

#2106

HARDCASTLE AND McCORMICK

"KILLER B's"

by

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A STEPHEN J. CANNELL PRODUCTION

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#2106

Rev. 8/17/83

HARDCASTLE AND McCORMICK

"KILLER B's"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

DONNY RIPPS
JOEY KYLE
EDDIE SANDS
HOOLEY
BETTS
BUDDY EBSEN

MIDDLE AGED WOMAN
DIRECTOR
CRYSTAL DAWN
CISSY

PAULIE
HEAVYSET MAN

*

*

#2106

HARDCASTLE AND McCORMICK

"KILLER B's"

SETS

EXTERIORS

DESERT ROAD
ROADSIDE PHONE BOOTH
DRIVE IN
OFFICE BUILDING
MOVIE SET
BETTS' GARAGE (3 CAR)
ALLEY
VARIOUS STREETS
POLICE STATION
ROADSIDE DINER
TIJUANA MEXICO
GARAGE (1 CAR - LOCATED IN MEXCIO)
HIGHWAY
CABRILLO STREET
WAREHOUSE

INTERIORS

CAMARO
CHARGER
PICK UP
SANDS' OFFICE
FRENCH RESTAURANT
TRANS AM
TRAILER
CRYSTAL'S APARTMENT
CLOSET
BETTS' GARAGE (3 CAR)
COYOTE
SHED
GARAGE (1 CAR - LOCATED IN MEXICO)
HELICOPTER
WAREHOUSE
RESTAURANT

HARDCASTLE AND McCORMICKACT ONE

FADE IN

- 1 EXT. DESERT ROAD - DAY 1
The sound of POLICE SIRENS growing louder. Suddenly a Camaro tears into view being pursued by a pair of CHP units.
- 2 INT. CAMARO - DAY - DONNY RIPPS 2
Late twenties, looking grim. He grabs the CB mike hanging off the dash.

RIPPS
(on CB)
Joey, I got two smokies dustin' my tail. Get 'em off me!

He glances in his rear view mirror.
- 3 RIPPS' POV 3
of the CHP units, domelights flashing, staying right on him.
- 4 ANGLE - SOUPED UP CHARGER 4
as it speeds down the road.
- 5 INT. CHARGER - DAY -- ON JOEY KYLE 5
Mid thirties, wearing western attire...a rhinestone cowboy riding 400 horse power. He picks up the CB mike on the dash.

KYLE
(on CB)
Donny, take the nearest turn-off and get lost on a back road. I'm going in! *

He floors the gas pedal.

EXT. ROAD - DAY - CHASE SEQUENCE

6

As the Charger barrels down the road and overtakes one of the CHP units on a curve. Kyle handles the Charger like it was part of him. He suddenly swerves in front of the cop car. The driver of the CHP unit slams on his brakes and skids off the road.

7 INT. CAMARO - DAY - ON RIPPS

7

as he glances in his side view mirror and watches the CHP unit plow into a sand dune. He slaps the dash.

RIPPS
Alrriiightt!

He looks up ahead and spots a turn-off coming up.

8 ANGLE - CAMARO

8

as Ripps takes the turn-off going too fast. He loses control. The Camaro jumps the shoulder and flips over.

9 ANGLE - RIPPS

9

as he's thrown from the Camaro. The CHP unit pulls up and two officers jump out and grab Ripps.

10 ANGLE - CAMARO

10

as gas tank blows and it EXPLODES into flames.

11 INSERT - PLASTIC WRAPPED BRICKS

11

of white powder bubbling and melting in the flames.

12 ANGLE - CHARGER

12

as Kyle pulls a screeching 180 and tears off in the opposite direction.

CUT TO

3 OMITTED

13

13A EXT. ROADSIDE PHONE BOOTH 13A
Kyle is on the phone.
KYLE
Get me Eddie Sands.
CUT TO

14 OMITTED 14

14A CLOSE ON - MOVIE SCREEN 14A
as the words:
'AN EDDIE SANDS' PRODUCTION'
flash across the screen.
HARDCASTLE'S VOICE
Would ya get your hand outta
the popcorn?

15 EXT. DRIVE IN- NIGHT - STOCK 15
A hodge of cars and vans.

16 INT. PICK UP - NIGHT - ON HARDCASTLE AND MCCORMICK

16

As they sit there staring at the screen, Hardcastle munching from a box of popcorn.

MCCORMICK

I'm not eating the popcorn.
And how many more of these
things are we gonna sit through,
Judge, huh?

HARDCASTLE

Didn't I treat? Now, will ya
let me catch the end credits?

He reaches for the popcorn and Hardcastle slaps his hand away.

MCCORMICK

Look, Judge, I don't mind goin'
after one of the biggest cocaine
dealers in L.A....but do we have
to sit through every one of his
movies? Let's see...yesterday
it was...

(ticks off fingers)

'Fire Ball 1000' and 'Pitstop
Assassins.' Tonight it was 'Pagan
Wheels' and... what was this last
one? I was over at the candy
counter gettin' your munchies
when they flashed the title.

HARDCASTLE

(reluctant)

'Joyride Mamas'.

CONTINUED

CONTINUED

McCormick smiles.

McCORMICK

'Joyride Mamas.' Real catchy,
Judge.

HARDCASTLE

I didn't name 'em, kiddo. *
Open the known associates
file on Eddie Sands, and check
out these characters, will ya?

McCormick opens the glove compartment and pulls out a file.

HARDCASTLE

(re: credits on screen)
Joey Kyle...

McCORMICK

(checks file)
Kyle...Kyle...Seven to ten for
transportin' stolen property.
Got out nine months ago.

HARDCASTLE

(re: credits on screen)
Ray Lacy...

McCORMICK

(file) *
A regular crime wave...armed
robbery, extortion...transportin'
illegal firearms.

(re:credits)
Clancy Wayne Walker...got out
of San Quentin a year ago...
wheelman in a buncha bank
robberies back in '74.

(MORE)

CONTINUED

MCCORMICK (CONT'D)

This guy's got more ex-cons
workin' for him than a jail
cell got bars. Beats me how
you never got a crack at a
big-timer like Eddie Sands in
court.

HARDCASTLE

You could say it was a case of
bad schedulin' on the court
calendar, McCormick. But I
been followin' the man's career
for a long time and you can bet
we're gonna meet.

Hardcastle starts up the pickup's ignition.

MCCORMICK

You didn't exactly keep a low
profile in certain circles, Judge.
What if someone recognizes you?

HARDCASTLE

What are you worried, kiddo?

MCCORMICK

It's just that I'm the guy that
gonna be standin' next to you,
remember?

Hardcastle smiles and hands McCormick the box of popcorn.

HARDCASTLE

Dinner's on me, kid.

He throws the pickup in gear.

CUT TO

18A

EXT. OFFICE BUILDING - ESTABLISHING - NIGHT - STOCK

18A

18B

INT. OFFICE - NIGHT

18B

The door opens and EDDIE SANDS, a tough-looking guy in his forties flashing the 'gold chain and suede shoe look', walks in followed by Joey Kyle. The walls are covered with framed movie posters with such titles as 'Hard Drivin', 'Pitstop Debs', 'Death on Wheels', etc.

SANDS

A half million in coke up in smoke. I ask for drivers and you get me clowns who couldn't drive their way outta a chicken farm with the gate left open!

KYLE

Mr. Sands, what can I tell you? It wasn't my fault.

Sands turns around and looks at him.

SANDS

You can tell me when I make promises to my street distributors about a delivery, it goes down!

KYLE

Look, maybe we can get your dealers to hold back a week or so.

Sands gives him a look and picks up the phone receiver.

SANDS

I'm settin' up another run as soon as possible.

KYLE

Okay. I'll get a car ready.

SANDS

You do that, Joey. And this one better get through. I'd hate to have to make some 'cast' changes around here.

Kyle walks over to the door.

CONTINUED

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7A.
(X)

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18B

CONTINUED

18B

KYLE
This one'll get through, Mr. Sands.
Count on it.

SANDS
(starts to dial number)
I am, Joey.

19
&
20

OMITTED

19
&
20

INT. FRENCH RESTAURANT - NIGHT

21

A maitre d' leads Hardcastle and McCormick over to a table.

