

#2108

*Hardy
Clean*

HARDCASTLE AND McCORMICK

"THE BLACK WIDOW"

by

Stephen J. Cannell

A STEPHEN J. CANNELL PRODUCTION

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#2108

HARDCASTLE AND McCORMICK

THE BLACK WIDOW

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

STEVE KELLY
MANNY
KYLE
JOE BEIBER
TINA GREY
MIKE
DON FILAPENO
WOMAN
CARLTON

#2108

HARDCASTLE AND McCORMICK

THE BLACK WIDOW

SETS

EXTERIORS

CITY STREETS
SAN PEDRO PIER
GULL'S WAY
L.A. MUSEUM OF MODERN ART
BEL AIR STREET
SMALL COFFEE SHOP
POLICE STATION
 /POLICE PARKING LOT
 /POLICE CORRIDOR
CRASH SITE
SMALL GARAGE
BEIBER'S PROPERTY

INTERIORS

MERCEDES
BLUE SEDAN - KYLE'S CAR
LIMO
KITCHEN
ART GALLERY
COYOTE
COFFEE SHOP
ESTATE
 /HARDCASTLE'S DEN
 /ENTRY HALL
 /KITCHEN
 /DINING ROOM
 /LIVING ROOM
 /GARAGE
BEIBER'S HOUSE
POLICE COMPUTER ROOM
GREY SEDAN - TINA'S CAR
SQUAD ROOM
FILAPENO'S OFFICE
SMALL GARAGE
POLICE HOLDING CELL
POLICE CAR

#2108

HARDCASTLE AND MCCORMICK

THE BLACK WIDOW

ACT ONE

FADE IN

1 EXT. CITY STREETS - NIGHT 1

A white Mercedes flashes PAST CAMERA, moving fast. After several beats we will see that it is being pursued by a grey sedan which goes sideways on a corner and recovers, heading after the Mercedes.

2 INT. MERCEDES 2

Behind the wheel is a flashy-looking hood named STEVE KELLY. He has Hollywood good looks with a deep Palm Springs tan. He fights to control the car as it screams OVER CAMERA. The grey sedan is right behind him.

3 INT. SEDAN 3

Two forty-inch necks, one named MANNY, the other named KYLE. They're from New York and hate L.A., and they don't really like each other. They almost sideswipe a passing car.

MANNY

(behind wheel)

I thought it was a one way.

KYLE

This ain't Jersey. Don't got no One Ways in L.A. Damn town's a nightmare.

(screaming)

He's going right!

4 INT. MERCEDES 4

Tom Kelly swings a right and finds himself heading up a cul-de-sac. He throws the Mercedes into a sideways skid, pulls a gun and dives out of the car.

5 EXT. STREET 5

Manny and Kyle skid to a stop, jump out with guns drawn.

MANNY

Come on out or... Mr. Beiber just wants t'talk. Y'know... he just wants t'sit down an' talk.

KELLY

(yelling)

You guys get off me, y'hear?

6 ANGLE - MANNY AND KYLE 6

MANNY

Let's go. I'll take the left.

7 FULL SHOT 7

Manny and Kyle move at a low crouch. Kelly FIRES twice, wildly. Manny and Kyle quickly move to either side of Kelly. They've done this before. In seconds they've flanked him right and left. Manny stands up, draws two shots which miss. Kyle moves in from the other side, dives at Kelly and sticks a gun between his shoulder blades.

MANNY

Come on, tough guy.

They pull Kelly up, stick him in the back of their car and speed away.

CUT TO

8 EXT. SAN PEDRO PIER - NIGHT 8

A limousine pulls out on the deserted pier.

9 INT. LIMO - NIGHT 9

In the back of the limo is a tall man with aquiline features, about thirty-five. He is not unattractive, but there is something creepy about him. His name is JOE BEIBER, known as Jersey Joe because he came from Jersey about five years ago. Seated beside him is perhaps one of the most beautiful women in Los Angeles. Her name is TINA GREY. She has alabaster

CONTINUED

9

CONTINUED

9

skin and ravishing black hair and a body that would stop traffic. She is educated and charming. They're both dressed in evening clothes. Tina looks at Joe, her eyes asking a question.

JOE

I know. I know. I gotta talk t'some people. Mike'll take you home.

10

CLOSE SHOT - MIKE

10

He is in the front seat. He is a big, blonde and handsome. His eyes are on the rearview mirror. There is a glass partition separating him from the back seat.

TINA

A little of this goes a long way, Joseph. A dock in San Pedro at two-thirty?

He looks at her and his expression softens.

JOE

Hey, don't be mad at me, angel. Okay? I'm sorry. This thing just came up and it won't wait.
(a beat)
Mike'll drive you back to the house.

Tina takes his hand.

TINA

I don't mind waiting in the car. Let's not spoil a wonderful evening by going home in separate cars.

JOE

This problem may take a while. I don't want you t'get cold.

TINA

I don't mind.

JOE

Look, honey, do me this favor, okay? I don't ask you for much. I'll see ya at home.

CONTINUED

10 CONTINUED

10

He leans over and gives her a kiss which turns a little romantic. Mike watches this in the mirror from the front seat. His expression tells us he doesn't like it. Headlights from the grey sedan wash over them as it pulls onto the pier and Joe breaks out of the embrace. He taps on the glass that separates them from the driver. The window comes down.

JOE

Michael... take Miss Grey home.

Joe smiles fondly at her and gets out of the car. As the limo pulls away, Tina looks out the side window, straining to see the license plate on the grey sedan.

11 TINA'S POV - LICENSE PLATE

11

It is covered with engine oil.

12 INT. LIMO

.12

TINA

(to driver)

Mike, the ice in the little box back here is melted. Could you stop somewhere. I'd like another drink.

MIKE

How can you let him paw you like that, Tina?

TINA

(a sigh)

Do we have any choice, darling?

13 EXT. PIER - NIGHT

13

As Joe Beiber walks to the grey sedan, his expression becomes harder. Kelly stands beside the car with his hands tied. Kelly looks at him for a beat.

KELLY

You can't kill everybody, Joe.

CONTINUED

13

CONTINUED

13

BEIBER

It's baseball, honey boy. The guys who run too slow get thrown out at the plate.

KELLY

My people won't cave. They stay in place. You kill me, you get nothing.

BEIBER

I told ya I was gonna organize out here. All I want is a piece a'the gross. It's been three months. You've been stalling. I need an example. You drew the short straw.

KELLY

Why don't you go back to Jersey? You got plenty of business there. Leave L.A. to us.

BEIBER

Because I'm greedy.
(he shrugs; to Manny)
Put this piece a'dirt in the bay.

Before Kelly can say anything, a sock is rammed in his mouth and he is pushed to the edge of the pier.

CUT TO

14

EXT. LIMO - NIGHT

14

It pulls into a market parking lot and Mike, the driver, gets out and enters the market.

15

INT. LIMO - NIGHT

15

As soon as Mike is gone, Tina picks up the phone and dials a number.

TINA

(into phone)
Let me speak to Don.

16

INTERCUT: A KITCHEN

16

It is not a very elaborate kitchen, obviously in some middle income home in the valley. A woman hands the phone to a big, dark-haired man, about fifty. He has a football player's shoulders and a mile of jaw. His name is DON FILAPENO.

DON

(into phone)

Yeah? What's up?

TINA

I'm on a car phone somewhere near Pier Five in San Pedro. He's there. Somebody's going swimming. I don't know who. I couldn't get a plate.

DON

Okay, thanks.

He hangs up, grabs a gun out of a drawer and heads out, without saying a word to his wife.

