as the two men break the window, grab his hand and throw the door locks. The larger of the two men, CARL, moves to the back door, opens it and finds himself looking at the startled face of Joseph Cadillac.

CARL

Come on, you got an appointment,  
Mr. Cadillac.

CADILLAC

Who are you guys?

CARL

Let's go.

He waves his gun at Cadillac who pulls out a white handkerchief to daub an angry cut on his forehead. He exits the car and moves to the grey sedan which is backing up to receive him. One of the men FIRES his gun at the tire of the limo, blowing it. They move quickly to the grey sedan, pushing Mr. Cadillac into the back. The doors close and they SQUEAL away, leaving Davey and the limo in the center of the road.

10 INT. GREY SEDAN - CADILLAC AND TAGGART

Joseph Cadillac looks at Taggart whom he recognizes.

CONTINUED

10 CONTINUED

10

## CADILLAC

Well, Louis, you finally got around to making big-time mistakes. This is real dumb. I'm surprised you became this dumb.

## LOUIS

Yeah. Me too. Maybe it's the books I been readin'.

He throws a book into Joe Cadillac's lap. It's a four-hundred page best seller with a white dust jacket bearing the smiling face of Joe Cadillac.

11 INSERT: BOOK

11

The title over his picture reads:

## WITHOUT SIN

America's underworld kingpin tells his side. Joe Cadillac's rise from immigrant to undisputed Czar of Crime.

Rona Barrett: "A gripping journey that leaves you begging for more."

MATCH CUT:

12 ANOTHER COPY OF THE BOOK

12

It is in a bookstore and is being picked up by the hand of MILTON C. HARDCASTLE. He is in his Hawaiian shirt and shorts and he's holding a basketball under one arm.

13 INT. BOOKSTORE

13

## HARDCASTLE

Hey, Carlton... come 'ere. Look't this.

A young man also in athletic gear, with a towel around his neck and L.A.P.D. on his T-shirt, moves out from behind a stack of books. His name is KELLY CARLTON, a Lieutenant on the police force.

CONTINUED

CARLTON

What'cha got, Milt? The Lone Ranger comic books're over by the window.

Hardcastle thumbs the book open and reads the dust jacket.

HARDCASTLE

(reading)

One man's struggle to achieve the American Dream. A heartwarming journey from the ghettos of New York to a mansion in California with stops at Hollywood and Pennsylvania Avenue...

Hardcastle looks up at Lt. Carlton.

HARDCASTLE

They left out the stop at Terminal Island and the one at San Quentin.

There is a beat as Carlton looks at the book.

CARLTON

What is this? A joke? This guy used t'be a killer. His 'journey' was about as heartwarming as a trip t'the dentist!

They look at the book, jaws agape.

CARLTON

Hey, Milt, didn't you send this guy up once or twice? Didn't he threaten t'kill you once?

HARDCASTLE

Yeah. Yeah.

CARLTON

Maybe you're in it. Look in the index.

They flip to the back. Hardcastle runs his fingers down the column.

13 CONTINUED - 2

13

HARDCASTLE

Hayworth, Rita... Hardy, Oliver...  
Hendrix, Jimmy...

CARLTON

You passed it.

HARDCASTLE

Hardcastle, Milton... seven -  
twelve - sixteen - one-eighteen -  
one-thirty - one-fifty - one-  
sixty-two...

CARLTON

(interrupting)

Looks like he didn't forget you,  
Milt.

HARDCASTLE

Forget me?! I'm all through this  
piece a'junk! One-eighteen...

He flips to page one-eighteen.

14 INSERT: PAGE ONE - EIGHTEEN

14

The chapter is headed:

BLACK HAT ON THE BENCH

(Milton C. Hardcastle, a man with-  
out honor)

15 BACK TO SCENE

15

Hardcastle looks up at Carlton who is bending over the page.

HARDCASTLE

Do you mind?

He slams the book closed and throws a ten dollar bill on  
the counter.

HARDCASTLE

Miss... I wanna buy this...

CLERK

It's eighteen dollars.

CONTINUED

15 CONTINUED

15

Hardcastle looks at it again.

HARDCASTLE

You kidding? Eighteen dollars  
for a book of fables?!

CLERK

I just finished it. It's wonder-  
ful. He points fingers at the  
mob. He tells it all... crooked  
cops, bad judges. They've been  
selling like crazy.

CARLTON

Crooked cops? The scum says  
there're crooked cops in here?

Carlton grabs a book off the stack on the counter.

CUT TO

16 EXT. BOOKSTORE - DAY

16

Hardcastle exits and gets into his pickup.

17 INT. PICKUP TRUCK - IN MOTION - DAY

17

Hardcastle, with the book in his lap, is trying to drive  
and read... a bad combination.

HARDCASTLE

(sotto)

Hardcastle... an unprincipled  
liar who... bends truth and...  
charges blindly into anything in  
his path...

On that, the truck CRASHES to a stop.

18 EXT. TRUCK - DAY

18

Hardcastle has rear-ended a patrol car. He looks up as an  
angry cop (EARL PETERS) approaches him.

PETERS

Okay, pop, what's your excuse?

CONTINUED



CONTINUED

He recognizes Hardcastle as he approaches the truck which is HISSING water from the radiator.

PETERS

I'm sorry, judge. I didn't recognize you...

There is a beat as Hardcastle looks at the cop.

HARDCASTLE

Is that the way the Department taught you to address people on the street?

PETERS

Huh?

HARDCASTLE

'Okay pop?' What happened to 'Get out of the car, sir?' Now, say it right.

Peters looks at him, straightens the bill on his cap.

PETERS

Get out of the car, sir.

Hardcastle gets out and takes out his license.

PETERS

It's okay, judge. I'm not gonna write you up.

HARDCASTLE

God's sake, boy, I rear-ended you. Of course you're gonna write me up. If y'don't, how y'gonna explain your car t'the sergeant in the motor pool? Now, get to it!

The cop smiles and takes out his book.

PETERS

Thank you, sir.

He writes the ticket and Hardcastle reaches for the book, continues reading, as we:

CUT TO

19 EXT. SANTA MONICA PIER - DAY

It is deserted and sitting in heavy fog. Two cars are pulled across the entrance to the pier and four heavily-muscled men in suits watch through dead eyes as the grey sedan carrying Joe Cadillac, Louis Taggart and the group pulls up to the pier. One of the sedans blocking the entrance pulls back and lets them pass.

20 EXT. END OF PIER - DAY

The sedan parks in front of a restaurant with broken windows caused by the Pacific storms. Cadillac gets out, escorted by Taggart and one of the thirty-inch necks. They move into the abandoned restaurant.

21 INT. RESTAURANT

Wind whips through the broken windows, the SOUND of the surf in the b.g. Standing there are three men, all about the same age as Cadillac. One is SAMMY ALLO, the other two are MIKE SULLIVAN and NATHANIEL REESE. They stand like men who are accustomed to controlling their space. All have known Joe Cadillac for most of their lives. Sammy Allo does most of the talking.

SAMMY

I come to California expecting it to be warm. I bring all my summer clothes. It's colder than a Jersey slot machine out here.

There is a beat as Joe Cadillac looks at the three men.

CADILLAC

I was expecting to hear from you, but I figured it'd be a call, y'know? Pulling guys outta cars in broad daylight went out when George Raft stopped making movies.

There is a beat.

NATHAN

Yeah, but then who would a'thought you'd decide t'write a book... bring up old homicides ain't nobody even talking about anymore...

(MORE)

CONTINUED

NATHAN (Cont'd)

put the national spotlight on all of us. Who would a'thought that Joe Cadillac would break the code of silence.

CADILLAC

We're all retired. What's it matter? Ain't nothing in my book you ain't read before.

There is a beat as they look at him.

NATHAN

We come all the way out t'this dumb town t'hear your side of it first hand. T'give you the chance t'tell us why you done it. We figure we owe you a hearing. Make it good, Joe, 'cause if it don't fly... you die.

CADILLAC

I just want t'tell my side. I only got a few years left. I'm not such a bad guy. I just wanted t'clean up my name.

There is a beat.

NATHAN

Then you're dead.

CADILLAC

I don't think so. Y'see, fellas, I have records of things we all did together. Remember that phone conversation before Hoffa died, Sam? Well, I recorded it. I got Nate and you too, Mike. I got good stuff on everybody. I didn't put it in the book but, anything happens to me, it goes straight t'the Attorney General.

There is a beat as he looks at them.