McCORMICK

If you think you're gonna get
Buddy Ebsen to star in one of
Eddie Sands' little 'epics',
I'm tellin' ya, you're crazy.

HARDCASTLE

They offered him the part didn't
they? 'Course he'll do it.

21A

ANGLE - BUDDY EBSEN

21A

sitting at a table. Hardcastle and McCormick walk over.

EBSEN

(holds script)
Milt, I can't do this. I know
an actor has to work, but...
this thing is terrible.

Hardcastle and McCormick sit down. Hardcastle shoots Ebsen
a smile.

HARDCASTLE

It's not all that bad.

McCormick stares at Ebsen.

McCORMICK

I can't believe it. I'm sittin'
at a table with Buddy Ebsen.

HARDCASTLE

(motions at McCormick)
Mark McCormick.
(to McCormick)
Would you join the fan club
later, kiddo?
(to Ebsen; re: script)
Look, I know it's not exactly
Shakespeare...

EBSEN

Now that's the understatement
of the year. I tell my agent
I'll do this thing, he'll kill
me.

CONTINUED

CONTINUED

21A

McCORMICK

(the expert)

He's right, Judge. You don't
wanna make an enemy outta your
agent.

He picks up the wine bottle resting in an ice bucket.

McCORMICK

More wine, Mr. Ebsen?
(refills glass)

I gotta tell you, you were
great in Davey Crockett! Just
terrific.

EBSEN

(to Hardcastle)

I like this kid.

McCORMICK

(to Hardcastle)

Hey, how come you never told
me you knew Buddy Ebsen?

HARDCASTLE

There's a lotta things I never
told you.

EBSEN

(to McCormick)

He don't like to talk about it,
but the Judge saved my life.

McCORMICK

He did?

EBSEN

We were on a fishing trip off
Baja when it happened. Biggest
swells I ever saw. I slipped
and fell overboard. Milt dives
in and fishes me out. That was
just about twenty years ago.

Hardcastle gestures it was nothing.

HARDCASTLE

Anyone woulda done it. I was
just closest to the rail, that's all.
Anyway, it's ancient history.

CONTINUED

21A

CONTINUED - 2

21A

Ebsen punches Hardcastle good-naturedly. He points to the folder lying in front of Hardcastle.

EBSEN

That the file on Sands?

Hardcastle picks up the file and hands it to Ebsen, who starts flipping through it.

CONTINUED

MCCORMICK

Can I get you anythin', Mr. Ebsen?
More coffee? Another appetizer?

Hardcastle throws McCormick another look and shakes his head.
He looks at Ebsen.

HARDCASTLE

We busted a car full of cocaine
a couple of days ago. We think
it was one of Sands' shipments. He
used to fly his stuff up from
Mexcio 'til the drug people beefed
up their air patrols and tightened
their radar sweeps.

EBSEN

(re: the file)

Looks like your Mr. Sands has been
tap dancin' his way through the
legal system for years.

HARDCASTLE

Everytime we tag him, the case
floats. People keep dyin' all
around him. Gettin' anyone to
testify against this guy has
been real tough.

Something in the file catches Ebsen's eye.

EBSEN

It says here our friend supplies
drugs to kids in high school.

HARDCASTLE

Yeah, this guy is a real sleaze-
ball.

Ebsen closes the file.

EBSEN

Okay, Milt, you sold me. But
how does me taking a part in his
movie help you to put this guy
away?

HARDCASTLE

I figure Sands is makin' these
things as a cover for his drug
operation. It gives him a chance

(MORE)

CONTINUED

HARDCASTLE (CONT'D)
to keep a lotta hotshot wheelmen
on the payroll as stunt drivers.
If he started drivin' the stuff in,
that means he needs good drivers.

EBSEN
You have someone in mind?

HARDCASTLE
Yeah...kinda.

CONTINUED

CONTINUED - 5

21A

McCORMICK

He means me. The Judge hates to admit anybody drives better than he does.

Hardcastle throws him a tight smile then looks at Ebsen.

HARDCASTLE

See, that's why I need a way for me and McCormick to be up on the set and connect with Sands, so he gets to meet McCormick here. You could sorta bring us along as part of your entourage.

EBSEN

My entourage?

HARDCASTLE

Y'know...kinda put me in as your stunt double and the kid here can be your gopher, the guy who brings the coffee.

McCORMICK

Don't you just love this guy?

HARDCASTLE

And anyway, we bag Sands...you'll probably never even have to finish filmin' this thing.

(beat)

I wouldn't ask you to do this if there wasn't any other way to nail Sands.

EBSEN

I know that. But just remember... I'm going up there to say some lines. You and the kid here are going up to take on this Eddie Sands. So, one old friend to another...be careful, okay?

Hardcastle nods.

McCORMICK

(to Hardcastle)

Wait 'til I tell Sarah I had dinner with...

WOMAN'S VOICE (O.S.)

Buddy Ebsen!

CONTINUED

CONTINUED - 6

A middle-aged WOMAN stops by their table.

WOMAN
(rummaging in purse)
Oh, Mr. Ebsen...could I
take your picture?

She starts rummaging around in her purse. *

EBSEN
(smiles)
I think that can be arranged.

The woman pulls out a camera, aims and a flash goes off as she's shoots. Ebsen looks at Hardcastle and McCormick.

EBSEN
Well, it looks like it's gonna
be lights...camera...

SMASH CUT TO

CLOSE ON - SLATEBOARD

22

as its clacked shut.

DIRECTOR'S VOICE

Action!

22A EXT. MOVIE SET - DAY (MOVIE SEQUENCE)

22A

Ebsen, dressed as a sheriff, walks past the camera crew into the shot and heads over to his patrol car. A sexy brunette with a sweet smile, CRYSTAL DAWN, stands there waiting for him. *

CRYSTAL

Oh, Uncle Henry...don't go. Calhoun and that pig face, Harlo, will be waiting to run you into the dust as soon as you show up. *

EBSSEN

I know that, honey,...but a man's gotta do what a man's gotta do. This town's not big enough for the likes of him. Now I want you to wait with the Reverend 'til I get back. *

He opens the car door and slides behind the wheel.

23 ANGLE - McCORMICK

23

as he walks through the set carrying a forty cup coffee urn. He catches the sight of a pair of pretty extras and turns to check them out as he's walking. He walks right into the scene and practically bumps into Crystal Dawn. They look at each other.

McCORMICK

Oops. Sorry.
(wan smile)

DIRECTOR'S VOICE

Cut! Stop!

The DIRECTOR, a stocky guy in bermuda shorts wearing a golf hat, runs over to McCormick clutching the coffee urn.

DIRECTOR

Are you crazy?! Do you know what you did? You ruined the take!

24 ANGLE - HARDCASTLE

24

standing there behind the camera, cringing.

RESUME

25

DIRECTOR

We're makin' a movie, fella.

McCORMICK

You're right. I'm sorry. I'm gonna go over there if anyone wants coffee.

Hardcastle hurries over and takes McCormick by the arm, hustling him away.

HARDCASTLE

(to director)

I'll keep him outta the way.

(sotto; to McCormick)

Would ya get rid of that thing?

(to director)

He won't bother you again.

McCORMICK

How come I gotta be the one that carries the coffee?

HARDCASTLE

Film tradition. Ebsen's the star, I'm his double and you're his gopher.

*

26

ANGLE - HARDCASTLE AND McCORMICK

26

as they walk towards one of the trailers.

McCORMICK

And this thing about you doing the stunt drivin' for Buddy. They really have you down on the schedule to do it.

Hardcastle grabs the urn out of McCormick's hands and puts it down on table.

HARDCASTLE

No one's gonna do any stunt drivin'. If you checked the schedule, you'd see they don't do the car stunts 'til the end of the picture.

(smile)

Now I told you. I wanted ya to meet Crystal Dawn but did ya have to do it like that?

CONTINUED

MCCORMICK

I been meanin' to talk to you about that, Judge. I mean she's Eddie Sands' girlfriend. He puts her in all his movies. I could wind up in the morgue and it's too nice a day to go to a funeral, especially mine.

HARDCASTLE

You have anything else in mind?