CUT TO

17

EXT. PIER - NIGHT

17

We hear a SPLASH, then the grey car pulls up and Jersey Joe Beiber jumps in with Manny and Kyle. There is a TRASHING SOUND in the water as they peel away. we HEAR:

McCORMICK'S VOICE

The water's cold, Judge.

CUT TO

18

EXT. GULL'S WAY - DAY

18

JUDGE HARDCASTLE is out by the pool, working on his files. McCORMICK is in jeans and a T-shirt with a pair of hedge clippers in his hands. He's looking at the Judge.

HARDCASTLE

It is, is it?

McCORMICK

Yeah. The water heater in the gate house is busted. I get in the shower and it sets my whole day off wrong.

CONTINUED

HARDCASTLE

Sometimes you really amaze me, McCormick. You're supposed t'be a tough guy and you're complainin' about a little cold water.

McCORMICK

It's not just the cold water, Judge. That bed is hard as a rock.

HARDCASTLE

That bed is an antique. Teddy Roosevelt slept in that bed. You're sackin' out on a piece a'history. I don't wanna hear it.

McCORMICK

Can't we at least call a guy t'look at the water heater?

Hardcastle is sorting through the files.

McCORMICK

Judge...?

Hardcastle looks up.

McCORMICK

Could we call a plumber and maybe somebody t'get the cockroaches under the sink?

HARDCASTLE

There aren't any cockroaches under the sink. I don't wanna hear any more about it. I'm busy here. Now be quiet.

He goes back to the files, looking at them closely.

McCORMICK

A new case, Judge? Another lowlife with a five o'clock shadow who wheezes garlic and tomps on orphans?

HARDCASTLE

Well, you could say people die around this one. I'm just not sure whether it's coincidence or not.

MCCORMICK

Lemme see.

The Judge hands him the file. On the front of it it says: Tina Grey. Inside is her picture. McCormick's eyes widen with appreciation as he looks at it.

MCCORMICK

This is the hood? This angel, here, is the target?

He scans the sheet behind it.

MCCORMICK

Look, Judge, for once I think this is a case we should jump on. Yes, I do... yes, I surely do.

HARDCASTLE

Y'do, huh?

MCCORMICK

Yeah. I mean, yes sir.

(a beat)

You know what an acute interest I have in law and order. My gosh, Judge, I just hate t'see criminals escape justice, and if there's any way that I can help on this case... like, y'know, throwin' myself in front of this desperate criminal... offering my body for sacrifice to this... this horrible... whatever she is... well, Judge, you can count on me.

Hardcastle looks at him with a real cynical expression.

HARDCASTLE

Trouble is, in the last five years a lotta guys around this little girl have died. All of them underworld figures here in L.A.

(he fingers through another file)

Here... Tom Koster, second banana to an L.A. crime czar... he went swimming with a Chevy engine chained to his ankle. Then there's Ted Phillips... Brain Dorsey... all deceased,

(MORE)

HARDCASTLE (cont'd)
all involved with her in some way. All of them hoods here in L.A. I can't prove she's doin' it, but I don't believe in coincidence.

There is a beat as McCormick looks at the lovely woman in the file.

McCORMICK
Okay, lemme get this straight. Hoods're dying, she's always in the picture somewhere, and you think she's setting them up.

HARDCASTLE
Yeah, maybe. Like I said, I don't know.

McCORMICK
So, what's the problem? She's maybe thinning out the underworld. That makes her good news, right?

A beat, then Hardcastle stands up and looks at McCormick.

HARDCASTLE
You really don't get it, do you, McCormick?

McCORMICK
Oh yeah, sure I get it, Judge. Murder is murder, right? It doesn't matter if these guys're hoods. You're a judge, and you respect the law... and the law applies to everyone. How'm I doing?

HARDCASTLE
Hey, McCormick, you gotta uphold the law. You bend it just a little... try an' look the other way just once... and you got the beginning of anarchy.

McCORMICK
(grins)
In that case, we'll find out where Miss Grey is living and I'll stage
(MORE)

MCCORMICK (cont'd)

a little car accident. Then I'll just charm the hell out of her while you look on in amazement.

HARDCASTLE

Not on your cockroach-infested life.

(a beat)

Didn't you hear anything I was saying? People die around this girl. I'm responsible for your life. She doesn't know me. I can arrange an introduction for myself, and I'll charm the hell outta her while you look on in amazement.

MCCORMICK

Hold it, Judge. Hold it. Wait a minute.

HARDCASTLE

What?

MCCORMICK

I sense a little dishonesty here at old Gull's Way. Now, how come when it's time t'take on the other machine gunners in these files, it's okay for me to draw fire. But, when it's time t'target in on this...

(he taps picture)

this... this goddess, you're worried I might get hurt.

HARDCASTLE

'Cause you don't have the maturity to handle a woman like that. Look 't ya, you're droolin' on the picture. You'll go down like rotten lumber.

McCormick smiles.

MCCORMICK

Judge... my strong suit is women. When I left Daytona, they retired my jersey along with the back seat of my old Plymouth. Come on... I'm her age... I'm younger than you,

(MORE)

CONTINUED

McCORMICK (cont'd)
stronger, better looking. I'm
a much better choice, and you
know it.

HARDCASTLE
You talk awfully big for a guy
who can't even win a simple game
of one-on-one from a judge who's
spotting you thirty years.

McCORMICK
(a smile)
I let you win, Judge. I do that
'cause old guys need stuff like
that t'keep their spirits up.
Hey, come on, if I was really
trying, it wouldn't be close.

HARDCASTLE
Oh, is that so?

McCORMICK
Sure.
(a beat)
Tell you what... little one-on-
one. Winner takes the point
with Miss Grey.

HARDCASTLE
Well, wait a minute...

McCORMICK
That is, unless you're chicken.

HARDCASTLE
Okay, wise guy, you're on. Get
the ball, I'll get changed and
meet ya there in five minutes.

Hardcastle heads off, leaving McCormick holding the picture
of Tina Grey.

McCORMICK
(softly to picture)
Don't go away, darling. I'm
coming. I just have t'climb
over one cranky old bastard
first.

Play the beat and:

CUT TO

19 CLOSE SHOT - BASKETBALL

19

It is high in the air and, as it comes down, McCormick and Hardcastle collide, falling backwards, both of them sitting down hard. As they get to their feet:

HARDCASTLE

Foul; two shots.

McCORMICK

Y'know, Judge, this whole idea of fouls is kinda off the point for this contest, isn't it? Why don't we just forget the fouls and play this like men.

HARDCASTLE

Like men, huh? Okay, kiddo, okay. Anything goes basketball, right?

McCORMICK

Now you're cookin'.
(a beat)
My out.

He takes the ball out, comes in and tries for a shot. Hardcastle doesn't even bother to try and block it, he just lowers his shoulder and drives like a linebacker, hitting McCormick in the stomach, forcing air out of him and he falls backward. The ball is high in the air and damned if it doesn't swoosh through. McCormick looks at him and grins.

HARDCASTLE

Lucky.

McCORMICK

It's all in the wrist, your Honor.

He jumps up and the game continues.

20 SERIES OF SHOTS - DIRECTOR'S SEQUENCE

20

as the game goes on... slam dunks, body blocks, tripping and elbows... all part of the sequence... and finally:

HARDCASTLE

Twenty-twenty. Let's go... point game.

CONTINUED

20 CONTINUED

20

Hardcastle takes the ball out. He tries to go through McCormick, but McCormick grabs his shorts, pulls him backwards, elbows him in the chest, grabs the ball, takes two running jumps and, while he's in mid-air, they crash into the rose bushes while the ball rolls around the rim and drops.