## CADILLAC

Remember Bad Bob Brover, Nate?  
You and I buried him in one of  
these pilings when they built  
this pier thirty years ago. I  
wonder where Bob Brover is now.  
Can you remember which piling  
we put him in?

(a beat)

I'm like this pier. I'm half  
busted down. I got arthritis.  
I got some kinda intestinal bug  
keeps me up all night... but I'm  
still standing. I still got some  
secrets in my pilings. You guys  
forget it. Play bocci ball.  
Don't take me on, an' we'll all  
die in our own beds from natural  
causes.

He looks at them for a beat.

## CADILLAC

You wanna take me back t'my driver?  
He probably has my tire changed  
by now.

After a beat, Sammy nods to Taggart. He and Cadillac turn  
and exit the restaurant, leaving the three old men standing  
there. Sammy looks over at a shadowy part of the restaurant  
where we will see a man standing in silhouette.

## SAMMY

You hear all of that, Mr. Deseau?

The man moves out of the shadows. He is tall, about six  
three, with huge shoulders, very good looking with close  
cropped hair and deep blue eyes. He looks at them for a  
moment, then nods his head.

## DESEAU

Yeah, I heard. So, whatta you  
want?

## SAMMY

You're the best contract killer  
in the business. You're hired.  
Get the tapes, records, whatever  
he's got on us and then kill him.

21 CONTINUED - 3

21

Deseau looks at them with no emotion.

DESEAU

Okay.

He turns and moves out of the restaurant and we:

CUT TO

22 EXT. HARDCASTLE ESTATE - DAY

22

The gates open and a black and white pulls up the driveway with Hardcastle in the front seat.

23 INT. BLACK AND WHITE

23

Hardcastle frantically thumbs through the book from the index to the text and back again.

MCCORMICK'S VOICE

Thanks for bringing him home,  
officer. What was it this time?  
Hookie? Or was he throwing rocks  
at cars?

Hardcastle gets out of the car as MCCORMICK approaches with a big smile on his face and an iced tea in his hand.

HARDCASTLE

You finished weedin' over by the  
pool rose garden? 'Cause if you  
haven't, kiddo, you'd be doin'  
yourself a big favor t'get to it  
an' stop tryin' to bait me.

He moves off quickly, carrying the book. The cop (Peters) looks after him.

PETERS

He's having a bad day, I think.

MCCORMICK

No sweat. I'll give him his  
strained carrots, let him pound  
his gavel for a while and put him  
to bed early.

CONTINUED

23 CONTINUED

23

PETERS

You wanna cool him out, you better  
take that book away from him and  
hide it.

He smiles at the cop, slams the lock down on the door.  
The cop pulls out and McCormick moves to the house.

24 INT. HOUSE - DAY

24

We can HEAR Hardcastle stomping around in the study. He  
is banging cupboards and muttering. SARA is in the hallway.

SARA

I wouldn't go in there right now.  
He's in one of his moods.

HARDCASTLE'S VOICE

(into phone)

Sid? It's Milt. You read this  
piece a'trash Cadillac published?

On that, McCormick smiles at Sara and moves into the Judge's  
study.

25 INT. HARDCASTLE'S STUDY - DAY

25

It is book-lined, masculine and judicial. Milt is on the  
phone and pays no attention to McCormick as he enters.

HARDCASTLE

(into phone)

Yeah. Yeah. Just a minute ago.  
I picked it up. He calls me a  
liar in here, Sid. That's a  
libelous remark. I wanna sue  
this jabrone. Get the book and  
start reading. Call me when  
you've finished.

He hangs up and finds McCormick holding the book and read-  
ing from one of the pages.

CONTINUED

MCCORMICK

(reading)

... a short, squatty man with a Simian face. Judge Hardcastle looked like an evil artist's rendition of Satan in black, glowering over the mahogany desk in the courtroom six...

Hardcastle snatches the book away from McCormick.

HARDCASTLE

You wanna get after those weeds, boy?

MCCORMICK

That's a pretty fair description, if you want my opinion. I mean... I've been in your courtroom twice... and you do look kinda ape-like in your robes glaring down, pulling at your lip like you do.

(a grin)

Who wrote that? I'd like t'get a copy.

McCormick takes the book back and looks at the cover. Hardcastle snatches it back.

MCCORMICK

Joe Cadillac? The mobster? You're gonna sue a guy who used t'run the Mafia? You been down at the pond eatin' goldfish, or something? He'll kill ya!

HARDCASTLE

You're tired a'weedin', right? You've been askin' me what's our next case, right?

Hardcastle rummages through the folders on his desk. He finds one and pulls it out.

HARDCASTLE

This guy's been in my files since we started, an' he just moved t'the top a'the pile. We're gonna get Joe Cadillac.

25 CONTINUED - 2 25  
McCormick looks at the file in Hardcastle's hand.

26 INSERT - FILE 26  
It reads: Joseph Lorenzo Cadillac.

27 ON McCORMICK 27  
He looks at the Judge.

McCORMICK

Why? Just because he called you a donkey? Hey, come on, Judge, you are a donkey. You can't sue a guy for tellin' the truth.

Hardcastle looks at McCormick.

HARDCASTLE

You ain't gonna get my goat, kid. I sorta skimmed through that book he wrote an', aside from callin' me a donkey, he was kinda hard on his old string section.

McCORMICK

String Section?

HARDCASTLE

You heard about the boys with the violin cases... Sammy Allo and Nate Reese didn't come out so good in that book... so, what's that tell you?

McCORMICK

Nothing. It tells me nothing.

HARDCASTLE

Yeah. Well, that's 'cause you don't know these guys. Cadillac wouldn't publish a book like this, dumping on his old pals, unless he had some insurance. This guy, Cadillac, is a survivor. I figured there was no way I'd ever

(MORE)

CONTINUED



HARDCASTLE (Cont'd)

get 'im 'cause he's retired.  
He's growin' baby tomatoes or  
somethin'. Then, along comes  
this book an', all of a sudden,  
I'm sayin'... maybe he's kept  
some evidence on the ol' Cowder  
and Violin society.

(a beat)

Maybe there's still a way t'collect  
this slob.

There is a beat. McCormick doesn't like this at all.

MCCORMICK

Sara's got a lotta chores she  
wants me to do... y'know... I  
have been kinda slow on the  
weeding project. I really oughta  
get at it.

HARDCASTLE

Come on, kid. You ain't scared  
a'this old man. Mob guys put  
their pants on one leg at a time,  
just like anybody else.

MCCORMICK

No they don't, Judge. I know...  
I've been in prison. They hold  
their pants out in front of them  
and jump in. Some of the real  
mean ones do it blindfolded.

He looks uncomfortably at the Judge.

HARDCASTLE

Come on. Let's go.

He grabs McCormick by the arm and leads him out of the room.

EXT. DRIVEWAY - DAY

Hardcastle leads McCormick down to the garage.

CONTINUED

HARDCASTLE

(on the move)

I want you to go to his house.  
It's a big Spanish in the middle  
of the block on Hermosa Avenue...  
can't miss it, got security  
cameras on the front gate.

MCCORMICK

You want what?

HARDCASTLE

Come on, kiddo, now's no time  
t'get faint. We're gonna get  
this cowboy. You park out in  
front an' take down license  
plates. Just sorta hang back  
inconspicuously, find out who's  
comin' an' goin'.

He opens the garage door. Parked inside are the Judge's  
classic blue Corvette and the Coyote. Hardcastle jumps  
in the Corvette.

MCCORMICK

Where's the pickup truck? I can't  
be very inconspicuous driving  
around in a bright red fire cracker.

HARDCASTLE

Truck got in an accident this  
morning. I hit that police car.  
Now, get goin'. I'm gonna go  
t'the police station. I'll be  
with Lt. Carlton. Gonna try for  
a search warrant. Now git.

McCormick gets behind the wheel of the Coyote. He looks  
over at the Judge who is parked beside him.

MCCORMICK

I hate this.

HARDCASTLE

If ya need t'get me, call 911.  
That's the police emergency number.  
Rings right through. Now go. He  
could be hiding right now.

He starts the Vet, McCormick starts the Coyote.

29      LOW ANGLE - THE CARS      29  
as they both squeal out of the garage.

30      ANGLE - DRIVEWAY      30  
The cars are side-by-side, heading toward the gates which are opening. Instinctively this turns into a race and the gate is only wide enough for one car.

HARDCASTLE

Slow down!