MCCORMICK

Well, I was kinda thinkin' that maybe we could sorta change around the game plan a bit. Like plantin' a bug in Sands' office.

HARDCASTLE

That's illegal.

MCCORMICK

Throwin' me off a bridge for hittin' on his girl is also illegal, Judge.

Hardcastle picks up a styrofoam cup and fills it with coffee from the urn. He hands the cup to McCormick.

HARDCASTLE

Why don't you bring the lady a cup of coffee? And try not to spill it on her, McCormick. I'm gonna check out the juiced up tin cans they're usin' up here.

He starts to walk away and on McCormick's expression, we:

CUT TO

27
thru
30

OMITTED

27
thr'
30

31

ANGLE - MCCORMICK

31

as he walks over to one of the trailers with Crystal Dawn's name on the door. He knocks on the door. Crystal Dawn opens the door and looks at him.

CONTINUED

CONTINUED

31

CRYSTAL

Yes?

McCORMICK

Hi, Mark McCormick. I just wanted to stop by and apologize for almost drownin' you in coffee back there. I probably threw off your concentration.

They smile at each other. It's obvious there's a charge of electricity between them.

CRYSTAL

Concentration? You flatter me. If you walk on the set with your eyes open, they're happy. You're new here.

McCORMICK

Just started today. You know, I've seen most of your films.

CRYSTAL

No... really? Then I should be the one to apologize. They're awful.

She looks past McCormick and suddenly stiffens as her smile fades.

CRYSTAL

(quickly)

I'm sorry, I have to go.

She practically slams the door in McCormick's face. McCormick turns around to see what she was looking at.

32 McCORMICK'S POV 32

A black Caddy pulls up on the set and Eddie Sands gets out. He leans in the window and says something to his driver, a big guy named HOOLEY.

33 ANGLE - McCORMICK 33

as he watches Sands walk over to Crystal's trailer and go inside.

CUT TO

34 CLOSE ON - A FOOT KICKING A TIRE 34

We PULL AWAY to reveal Hardcastle standing by one of the stunt cars a souped-up Trans Am. Hardcastle runs his hand over the hood as

CONTINUED

- 34 CONTINUED 34
if admiring it as he glances around to make sure no one's paying him any attention. He leans in the window.
- 35 INT. TRANS AM - DAY - ON HARDCASTLE 35
as he opens the glove compartment. It's empty. He runs his hand behind the seat and comes up with a tattered piece of paper.
- 36 INSERT - RECEIPT 36
showing a name and an address...BETTS' GARAGE -- 404 Gate Steet.
- 37 ANGLE - HARDCASTLE 37
as he pockets the receipt and walks away.
- 38 OMITTED 37A
&
38
- 38A ANGLE - SANDS 38A
as he exits Crystal's trailer. Hardcastle spots him and walks over. Hardcastle holds out his hand.
- HARDCASTLE
(smile)
How'ya doin'? Name's Milt.
Listen, I'm the guy that's
doublin' Buddy in the stunt car
stuff.
- Sands quickly shakes his hand.
- SANDS
(not really interested)
Yeah, you're doin' a great job
pal, terrific.
- He pushes past Hardcastle and heads for his Caddy parked there.
- HARDCASTLE
(calls after him)
I'll be seein' ya.

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38A

CONTINUED

38A

Hardcastle smiles as the Caddy pulls away.

39 ANGLE - MCCORMICK 39

as he walks over to Buddy Ebsen's trailer and goes inside.

40 INT. TRAILER - DAY 40

McCormick walks in and looks at Hardcastle sitting there.

HARDCASTLE

Well, did you introduce yourself
to the lady?

McCormick sits down on the arm of the couch.

MCCORMICK

Yeah.

HARDCASTLE

Good. I got an address on the
garage they use to service the
stunt cars. As a member of the
stunt team, I think I should sorta
check out the place...Kinda make
sure they're takin' all the safety
precautions they're supposed to.

There's a KNOCK on the door. Hardcastle gets up and answers it.
He opens the door and Crystal Dawn stands there.

CRYSTAL

I'm looking for Mark McCormick.

HARDCASTLE

(smiles; to McCormick)

It's for you kiddo.

(to both of them)

I better see what Buddy's up to.

He walks out. Crystal steps inside and looks at McCormick.

CRYSTAL

I practically slammed the door in
your face before. I'm sorry.

MCCORMICK

(smile)

Let me tell you something. It's
not the first time a pretty girl
slammed the door in my face.

'Course when they do it, I try to
tell them they're makin' a mistake.

CONTINUED

CONTINUED

40

Crystal laughs.

CRYSTAL

I bet you like Thai food.

McCORMICK

I love it.

40A

INT. TRAILER - DAY - ON BUDDY EBSEN

40A

as he sits on a couch and pulls off a pair of boots. He looks at Hardcastle.

EBSEN

These things that they gave me to wear are killing me. Did you hear those lines I had to say today?

HARDCASTLE

I thought it sounded real good. You're givin' the part a lotta character.

EBSEN

You sound like the last producer I worked for. You pick up anything on Sands yet?

HARDCASTLE

I got an address on a garage they use to service the stunt cars. I wanna check it out.

Ebsen slips on a pair of shoes.

EBSEN

A garage, huh? That reminds me of a scene from a movie I once did. Police thing. My partner and I had to search a garage. One guy went in, the other guy kept watch.

(off Hardcastle's look)

Now, I know you're going to say that was a movie.

HARDCASTLE

Right.

EBSEN

But the scene worked cause the logic was there. It was a job for two guys so we

(MORE)

CONTINUED

CONTINUED

40A

EBSSEN (CONT'D)
used two guys, Milt.

HARDCASTLE
You're not comin' so quit playin'
hero on me, okay?

Ebsen looks at Hardcastle for a long beat.

EBSSEN
You know, Milt. I been playing
heroes and good guys for more
years than I care to remember.

HARDCASTLE
People like watchin' you do that.
I remember that detective series you
did. I wouldn't miss that show
for anythin'. One of my favorites.

EBSSEN
I'm not knocking it, Milt, but it
was a lotta years of dodging blanks
and going after heavies. It was the
writers on the show that solved
the cases.

(looks at Hardcastle)
How about giving an old friend a
chance to work on a real case?
Let me leave the script home for
a change.

They look at each other and Hardcastle finally nods.

HARDCASTLE
Just don't go and try winnin' an
Academy Award on me.

CUT TO

41 OMITTED 41

42 INT. APARTMENT - DAY - DINING AREA - ON McCORMICK 42

Wearing a jacket and tie. He puts down his napkin and pushes
his plate away.

McCORMICK
That was delicious.

CONTINUED

CONTINUED

She pushes her chair back and stands to clear the table. *

MCCORMICK

(rising)

Here, let me help you with that.

He picks up their dishes and carries them over to the sink as Crystal puts up the coffee. She catches McCormick looking at her.

CRYSTAL

Why is it, I think I can read your mind? You're wondering how I got involved with someone like Eddie Sands.

McCormick doesn't try to hide it.

MCCORMICK

Something like that.

CRYSTAL

(shrug)

It's not very complicated. A young girl named Sally Blanchard with stars in her eyes goes to the big city to break into show business. She meets a producer at a party. He's charming, dynamic.

(shrug)

He has the answers to her dreams. He changes her name and puts her in his movies and like they say... the rest is history.

MCCORMICK

You don't have to go on.

CRYSTAL

I didn't see the rough edges on Eddie... or at least I didn't admit they were there. The stories I heard about him were just that... stories. I was wrong.

MCCORMICK

We all make mistakes. Believe me, I know.

They look at each other. Play the beat. The phone RINGS.

CONTINUED

42

CONTINUED - 2

42

CRYSTAL

Excuse me.

She walks out of the room.

43

ANGLE - McCORMICK

43

as he walks over to the desk. He picks up a framed photo showing Crystal and Sands together. *

44

ANGLE - CRYSTAL

44

as she walks into the room.

CRYSTAL

The assistant director with my shooting call for tomorrow morning. How do you like your coffee?

They smile at each other. Suddenly, there's a sound of someone UNLOCKING the door.