21 ANGLE - HARDCASTLE AND MCCORMICK

21

They're both trashed. This is the worst game yet. They are breathing hard.

MCCORMICK

(between gasps)

My game.

HARDCASTLE

Why don't we just put on brass knuckles an' stop messin' around with this silly ball?

MCCORMICK

Can't take it, huh?

A beat, then Hardcastle gets to his feet.

HARDCASTLE

Aren't you gettin' up? Or can't you make it?

MCCORMICK

I can make it. Of course I can make it. I just don't want to, just yet. Sara wants these bushes pruned. As long as I'm down here, I just figured I'd take care of it.

HARDCASTLE

I'll make some calls, get a line on what she's doing. Why don't you put on something that doesn't smell like the laundry hamper at Dodger Stadium.

(a beat)

That eye is beginning t'swell. Put some ice on it. I'll see ya in an hour.

He limps off. McCormick stays in the bushes and falls back.

CONTINUED

21 CONTINUED

21

McCORMICK
How does he do it?

He takes several long breaths and we:

CUT TO

22 EXT. L.A. MUSEUM OF MODERN ART - DAY

This is a society art show, valet parking, etc. There are lots of cars, one of which is the Coyote with Hardcastle and McCormick.

HARDCASTLE
I found out she's real high on this artist, Herman Von something or other, so I'm sure she's gonna be here. You think you can find Tina among all these people?

McCORMICK
Are you kidding, Judge? Finding her in there is gonna be easy. I'll just listen for the heavy breathing, move toward the sound and there she'll be.

HARDCASTLE
(re: his eye)
That one is gonna go black on you.

McCORMICK
Don't you wish.

McCormick gets out and we see that he is in a suit. Hardcastle pulls around the corner and parks.

CUT TO

23 INT. ART GALLERY - DAY - McCORMICK

23

moving among the spectators. The art on the walls looks like the artist poured paint on the canvas and then drove over it in a four wheel drive jeep. McCormick looks at the paintings on the walls and shakes his head. He moves over to a woman who is examining a painting which is absolutely white with a small piece of red tape in the center. The painting is called "Love on Ice."

24 ANGLE - McCORMICK AND WOMAN

24

McCORMICK

Excuse me...

She looks at him.

McCORMICK

I'm not familiar with this artist.
Would you mind giving me a few
pointers?

The woman smiles.

WOMAN

Well, Herman Von Skoik is an
abstract impressionist. He deals
in lines, forms and color density.
His most remarkable work is called
"Shades of Grey on a Grey Summer
Day". It's on display over there.

McCORMICK

Did he put that little piece of
red tape on the wall there?

WOMAN

It's a space parallel design
painting. Fascinating, isn't it?

McCormick looks at her and smiles.

McCORMICK

Are you kidding me? I mean,
you're joking, right?

WOMAN

(a beat)

If you don't enjoy modern art,
why do you come to a gallery?

McCORMICK

That is a very long story.

He moves away from her, looking for Tina Grey.

25 McCORMICK'S POV - TINA GREY

25

She is looking at a very large painting which takes up most
of a wall. Underneath it says: "Shades of Grey on a Grey
Summer Day". It is many different shades of black and grey

CONTINUED

that are propped indiscriminately on a grey field. McCormick moves to Tina.

MCCORMICK

I had an old Pontiac when I was in high school. I charged the engine... had to spread out this tarp underneath it so it wouldn't ruin the floor in the garage. When the engine was in I had a tarp that looked a lot like this painting.

(a beat)

It never occurred to me to try and sell it.

TINA

(smiles)

You don't appreciate modern art.

MCCORMICK

Are you kidding? I love space relationships... more color density... a refined sense of impressionistic control.

(a smile)

My name is Mark McCormick. I also have some electrician's tape at home. I could stick some up on a white wall. We could spend the evening contemplating it.

She looks at him with a slightly amused smile on her face.

TINA

You come right out with what's on your mind, don't you?

MCCORMICK

It's my most charming trait.

When he smiles at her, she can't help but smile back.

TINA

I don't like it when men come on too strong.

She starts to turn away when Mike, the driver of the limousine, comes up and hands her a glass of champagne.

CONTINUED

25 CONTINUED - 2

25

MIKE
(to Mark)
Buzz off, pal.

MCCORMICK
I hope you're not going to tell
me she's with you.

TINA
(smiles)
That's right.

MCCORMICK
He comes on kinda strong. How
come you like him?

MIKE
I said get lost. I'm not gonna
say it again!

Tina winks at Mark, then puts her arm through Mike's and
leads him off. GO WITH them.

26 TINA AND MIKE

26

TINA
Come on, darling. Relax.

MIKE
I don't like it when guys come
up and just hit on you. It's
bad enough I gotta watch Joe
Beiber pawing you. I'm sitting
up in front of that car and my
stomach is turning.

TINA
I know, darling, but we have no
other choice.

They stroll in the gallery and look at the paintings.

27 ANGLE - MCCORMICK

27

moving along, keeping his eyes on Tina and Mike when he
finds Hardcastle at his side.

CONTINUED

HARDCASTLE

It was breathtaking, son. Really. I think you could even see the sweat beginning to form on her upper lip. My only question is why did you let that guy with the twenty inch neck take her away when she was so obviously infatuated with you?

McCormick looks at Hardcastle for a beat.

McCORMICK

'Cause if I didn't, I think he would have taken me outside and pushed me into the concrete.

HARDCASTLE

I guess it's time for the Old Master to take a shot. I assume you give up?

McCormick watches Tina walking some distance away when the doors open and two guys with bread shoulders enter the gallery and head right to Tina and Mike. They whisper something and then we will see one of them put his hand in his side pocket and push something (most likely a gun) into Mike's back. The other takes Tina by the wrist and they lead them quickly out of the gallery.

watching.

McCORMICK

Are they doin' what I think they're doin'?

HARDCASTLE

Yeah. Let's go.

They head out of the gallery just in time to see Tina and Mike loaded into the back of the limousine.

Inside is Jersey Joe Beiber.

CONTINUED

29

CONTINUED

29

JOE

Whatta we got goin' on here, kids?

Mike looks petrified.

JOE

You just bought the farm, Mike.
Y'know that?

TINA

Stop it, Joe.

She spits the command out with authority.

JOE

You, honey, you I don't know
what I'm gonna do with. Be a
shame t'mess up the prettiest
face in L.A. I don't know. I
don't know.

We can see he is very, very upset.

JOE

Come on, get this bucket rolling.

The limo pulls out of the parking lot.

30

ANGLE - HARDCASTLE AND MCCORMICK - NIGHT

30

They sprint to the Coyote. McCormick is about ten yards
in the lead. He jumps in the car and gets it going, squeals
out of the parking lot before the Judge can even catch him.

HARDCASTLE

Where you going?

31

ANGLE - THE LIMO

31

It moves PAST CAMERA.

32

ANGLE - COYOTE

32

It screeches PAST CAMERA in pursuit.