McCormick floors it, pulling ahead.

31      ANGLE - FRONT GATE      31  
McCormick squeals out, causing Hardcastle to swerve, jumping the curb and landing in his own rose bush.

32      INT. HARDCASTLE'S VET      32  
HARDCASTLE  
I gotta get this thing fuel-injected.

33      ANGLE - COYOTE      33  
as it screams down the street.

34      ANGLE - HARDCASTLE      34  
He backs out of his rose bush and pulls out fast, whipping it around the corner and off in the opposite direction as we:

FADE OUT

END ACT ONE

ACT TWO

FADE IN:

35 EXT. PASADENA ESTATE - DAY - STUDY 35

There is a false wall in the study which is open, revealing a hidden closet. DAVE, Joe Cadillac's bodyguard is there, in his shirt sleeves, pulling out boxes. We will see several pictures in the room of a man in a clerical collar. He is about thirty, good looking, smiling.

CADILLAC

Get that stuff in the car, Davey.  
And tell Michael and Tom we're  
going for a ride and to bring  
some fire power. I'm taking this  
stuff to the safety deposit box.  
Get movin'. They won't try me  
again for a couple a'hours.  
They're gonna re-group.

He picks up the phone and dials it.

CADILLAC

(into phone)

Let me talk to Father Atia. This  
is Joe Cadillac.

There is a beat.

CUT TO

36 INT. CHURCH - DAY 36

The man we saw in the photos in Cadillac's den is approached by an acolyte.

ACOLYTE

Your father's on the phone in the  
rectory.

The priest gets up off his knees, makes the sign of the cross and moves into the rectory.

37 INT. RECTORY - DAY 37

Father Atia picks up the phone.

CONTINUED

37 CONTINUED

37

FATHER ATIA

How y'doin', pop?

38 INTERCUT AS NECESSARY:

38

CADILLAC

Not so good. I got problems over the book. I just wanted t'tell you that I may be hittin' the mattress for a while. Nothing I can't handle. It's just if I drop outta sight, I don't want you t'worry.

There is a beat as Father Atia's brow wrinkles.

FATHER ATIA

Listen dad...

CADILLAC

Look, kiddo... I'm okay. I can look out for myself. You just say a rosary for me. Okay? I gotta go. I'll be in touch.

He hangs up and looks at the stuff on the floor. He grabs a box and carries it out of the study.

CUT TO

39 EXT. STREET IN FRONT OF CADILLAC'S HOUSE - DAY

39

As McCormick pulls the Coyote to the curb and parks it. Almost as soon as McCormick parks it, he starts drawing a crowd. Two kids approach from a yard across the street. McCormick jumps out of the car and moves to a fence some distance away. He looks through the fence.

40 MCCORMICK'S POV - CADILLAC'S HOUSE AND DRIVEWAY

40

He sees Dave carrying boxes to the trunk of the car and loading them in.

41 McCORMICK

He runs back to the Coyote.

42 ANGLE - COYOTE

It now has four or five gawkers around it.

MCCORMICK

I need to borrow a phone. Any-  
body live around here?

BOY

This is some car, mister. What's  
it called?

MCCORMICK

It's a Coyote. It's a prototype  
... one of a kind. Look, I need  
to borrow a phone.

BOY

Mrs. Marshall lives over there.  
She's got a phone out by her pool.  
You could use it, I guess. They're  
outta town.

MCCORMICK

She wouldn't mind?

BOY

No sir. She's real nice.

FOLLOW as McCormick sprints to Mrs. Marshall's house, goes  
through a side gate and to the pool area.

43 HIS POV - POOL PHONE

It is one of those portable radio phones near the lanai.  
McCormick picks it up.

MCCORMICK

911.

He dials. Then he sees something.

44 HIS POV - A SIGN 44

THIS PROPERTY PROTECTED BY GUARD DOGS INC.

45 McCORMICK 45

He looks at the sign then glances around in time to see a doberman GROWLING at him some distance off.

McCORMICK

Hi fella. Nice doggie. I'm a good guy... work with a Judge an' everything...

The dog charges. McCormick throws his coat at the dog and, with the phone still in his hand, he hits the chain link fence and goes over the top as the dog's fangs miss him by inches.

46 ANOTHER ANGLE - McCORMICK 46

He lands in a sitting position on the far side of the fence, phone still in his hand. He listens to the receiver of the porta-phone.

WOMEN'S RECORDED VOICE

(filtered)

Thank you for dialing 911. This is the police emergency line. All our lines are busy now. Please hold. Your call will be answered in order...

And then the line breaks into Muzak (Strangers in the Night by Frank Sinatra.) The dog is GROWLING and SNARLING and jumping on the fence.

47 McCORMICK'S POV - THE COYOTE 47

across the street, completely surrounded by people who have the trunk open, examining the engine.

McCORMICK

(calling out)

Hey, whatta you doin'?

He moves to the car as Strangers in the Night is still playing on the receiver in his hand.

48 ANGLE - COYOTE

48

Mark approaches it just as the gates to the mansion swing open and the limo exits with Joe Cadillac in the back seat.

49 INT. LIMO

49

Cadillac looks toward the crowd gathered around the car. He can't really see the Coyote because it is blocked by the on-lookers. He pulls past it.

50 ANGLE - McCORMICK

50

For a brief second he's looking right into the eye of Joe Cadillac and then the limo is gone. Then, the VOICE of a woman talking on the receiver.

McCORMICK

(into phone)

Yes. Yes. I'm here...

WOMAN'S VOICE

I can't hear you...

McCORMICK

It's a Porta-phone. I'm a little ways away from the transmitter. Look, I need to talk to Judge Hardcastle. He's with Lt. Carlton at the Police Headquarters.

WOMAN'S VOICE

Is anybody on this line?

Then there is STATIC and the line goes dead. McCormick moves quickly around the front of the car, jumps in and gets it going.

McCORMICK

(to the crowd)

See ya.

He SQUEALS it away from the curb.

CUT TO



51 EXT. LIMO RUNBY - DAY 51

as it moves through traffic. After a beat, we'll see the Coyote pull in some distance back and start to tail it.

52 INTERCUT - SURVEILLANCE - DAY 52

as the Coyote, sticking out like a turd on a wedding cake, tails the limo.

53 INT. LIMO 53

as Dave notices the Coyote.

DAVE

Got some kinda red car back there.  
Seems t'be following us.

Cadillac turns to look just as the Coyote makes a right-hand turn.

DAVE

He turned off. It's okay.

54 CLOSE SHOT - THE COYOTE - DAY 54

It screams PAST CAMERA as McCormick hits second gear, skids around a corner very fast and drops in behind the limo again, this time putting two cars between him and the limo which is just coming to a stop at a light.

55 ANGLE - MCCORMICK 55

He sees a gas station across the street, makes a dash for it. Pulling up next to some pay phones, he gets out, jams a coin into the phone. He can see the limo still at the light.

MCCORMICK

(dialing)

911.

He puts the phone to his ear.

CONTINUED

## WOMAN'S RECORDED VOICE

Thank you for dialing 911. All of our lines are busy now. Stay on the phone and your call will be answered in order.

## McCORMICK

I can't wait. Don't gimme any more Sinatra, please. I need...

But the record starts again and the limo pulls away when the light turns green. He hangs up the phone and sprints to the Coyote which now has four or five people around it. He jumps behind the wheel.

## MAN

What kinda car is that mister?

## McCORMICK

Excuse me. Excuse me, gotta go.

He wheels out of the gas station after the limo.

as the limo pulls PAST CAMERA and then, several car lengths back, with two cars between, is the Coyote. They pull up to another light. McCormick looks around, sees a pay phone, jumps out and sprints toward it. The light turns green before he can get into the booth.

## McCORMICK

Damn it! This is crazy!

He turns and runs back to the Coyote which is now blocking traffic. A COP is walking across the street from his motorcycle, a grin on his face. McCormick sees him as he is just reaching for his ticket book.

## COP

You wanna get that outta the street, buddy?

## McCORMICK

Officer, am I glad to see you. I need to get in touch with Judge Hardcastle. It's a police emergency.

(MORE)

McCORMICK (Cont'd)

He's in Lt. Carlton's office downtown, at the police department.

COP

Hardcase Hardcastle? You kidding? Just who the heck're you, son?

McCORMICK

Mark McCormick. I'm on special assignment for Judge Hardcastle. I'm tailing that limo up there. Joe Cadillac is in it with some incriminating files. I know this sounds kinda funny...