CRYSTAL

It must be Eddie! He's the only one that has a key. *

She pushes McCormick out of the room.

45

ANGLE - DOOR

45

as it's thrown open. Sands, followed by Hooley and Joey Kyle, walk in. Sands glances around then looks at Crystal.

CRYSTAL

Would you please leave? I told you it's over between us, Eddie.

SANDS

(to Hooley and Kyle)
Search the place.

CRYSTAL

If you don't leave, Eddie, I'm calling the police.

46

ANGLE - SANDS

46

as he walks over to the phone and rips it out of the wall.
He holds the phone out to her.

*

SANDS

Be my guest.

*

CUT TO

46A

INT. CLOSET

46A

The door is pulled open and Sands stands there.

46B

ANGLE - McCORMICK

46B

half-hidden among the clothes.

McCORMICK

I bet you're wonderin' what
I'm doin' here?

And we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

47

INT. APARTMENT - DAY

47

McCormick faces Sands, Hooley and Kyle. Crystal runs over to Sands.

CRYSTAL

Eddie, don't hurt him. He didn't do anything. I asked him up here.

Sands looks at her and shoves Crystal down on the couch.

SANDS

I'll talk to you later.

McCormick manages to swallow his anger and looks at Sands who turns to face him.

McCORMICK

Before you send in the troops, I think you should listen to what I gotta say, Mr. Sands.

SANDS

(hard)

I'm gonna tell you somethin', punk. No one... I mean no one puts the moves on my old lady!

(to Hooley and Kyle)

Give this wise guy six months in intensive care.

McCormick backs away as Hooley and Kyle close in on him.

McCORMICK

(to Sands)

Hey, does it make sense I'd risk that by being here? The last thing I'd wanna do is mess with your lady, Mr. Sands, but you're a hard man to reach.

McCormick backs up against the wall. Sands motions for Hooley and Kyle to hold off.

CONTINUED

47

CONTINUED

47

McCORMICK

I figured if I make a play for the lady, it was an engraved invitation into meeting you. Me bein' here is strictly business. *

48

ANGLE - CRYSTAL

48

as she stares at McCormick.

49

ANGLE - McCORMICK

49

as he looks at her. He can see the shock and pain in her face. He looks at Sands.

McCORMICK

It was a gamble. I hadda take a chance.

Sands throws McCormick a hard look.

SANDS

You just bought yourself ten seconds. Make it good.

McCORMICK

I'm tired of nickel and dimeing to pay the rent. I got busted for that. I need to connect with someone like you, Mr. Sands. Someone who throws the lucky seven.

Sands stares at McCormick.

KYLE

You're gonna listen to this guy?

SANDS

What makes you think I could use a clown like you in my operation?

McCORMICK

Because I'm the best there is behind a wheel. The way I see it, you got a buncha snowballs drivin' for ya and you can't afford that. *

Kyle takes a step towards McCormick.

CONTINUED

KYLE

I'm gonna enjoy takin' this
guy apart!.

SANDS

Shut up.
(to McCormick)
What's your name?

MCCORMICK

Mark McCormick.

SANDS

You think you're that good,
huh?

MCCORMICK

Try me.

SANDS

You're either real slick or
you got guts or you're very
stupid. Which is it?

(beat)

All right, McCormick, you talked
your way outta here in one piece.
I'm gonna check you out and
you better hope I like what I come
up with. Because if I don't...

He walks over to McCormick.

SANDS

I'll personally dump you down a
sewer in pieces. And that's
a promise.

And on McCormick's expression, we:

CUT TO

#2106

26.
(X)

Rev. 8/18/83

50

EXT. BETTS' GARAGE - DAY

50

The Corvette does a runby past the garage.

50A

ANGLE - CORVETTE

50A

as it pulls over to the curb and parks. Hardcastle and Ebsen
get out. They head across the street.

51
&
52

OMITTED

51
&
52

52A

EXT. ALLEY - DAY - ON HARDCASTLE AND EBSEN

52A

as they look through a window. All they see are cars.

*

EBSEN

*

Looks like they're out to lunch.
Hey, did you ever see the movie,
'Thunder Road'?

Hardcastle slowly eases the window open.

HARDCASTLE

Yeah.

EBSEN

Maybe these stunt cars Sands
uses got more than just gaso-
line in their tanks.

HARDCASTLE

Now ya cookin'.

53

INT. GARAGE - DAY

53

Hardcastle and Ebsen climb through the window. Two or three
muscle cars are parked there waiting to be serviced.

HARDCASTLE

I wanna check out those things.

They walk over to one of the cars. Ebsen looks under the
raised hood.

EBSEN

This thing could power a Mack
truck.

Hardcastle glances at the engine then pulls the car door
open. He leans in and runs his hand under the back seat.

HARDCASTLE

Gimme a hand with this.

Ebsen leans in from the other door and helps Hardcastle pull
the rear seat out.

54

ANGLE - STORAGE TANK

54

welded under the seat. Hardcastle opens it and looks in.
It's empty.

EBSEN

Looks like Sands saw the same movie
we did.

They fit the seat back in place and get out of the car.

HARDCASTLE

Whatta we got? Unless these
cars are registered to the guy,
and I guarantee you they ain't
...we got nothin' that'll hold
up court.

They start walking towards the window they came in from.

HARDCASTLE

No, we gotta catch Sands with
the stuff under his fingernails,
then we got him.

55

ANGLE - BETTS

55

as he unlocks the door and walks into the closet-sized office
in back of the garage. He hears voices and pulls a gun out
of a desk drawer.

56

ANGLE - BETTS

56

as he makes his way into the garage. He spots Hardcastle
climbing through the window.

BETTS

Hey!

He brings up the gun and FIRES.

57

OMITTED

57

57A

EXT. ALLEY - DAY

57A

Hardcastle climbs through the window just as a bullet shatters
it.

CONTINUED

57A

CONTINUED

57A

EBSSEN

Those aren't blanks he's firing!

HARDCASTLE

Let's get outta here!

They run towards the street.

57B

ANGLE - BETTS

57B

as he runs over to the window and looks out.

57C

BETTS' POV - ALLEY

57C

as he sees Hardcastle run out of the alley. He doesn't get a good look at Ebsen.

57D

EXT. STREET - DAY

57D

Hardcastle and Ebsen run over to the Coyote and jump in. Hardcastle burns rubber out of there and screeches around a corner.

EBSSEN (V.O.)

Milt, you don't have seat belts in this thing!

HARDCASTLE (V.O.)

Close your eyes and hang on!

CUT TO

57E

ANGLE - HAND

57E

as it picks up a phone receiver.

SMASH CUT TO

57F

INT. SANDS' OFFICE - DAY - ON HAND

57F

as it picks up a ringing receiver. We pull away to reveal Sands at his desk. Hooley leans in the doorway.

SANDS

Yeah?

57G

INT. GARAGE OFFICE - DAY - ON BETTS - INTERCUT

57G

BETTS

Mr. Sands, I found two guys
snoopin' around the garage
and they weren't there to get
their batteries charged.

SANDS

Did you make them?

BETTS

I think one of them was that
guy doin' the stunt drivin' for
Buddy Ebsen.

SANDS

I saw that guy.

BETTS

Hey, do you think the
other guy coulda been Ebsen?

SANDS

Whatta you want me to do, kill
Buddy Ebsen? I want those cars
outta there right away! Get the
Trans Am ready. I'm movin' up
the run.

BETTS

Right.

SANDS

And arrange for our friend from
the garage to have a little ac-
cident.

He hangs up and looks at Hooley.

SANDS

We move in a shipment tomorrow.
I'll be flying down to Mexico
to make the arrangements.

HOOLEY

I'll tell Joey to be ready.

SANDS

Our friend downtown get a report
back on McCormick yet?

HOOLEY

I'll check on it.

CUT TO

58
thru
70

OMITTED

58
thru
70

71

EXT. MOVIE SET - DAY - ON DIRECTOR

71

As he practically tears out what little hair he has left.

DIRECTOR

(to crew)

Where is he? I'm gonna kill
him! Kill him!!

(looks up at sky)

Why? Why me?

72

ANGLE - CORVETTE

72

as Hardcastle pulls up on the set. The director spots Buddy Ebsen and runs over.