CUT TO

- 33 ANGLE - BLUE SEDAN 33
Unbeknownst to McCormick, a blue sedan is following him.
- 34 INT. BLUE SEDAN - MANNY AND KYLE 34
Manny picks up the phone and dials as he watches McCormick tailing the limo.
- MANNY
(into phone)
Mr. Beiber...this is Manny. I'm about a block back. You got a guy in a red car tailing ya.
- 35 INTERCUT BEIBER IN THE LIMO 35
He has the phone to his ear. He looks back and sees the red Coyote.
- BEIBER
(into phone)
Okay. Trash him.
- He hangs up.
- 36 EXT. BLUE SEDAN 36
It makes a run at McCormick, hitting him in the trunk.
- 37 INT. COYOTE - MCCORMICK 37
MCCORMICK
What the....
He turns and sees the blue sedan as it tries to run him off the road.
- 38 SERIES OF SHOTS - DIRECTOR'S SEQUENCE 38
As the dual of a lifetime takes place between these two drivers. They swerve off into a dirt field, fly OVER CAMERA, McCormick is fighting the wheel, trying not to lose the limo. He jumps the Coyote over a fence and squeals away onto the street. As the guys in the blue sedan try the same maneuver, they come to a punishing stop.

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21.

39

INT. SEDAN

39

Manny tries the phone to warn Beiber but it doesn't work.

MANNY

Damn phone got wasted.

He and Kyle get out of the car.

CUT TO

40

EXT. LIMO RUNBY - DAY

40

It goes PAST CAMERA the, after several beats we see the Coyote still in pursuit (headlights off), further back this time.

41

INT. COYOTE - NIGHT

41

McCormick digs in the glove compartment and pulls out Hardcastle's .45.

42

EXT. BEL AIR STREET- NIGHT

42

The limo, unaware that it is being followed, pulls up in front of a house.

43

INT. LIMO

43

As Jersey Joe Beiber looks at Tina and Mike.

TINA

Will you at least listen to my side of it?

JOE

I gave you everything and you start messing around with my driver.

44

EXT. STREET - COYOTE - NIGHT

44

It pulls up with its headlights out about fifteen yards behind the limo. McCormick jumps out of the car and, carrying the gun, moves to the limo.

45

ANGLE - LIMO - NIGHT

45

McCormick takes two deep breaths, then he pulls the door open

CONTINUED

and shoves the .45. into Joe Beiber's chest.

MCCORMICK

(softly)

Hi. May I come in?

Beiber looks at him for a beat.

JOE

I don't know who you are, mister,
but you're making a big mistake.

MCCORMICK

I'll live with it.

(to Tina)

Get out.

She looks at him for a beat.

TINA

What?

MCCORMICK

Get out. Come on now...

She gets out of the car, looks at Beiber for a beat, then McCormick motions to the Coyote behind them.

MCCORMICK

Get in. I'll be there in a
minute.

(to Beiber)

Out. You tell your driver,
he tries anything, I'll waste
you.

Beiber gets out of the car, McCormick keeping the gun on him.

MCCORMICK

(to driver)

Pop the hood.

The driver pops the hood up. McCormick, keeping the gun on Beiber, moves to the engine, reaches in with one hand and takes off the distributor cap. He pitches it into the bushes and moves quickly back to the Coyote.

He gets into the car with Tina, puts it in gear, hangs a U-turn, squealing away. We MOVE IN on Beiber, a hard look

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23.

46

CONTINUED

46

on his cold features and:

BEIBER

I don't know who he is, but he's
a dead man!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

47 EXT. SMALL COFFEE SHOP - NIGHT 47

The Coyote is parked outside.

48 INT. COFFEE SHOP - McCORMICK AND TINA - NIGHT 48

She is nervous, turning the cup of coffee around in her hand. McCormick is looking at her.

MCCORMICK

Look, if I did something wrong, I'm sorry. I saw that guy pull a gun on you in the gallery. I figured you needed some help.

She looks at him and smiles a wan smile.

TINA

I think I'm way past being helped.

MCCORMICK

Don't say that. Come on. Who was that guy? I mean, it's against the law to pull guns on people. We'll go t'the police. We'll have him arrested.

She looks at him for a beat.

TINA

You're very nice, but you don't understand.

MCCORMICK

So, make me understand.

She finishes her coffee.

TINA

That cab should be here by now. I have to go.

There is a beat as he gets up with her.

MCCORMICK

You can't go to your apartment. He knows where you live. Let me take you somewhere.

CONTINUED

McCormick takes her hands in his.

MCCORMICK

I know a lot of important people in this town. Like I said, I promote Rock concerts. I've got good connections... judges an' people like that.

She puts her hand to his cheek and holds it there for perhaps a beat too long.

TINA

Give me your phone number. Maybe if I decide I need a good lookin' guy on a white horse, I'll call.

MCCORMICK

I'll give you mine if you'll give me yours.

TINA

(a beat)

It's not a negotiation, Mark. I've got to go.

MCCORMICK

555-7890. I live in Santa Monica at an estate called Gulls Way.

Tina smiles and gives him a kiss.

TINA

That's for the stay of execution.

(a beat)

Don't follow me. It would be dangerous for us both.

She leaves the restaurant, leaving him standing there.

McCormick pulls the Coyote into the garage and turns off the lights. The door to the house opens and Hardcastle is standing silhouetted by the light from the house.

HARDCASTLE

(angry)

You and I are gonna get something straight right now, kiddo! I'm running these cases, and you're

(MORE)

HARDCASTLE (CONT'D)

not gonna take off on me... leave me standing in a parking lot! You pull a stunt like that again, and I'm gonna end this little furlow project and you're gonna be contemplating the world through the bars of a jail cell.

ANGLE - McCORMICK

He gets out of the Coyote.

McCORMICK

I'm fine. Thanks for asking.

Hardcastle moves inside the house without another word. McCormick follows.

INT. HOUSE - NIGHT

Hardcastle moves into his study, pacing like a caged animal. McCormick follows, carrying the Judge's gun.

HARDCASTLE

Another thing... You're an ex-con. You aren't supposed to handle fire arms. Where the hell do you get off packing my heater?? Y'know, McCormick, I got a good mind to just end this whole thing right now!

McCORMICK

I don't need this. I won the basketball game. I was supposed to hook up with her. She got snatched, I got her back. I got to know her. How was I gonna do that with you in the front seat? Huh? I saved her life. I think she likes me. It's a start.

HARDCASTLE

So, where is she?

McCORMICK

I don't know. She wouldn't tell me. I sent her home in a cab.

HARDCASTLE
Y'didn't follow her??

MCCORMICK
She asked me not to. Besides I could never follow anyone in the Coyote, if they were looking out the back window, it's kinda conspicuous.

HARDCASTLE
Oh, that's real good. You at least got her phone number....

MCCORMICK
No. She wouldn't give it to me. But I did the next best thing...
(a beat)
I gave her mine.

HARDCASTLE
You gave her yours. I love this...
So you got nothing.

MCCORMICK
She'll call.

HARDCASTLE
She's not gonna call you, McCormick. She's gonna shine you on. You've been had.

MCCORMICK
What could I do? I couldn't press her too hard. She would become suspicious. She's gonna call, Judge. I think I made a real impression on her.
(a beat)
I know she made a real impression on me.

HARDCASTLE
You're really something, McCormick. I'm sitting here for two hours. I figure you're dead...or worse...

MCCORMICK
What's worse than dead??

HARDCASTLE
No idea where you are...what could be happening to you...

MCCORMICK
(touched)
You're telling me you care about me, right, Judge?

HARDCASTLE

No, I don't care about you. How could I care about some guy who makes a contact and then ends up with nothing.

MCCORMICK

If it's worth anything, Judge, I did find out something...

HARDCASTLE

What? What'd you find out, genius?

McCormick hands over a slip of paper.

MCCORMICK

This is the license on that limo. The guy inside was tall, thin, dark haired, about one-fifty, with a scar on his chin.

HARDCASTLE

(takes the slip)
I'll run this.

MCCORMICK

And I found out something else...

HARDCASTLE

What? What else did you find?