COP

Naw... not really. I had a lady this morning who was being shot at by a spaceship...

McCORMICK

Look, I know I'm amusing you, but will you please stay behind me and radio Hardcastle and vector him in? I gotta stay on that limo. Tell him it's Mark McCormick.

COP

Okay, I'll give it a shot, but if he tells me he don't know ya, I'm gonna pull you right over.

McCORMICK

Thanks.

He jumps in the Coyote and pulls out as the cop goes for his motorcycle and takes off after him, mike in hand.

CUT TO

EXT. LIMO RUNBY - DAY

Dave is looking back again, spots the red car.

DAVE

We got that red hot rod back there again, Mr. Cadillac.

CONTINUED

57 CONTINUED

57

Joe Cadillac looks back, sees the car and begins to get edgy.

CADILLAC

I gotta get this stuff in the  
safety deposit box. Lose 'im.

Dave puts the pedal down and the limo takes off.

58 SERIES OF SHOTS - THE CHASE - DAY

58

The limo careens around the other cars and McCormick follows him. The chase is on. The Coyote is much faster but it has to dodge the heavy traffic.

59 ANGLE - COP

59

into his mike:

COP

This is 16-Mary. Limousine and  
red sports car headed eastbound  
on Olympic. Unable to read limo's  
plate.

60 EXT. POLICE STATION - DAY

60

Hardcastle and Lt. Carlton exit the police station on the run. They jump into a black and white and flip the SIREN on, heading out of the parking lot, SQUEALING rubber.

61 INT. BLACK AND WHITE - DAY

61

HARDCASTLE

If they're on Olympic, they're  
heading right this way. We can  
intercept.

CARLTON

McCormick... isn't he the ex-con  
you're supposed t'be looking after?

HARDCASTLE

Yeah. Yeah. I'll explain it  
later. Turn right.

CONTINUED

61 CONTINUED

61

The police radio SQUAWKS to life.

DISPATCHER

(filtered)

All units... all frequencies...  
16-Mary is in pursuit of black  
Cadillac limo turning eastbound  
on Sepulveda, headed toward Slauson.  
All units... all frequencies stand  
by.

CUT TO

62 EXT. LIMO RUNBY

62

It rockets through a gas station, going like hell, followed by the Coyote which gets airborne as it jumps over the curb. It flies over some oil drums, landing right behind the limo, both of them slide sideways and head on. Half a block back, the motorcycle cop pursues.

63 ANGLE - SLAUSON BLVD. - DAY

63

as the limo heads TOWARD CAMERA.

64 ANGLE - LT. CARLTON'S BLACK AND WHITE

64

heading toward the limo. They both go sideways and SQUEAL to a stop in the center of the street as the Coyote spins out and comes to a stop nearby. The motorcycle cop jumps off the cycle and they all converge on the limo where the shaken Joe Cadillac and his driver sit, waiting. Hardcastle pulls open the door and looks in at Cadillac.

HARDCASTLE

How you doin', Joey? Remember my  
short, squatty simian face?

CADILLAC

I ain't done nothin', Hardcastle.  
You got no probable cause to stop  
me.

Hardcastle moves over to McCormick and Lt. Carlton.

CONTINUED

McCORMICK

Boxes in the trunk of the car...  
I think they may be what you're  
looking for.

HARDCASTLE

Why didn't you call me before it  
turned into a case. Now he's  
all shook up an' talkin' about  
probable cause.

McCORMICK

Call you?! I've been trying to  
call you. All I get when I dial  
911 is a Frank Sinatra concert!

Hardcastle looks at Carlton.

HARDCASTLE

Okay, Frank, do this right. Move  
slow. We develop the P.C. as we  
go.

They move back to the limo as Joe Cadillac gets out.

CADILLAC

You ain't searching this car,  
Hardcastle. I got the best legal  
counsel in the state. You mess  
up, an' I'll have your head.

HARDCASTLE

You don't scare me, José. Okay,  
let's start with your baboon,  
here. He was speeding. Let's  
see your wallet.

Dave reaches for his wallet. As he does, he exposes his  
shoulder holster with a weapon in it.

HARDCASTLE

Well, lookee here... man's carrying  
a gun, lieutenant.

McCormick looks at Hardcastle.

MCCORMICK

I don't believe this.

HARDCASTLE

You got a permit for that gun?  
'Cause if you don't, that makes  
it a felony an' we can search  
this car.

DAVE

Of course I got a permit.

He pulls his permit out and Hardcastle looks at it. A big grin comes over his face.

HARDCASTLE

Permit expired, David. Almost a  
week ago. I know it's a techni-  
cality, but that's what the law  
is all about.

Lt. Carlton looks at the Judge.

CADILLAC

You try and make that stand up in  
court, I'll kick your brains in!

There is a beat as Lt. Carlton pulls Hardcastle aside.

CARLTON

It's pretty thin, Milt.

HARDCASTLE

Yeah, I know. Look, it'll hold  
up for an impound on the car, then  
we go shopping for a friendly  
Judge who'll give us a good  
ruling on a right to search.

CARLTON

I'll call for a hook, but we  
better not go through the car.  
They might call it an illegal  
search and seizure and then, what-  
ever we get would be inadmissable.

65 ON McCORMICK AND CADILLAC

65

McCormick has been eyeing Cadillac.

CADILLAC

What's your story, sonny? Don't look at me that way. I'm gonna fix that old man, over there. I'm gonna finally fix 'im... you, too, if you want it.

McCORMICK

(a beat)

Take it easy, mister. I got my own problems.

He moves back to Hardcastle and Carlton.

HARDCASTLE

(a grin)

So, whatta you think, Mark? Can that ol' guy jump into his britches blindfolded?

McCORMICK

(uneasy)

I don't know....

Hardcastle slaps McCormick on the back.

HARDCASTLE

You done good. Wanna go for ten?

McCORMICK

Aw Judge, come on, will ya?

HARDCASTLE

Chicken?

There is a beat as they both take their pulses.

McCORMICK

Ninety-six.

Hardcastle reaches for his wallet.

HARDCASTLE

Ahhh...

CONTINUED



65 CONTINUED

He hands Mark a ten and looks over at Cadillac who is glaring at him.

CADILLAC

I should a'taken care a'you years ago!

HARDCASTLE

(moving in)

Is that a threat, Joe? You gonna come after me with your kid's ball bat like y'did in '46?

CADILLAC

Naw, I don't use ball bats no more. I got better ways. I use leverage now, ain't y'heard? All you need is a pry bar and a good place to stand and you can move the world.

They stand looking at one another as we:

CUT TO

66 EXT. CHURCH - AFTERNOON

This is Father Atia's church. A grey sedan is parked in front.

67 INT. GREY SEDAN

In the front seat is Deseau. There are two hard case guys with him. One of them (DON) looks at Deseau.

DON

You gonna snatch a priest?

DESEAU

Gotta find some leverage. This guy ain't a priest t'me. He's Joe Cadillac's son.

DON

But... a priest, man... You don't go rousting no priest.

CONTINUED

DESEAU

I got no religion. To me, this  
is just a guy who dresses funny.

On that, Father Atia, in his long robe and clerical collar,  
comes out the side door of the church. Deseau jumps out of  
the car, moves to him and grabs him.

DESEAU

You shut up or you get plugged,  
sonny.

He waves at Don in the car who screeches up and they throw  
father Atia in the back. The car pulls out and away,  
brodying up the street and out of sight as we:

FADE OUT

END ACT TWO

ACT THREE

FADE IN:

68 EXT. POLICE STATION - NIGHT 68

A brownstone in Hollywood.

69 INT. SQUAD ROOM - NIGHT 69

This is one of those rooms with fifteen or more desks with cops sitting around, doing their work... only tonight, there are fifteen copies of "Without Sin" on the desks and the cops are all reading. As McCormick and Hardcastle enter the squad room, one-by-one the books are slammed shut and put into desk drawers... all except for one rookie cop who is unaware of their entrance because his head is down and he's LAUGHING out loud. The cop's name is MC ADAMS.

MC ADAMS

Listen to what it says here about old Hardcastle...

(reading)

The jury had just thrown the case out of court and Milton Hardcastle was drunk. He smelled of bad bourbon and had peanut shells on his shirt... an ape-like man with bloodshot eyes. He approached me in the parking lot, tripping over his own feet. He was a pathetic example of how bad the judicial system in L.A. really was.