DIRECTOR

(opens car door for
Ebsen)

Duke...how'ya doin'? You're
lookin' great, guy. Great!

(calls over shoulder)

Makeup!

72A

ANGLE - McCORMICK

72A

as he walks over to Hardcastle. The two of them lower their voices as they talk.

McCORMICK

I met our friend Sands.

HARDCASTLE

Hey, that's great.

McCORMICK

You find anything in that
garage?

HARDCASTLE

It's like we figured. Sands
is using his stunt cars for his
drug runs.

Just then the director walks over.

CONTINUED

DIRECTOR
 (to Hardcastle)
 It's madness up here. Listen,
 there's been a change in sched-
 ule. We're gonna shoot that
 stunt crash in forty minutes.
 They're settin' up now.

HARDCASTLE
 A change in schedule?

DIRECTOR
 (pats Hardcastle
 on back)
 Knock 'em dead.

He walks away. McCormick looks at Hardcastle.

McCORMICK
 You're not gonna do it, are
 you?

HARDCASTLE
 I don't do it, we blow our
 cover.

McCORMICK
 C'mon, you're not really gonna
 do it.

HARDCASTLE
 Yeah, I'm gonna do it.

And on Hardcastle's wan smile, we...

SMASH CUT TO

79 CLOSE ON - HARDCASTLE'S WAN SMILE 79

We pull away to reveal...

80 EXT. MOVIE SET- DAY - ON HARDCASTLE 80

sitting in patrol car as he doubles for Buddy Ebsen. McCormick *
leans in the window.

MCCORMICK

Judge, you can't do this.

McCormick looks at Ebsen standing there.

MCCORMICK

Would ya talk to him? I'm
tellin' ya, the man is dan-
cin' on the ceiling.

EBSEN

Milt, maybe you should let
someone else drive, just to
be on the safe side.

HARDCASTLE

I can't. I think it's a little
late for that. Now will ya stop
worryin'? I got a roll bar here.
I'm strapped in real good.
There's only a coupla gallons
in the tank. What could go
wrong?

MCCORMICK

What could go wrong?

HARDCASTLE

There's only two places the car
can land.

(points)

Over there, or over there.

McCormick leans in the window.

MCCORMICK

All right then, listen...this
is what you do. Double clutch
on the take-off. But remember
don't hit the brakes on the
ramp or your nose will go down.
And keep your eye on the tach.
You don't wanna go over...

CONTINUED

80

CONTINUED

80

Hardcastle looks at him.

HARDCASTLE

Are you through with the drivin' lesson?

MCCORMICK

You know, you have a death wish.

The director comes running over.

DIRECTOR

C'mon guys, we're gettin' ready to shoot this, let's hit it!

(yells)

Let's get ready to roll!

80A

ANGLE - BETTS

80A

as he stands across the road and watches Hardcastle in the patrol car.

80B

ANGLE - PATROL CAR

80B

as Hardcastle throws it in gear and slams on the gas. The patrol car tears away.

80C

INSERT - EXPLOSIVE DEVICE

80C

attached under the patrol's car's chassis.

80D

ANGLE - BETTS

80D

as he watches the patrol car gain speed. And on his expression, we...

FADE OUT

81
thru
83

OMITTED

81
thr
83

END OF ACT TWO

ACT THREE

FADE IN:

87
thru
96

OMITTED

87
thru
96

96A

INSERT - EXPLOSIVE DEVICE

96A

as it explodes.

96B

EXT. ROAD - DAY

96B

The patrol car swerves violently and Hardcastle loses control. *

96C

ANGLE - PATROL CAR

96C *

as it jumps the shoulder, flips and does a spectacular double flip. It finally comes to a rest on its roof.

96D

ANGLE - COYOTE

96D

as it tears down the road and pulls off the road. McCormick and Ebsen jump out and run over to the flaming wreck. Ebsen puts out the flames with a small fire extinguisher and McCormick pulls Hardcastle out.

McCORMICK
You all right, Judge?

HARDCASTLE
Yeah... I'm all right.

McCORMICK
No broken bones is there?

HARDCASTLE
Would ya quit fussin'. I'm all right... I owe you one, kid.

EBSEN
(points to something on wreck)
You better look at this.

CONTINUED

96D CONTINUED

96D

Hardcastle and McCormick look at what Ebsen's pointing to. McCormick reaches down and pulls loose what's left of the explosive device. He shows it to Hardcastle.

McCORMICK

Looks like someone wanted to
make you part of the dash, Judge.

96E ANGLE - HARDCASTLE, MCCORMICK AND EBSEN

96E

as they walk over to the Coyote. A bunch of cars pull up and various cast and crew members jump out. The director runs over and looks at Hardcastle.

DIRECTOR

My God, you could have been
killed.

(turns to Ebsen)

This must have been a very
emotional experience for you,
Buddy. Would you like to lie
down for a while?

Hardcastle shoots him a look. Something catches Hardcastle's attention and he looks O.S.

96F HARDCASTLE'S POV - BETTS

96F

as he pulls up in one of the stunt cars and gets out.

96G RESUME

96G

HARDCASTLE

(to onlookers)

I'm okay... just fine.

(to McCormick; sotto)

Don't turn around. There's a
guy in a red shirt standing by
a Charger. He's the one that
took a coupla shots at me and
Buddy in that garage.

MCCORMICK

You're sure?

CONTINUED

96G CONTINUED

96G

HARDCASTLE
I don't bet on a sure thing.
(smile to onlookers)
Nothin' broken.

96H ANGLE - CROWD

96H

as they walk back to their cars.

96I ANGLE - BETTS

96I

as he turns to get into his car. McCormick comes up behind him and shoves a small piece of door handle into Betts' back. Betts stiffens, thinking it's a gun.

MCCORMICK
Just get into the car.

96J ANGLE - HARDCASTLE

96J

as he moves and throws a smile to the crowd.

HARDCASTLE
I'm okay, folks.

He opens the rear door at Betts car and gets in. They drive off.

96L EXT. POLICE STATION - DAY - ON HARDCASTLE AND MCCORMICK

96L

as they walk out.

MCCORMICK
Sands is gonna wonder what happened to that guy. We gotta punch Eddie Sands' time card and soon. Next time we might not be so lucky.

CONTINUED

96L CONTINUED

96L

They walk over to the car. Hardcastle looks at McCormick.

HARDCASTLE

Sands gotta move a shipment and
it gotta be today. Tomorrow at
the latest. Anythin' longer, he
loses half his dealers.

He gets into the car.

97

INT. CRYSTAL'S APARTMENT - DAY - ON CRYSTAL DAWN AND SANDS 97*

As they look at each other. Sands is all charm.

SANDS

Baby, I'm sorry. I'll make it up to you. Name it and you got it.

CRYSTAL

Eddie, it's over. Dont' you see? It's been over for a long time between us. I'm not something you own. Leave me alone... let me get on with my life. *

CONTINUED

SANDS

(smile)

Tell you what. Let's take a long weekend. Fly down to Bermuda. How does that sound? We'll hang out on the beach... spend some time together ... make things right.

He puts his arms around her waist.

SANDS

What d'ya say?

Crystal pulls away.

CRYSTAL

How many times do I have to say it, Eddie? It's over.

She starts past him towards the door. Sands grabs her by the wrist and pulls her towards him.

SANDS

(ice)

It's over when I say it's over.

(runs a finger
along her cheek)

You're a beautiful girl. Be a shame if anythin' happened to that face... like maybe it walked into a plate glass window.

He lets go of her wrist. Crystal stares at him.

CUT TO

EXT. ROADSIDE DINER - DAY (MOVIE SEQUENCE)

Buddy Ebsen pulls up in his patrol car with two prisoners handcuffed sitting in back. Crystal runs over to him. She looks at the prisoners in the car.

CRYSTAL

My God, Uncle Henry, you did it!

EBSEN

These boys are going away for a long time. Folks around these parts can go to sleep without worrying. We have ourselves a clean town now, Vicki Mae.

CRYSTAL

I'm so proud of you, Uncle Henry. I can't tell you...

(off camera)

I'm sorry. Can we do it again?