MCCORMICK

Well, I found out that you're wrong about Tina Grey. She's not involved in killing anybody. No way. Not that girl.

HARDCASTLE

And how do you know?

MCCORMICK

Intuition.

(a beat)

I know. You think I've been snowed, but trust me, Judge, that girl never hurt anyone.

Off that:

CUT TO

52

INT. BEIBER'S HOUSE - DAY

52

Tina is sitting on a sofa, talking to Joe Beiber.

TINA

I'm not going to try and defend myself, Joe. You either trust me, believe that I'm telling the truth, or you don't.

JOE

I give you everything, and you mess around with my chauffeur.

TINA

I don't wanna get Mike in trouble. I really don't. He made a mistake. He felt he could take advantage of me. I'm sorry I didn't notice it sooner. I just never thought he would come on like that.

JOE

Well, he won't come on to anybody ever again.

He picks up a phone on the table.

JOE

Take that little piece a'trash out and introduce him to a bullet.

He hangs up and looks at her for a beat.

TINA

I din't mean for anything to happen to him...

JOE

I don't wanna talk about that guy. I wanna know about this McCormick. He sticks a gun in my nose. Takes you away.

TINA

I just met him. He's not important.

(a beat)

I'll never see him again. He doesn't have my address or phone number. Forget him.

(a beat)

Joe, all I wanna be is your girl.

(MORE)

CONTINUED

TINA (CONT'D)

It's all I ever wanted to be.

He looks at her for a beat.

JOE

Anybody else tries t'move on you, he dies... and you get a face job you never recover from.
(a beat)

You had your warning, Tina.

She gets up, moves to him and puts her arm around him.

JOE

Don't worry, Joe. Don't you ever worry.

She gives him a kiss and he melts, puts his arms around her and they lock in an embrace as we:

CUT TO

EXT. POLICE STATION - DAY

establishing.

INT. POLICE COMPUTER ROOM - DAY - HARDCASTLE & McCORMICK

A plate is being run our for them on a large screen.

INSERT - SCREEN

It reads:

JOSEPH BEIBER
aka JERSEY JOE BEIBER

Then it starts barfing out a rap sheet.

FULL SHOT

CARLTON enters the room.

CARLTON
You get anything, Milt?

CONTINUED

HARDCASTLE

Sure did. Jersey Joe Beiber.
Look't this guy... his rap sheet
looks like a laundry list.

McCormick tears off the sheet when the machine finishes its
printout.

MCCORMICK

(reading)

All of this stuff is from New
Jersey. He's been clean since
'82, when he beat an upside down
tax beef. Guy's a syndicate
organizer.

CARLTON

(picking up phone)

Let me get our Organized Strike
Force Captain in here. He can
give us a rundown on any mob
activity.

(into phone)

Yeah...ask Don t'come to the
computer room, will ya?

He hangs up. Hardcastle looks at McCormick.

HARDCASTLE

See? What'd I tell you? She
likes t'hang out with bent noses.

MCCORMICK

Yeah. No doubt about it, Judge,
but that doesn't mean it's out
of preference.

HARDCASTLE

Let's run Tina Grey.

They punch that into the computer as the door opens and
Captain Don Filapeno enters (the guy who was on the phone
in the kitchen.) As soon as he enters, there is an
electricity between him and Hardcastle that you can touch.
These two guys have a history, and it isn't a nice one.

DON

Judge...

HARDCASTLE

How y'doin', Captain?

He looks at the computer screen and sees the name Tina Grey.

DON

Who punched this in?

HARDCASTLE

I did. You got a problem with that?

DON

My problem is with a guy who doesn't know when it's time to get outta the way.

HARDCASTLE

(a beat)

Is that supposed t'mean something, Filapeno?

DON

Yeah. It means I thought you were retired. Why don't you go fishing, or something? Let the police do the job.

CARLTON

Come on, Don... Milt's just working a few things on his own. He's not in anybody's way.

Filapeno looks at Carlton.

DON

He just got in my way. You can screw around with this ex-judge if y'want, but I ain't havin' him messin' around in my deals.

HARDCASTLE

You're sayin' Tina Grey is involved in one a'your investigations?

Filapeno snatches the computer readout from McCormick's hand, looks at it, then throws it in the trash.

DON

Okay, Milt, here's the score... You leave this guy alone. You leave anybody involved with Jersey Joe Beiber alone. I don't wanna

(MORE)

CONTINUED

DON (CONT'D)
hear you even making phone calls
t'third parties.
(a beat)
You maybe heard of a
charge called Obstructing Justice?

HARDCASTLE
Seems t'me I heard about that one
once or twice.

DON
I don't give a good rusty damn
whether I hang it on you or him
or even Carlton, here. The mob
action in this town is my beat.
Back out, Milt, or I'm gonna drop
the courthouse on ya.

McCormick looks at Filapeno for a long beat.

MCCORMICK
(exaggerated German accent)
Herr Doctor, vat ve have here
is what we call in psychology, da
over reaction. It tends to mask der
feelings of guilt and anxiety, ya?

McCormick grins at Filapeno.

DON
Who the Hell is this?

HARDCASTLE
He's with me. I'll bear in mind
what you've said, Captain.
(to Mark)
Let's go, Sigmund.

He turns and they exit the office.

CUT TO

EXT. POLICE PARKING LOT - DAY

Hardcastle and McCormick walk to the Coyote.

MCCORMICK
Who the hell is that guy?

CONTINUED

HARDCASTLE

Capt. Don Filapeno is one of the few cops on the force that you could say I have a kind a'solid dislike for.

McCORMICK

Solid dislike? Come on, Judge, you hate him. He walked in there, and the electricity in that room doubled! You two magnetized all the badges in that building.

HARDCASTLE

Still he's a cop. He told us t'drop it, so we gotta drop it. We move to the next case. He'll file a charge against us. No doubt about it.

They reach the Coyote.

McCORMICK

Judge... I'm not gonna drop this.

HARDCASTLE

You're gonna do what I tell ya, McCormick.

They get in the Coyote and pull out of the parking lot.

CUT TO

58

EXT. GULL'S WAY - NIGHT

58

establishing.

59

INT. HARDCASTLE'S DEN - NIGHT - HARDCASTLE & McCORMICK

59

They are in the midst of an argument.

HARDCASTLE

Look McCormick, I'm not gonna discuss it anymore. Over an' out. End of conversation. I'm gonna take my newspaper an' go upstairs an' get a good night's sleep.

He takes the newspaper off the table and heads for the door.

CONTINUED

McCORMICK

This is nuts. You got me involved in this...We can't just walk away.

HARDCASTLE

(waving the newspaper at him)
You got yourself involved! You wanted in on it. You challenged me to a basketball game, and you won. If you'd a'done it the way I wanted, I'd a'been on the point and I wouldn't have t'deal with this droopy lovesick act you're puttin' on. You don't even know her!

McCormick snatches the paper out of his hand.

McCORMICK

Don't wave that in my face, Judge.

Hardcastle snatches it back.

HARDCASTLE

I'm going to...

His attention is drawn to the front page of the paper where, smiling out at him is a picture of Steve Kelly. He snaps the paper open. The headline reads:

L.A. MOB FIGURE KELLY FOUND MURDERED

There is a beat. Hardcastle looks at McCormick.

HARDCASTLE

Here's another one. Steve Kelly. He runs the numbers in L.A.

(a beat)

What the hell's going on?