By now, other cops in the room are COUGHING, in attempt to signal McAdams.

MC ADAMS

I thought you guys said old Hardcastle was a good guy. Is he really a booze hound?

He looks up and finds himself looking right into the face of Judge Hardcastle.

HARDCASTLE

No. Old Hardcastle's not a booze hound. In fact, he doesn't drink. Never has.

CONTINUED

CONTINUED

MC CORMICK

Come on, judge, I've seen you take  
a beer once in a while...

HARDCASTLE

Oh, y'have, have ya?

McCormick looks at the room.

MC CORMICK

He drinks beer, fellas. Hate  
t'say it, but it's true.

Hardcastle looks at McCormick.

HARDCASTLE

You're really getting a kick outta  
this, aren't you?

MC CORMICK

(smiling)

Yeah. I'm having a ball.

One of the cops (MURPHY) gets up from his desk.

MURPHY

Judge Hardcastle... McAdams, here,  
wasn't on the force when you were  
sitting. Those of us who were  
wanna tell you we think this  
thing's a sack a'garbage. Oughta  
get sued for what he printed in  
here... and we wanna thank you for  
being the best damn judge in L.A.  
for thirty years.

And they start CLAPPING. Some of them stand and Hardcastle  
gets a little red in the face.

HARDCASTLE

Okay. Okay. Let's not turn this  
squad room into a Scout meetin'.

They stop applauding.

HARDCASTLE

Thank you, anyway.

(to McAdams)

Lieutenant Carlton around, son?

CONTINUED

MC ADAMS

Yes, your honor. In his office.

HARDCASTLE

Make it Milt. Okay?

MC ADAMS

Milt...

Hardcastle moves off and leaves McCormick standing in what is now a pretty hostile room.

MURPHY

(to McCormick)

Who the hell're you? You want trouble? You're gonna find it.

MC CORMICK

(bailing out)

I'm here to fix the vending machines in the coffee room.

COP

At last. Those things're always busted.

MC CORMICK

(relieved)

I know. Everywhere it's the same.

He turns and exits as we

CUT TO

70 INT. CARLTON'S OFFICE

70

Hardcastle is with Carlton who is just hanging up the phone when McCormick enters.

CARLTON

We drew Judge Hightower.

HARDCASTLE

Ahhh nuts! He can never make up his mind. He'll be up all night readin' law books, tryin' t'figure out whether we can search that car.

CONTINUED

70

CONTINUED

70

CARLTON

Yeah. We sent the paper work over, but he said he won't to it 'til after the opera tonight. He has tickets to La Boheme.

MC CORMICK

The opera? That's encouraging, isn't it, Milt? He must be a real street-level guy. No trouble with ol' Judge Hightower, I'll bet.

Hardcastle looks at McCormick, then GRUNTS and turns and heads out.

HARDCASTLE

(on the exit)  
I guess it'll keep 'til morning. The car is locked up safe in the police impound. Call ya tomorrow.

CARLTON

Right.

They exit and we

CUT TO

71

EXT. COYOTE RUNBY - NIGHT

71

They pull PAST CAMERA and then:

72

INT. COYOTE - NIGHT

72

Hardcastle and McCormick

HARDCASTLE

Boxes, huh? In the trunk of that car. I'd sure like t'know what's in there.

MC CORMICK

Maybe it's his old Tommy Dorsey records.

CONTINUED

HARDCASTLE

It's records, all right, but ain't nobody blowin' on no saxophone.

MC CORMICK

You really hate this guy, don't you?

There is a beat.

HARDCASTLE

There's all kinds a'hate, son... there's murderous hate... an' there's psychological or intellectual hate...

MC CORMICK

Did you really attack him in the park like he says in the book?

There is a beat as they look at one another.

HARDCASTLE

I was in a restaurant with my wife...this was in '53. He was in the restaurant an' he came over an' started calling me names, insulting Betty. He said I was a coward... that I was a liar...

(a beat)

So I told him I'd meet him in the ball field across from the courthouse after I took my wife home... if he had the guts t'show up...

MC CORMICK

(grinning)

You chose him off.

HARDCASTLE

Yeah. It was all off the record, I thought.

(a beat)

There were no cases pending. I met him out there. He brought three guys. I came alone.

(a beat)

I gotta say one thing for him, he wouldn't let 'em jump in. We had us one helluva donneybrook.

MCCORMICK

Who won?

HARDCASTLE

Nobody won. You don't win when y'do silly stuff like that. But, when it was over, we were both hurtin'.

(a beat)

I wished I hadn't done it, 'cause it was a foolish way t'resolve an argument. But I grew up on a farm. Somebody calls me a coward, insults my wife... I just couldn't let it stand. Bein' a Judge don't mean I ain't a man.

There is a beat.

MCCORMICK

You respect him, don't ya?

HARDCASTLE

Sure, I respect him. I respect rattlesnakes an' sharks, too.

MCCORMICK

You're a funny mixture, Judge. Two parts hamburger, a lotta pork ... but you got some filet mignon in ya, Milt. No doubt about it.

HARDCASTLE

'Least I don't go t'the opera. Right, kid?

McCormick smiles at him and we:

CUT TO

EXT. HARDCASTLE'S ESTATE - DRIVEWAY - NIGHT

As the Coyote pulls in we see that Joe Cadillac's limousine is parked in the driveway. Dave gets out and moves to the Coyote.

DAVE

(to Hardcastle)

Mr. Cadillac wants to talk to you.

CONTINUED



73

CONTINUED

73

HARDCASTLE

He does, huh? You still packin'  
your rod, Davey?

He pulls back Dave's coat... no gun.

HARDCASTLE

I'll follow you up.

He presses the gate opener and the gates respond. Davey gets back in the limo and the two cars head up the drive.

74

INT. COYOTE

74

McCORMICK

I think we got 'im on the run,  
Judge.

HARDCASTLE

Kinda looks that way, don't it?

They pull up in front of the house and exit the car as Sara comes out the front door to meet them.

SARA

Judge... a man's been callin'  
you all night... that terrible Mr.  
Cadillac who wrote this book.

She is holding the book and has obviously been reading it which annoys the Judge. Cadillac is getting out of his limo and Sara sees him.

SARA

(to Cadillac)

How could you print these things...  
these lies? Judge Hardcastle  
never did any of the things you  
say he did. He never...

HARDCASTLE

It's okay, Sara. Thanks for the  
try, but we aren't gonna convince  
this guy t'print a retraction, so  
we'll just sue him down t'his  
geriatric support socks.

CONTINUED

74 CONTINUED

Cadillac is pale.

CADILLAC

I need t'talk t'you in private,  
Judge...

HARDCASTLE

Okay. Let's go.

They move into the house. McCormick looks at Davey, who's following.

MCCORMICK

Why don't you wait out here, Davey.  
We're tryin' t'keep the dirt out of  
the entry hall.

SARA

You tell 'im, Mark.

Cadillac nods at Davey who returns to the car. Mark moves into the house, Sara stays on the porch, standing guard.

SARA

You work for a despicable man.  
How can you work for somebody  
who prints lies like that?

CUT TO

75 INT. HARDCASTLE'S DEN - NIGHT

Hardcastle, Cadillac and Mark enter.

CADILLAC

(to Mark)

This is private.

HARDCASTLE

He's in this with me. Anything  
you say to me, you say to him.

CADILLAC

Who is he?

MCCORMICK

I'm a writer. I'm ghosting  
Hardcastle's book. It's called  
(MORE)

CONTINUED

MCCORMICK (Cont'd)

"Garbage in our River". Wait'll  
you read it. You're gonna hate  
it!

Hardcastle smiles at that one. Cadillac lets it go.

CADILLAC

I need your help.

There is a beat. The room is silent.

HARDCASTLE

I gave up fighting in parks, and  
I don't know anything about growin'  
orchids... so I don't know what I  
can do for you.

CADILLAC

I need what's in the trunk of that  
car. I need it tonight.

There is a beat. Hardcastle looks at Mark.

HARDCASTLE

I can't help you. That car is in  
impound. The D.A. filed a writ  
for a search and it's in the hands  
of a Judge who is currently viewing  
the breathtaking performance of  
La Boheme at the Music Center.

(a beat)

The wheels of justice are getting  
greased with culture these days.

Cadillac looks at him for a beat.

CADILLAC

I could... make it worth...

HARDCASTLE

Don't. You know me better than  
that. I'm not for sale. Open  
your mouth again, an' I'm gonna  
get you busted for tryin' t' bribe  
an officer of the court.