(to Ebsen)

I'm so proud of you Uncle...

She can't go on and runs off the set.

DIRECTOR

Cut!

100

ANGLE - CHARGER

100*

as it pulls up on the set. McCormick and Hardcastle get out. McCormick spots Crystal running from the diner, with Ebsen and the director hurrying after her.

MCCORMICK
(to Hardcastle)
I'll be right back.

He climbs out of the Coyote and takes off after Crystal.

101

ANGLE - MCCORMICK

101

as he catches up to the girl. He looks at Ebsen and the director.

MCCORMICK
Let me talk to her.

DIRECTOR
This is ridiculous.

EBSEN
(takes his arm)
It's all right, Harry. C'mon,
we'll play with the camera.

He hustles the director away. McCormick goes over to Crystal.

CRYSTAL
Will you go away? You got what
you wanted. You met Eddie Sands.

MCCORMICK
I want you to listen to me. I'm
a friend. I know you might find
that hard to believe but it's
true.

CRYSTAL
Friends don't lie to each other...
they don't use each other.

MCCORMICK
Sometimes a friend has no choice.

CONTINUED

She looks at him.

MCCORMICK

Sally, I didn't want to hurt you
but I hadda meet Sands.

CRYSTAL

Why? Do really want to work
for someone like that?

MCCORMICK

No, I wanna nail him.
(off her reaction)
Sally, Eddie Sands has hurt
a lotta people. I think it's
time he paid for that.

CRYSTAL

You're just talking a dream. Do
you know what Eddie'll do if he
finds me talking to you? That's
my reality. I can't escape it.

MCCORMICK

Maybe, but you can do what's
right.

CRYSTAL

You think it's that easy...you
just snap a pair of handcuffs on
him and we live happily ever
after?

(bitter laugh)

I have news for you. It's
been tried and Eddie's still
on the street.

She turns to walk away and McCormick grabs her by the wrist.

MCCORMICK

I'm not goin to let you walk
away, it's too easy.

CRYSTAL

(tries to pull away)

Please...let me go. It'll save us
both some grief.

MCCORMICK

Don't you think I know what
fear is? When I used to race, I

(MORE)

McCORMICK (CONT'D)
lived with it everyday. Would
I win? Was I good enough?
(takes her hand)
I know what you're going
through. Let me help you...
Let me be that friend.

They look at each other.

CRYSTAL
(smile)
Why do I believe you?
(beat)
You know I really don't know
anything about Eddie's business.

McCORMICK
We know he's bringing in a
shipment of cocaine from Mexico. *

CRYSTAL
I overheard him mention that the
town is dry and his dealers are
screaming for drugs. *
(shrug)
That's about it. Mark, do you
really think there's a chance
you can put Eddie away?

McCORMICK
Yeah...it's called Judge Milton
C. Hardcastle. I don't think
Sands has gone up against anyone
like him before.

CRYSTAL
I better be going back.

She starts to turn away then stops and looks at McCormick.

CRYSTAL
Mark, be careful. I don't want
to lose a friend.

CONTINUED

101 CONTINUED - 3

101

She turns and walks away.

102 ANGLE - McCORMICK

102

as he walks over to Buddy Ebsen' trailer. He spots Hardcastle talking to a crew member who hands him a slip of paper. The guy walks off. McCormick walks over to Hardcastle. *

HARDCASTLE

The girl give you anythin'?

McCORMICK

She really doesn't know anything. What was that all about?

Hardcastle waves the slip of paper at him.

HARDCASTLE

We're outta the startin' gate, kiddo. Sands called and left a message for you. He wants to meet ya. *

(hands McCormick
slip of paper)

That's the address. It's that garage he uses.

McCormick looks at the address. Hardcastle slaps him on the arm.

HARDCASTLE

I figure it's either to step on your face for talkin' to his girl, or to offer a job.

McCormick throws Hardcastle a smile.

McCORMICK

That's what I like about you, Hardcastle... you put everythin' in the right perspective.

HARDCASTLE

Now ya cookin'.

CUT TO

103

EXT. STREET - DAY

103

The Coyote does a runby and pulls into Betts' Garage.

104

INT. GARAGE - DAY - ON COYOTE

104

As it pulls inside and McCormick gets out. He looks at Sands, Hooley and Kyle standing there. Sands walks over and looks at the Coyote.

SANDS

How fast can this bullet go?

McCORMICK

No hello, no how'ya doin'?
Kinda makes a fella feel
lonely.

SANDS

You got some mouth on you,
McCormick. Maybe I don't
like wise guys.

McCORMICK

(smile)

I hope not.

(motions to Hooley)

I'd hate to have to dance
a duet with muscles over
there. So, did your credit
check on me pop out all A's?

Sands laughs.

SANDS

You got guts, McCormick. I
like that. Yeah, you checked
out. Ex-USAC driver... two beefs
for car theft... out on parole.
You handle a wheel as well as you
talk, maybe we can do business.

McCORMICK

I'm open for any suggestions.

SANDS

I need a driver I can count on.
I'll fly you down to Mexico tonight.
I got a car waitin' there with a
lotta heat under the hood. I want

(MORE)

CONTINUED

104 CONTINUED

104

SANDS (CONT'D)
you to make a delivery for me.

MCCORMICK
I take it what I'm deliverin'
doesn't have the Good Housekeepin'
Seal of Approval.

SANDS
(smile)
Let's just say it's a hundred
percent pure and it's real im-
portant it gets through to it's
destination. You interested?

MCCORMICK
I'm a regular mailman.

*

105 CONTINUED

105

SANDS

Be back here in an hour and
we take off for the airport.

McCORMICK

There's just one thing I have
to tell you. I gotta use my
car on this.

Sands glances at the Coyote.

SANDS

That thing sticks out like a
Christmas tree in July.

McCORMICK

Maybe, but she can dust any cop
car in the country. She's been
set up for me. I've raced her on the
track. She can blow away anythin'
you got.

CONTINUED

SANDS

I don't like a last minute change in plans. You drive that car, it gotta be fitted.

MCCORMICK

Then fit it. You saw my rap sheet. I've been down twice. I can't afford another bust. A cop makes me, I don't wanna have to depend on somethin' off the assembly line some grease jockey juiced up.

Sands stares at McCormick. He hands McCormick an address.

SANDS

All right. Just be at that address no later than ten tomorrow morning.

MCCORMICK

I'll be there.

He goes over to the Coyote and gets in. Sands walks over to him.

SANDS

One more thing, kid. If somethin' goes wrong and you get busted, you don't talk. You been in the joint. You know I got friends everywhere. You give me the needle, you stop livin'.

MCCORMICK

Hey, I know that.

He turns over the engine, goes into reverse and screeches out of there.

105 CONTINUED

105

Kyle walks over to Sands.

KYLE

I don't take anything away from talent, but there's something about that guy, Mr. Sands, that gets me uptight.

SANDS

I think he's gonna work out, but let's not take any chances. I want you to cover him during the run but don't let him see you. He picks up any cops, get them off him. He turns sour on us, kill him and get the stuff.

Kyle smiles.

KYLE

My pleasure.

And we...

CUT TO

106 EXT. ROAD - DAY - STOCK - ON THE PICKUP

106

As it tows the Coyote behind it on a trailer.

107

INT. PICKUP - DAY - ON HARDCASTLE AND MCCORMICK

107

Hardcastle drives, McCormick rides shotgun.

HARDCASTLE

Pull that box out behind your
seat, will ya?

McCormick reaches behind his seat and pulls out a small
carton. He reaches in and pulls out a pair of walkie-talkies.

HARDCASTLE

You'll carry one of 'em
in the Coyote. I'll contact
the CHP and we'll monitor you.

McCormick looks at the walkie-talkies.

MCCORMICK

Gotta hand it to you, Hard-
castle. You plan for everythin'.

HARDCASTLE

(shoots him a look)
You go up against the Eddie
Sands of the world, kiddo, you
better be ready.

108
thru
109B

OMITTED

108
thru
109I

109C INT. SHED - DAY

109C

Kyle throws the doors open. His souped-up muscle car from the opening scene of the script is parked inside. He opens the door and gets in.