McCORMICK

Okay, Judge, lemme try it out for you. Joe Beiber is out from Jersey to organize L.A. He wants a piece of everybody's action. Beiber whacks Kelly because he won't play along. Captain Don Filapeno has his hands full 'cause if Beiber puts all these local mobs together into one big one, he's gonna look like a donkey. How'm I doing?

59

CONTINUED - 2

59

Hardcastle just looks at him.

MCCORMICK

Listen, Judge...Tina is involved in it somehow. I know she's gonna call me.

HARDCASTLE

You blew that one, kid. You'll never hear from her.

The phone RINGS. McCormick is nearest and he picks it up.

MCCORMICK

(into phone)

Mark McCormick.

60

INTERCUT TINA GREY

60

TINA

Mark...I'd like to see you. I've been trying to reach you all evening.

McCormick looks at the judge and a big smile comes over his face.

HARDCASTLE

I don't believe it.

MCCORMICK

How 'bout dinner? I haven't eaten yet. There's a nice French restaurant at the beach in Santa Monica. I could meet you...

TINA

I'd rather come to your house. It would be better if we're not seen in public.

There is a beat.

MCCORMICK

2345 Ocean Drive, Santa Monica.

TINA

I'll be there in an hour.

She hangs up. McCormick looks at Hardcastle.

HARDCASTLE

You're bein' set up, dummy.

CONTINUED

MCCORMICK

Come on, admit it, Judge... I got through to her. She'll be here in an hour.

HARDCASTLE

Well, call her back. Tell her to forget it. We're off this case.

MCCORMICK

How do I call her back? I don't have her number.

He smiles at the Judge.

MCCORMICK

Let's just take this one step further... okay? What's it gonna hurt if she comes here? It's not like we went to her.

HARDCASTLE

I don't like this at all.

MCCORMICK

You haven't heard the worst part, yet.

(a beat)

She thinks this is my house.

HARDCASTLE

Oh, she does, does she? What'm I supposed t'do, stand around here in a white coat and pour the wine??

McCormick smiles broadly.

MCCORMICK

The bottle of Rothchild, if you still have it.

OFF Hardcastle's look we

CUT TO

Tina pulls up the driveway in a Cadillac. We STAY BEHIND

CONTINUED

61 CONTINUED

61

as it pulls up to the house. Then we see a grey sedan pull in with Manny in it. Behind him is a blue sedan with Kyle at the wheel. Kyle goes out and moves to the grey sedan.

62. INT. GREY SEDAN

62

Manny picks up the car phone and dials.

MANNY

(into phone)

Mr. Beiber, it's Manny. Kyle called me in. We followed her. She's at an estate in Santa Monica. Don't know who lives there. It's got a name over the gate... Gull's Way.

Play the beat and:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

63 EXT. GULLS WAY - ESTABLISHING 63

64 INT. GULLS WAY ENTRY HALL - ON MC CORMICK 64

He is in a nice sport shirt, jacket and slacks. He is holding a glass of champagne and looking at Tina who is ravishing in a low-cut evening dress and dangle earrings. She is looking at a painting on the wall.

TINA

You have some beautiful art here.

MC CORMICK

Yes. Yes. That's a Reubens.

TINA

I think it's a Monet.

McCormick leans in closer, looking for the signature.

MC CORMICK

Yep, the little guy in the britches in the den is the Reubens. You're right.

She looks at him and smiles.

MC CORMICK

I told you I'm a rock promoter... and I'm renting this house from a retired judge and... you didn't come here to admire the art in this place.

There is a long beat.

TINA

You said something about dinner.

She gives him a wan smile. McCormick moves to a small pantry doors, opens it and calls:

MC CORMICK

Milton. We'll take our dinner now. The main dining room. Chill the wine.

65 INT. KITCHEN - HARDCASTLE

65

He is dressed in a white coat and he has a very angry look on his face.

HARDCASTLE

(hisses)

Get in here, McCormick!

McCormick looks back at Tina who is still studying the paintings on the wall.

MC CORMICK

(to Tina)

Wait for me in the dining room.
Little problem in the kitchen.

He moves into the kitchen.

HARDCASTLE

Thirty years as a renowned jurist and I'm down to serving ex-cons in my own dining room??!

MC CORMICK

Come on, Judge, I'm really disappointed in ya. We're on a case here. It doesn't have anything t'do with being a servant. We're under cover. Try and get in the spirit of this caper.

HARDCASTLE

You rigged this deal on me, McCormick, and I'm not gonna forget it.

McCormick sticks his finger in the soup and tastes it.

MC CORMICK

I'd put a little more bay leaf in the soup. Warm it to a simmer and serve it first.

(a beat)

You can start by pouring the wine. That's a good fellow. Hop to it, old boy.

He moves out of the kitchen.

66

INT. DINING ROOM

66

McCormick enters from the kitchen. Tina is waiting for him. Mark seats Tina, then moves around to his side of the table, picks up a bell and RINGS it.

67

ANGLE - HARDCASTLE

67

enters from the kitchen, a very angry look on his face.

HARDCASTLE

You rang, sir?

MC CORMICK

The wine, Milton.

Hardcastle goes to the silver wine bucket, pulls out a bottle and looks at it.

HARDCASTLE

I put a bottle of California white in here.

MC CORMICK

I know. I went down to the basement and changed it.

HARDCASTLE

But...ah...sir...this is the Rothchild that was given to you by Senator Leeland. You were saving it for a special occasion, sir.

MC CORMICK

(to Tina)

This is a special occasion, Milton. Please pour it.

HARDCASTLE

But it's your....

MC CORMICK

(overlapping)

Milton, I'm not here to argue with you about the wine. Pour the bottle.

Hardcastle shoots him a look that would kill. He cracks the bottle and pours McCormick's glass, then Tina's, then he takes the bottle with him as he heads for the kitchen.

CONTINUED

MCCORMICK

Leave the bottle, please, Milton.

Hardcastle stops, moves back, slams it down in the bucket. and starts to exit.

MCCORMICK

I'm sorry. He used to be the road manager for the Stones. He had a little problem with artificial substances and I'm trying to help him back with this job.

Hardcastle freezes, his back to them.

MCCORMICK

That'll be all, Milton.

He leaves.

She looks at McCormick admiringly.

MCCORMICK

Tina...I've done a little checking. I found out that the man who pulled you out of that art gallery was Joe Beiber. I know he's a top mob figure from New Jersey. I don't know what you're doing with a man like that, but I want to help you. I really do, but if you won't confide in me, then I don't see how I can.

There is a long beat.

TINA

I'm scared, Mark. I never wanted to have anything to do with Joe Beiber, but he sort of moved into my life... uninvited. And now, anybody who tries to see me or take me out ends up getting beat up...or worse.

MCCORMICK

(swallows hard)

I'm not afraid of him, Tina.

TINA

Maybe you aren't afraid for yourself, but I'm afraid for you.

(MORE)

TINA (CONT'D)

This is sort of hard to understand because I've only just met you, but...

(a beat)

I really care what happens to you.

(a beat)

Excuse me...I'm afraid I'm not very hungry, after all.

On that, she gets up from the table and moves away as Hardcastle enters with the soup tureen.

MCCORMICK

Would you clear, please, Milton?
We're through.

HARDCASTLE

But you didn't even try the soup.

MCCORMICK

As a matter of fact, Milton, you can return to your quarters.

HARDCASTLE

My quarters sir...???

MCCORMICK

The gate house. I do hope that little cockroach problem has been fixed, but you might want to be careful about the shower in the morning. I haven't had a chance to call the plumber.

Hardcastle looks at him, as Tina moves out of the dining room leaving Hardcastle and McCormick alone for a moment.