CADILLAC

You aren't an officer of the court anymore, Milt. You and me... we're retired.

MCCORMICK

Why? What's in those boxes?

There is a beat. Hardcastle is waiting for the answer to that one, too.

CADILLAC

You know what's in them, Milt. It's everything you need t' bust me an' maybe hang some good raps on Sammy Allo, Nate Reese, an' some other mob big heads.

HARDCASTLE

Lucky us. So, why would I give it back t'you, even if I could? Which I can't.

CADILLAC

You had a son. He died in Korea.

HARDCASTLE

(hard)

Look, you stay outta my personal life. Okay?

CADILLAC

I have a son. You didn't know that, did you? That's because when he was still a boy, I had his name changed. He took his mother's name, Atia. He was raised by members of my family who got nothing to do with my action. I used't slip away once or twice a week t'be with him.

HARDCASTLE

Yeah. All those mysterious disappearances... everybody thought you were doin' business outta the country.

CONTINUED

CADILLAC

I was with my son. In a way, he's been makin' up for my sins.

MCCORMICK

I thought you're without sin, Mr. Cadillac.

He holds up the book from the desk which is entitled "Without Sin."

MCCORMICK

I got it first hand from in here.

CADILLAC

My son is a priest. He's everything good and right. He is the only thing I really care about. They've kidnapped him. If I don't give over those files to them by midnight, he's dead.

HARDCASTLE

Who's 'they'?

CADILLAC

Old associates. They've hired a man... Deseau is his name. I never thought they would harm a priest. I never thought my son would become involved. I never thought Sammy an' Nate would ever do this to a priest. I've tried t'call them, but they're not answering my calls. Deseau is a murderer. He'll kill my boy. It's not a bluff.

Hardcastle looks at him for a long beat.

HARDCASTLE

Supposing this is true... what's the rest of the offer?

CADILLAC

I'm a dead man without those records. If I give them to Deseau, then he'll give my son back and they'll kill me. You'll have won.

CONTINUED

HARDCASTLE

I'm not looking for your head,  
mister. I just want you t'pay  
for your crimes.

There is a long beat.

CADILLAC

I'll confess. I'll go t'jail.

MCCORMICK

They'll kill you in jail... you  
know that.

CADILLAC

I'm through worrying about my  
life. I'm only concerned with my  
son:

There is a long moment.

CADILLAC

You remember your son, Milt. You  
remember that feeling. You can't  
let this happen... not even to me.

Hardcastle looks at him for a long moment.

HARDCASTLE

I don't know what I can do. That  
car is in police impound. I'll  
think about it. Go home. I'll  
call you.

CADILLAC

I only have 'til midnight.

HARDCASTLE

Listen, I didn't make this problem.  
You did. Go home. I'll call you.

Cadillac starts to exit the room and stops in the doorway.

CADILLAC

When I came here tonight, I  
didn't think there was much  
chance you'd help me. I'm hopin'  
I was wrong. But then... I  
didn't think you'd show up at

(MORE)

CONTINUED

CADILLAC (Cont'd)  
that ball field, either... an' you  
did.

(a beat)

With a guy like you... who knows?

He turns and leaves. McCormick looks at Hardcastle.

MCCORMICK

I never knew you had a son.

HARDCASTLE

There's a lot about me you don't  
know, kid.

MCCORMICK

Why didn't you tell me?

HARDCASTLE

My son is my memory. I don't  
need a lot a 'sympathy t' sweeten  
it...

(a beat)

You're not a substitute, if that's  
what you're thinkin'.

MCCORMICK

(a long beat)

What d'we do?... With this?

HARDCASTLE

I don't know. There's not much  
we can do. Go t'bed.

McCormick looks at him for a beat, then turns and heads  
out of the room, leaving Hardcastle standing there, thinking.

DISSOLVE TO

EXT. HARDCASTLE MANSION - LATER - NIGHT

We see a figure moving silently around the side of the  
darkened house carrying his shoes in his hands. As he gets  
closer, we see that it's Judge Hardcastle moving toward the  
garage and quietly opens the door. FOLLOW as he moves into  
the garage and gets behind the wheel of his Corvette.

CONTINUED

76 CONTINUED

76

McCORMICK'S VOICE

How y'doin', Judge?

He spins around, his heart in his throat!

HARDCASTLE

Ahh, Jeeesssuussss! Y'scared  
me t'death!

77 ANGLE - McCORMICK

77

He is in the seat of the Coyote, feet up on the dash.

McCORMICK

What kept you? I've been freezin'  
my buns down here, waitin'.

HARDCASTLE

I just came down t'get my tool  
belt, is all. Faucet's leakin'  
up there.

McCORMICK

And you're carrying your tennies  
'cause you don't wanna wake the  
neighbors who're forty acres away.  
Right?Hardcastle stands up straight as McCormick gets out of the  
Coyote and turns on the garage lights.

McCORMICK

You know what you are, Judge?  
You're a fraud.

HARDCASTLE

I am, huh?

McCORMICK

Yeah. All gruff an' tough, but  
you're a sucker for a soft sell.

(a beat)

Whatta you got planned? A little  
midnight raid on the police impound  
area?

CONTINUED



There is a beat as Hardcastle looks at him. He's busted and he knows it.

HARDCASTLE

Look... I'm not gonna stand around here an' justify my actions t'you, McCormick.

MCCORMICK

Well, this is gonna make one helluva last chapter t'the Hardcastle-Cadillac story. I'm already hunting up a good agent. The movie rights oughta be worth a fortune!

HARDCASTLE

I'm gettin' pretty sick a'your smart mouth, kiddo.

MCCORMICK

Yeah, but I'm a better second story man than you.

HARDCASTLE

Oh? You're plannin' on goin'?

MCCORMICK

Got to. You'll snag your pants on that barbed wire... be hangin' up on that fence like a dog's dinner 'til they come an' get you.

HARDCASTLE

You think so?

McCormick grins.

MCCORMICK

Yep:

HARDCASTLE

(after a beat)

So, I'm a sucker for a soft story, huh? What's that make you?

77 CONTINUED - 2

77

McCORMICK

Just curious, I think. I've  
been wondering how anything this  
flakey is gonna end.

(a beat)

Come on, tough guy. Get in, I'll  
drive.

Hardcastle gets into the car and McCormick floors it. They  
scream out and down the driveway.

78 INT. COYOTE

78

HARDCASTLE

(as they leave)

Slow down! Watch out for the  
flower beds!

And they squeal around the corner and out of sight as we:

CUT TO

79 EXT. POLICE IMPOUND AREA - NIGHT

79

It's a huge area. McCormick and Hardcastle pull up outside  
in the Coyote. The Judge jumps out of the car.

HARDCASTLE

Come on. Follow me.

McCormick grabs him.

McCORMICK

Wait a minute, Judge. How many  
second story jobs've you ever done?

HARDCASTLE

None. This is my first.

McCORMICK

Then maybe you'd like t'listen  
to me. I'm an expert at this  
stuff.

He digs into his pocket and pulls out some doggie bones.

CONTINUED

79 CONTINUED

79

HARDCASTLE  
 (sarcastic)  
 I'm not hungry.

MCCORMICK  
 After ten, they put dogs in there.  
 We're gonna need something to bait  
 'em with. You listen for little  
 running doggie feet an' start  
 throwing this stuff like crazy.

HARDCASTLE  
 Dogs? You serious?

MCCORMICK  
 Yeah. Big, mean ones. An' then  
 we got our lock picks for the  
 trunk...

He pulls out a little leather case and opens it.

HARDCASTLE  
 I don't believe this! You're  
 supposed t'be rehabilitated!  
 What're you doin' with burglar  
 tools?!

MCCORMICK  
 Come on an' follow me. Okay?

They move to the impound area.

80 ANGLE - CHAIN LINK FENCE

80

McCormick picks a spot and throws his coat over the top.  
 He leaps up and over he goes. Hardcastle follows.

81 ANGLE - GUARD DOGS

81

sitting up, ears pointed. They get to their feet and start  
 moving to the sound.

82 MCCORMICK AND HARDCASTLE

82

They move through the yard, find the limo. McCormick has the  
 lock picks out and starts working on the trunk.

CONTINUED

82 CONTINUED

32

HARDCASTLE

(whispers)

I hear 'em. They're comin' in.

He starts throwing doggie bones at them, but they keep coming. Hardcastle is beginning to panic as McCormick gets the trunk open, revealing the boxes.