109D MUSCLE CAR - DAY

109D

Kyle picks up a sawed off shotgun lying on the seat and cracks the barrel. He snaps it closed. He starts up the muscle car and the motor growls like a dinosaur in heat.

109E ANGLE - MUSCLE CAR

109E

as it screeches out of the shed and we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

110

EXT. TIJUANA - MEXICO - DAY

110

The pickup is parked against the curb. Hardcastle and McCormick pull the tarp covering the Coyote off.

McCORMICK

Judge, you know what the cops can do to me if they catch me sittin' on a load of drugs? We're not talkin' a traffic violation here.

HARDCASTLE

You don't have to worry. Everyone's been notified. I've taken care of everything.

Hardcastle stuffs the tarp in back of the pickup.

HARDCASTLE

We'll pick you up as soon as you cross the border. *

McCormick frees the tie-downs on the Coyote.

HARDCASTLE

You're sure ya know how to use the walkie-talkie I gave ya?

McCORMICK

I think I can press a button, Judge.

They look at each other, a lot said in the exchange of glances. Hardcastle holds out his hand. *

HARDCASTLE

Good luck, kid.

They shake hands.

CONTINUED

110

CONTINUED

110

McCormick climbs into the Coyote and backs it off the trailer.

McCORMICK

Don't fall asleep in traffic
on me.

HARDCASTLE

(smile)
Wouldn't think of it.

Hardcastle slaps the fender of the Coyote. McCormick nods, throws the Coyote in gear, and shoots down the street. We HOLD ON Hardcastle's expression as he watches McCormick drive away.

CUT TO

111

EXT. GARAGE - DAY

111

Hooley turns and calls inside.

HOOLEY

He's here.

112

ANGLE - ON COYOTE

112

as it pulls into the yard. Hooley lifts up the bay door and motions for McCormick to drive inside.

113

INT. GARAGE - DAY

113

This one is much smaller than Betts' Garage. There's only room for one car in it. Hooley pulls the bay door down as McCormick drives in. A MEXICAN MECHANIC hurries over pushing a jack. He slides it under the rear of the Coyote and pumps it up. The guy grabs an acetylene torch and a pair of goggles and crawls under the Coyote. Hooley walks over carrying a small false gas tank. He kneels and hands the tank to the mechanic.

114

ANGLE - SANDS

114

as he walks into the garage from an office in back. He carries a large airline flight bag.

CONTINUED

114

CONTINUED

114

He hands the flight bag to Hooley who unzips it and takes out bricks of cocaine wrapped in plastic. He hands them to the mechanic.

SANDS
(hands McCormick
an address)

That's where you drop the stuff off. As soon as you leave, I'm on a plane and I'll be up there waitin' for you.

Hooley walks over carrying a portable radio. He hands it to McCormick.

SANDS
Police monitor, just in case.

McCormick stashes it in the Coyote.

115

OMITTED

115

116

ANGLE - MECHANIC

116

as he slides out from under the Coyote and nods to Sands. He pumps the Coyote down and pulls the jack away. McCormick climbs behind the wheel. Sands looks at him.

SANDS
I'm countin' on you, McCormick.
You earn your colors with this
run and you got yourself a
steady job.

MCCORMICK
Like I said...I'm a regular
mailman. See you in L.A.

Hooley raises the bay door. McCormick throws the Coyote in revers and backs out.

117

EXT. GARAGE - DAY

117

McCormick pulls a sharp turn and roars away.

CUT TO:

118

EXT. HIGHWAY - DAY - ON COYOTE

118

as it speeds along.

119

ANGLE - McCORMICK

119

as he drives.

119A

ANGLE - KYLE

119A

as he tears down the road, keeping the Coyote in sight.

119B

ANGLE - McCORMICK

119B

as he drives. Suddenly his walkie-talkie crackles to life.

HARDCASTLE'S VOICE
(from walkie-talkie
filtered)
I hope you didn't run any traffic
lights, kiddo.

McCormick pulls up the walkie-talkie.

McCORMICK
You don't wanna know.
(looks around)
Where are you?

120
thru
131

OMITTED

120
thr
131

132 ANGLE - CHP HELICOPTER 132

as it swoops into view from behind a hill and flies over the highway.

HARDCASTLE
Quit scarin' up the crows.

133 INT. HELICOPTER - DAY - ON HARDCASTLE 133

as he holds his walkie-talkie.

HARDCASTLE
(into walkie-talkie)
Did Sands give ya the drop-off point?

MCCORMICK
Hey, Judge...don't you know it's against the law to speed in one of those things?

HARDCASTLE
C'mon, McCormick gimme the address.

McCormick pulls the address out of his pocket.

MCCORMICK
All you had to do was say please.

HARDCASTLE
(grits his teeth)
McCormick...

MCCORMICK
(quickly)
2333 South Cabrillo Avenue.

HARDCASTLE
That's in the harbor district.
Probably one of the warehouses down there.

MCCORMICK
Sands should be there waitin' for me.

HARDCASTLE
(smile)
I'll be there with the LAPD to say hello.

CONTINUED

133

CONTINUED

133

McCORMICK

Just make sure you tell 'em
I'm one fo the good guys, Judge.

Hardcastle chuckles.

HARDCASTLE

Afraid some of your old friends
might recognize you, kiddo?

133A

ANGLE - KYLE

133A

as he spots the CHP Helicopter keeping pace with the Coyote.
Kyle throws the monster into overdrive and floors the gas
pedal.

133B

INSERT - SPEEDOMETER

133B

as it flies into the red zone.

133C

INSERT - TIRES

133C

Smoking as the muscle car leaps forward.

133D

OMITTED

133D

133E

ANGLE - McCORMICK

133E

as he drives. He glances in his rear view mirror. It's filled
with the muscle car closing in fast. McCormick glances over
his shoulder.

133F

McCORMICK'S POV - THE MUSCLE CAR

133F

as it quickly closes in on the Coyote.

133G

SERIES OF SHOTS - THE CHASE - DAY

133G

We are watching two of the best do their thing. Kyle brings
up the shotgun as he pulls alongside the Coyote. He FIRES
as McCormick pulls ahead of him. The two cars jockey for
position. The road is full of dips and turns.

CONTINUED

133G CONTINUED 133G

and McCormick can't really use the Coyote's greater speed to dust Kyle. The muscle car clings to his tail. *

133H ANGLE - THE COYOTE AND MUSCLE CAR 133H

hurtling down the highway side by side. Kyle brings up the shotgun and FIRES again. A slow-moving 18-wheeler looms on quickly ahead of them. It looks like the Coyote will slam into the rear of the semi. Suddenly there's a burst of speed as the Coyote shoots ahead of the semi and pulls in front of it. The muscle car whips past the semi and tears after the Coyote. *

133I ANGLE - McCORMICK 133I

as he picks up the walkie-talkie.

McCORMICK
(into walkie-talkie)
If you haven't noticed, Hardcastle, there's a guy back there tryin' to make me a permanent part of the countryside.

HARDCASTLE
We're goin' in. *

133J SERIES OF SHOTS - THE CHASE - DAY 133J

Only now it's become a three-way circus. The helicopter swoops low over the muscle car. The Coyote takes a sharp turn and screeches around it, the muscle car no more than thirty feet behind it. The helicopter swoops over a hill and goes in for another pass at Kyle.

133K ANGLE - JOEY KYLE 133K

as he drops the shotgun and he pulls out a gun. He holds it out his window and FIRES at the helicopter as it tears across the highway just in front of him. *

134 thru 136 OMITTED 134 thru 136

- 137 ANGLE - HARDCASTLE 137
.45 in hand, returning the FIRE.
- 138 ANGLE - THE COYOTE AND MUSCLE CAR 138
side by side as they scream around a curve in the road.
- 139 ANGLE - KYLE 139
as he brings his gun up, ready to blow McCormick's head off.
- 140 ANGLE - THE COYOTE 140
as McCormick pulls ahead of Kyle then suddenly cuts in front of the muscle car. Kyle slams on his brakes to avoid crashing into the Coyote. He losed control.
- 141 ANGLE - MUSCLE CAR 141
as it flips over in spectacular fashion.
- 142 ANGLE - THE HELICOPTER 142
as it swoops over the wreck. Kyle can be seen weakly crawling out of the driver's window. Hardcastle looks at the pilot.
- HARDCASTLE
Call it in and have a unit pick
up our friend down there.
- 143 ANGLE - MCCORMICK - INTERCUT WITH HARDCASTLE 143
as he speeds down the road.
- HARDCASTLE'S VOICE
(flitered from walkie-
talkie)
Don't get lost, McCormick.
See you in L.A.
- McCormick shakes his head.
- MCCORMICK
Whatta guy.