MCCORMICK

(a whisper)

Don't say anything, Judge. I'm making progress. Wait for me down there, old boy.

HARDCASTLE

Old boy?!

There is a beat, then they both bolt for the wine bottle in the ice bucket. McCormick beats him to it, moves past him into the living room. Hardcastle moves to the table

CONTINUED

picks up one of the half-empty glasses with the Rothchild in it, tries it and lets out a SIGH.

DISSOLVE TO

The fire is burning and McCormick and Tina are on the sofa, talking quietly.

TINA

I don't know, Mark. I think it would be dangerous. I'm not even sure what's in that safe.

MCCORMICK

If Joe Beiber has a safe in his house, upstairs in the back of a closet, then you know there's gotta be stuff in that safe that could incriminate him.

TINA

I know...but I'm afraid of him. He's got this temper, Mark. He can be violent. I can't prove it, but I know of three he's had killed already.

MCCORMICK

Okay, look...I'll figure a way to get into his house, and I'll find that closet. I'll get the police to get the search warrant. He'll never know you had anything to do with it.

TINA

No. No, Mark, it's too dangerous.

MCCORMICK

All you gotta do is get me into that house. I'll do the rest.

She looks at him for a long beat, then falls into his arms. It is a long, romantic, luscious kiss.

is looking in the window. He shakes his head and moves off.

#2108

45.

71

ANGLE - FRONT DOOR - NIGHT

71

Tina and Mark exit the house, hand-in-hand. They move to her car which is parked in the driveway. He helps her in and starts to close the door when Manny pops up from the back seat, gun in hand, and shoves it in McCormick's face.

MANNY

Get in, loverboy. You got an appointment with Mr. Beiber.

McCormick looks down the barrel of the .45.

MCCORMICK

I'm from New York. The singles game is really a bummer out here.

MANNY

Get in.

McCormick does as he's told. Manny motions with the gun for Tina to start the car.

72

INT. TINA'S CAR - NIGHT

72

MANNY

Okay, honey, let's go.

TINA

Manny, please...

MANNY

Let's go!

She puts it in gear and they head off down the driveway.

CUT TO

73

CLOSE SHOT - HARDCASTLE

73

He runs for all he's worth to the garage and pulls the doors open.

74

INT. GARAGE - NIGHT

74

Hardcastle springs into the Coyote, gets it going and roars down the driveway and out the gate.

- 75 EXT. STREETS - GREY SEDAN 75
as it heads across town.
- 76 ANGLE- COYOTE 76
with its headlights out, it streaks after the grey sedan.
And we:
- CUT TO
- 77 INT. GREY SEDAN 77
Manny is watching carefully as Tina drives. McCormick is
watching Kyle as he puts something in behind them.
- 78 MCCORMICK'S POV - THE COYOTE 78
It's following. He turns back to Manny, trying to keep
Manny's attention off the back window.
- MCCORMICK
Boy, you're making a big mistake.
My name is Mark McCormick. I
produce the summer rock festivals
at the Greek. I don't know what
you think you're doing.
- The walkie-talkie SQUAWKS on the seat beside Manny.
- KYLE'S VOICE
Manny...we got a guy on your
bumper. It's the same red sports
car. You want me t'peel him off
ya?
- Manny picks up the walkie-talkie and triggers it.
- MANNY
Yeah. This time, do the job right.
- 79 INT. KYLE'S CAR 79
He floors it, coming in fast on the Coyote. He triggers
the mike.
- KYLE
You keep going. I'll fix this
guy for good.

80 SERIES OF SHOTS - THE DUAL

80

It is very similar to the one that McCormick had, only Hardcastle is having more trouble. The Coyote goes wide, manages to regain the traction. The two cars go door handle-to-door handle at a hundred miles an hour. Hardcastle is pushed off the street into a field. The blue car follows.

81 INT. GREY SEDAN

81

McCormick looks out the back window. No more Coyote.

 McCORMICK

 You guys always travel in pairs?

 MANNY

 It makes tailing people a lot easier. Now, shut up!

CUT TO

82 EXT. COYOTE - OVER CAMERA

82

Hardcastle tries to make a turn and loses it, going sideways in the air. The blue sedan tries to ram him but he pulls forward and the blue sedan hits a tree stump and goes high in the air, rolling over and coming to rest on its top.

83 EXT. CRASH SITE - NIGHT

83

Hardcastle runs to pull Kyle out. He gets him away from the blue sedan just as it EXPLODES.

84 EXT. GREY SEDAN - RUNBY - NIGHT

84

as it screeches PAST CAMERA. This time they have shaken Hardcastle for good. We play the moment and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

85 EXT. POLICE STATION - DAY

85

We HEAR Hardcastle's voice rising high over this shot.

HARDCASTLE'S VOICE

I'm not gonna stand around here
and argue about it, Captain!

86 INT. SQUAD ROOM - DAY - KYLE, HARDCASTLE AND FILAPENO

86

Kyle is in handcuffs, being booked. Filapeno is glowering
at Hardcastle.

FILAPENO

I told ya t'stay out of it. I
told ya. Now you've blown the
best undercover operative I have.
You're gonna take some heavy heat
this time, Hardcastle.

He moves past Hardcastle into his office. Hardcastle follows.

87 INT. FILAPENO'S OFFICE - DAY

87

Filapeno enters with Hardcastle right behind him.

HARDCASTLE

Tina Grey is the operative, isn't
she?

FILAPENO

I got a stomach full a'you twenty
years ago. I thought when that
bad shooting thing got thrown
outta your court, I was rid a'you.
You're like a recurring nightmare,
mister.

HARDCASTLE

You bend the rules...always did.
And you and I both know you
killed that kid in cold blood
twenty years ago...left a cold
piece beside him and said he'd
shot at you.

CONTINUED

FILAPENO

That musty old case is still buzzin' around in your head. Lemme swat it for you. You're right. He was unarmed. I blew that slum punk to smithereens and I had a party afterwards to celebrate!

(a beat)

You call it murder? I call it survival. How d'you think the police force operates in this jungle without taking a few a'these jerks down for free? You judges with your restraining orders and your judicial delays... it's a wonder anybody ever goes t'jail!

HARDCASTLE

Call I call that a confession?

FILAPENO

Call it anything you like. You got no case anymore. My partner is dead. It's ancient history. Nobody even remembers that dumb kid's name.

HARDCASTLE

(softly)

Johnson. Cyler Johnson was his name.

There is a beat as Filapeno looks at Hardcastle with real hatred.

FILAPENO

Now you step all over this operation. The Widow is gonna eat it. You're ex-con friend, McCormick is gonna eat it...all because you wouldn't stay the hell outta my way.

HARDCASTLE

The Widow? The Black Widow? Is that who she is?

CONTINUED

FILAPENO

Clear outta here.

HARDCASTLE

The Black Widow. I heard about her. Is she the freelance operator who sells herself to law enforcement agencies to do undercover work? She's an ex-call girl.

FILAPENO

I told you t'get outta my office.

HARDCASTLE

When she's ready t'make the arrest for you guys, she sets up a patsy...some poor unsuspecting idiot...so that when the arrest is made, it won't look like she did the talking. The patsy gets blown away and she stays clean.

There is a beat as Filapeno looks at him.

FILAPENO

Yeah. That's the drill. She has a case on Beiber. She knows where he keeps the files. She was setting up the chauffeur, some hard-nose named Mike. Only Beiber found him out and he's disappeared. She needed a new patsy.

(a smile)

I suggested McCormick.

HARDCASTLE

(a beat)

I'm gonna see you're dishonorably discharged!