HARDCASTLE

It's not working.

McCORMICK

(yelling)

Get in the car!

They dive into the car as the two SNARLING dogs hit the windows.

83 INT. LIMO

83

McCormick is in the front seat, hot wiring the limo.

HARDCASTLE

What're you doing? What're you doing??

McCORMICK

I don't know about you, masked man, but Tonto is gettin' the hell outta here!

He gets the car going and backs it straight away, leaving the dogs sliding off the hood. He backs it full speed across the compound and slams into the fence and throws it in park.

McCORMICK

Get over the fence. I'll pitch the stuff out.

84 EXT. COMPOUND

84

Hardcastle jumps out of the car and over the fence. Mark grabs the stuff out of the trunk as the dogs run to them. He throws the boxes over and Hardcastle catches them.

CONTINUED

84 CONTINUED

34

McCormick jumps on the roof of the limo, kicks the trunk closed and dives for the top of the fence as the dogs snap at him. He cartwheels over and he and Hardcastle run to the Coyote. The lights of the compound go on and SIRENS begin to sound.

85 INT. COYOTE

35

McCormick gets it going and squeals away as Hardcastle sits next to him with the boxes in his lap.

HARDCASTLE

You aren't very good at this, are you?

MCCORMICK

Nothing to it. You wanna go for another ten?

HARDCASTLE

No! I wanna get outta here.

McCormick hits second, as we:

FADE OUT

END ACT THREE

ACT FOUR

FADE IN

86 INT. CADILLAC'S STUDY - NIGHT - CADILLAC AND DAVEY 36

A worried-looking Davey watches as Cadillac paces the room. A TV monitor in the room BUZZES. Cadillac moves to it.

87 TV MONITOR 37

This is the security system that monitors the estate. It shows the Coyote parked at the gate.

HARDCASTLE'S VOICE

(over monitor)

Come on, Cadillac, I'm not out here t'do a screen test! Open up!

88 CADILLAC 38

looks at Davey, hits a button on the desk, the video screen shows the gates swinging open and the Coyote pulls out of the shot.

89 EXT. CADILLAC'S HOUSE - NIGHT 39

Cadillac exits the house and stands on the front porch as the Coyote pulls up.

CADILLAC

Do you have the boxes?

Hardcastle gets out along with McCormick.

HARDCASTLE

Yeah, I got 'em.

Hardcastle is wearing his shoulder holster and he touches the gun butt.

HARDCASTLE

I'm also protectin' 'em, if y'know what I mean...

CONTINUED

CONTINUED

There is a beat as Davey pulls back his jacket to reveal the weapon he's now carrying.

DAVEY

Just gimme the word, sir an' I'll do it for you.

McCormick realizes that he is inadvertently standing between Davey and Hardcastle, both of them backing off like gun-fighters, their hands ready to snatch their guns.

HARDCASTLE

(to Davey)

Don't be stupid.

DAVEY

Just say the word, Mr. Cadillac.

McCORMICK

It's a cute bit, fellas, but...  
come on... a-shootout over a box  
full a'paper?

He smiles nervously.

CADILLAC

Davey, relax, will ya?

(a beat)

Come on inside.

They move inside. McCormick, as he slowly passes Davey, eyes him cautiously.

McCORMICK

How y'doin', Wyatt? Everything  
cool? That's nice.

Dave looks at him with eyes that look like lead weights.

INT. CADILLAC'S HOUSE - NIGHT

As they move into the magnificent den. Hardcastle drops the box and looks at Cadillac who goes for it slowly.

HARDCASTLE

It's all there.

CONTINUED

CADILLAC

How'd you get it?

HARDCASTLE

We stole it outta the police impound.

There is a beat as Cadillac smiles a thin smile.

CADILLAC

Who y'kiddin'? You're Mister Law an' Order. I don't believe it.

MCCORMICK

Hey, believe it, mister. He put himself in the soup to save your son. You'll wanna be sure an' get that into your sequel... how Judge Hardcastle committed a felony t'save your son's life... how he broke into a police facility... stole evidence...

Through this speech Hardcastle is cringing.

HARDCASTLE

(interrupting)

Maybe we don't need that in the book...

MCCORMICK

Are you kidding? It's the best thing you ever did! Breaking a silly law t'save a priest... committing a theft against the legal system that you swore to uphold!

HARDCASTLE

(interrupting)

I don't think we need to advertise that. Okay, McCormick?

They stand there for a moment and McCormick shrugs.

CADILLAC

I got a number where I can call this guy. I tried t'run it, but it's a stolen mobile phone.



HARDCASTLE

He's a smart guy.

(a beat)

If I lose these documents, you could double-cross me... refuse t'confess. We gotta get that worked out first.

CADILLAC

I'll give you my word. On the life of my son. That's the best I can do.

There is a beat as Hardcastle looks at him.

HARDCASTLE

Okay. Deal.

---

MCCORMICK

It's a bonehead play, Judge.

Hardcastle puts out his hand and Cadillac takes it. After a moment Hardcastle moves to the phone, picks it up and hands it to Cadillac.

HARDCASTLE

Okay. Dial it up. Make sure the meeting is at Indian Dunes.

MCCORMICK

Why there?

HARDCASTLE

I know that joint like the back a'my hand. Race my dirt bike out there.

HARDCASTLE

Make sure you talk t'your boy. We don't wanna buy damaged goods.

CADILLAC

You don't have to instruct me in the art of negotiating.

91 EXT. SMALL VAN - NIGHT 91  
It's parked on a side street.

92 INT. VAN 92  
A mobile phone is answered by Deseau who is seated in the front seat of the van. Tied up behind him is Father Atia accompanied by two of Deseau's HENCHMEN.

DESEAU  
Yeah. This is an open channel.  
Be careful or I hang up.

93 INTERCUT AS NECESSARY: 93

94 JOE CADILLAC 94

CADILLAC  
Lemme talk to him.

DESEAU  
We gonna make a trade?

CADILLAC  
I got the evidence. Lemme talk  
t'my son or it's off.

95 INT. VAN 95  
They rip Father Atia's gag off and he talks into the phone.

ATIA  
I'm okay, dad.

CADILLAC  
When's your birthday, son? Just  
so I'll know I ain't talkin' to a  
tape recording.

ATIA  
May fifteenth.

Deseau takes the phone back.

CONTINUED

95 CONTINUED

95

DESEAU

Under the bridge. Third Street.  
In an hour.

CADILLAC

Indian Dunes. Dawn.

He hangs up and they look at one another for a long beat.  
The phone RINGS again.

HARDCASTLE

Don't answer it.

CADILLAC

Let's go. We gotta get it set up.

They head out of the room. McCormick looks after them for  
a long beat. He's impressed. He follows.

CUT TO

96 EXT. INDIAN DUNES - DAWN

96

The sun is just rising as the van pulls into the field.  
The limo carrying Joe Cadillac moves in and parks some  
distance off. Deseau gets out of the van.

DESEAU

(calling)

Come in closer. Leave your car  
and walk toward me.

Cadillac gets out and stands by his car.

CADILLAC

Nothing doing, mister. You send  
my son over.

DESEAU

You got it wrong, Mr. Cadillac.

CADILLAC

You think I just got off the boat,  
Kiddo? I walk there, you kill me,  
my son and then go through the  
car for the papers. We do it my  
way.

CONTINUED

DESEAU

You got the papers in the car?

CADILLAC

Nope. I got backup. Just like you. You send my kid over and I send you the papers. You start blasting, I start blasting.

There is a beat. Deseau smiles.

DESEAU

Okay. We try it that way. We're covered.

Deseau talks to somebody in the van and Father Atia is let out. He starts walking toward his father.

DESEAU

Send the papers, Joe, or I'll drill 'im in the back.

Cadillac waves his arm and a dirt bike moves to the center of the compound. CLOSER on the dirt bike. Of course, sitting in the saddle is Judge Hardcastle. He brodies to a stop in the middle of the field, drops the box and heads back.

97 SERIES OF SHOTS - THE EXCHANGE

97

as Deseau runs for the box and Father Atia moves to his father's car.

98 ANGLE - THE BOX

98

Deseau rips it open.

99 HIS POV - INSIDE THE BOX

99

It's full of papers and tapes. He pulls out a sheet of paper, looks at it, then nods and waves to the men in the van who screech up.