144 ANGLE - HELICOPTER 144
 as it gains altitude and sweeps out of view, becoming a tiny speck off in the distance.

145 ANGLE - THE COYOTE 145
 as it tears down the road.

CUT TO:

146 EXT. CABRILLO STREET - DAY 146
 The Coyote drives down the street.

147 EXT. WAREHOUSE - DAY 147
 The Coyote turns into the loading and receiving area. We can see an address sign on the fence surrounding the warehouse. It reads -- 2333 S. Cabrillo. McCormick picks up the walkie-talkie and flicks it on.

McCORMICK
 (into walkie-talkie)
 I hope you can hear me, Judge.
 Gimme five minutes then come in
 like gangbusters.

He slides the walkie-talkie under his seat and HITS the horn.

148 ANGLE - LOADING DOOR 148
 as it slides open and a guy waves to McCormick to pull inside. *

149 INT. WAREHOUSE - DAY 149
 McCormick pulls in and parks. Sands walks over as the guy slides the door closed. *

SANDS
 You made good time. Any trouble?

McCormick gets out of the Coyote.

McCORMICK
 Nothin' I couldn't handle.

CONTINUED

CONTINUED

149

He looks at Hooley and three hardassed types carrying attache cases, waiting there. Sands catches McCormick's look.

SANDS

My main dealers.

150 ANGLE - THE-GUY

150

as he jacks up the Coyote and slides under it with a pair of pliers.

151 ANGLE - McCORMICK

151

McCORMICK

When do I get paid for the delivery?

SANDS

Hang around. You'll get it.

152 ANGLE - THE GUY

152

as he slides out from under the Coyote with the false gas tank. He hands it to Sands who carries it over to a table. He opens the tank and takes out the bricks of cocaine. The dealers walk over. One of them snaps open his attache case. It's filled with packets of hundred dollar bills. Sands opens one of the plastic-wrapped bricks and hands it to the dealer who dips his finger in and tastes the powder. The man nods. Sands starts counting the money in the attache case.

153 ANGLE - McCORMICK

153

who glances at his watch, wondering where the hell is Hardcastle. Hooley walks over to the Coyote and jacks it down. He reaches into the Coyote and for the police monitor and something catches his eye.

154 HOOLEY'S POV - WALKIE-TALKIE ANTENNA

154

partly sticking out from under the seat.

155 RESUME

155

Hooley reaches in and pulls out the walkie-talkie.

CONTINUED

CONTINUED

155

HOOLEY

Mr. Sands!

Hooley throws a hard look at McCormick.

McCORMICK

It's not what you think.

Sands walks over and Hooley shows him the walkie-talkie.

HOOLEY

It was under the car seat.

McCORMICK

(wan smile)

I don't suppose you would believe me if I told you it's not mine.

Hooley starts advancing on him and McCormick backs away.

McCORMICK

It probably doesn't even work.

Hooley slams the walkie-talkie against a wall.

McCORMICK

See?

SANDS

Take him!

Hooley lunges at McCormick. McCormick throws a hard right and connects, but it hardly fazes Hooley. Hooley pulls out a gun and starts FIRING as McCormick dives behind some crates.

156

ANGLE - McCORMICK

156

behind the crates. He glances at his watch again.

McCORMICK

(mutters)

Hardcastle, where are you when I need you?

157

ANGLE - SANDS

15

as he runs over to his Caddy parked there.

CONTINUED

157

CONTINUED

157

SANDS
(to Hooley)

Forget him. Let's get outta here.

Hooley forgets about McCormick and runs over to the Caddy.

158 ANGLE - WAREHOUSE DOORS 158

as they explode inward as a police car crashes through it followed by two or three others.

159 ANGLE - DRUG DEALERS 159

as they make a run for a back door and throw it open. They run into the waiting arms of a pair of cops.

160 ANGLE - HARDCASTLE 160

as he jumps out of one of the squad cars.

161 ANGLE - BLACK CADILLAC 161

as Hooley floors it and tears for the door. McCormick runs into view and throws himself on the hood, holding on for dear life as Hooley swerves around one of the police cars and barrels towards the broken doors.

162 ANGLE - McCORMICK 162

holding onto the hood. He stares at Hooley and Sands inside the car. Sands brings up his gun.

163 ANGLE - HARDCASTLE 163

as he FIRES at the fleeing car.

164 INSERT - TIRE 164

as one of Hardcastle's rounds finds it's mark and the tire explodes.

165 ANGLE - CADILLAC 165

as it tears out of the warehouse. McCormick tumbles off the hood.

166 ANGLE - CADILLAC 166

as Hooley loses control. The car crashes through a railing and smashes into a large pile of cartons stacked in a loading area.

167 ANGLE - COPS 167

as they run over to the car and pull Sands and Hooley out.

168 ANGLE - HARDCASTLE 168

as he runs over to McCormick who gets to his feet.

HARDCASTLE
You all right?

MCCORMICK
I told you five minutes. Those
guys coulda killed me.

They walk over to where Hooley and Sands are being frisked.

HARDCASTLE
(points to his watch)
Five minutes on the nose. Your
watch must be slow, kiddo.

Hardcastle walks over to Sands. A cop is about to cuff him.

HARDCASTLE
(to cop)
You mind?

The cop gives him the cuffs.

HARDCASTLE
(smiles at Sands)
Milt Hardcastle. We met on the
set. I've been a real fan.

He snaps the cuffs on Sands.

HARDCASTLE
(to cop)
Read him his rights and get him
outta here.

And on Sands' expression we...

FADE OUT

END OF ACT FOUR

TAG

FADE IN

169 INT. RESTAURANT - NIGHT

169

McCormick and Crystal Dawn sit at a table having dinner. It's very chic... very plush... very romantic... candle-light, champagne, flowers. McCormick fills their glasses with champagne.

McCORMICK

Our last toast was kinda interrupted.

(proposes toast)

Goodbye, Crystal Dawn... hello Sally Blanchard.

Crystal touches her glass to McCormick's.

CRYSTAL

I'll drink to that.

McCORMICK

What next? *

CRYSTAL

Back to school I think... maybe a career in public relations... who knows? *

McCORMICK

Whatever it is, you'll be terrific at it. *

170 ANGLE - HARDCASTLE AND BUDDY EBSEN

170*

as they walk over to the table and the maitre d' seats them. Hardcastle glances around at the surroundings.

HARDCASTLE

You know how to pick 'em, kid.

McCORMICK

Since you're treatin', Judge, I wouldn't want you to spend your money in a dive.

HARDCASTLE

(smile)

I appreciate that.

CONTINUED

EBSSEN

I'm real glad we never finished
shooting that thing. Those boots
were killing my feet...and who
needs bad reviews?

*

CONTINUED

HARDCASTLE

I'm tellin' ya, Buddy...you were
real good in it. You gave the
part a certain...
(searches for word)

MCCORMICK

Ambience.

HARDCASTLE

Yeah.

Buddy notices a HEAVYSET GUY heading for their table.

EBSSEN

(re: heavysset guy)
Autograph hunters...I love them.
Milt, you have a pen I can borrow?

The heavysset guy walks over to the table and Buddy smiles,
ready to give the guy his autograph. The guy walks past Buddy
Ebsen and stops by McCormick.

MAN

Skid McCormick. I'd know you
anywhere!

MCCORMICK

Excuse me, Buddy.

McCormick reaches over and takes the pen out of Buddy Ebsen's
hand.

MCCORMICK

The gentleman probably saw me
race.

MAN

Race? What race? Charley Crenshaw.
Don't you remember? We were on the
same cellblock back in Joliet.

And on McCormick's expression we...

FREEZE FRAME

FADE OUT

THE END