FILAPENO

Hey, Judge, I'm not a complete fool. You can't prove any of this and Tina and McCormick are part of the great beyond. So, once again, you're left with a bag a'nothing.

CONTINUED

87

CONTINUED - 3

87

HARDCASTLE

That kid means something t'me.

FILAPENO

I was told he did.

HARDCASTLE

It's not over 'til it's over,
Captain.

FILAPENO

Hey, it's over. Some guys just
never hear the final whistle.
Now, get the hell outta my office.

Hardcastle turns and exits.

88

INT. SQUAD ROOM - DAY

88

Hardcastle looks at one of the COPS.

HARDCASTLE

That guy I brought in...Kyle...
where is he?

COP

They took him to Prints and
Identification.

Hardcastle moves quickly out of the room and we:

CUT TO

89

EXT. POLICE CORRIDOR

89

Hardcastle, with Carlton in tow, moves him down the corridor
at a rapid clip.

HARDCASTLE

Come on...we're gonna play some
Good Cop Bad Cop.

They get into the elevator and we:

CUT TO

90

EXT. SMALL GARAGE

90

in the valley. A grey sedan is parked out in front.

INT. GARAGE

The limo is parked inside. Beiber is looking at Tina and McCormick.

TINA

He called me up, Joe. He said he had information to have you arrested. I wanted to save you. I went there to find out what he had. I was trying to protect you.

MC CORMICK

Come on, lady...what're you doing?

She turns on McCormick.

TINA

You think I could ever be interested in you? I want a man with power, influence...a man who has danger.

(to Joe)

A man like you, Joe. A man like you.

Beiber looks at her for a beat.

BEIBER

Bad things happen around you, hon. There comes a time when I gotta go with the odds-makers.

(to Manny)

Take 'em up t'the place in the desert an' do them both. Take some talkes and a bucket a'lye. I don't want this one floatin' to the surface.

He gets in the car, pauses for a long moment, looking at them.

TINA

Joe, I swear to God I never cheated on you. I never did.

BEIBER

Hey kid...some people go, an' some are left behind. You're bein' left behind.

CONTINUED

91

CONTINUED

91

Beiber pulls out of the garage. McCormick looks at Tina for a long beat.

MC CORMICK

It was a nice performance. I gotta give you that.

Manny pushes them into the back of the grey sedan. Their hands are tied behind them. Two other armed men approach from the corner of the garage.

TINA

(to Mark)

Mark, tell them. Do this one thing for me. Please, Mark. I know I haven't been quite honest with you, but there's no need for both of us to die. Tell them. Please tell them.

MC CORMICK

Hey, Tina, let's try and get through this with as much style as possible.

He looks at her with a hard expression in his eyes. The guys get in the car and it pulls out of the garage.

CUT TO

92

INT. POLICE HOLDING CELL - DAY - KYLE, HARDCASTLE & CARLTON

92

Kyle looks frightened as Hardcastle paces back and forth in the cell.

CARLTON

Look...come on, lemme at this piece of sting. Lemme have him.

He reaches for Kyle, Hardcastle holds him back.

HARDCASTLE

Look, I can't hold this guy off forever. Cool off, Lieutenant. Go on, get a cup a'coffee.

Carlton moves out of the room. As soon as he does, his expression of wrath disappears. It's all been an act.

CONTINUED

CONTINUED

HARDCASTLE

I don't know what's wrong with him, he's been working long hours. Look, I'm gonna have him take you over t'county. Just don't talk to him. He'll be okay.

KYLE

I don't wanna be alone with that guy. I think he's nuts.

HARDCASTLE

I offered you a deal, Mr. Kyle. You wanna take it? You just tell me where Beiber is gonna take those two. I'll try and see if I can get you immunity from prosecution.

(a beat)

It's the best chance you've got.

Kyle looks uncertain. He's about to fall.

HARDCASTLE

Okay. You think about it over at county.

He starts for the door. Kyle stops him.

KYLE

Okay. Okay. Look, there's this piece of property Mr. Beiber uses out past Palmdale. Maybe there... I don't know...maybe. I can't say.

Off Hardcastle's look we:

CUT TO

EXT. GREY SEDAN - DAY

as it streaks past a sign that says: PALMDALE - 20 Mi.

INT. GREY SEDAN - MC CORMICK AND TINA

They're sitting in the back. Tina is crying softly.

CUT TO

- 95 EXT. POLICE DEPARTMENT - DAY 95
Hardcastle exits and jumps in the Coyote. Several cops are scrambling into police cars and they roar out of the parking lot.
- 96 SERIES OF SHOTS - ROAD TO PALMDALE - DAY 96
Hardcastle has the fastest car and he easily outdistances the police who are giving calls out, falling miles behind.
- 97 INT. POLICE CAR - CARLTON AND AN OFFICER 97
CARLTON
He's gonna get there ten minutes ahead of us with no backup.
- 98 CLOSE SHOT - COYOTE 98
Hardcastle drives with a vengeance, his jaw set, hoping that he will not be too late to save McCormick.
- 99 EXT. BEIBER'S PROPERTY - DAY 99
The grey sedan pulls up. McCormick and Tina are helped out of the car. They grab some shovels out of the trunk and hand one to McCormick.
MANNY
Start digging.
McCormick looks at Manny for a long beat.
MC CORMICK
If you think I'm gonna dig my own grave, you better stop by the garage and let the air outta your head.
He throws the shovel down at Manny's feet. Manny nods to two of the other heavies who move up and start digging some shallow graves.
- 100 INTERCUT WITH HARDCASTLE AND COPS 100
Hardcastle is way in the lead as he flashes past the Palmdale sign.

101

ANGLE - GRAVES

101

They're finished. Manny moves to Tina and McCormick, pointing the gun.

MC CORMICK

Don't I get a last cigarette or anything?

TINA

Manny, no. Look, Manny, I can offer you lots of things...things you've never had...

MANNY

Goodbye Tina. It's been swell.

102

ANGLE - COYOTE

102

It screams across the field. Hardcastle leans out of the window and snaps off a shot with the .45.

103

SERIES OF SHOTS - DIRECTOR'S SEQUENCE

103

The Coyote ramps high over a ditch and lands, sliding into the SCREEN, throwing dirt. Tina, Mark and the others scatter. Several of the goons run to the car and take off. Hardcastle fires after it. The chase. Then the car hits something and flips over.

104

ANGLE - MC CORMICK AND MANNY

104

as McCormick disarms Manny and thows several hard punches. Manny falls backwards into one of the graves. McCormick picks up the gun and levels it at him.

MC CORMICK

Well, look't how this turned out.

105

ANGLE - TINA

105

She moves to Mark and puts her arm through his.

TINA

Darling, thank goodness. Thank goodness. Let's get outta here. We can get out of this country. I have money saved. We'll go to Switzerland.

CONTINUED

105

CONTINUED

105

MC CORMICK

Boy...I don't know, Tina. I think those guys over there're gonna have something t'say about it.

He points to the squad cars skidding into the SHOT.

106

ANGLE - HARDCASTLE

106

He has collected the others and pushes them over to Carlton. The cops start handcuffing them. McCormick moves over to Hardcastle.

MC CORMICK

I thought it was over.

HARDCASTLE

Hey kid, it's not over 'til it's over. I keep tellin' everybody.

MC CORMICK

I never thought I'd be glad t'see you.

HARDCASTLE

I grow on everybody.
(grabs his wrist)
Wanna go for ten?

MC CORMICK

Can't, Judge. My heart stopped ten minutes ago.

He grins at the Judge and throws his arm around him. On his grin we:

FADE OUT

END ACT FOUR