CONTINUED

99 CONTINUED

99

DESEAU

(to Henchmen)

Looks good. But he could've made copies. Kill 'em all. Get the guy on the dirt bike. Get on the walkie-talkie an' close off the exits.

One of the men (DON) grabs a walkie-talkie.

DON

Okay. Close this joint down.

100 SERIES OF SHOTS

100

We see that Deseau has this place covered like a blanket. Cars pull out of the brush. Men get out with guns.

101 ANGLE - LIMO

101

As Cadillac and Father Atia get it going, spin a turn and head away.

102 ANGLE - McCORMICK

102

He fires up the Coyote and flies out from his hiding place as the Judge brodies to a stop, grabs up his walkie-talkie.

HARDCASTLE

Okay, Lieutenant, close the net.

And a chopper comes out of the sky. Squad cars close in. Deseau looks up and realizes he's been trapped. He grabs his mike and yells.

DESEAU

Mike! Get over here. We've been had!

103 ANGLE - TRANS-AM

103

roars out of a gully and heads to Deseau. He jumps in the Trans-Am. Hardcastle sees this and takes off on the bike. McCormick in the Coyote, also gives chase.

- 104 ANGLE - HARDCASTLE 104  
He's airborne on the bike and loses it, crashing head-over-heels.
- 105 ANGLE - McCORMICK 105  
He skids to a stop and Hardcastle jumps in the Coyote.
- HARDCASTLE  
Lost my traction.
- McCORMICK  
No kidding?
- They roar off after the Trans-Am.
- 106 SERIES OF SHOTS - THE CHASE 106  
McCormick manages to turn the Trans-Am and run him back from where he came. Deseau is FIRING out the back window with a pistol.
- 107 ANGLE - LIMO 107  
It is headed toward the Trans-Am.
- 108 ANGLE - COYOTE 108  
as it skids up. Deseau and his henchmen jump out of the car. A fight ensues.
- 109 SERIES OF SHOTS - THE FIGHT 109  
Hardcastle, McCormick and Cadillac take on Mike, Don and Deseau. It is a good donneybrook. Hardcastle and Cadillac are back to back. McCormick is wailing on Mike. Play this for as long as possible and then Hardcastle, Cadillac and McCormick win, standing over the bodies of their now-unconscious foes.

CADILLAC  
(a long beat)  
You okay, Milt?

CONTINUED

HARDCASTLE

Don't think you're gonna soften  
me up, Cadillac.

CADILLAC

(eyeing the burning car)  
Thanks. I owe you a lot.

MCCORMICK

Judge...

HARDCASTLE

Huh?

MCCORMICK

While you're here, blushing an'  
kicking the ground, your files  
and tapes are burning in that car.

Hardcastle looks at Cadillac who grins and they dive for  
the trunk of the car.

MCCORMICK

Watch out, it's gonna blow!

He runs to help the Judge.

HARDCASTLE

Jesus! I must be gettin' soft  
in the head! Here. Here.

He starts handing boxes out and then they both make a run  
for it as the car EXPLODES.

110 WIDE ANGLE

110

as the police cars and the helicopter have rounded up the  
rest of the hoods.

111 ANGLE - HARDCASTLE, MCCORMICK AND CADILLAC

111

Father Atia is driven up in a squad car. He gets out and  
gives his father a hug.

ATIA

Thanks dad.

CONTINUED

111 CONTINUED

111

CADILLAC

Don't thank me. Thank this crazy sonofabitch Judge an' his friend.

Hardcastle looks at Cadillac. Father Atia shakes their hands.

McCORMICK

Wanna go for another ten?

McCormick grins at him and the Judge grins back.

HARDCASTLE

Now yer cookin'.

They grab their wrists as we:

FADE OUT

END ACT FOUR



TAG

FADE IN:

112 EXT. POLICE STATION - DAY

112

113 INT. SQUAD ROOM

113

Hardcastle and McCormick move through the squad room. The police officers get up and slap Hardcastle on the back.

MURPHY

Way t'go, Judge. You did it.  
Sammy Allo, Nate Reese, Joe Cadillac  
... all of 'em down the pipe along  
with most a'their old buddies.

They continue on through the squad room and McAdams stands up and offers Hardcastle his hand.

McADAMS

I'd like t'buy you a beer, Milt.

HARDCASTLE

Thanks, son, but McCormick and me,  
we got something t'do.

The Judge motions McCormick out to the corridor where they can be alone.

114 INT. CORRIDOR

114

HARDCASTLE

We gotta make a confession, son.

McCORMICK

Y'mean burn ourselves for the  
little impound caper??

McCormick is beginning to panic slightly.

McCORMICK

You're kidding. Right, Judge? You  
just said that to shake me up.  
You're not gonna admit you broke in  
there. Ruin your career. I mean,  
nobody knows. We got away clean.  
Nobody knows there was anything in  
the trunk of that car. We're sittin'  
pretty.

CONTINUED

HARDCASTLE

I'm surprised at you, Mark. I can think of two people who know right now.

MCCORMICK

If you say you an' me are those two people, I'm liable to haul off an' clock you right here in this police station.

HARDCASTLE

Well, that's right. You an' me are the two. We'll know. We'll have it on our consciences.

MCCORMICK

I won't have it on my conscience, Judge. Honest. I won't. And y'know, cops get kinda funny with cons like me jumping into their impound yards and stealing evidence. Come on, let it slide this once, will ya?

Hardcastle looks at McCormick for a beat.

HARDCASTLE

I'm surprised at you, Mark. I mean, look at Cadillac, he didn't pay for his crimes and they put out a contract and his kid almost died. Now, he's gonna sit it out in prison for the rest of his life.

MCCORMICK

Judge, come on, don't get goofy. It ain't the same thing.

HARDCASTLE

All my life I stood for the law. Last night I broke it. I'm gonna confess. I'll keep you out of it if you want, but I'm hopin' you're man enough to stand up there with me. Hey... we'll see it through together.

114 CONTINUED - 2

114

There is a beat. Hardcastle turns and heads into Carlton's office, leaving McCormick in the corridor.

MCCORMICK

(to himself)

This guy is driving me crazy.

He turns and starts up the hall, then he stops, shakes his head.

MCCORMICK

Don't be stupid, Mark. Don't get soft, here. Tough this one out.

He stands there, looking at his shoes.

MCCORMICK

Damnit!

He turns and walks back to Lt. Carlton's office.

115 INT. CARLTON'S OFFICE

115

Mark enters. Carlton is sitting, listening patiently to Hardcastle.

HARDCASTLE

... so anyway, I picked the lock an' stole the files out of the impound area.

MCCORMICK

He couldn't pick the lock on a motel door in Iowa. I picked the lock.

Hardcastle looks at McCormick and smiles.

HARDCASTLE

This feels good, doesn't it?

MCCORMICK

No. It feels dumb.

CONTINUED

HARDCASTLE

(to Carlton)

So, anyway, that's the confession.  
Write it up an' he and we'll sign  
it.

Carlton smiles at him.

CARLTON

Go home, Milt.

HARDCASTLE

Not 'til I sign the confession,  
lieutenant.

CARLTON

Judge Hightower didn't go to the  
opera. He read the ruling on the  
search and seizure, granted it at  
seven o'clock last night. It was  
in his 'out' basket. You're an  
officer of the court. You have  
the right to enter a police  
facility. Sorta stupid t'climb  
the fence, but I guess you can do  
it any way you want.

MCCORMICK

Y'mean we had the right to search  
that car??

CARLTON

Yep. It was signed and time dated.  
No crime was committed.

(a beat)

Go home Milt. Good night and  
thanks.

HARDCASTLE

But, I didn't know that... I  
thought I was breakin' in. There  
was intent to...

MCCORMICK

Come on, Judge. Let's go.

HARDCASTLE

But...

115 CONTINUED - 2

MCCORMICK

Let's go.

He pulls Hardcastle out of the office and into the corridor.

116 INT. CORRIDOR - DAY

as they head down the hall away from CAMERA.

HARDCASTLE

This is nuts.

MCCORMICK

You're a donkey.

HARDCASTLE

I mean we broke in there.

MCCORMICK

A donkey. A stone, red-eyed, hay-bearing jackass!

They enter the elevator.

HARDCASTLE

Thanks for standin' in there with me. Maybe you're gettin' t'be a donkey too.

McCormick looks at him, slumps against the wall as the elevator door cuts them off, then we HEAR:

MCCORMICK

(disgusted)

Now you're really cookin'!

And we:

FADE OUT

THE END