

#2109

HARDCASTLE AND McCORMICK

"THE PRINCE OF FAT CITY"

by

Patrick Hasburgh

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#2109

HARDCASTLE AND McCORMICK

"THE PRINCE OF FAT CITY"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

JUDGE WILLIAM BRYAN
BRUCE JOHNSON
HAROLD "DEATH RAY" THOMAS
GENO STEFANO
JOHN RIGGINS
LT. STANTON
SECRETARY
BULLET

#2109

HARDCASTLE AND McCORMICK

"THE PRINCE OF FAT CITY"

SETS

EXTERIORS

HIGHWAY
GULL'S WAY
 /MAINHOUSE
 /GATEHOUSE
 /BASKETBALL COURT
 /PATIO
 /FRONT DRIVE
WENDY CENTER
 /FRONT GATE
PASADENA MANSION - GENO STEFANO
POLICE STATION
PARAMOUNT STUDIOS
RONNIE CLAYTON'S OFFICE
BURNED OUT SUPERMARKET
GHETTO
CEMENT RIVER
JUDGE BRYAN'S HOUSE
VARIOUS STREETS
GRIFFITH PARK

INTERIORS

GREY SEDAN
WENDY CENTER
 /HALLWAY - ROW OF CELLS
 /COMMUNITY ROOM
WHITE SEDAN
PASADENA MANSION - GENO STEFANO
 /DEN
GULL'S WAY
 /DINING ROOM
 /GATEHOUSE
 /BATHROOM - GATEHOUSE
 /GARAGE
 /DEN
COYOTE
POLICE STATION
PARAMOUNT STUDIOS
 /HALLWAY
RONNIE CLAYTON'S OFFICE
BURNED OUT SUPERMARKET
LOW RIDER
JUDGE BRYAN'S HOUSE
 /STUDY

HARDCASTLE AND McCORMICK

"THE PRINCE OF FAT CITY"

ACT ONE

FADE IN

1 EXT. HIGHWAY - DAY 1

A late model luxury sedan wheels down a lone stretch of road.

2 INT. SEDAN - DAY 2

At the wheel is JUDGE WILLIAM BRYAN. Bryan is well tailored, mid fifties and nice looking. We can see that he has a lot on his mind.

3 RESUME - EXT. HIGHWAY - DAY 3

As a GREY SEDAN pulls out from behind a thicket of trees and follows.

4 INTERCUT - JUDGE BRYAN 4

He reacts and steps on the gas.

5 EXT. CAR CHASE - DIRECTOR'S SEQUENCE - DAY 5

And after a brief chase the Grey Sedan forces Judge Bryan's car off the road.

6 ANGLE - BRUCE JOHNSON 6

As he climbs out of the grey sedan bracing a revolver. JOHNSON is a blonde, well build guy of about thirty.

JOHNSON
Good mornin', Judge Bryan.

CONTINUED

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2.

6 CONTINUED

6

Johnson reaches into Bryan's sedan and removes the keys: tossing them into the brush.

BRYAN

Why are you doing this to me?
I told you, I've done all I
can.

JOHNSON

Well, nothin's happened yet,
and Mister Stefano is getting
real nervous. He's got a lot
to lose, Judge...and so do you.

BRYAN

For God's sake, what else can I
do? I've cashed in on every favor
I've got to get that punk out of
Wendy... It's out of my hands.

JOHNSON

Who's gonna do it?

BRYAN

An old friend of mine... Hardcastle.
Judge Hardcastle.

CUT TO:

7 EXT. GULL'S WAY - DAY

7

As Hardcastle and McCormick unload a roll-away bunk from the rear of the pickup truck and carry it toward the GATEHOUSE.

MCCORMICK

Look, Judge. Don't get me wrong.
I like kids. But I just don't
see why he's got to bunk with me.

HARDCASTLE

What'sa matter, McCormick, didn't
you ever want a little brother?

MCCORMICK

Yeah, but I didn't want one who
calls himself "Death Ray". This
kid's president of the Hub City
Crips, Judge.

CONTINUED

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3.
(X)

7 CONTINUED

7

HARDCASTLE

Was the president of the Crips.
And his name's Harold. Harold
Eugene Thomas.

They carry the bed into the gatehouse.

8 INT. GATEHOUSE - DAY

8

As Hardcastle and McCormick make up the bed with sheets,
pillows and etc.

MCCORMICK

Judge, these gangs don't hang
around the park and play kick
the can. They waste people.
You shop at the wrong Seven
Eleven and "blam", some fifteen
year old kid blows you away
with a sawed off shotgun.

HARDCASTLE

Look, Judge Bryan asked me to do
a special favor for him and give
Harold another chance.

MCCORMICK

Death Ray, Judge. When you call
him Harold you make him sound
like some kid who takes piano
lessons... What did he do?

HARDCASTLE

I can't tell you, Harold's a
minor, ward of the state.
Y'know, sealed indictments,
that sort'a thing.

MCCORMICK

Whatever happened to stealin'
hub caps?

HARDCASTLE

Relax, with a role model
like me, he'll straighten out
easy.

(slaps McCormick's back)

Let's go pick him up, he's
probably a real gentleman.

SMASH CUT TO:

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4.
(X)

9 CLOSE ON - HAROLD "DEATH RAY" THOMAS 9

He is maybe fifteen years old, black and build like a spool of cable. Thomas wears a red bandanna around his head and an earring dangles from his left ear. He is dressed in worn Levis that are rolled up at the cuffs, baseball socks, ragged sneakers and a muscle shirt. On the shirt, we can read the word "BLOOD", and on his right wrist he wears a leather bracelet with steel studs.

10 WIDEN ANGLE TO INCLUDE - HALLWAY - WENDY CENTER 10

Thomas is being escorted by a couple of guards. As he passes a row of cells someone calls out:

VOICE
Hey, Blood. You be bad little brother.

Thomas raises his right fist and shoots a hip look toward the cell.

THOMAS
Stayin' tight, cuzz. Be cool.

As Thomas struts off:

CUT TO:

10A EXT. HIGHWAY - DAY 10A

As Hardcastle's pickup truck drives past CAMERA.

10B INT. HARDCASTLE'S PICKUP TRUCK - DAY 10B

Hardcastle sits at the wheel and McCormick rides shotgun.

MCCORMICK
Y'know, Judge. If you wouldn't mind a little advice from a guy who's been around the block a couple of times, this Harold is just a kid. You can't jump on him like he's a hardened criminal.

CONTINUED

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5.
(X)

10B CONTINUED

10B

HARDCASTLE

He's a hardened criminal. You do adult crime you do adult time.

MCCORMICK

Judge, look. I'm not saying your heart isn't in the right place. But, maybe you shouldn't ride him too hard at first. You have a tendency to do that.

HARDCASTLE

I do, huh?

MCCORMICK

A little, yeah.

HARDCASTLE

An' I suppose you're saying I'm riding you a little too hard.

MCCORMICK

That's not the point here, Judge. I'm an adult. But you're not gonna turn a street punk like Harold into a boy scout by making him cut fifty miles of lawn out in Malibu.

HARDCASTLE

This Harold grew up without rules and he doesn't know from "yes sir" and "no sir". I'm just gonna teach him, that's all.

MCCORMICK

We're gonna teach him, Judge. If I'm bunkin' with this kid, I want a chance to keep him from stickin'a zip gun down my throat.

CONTINUED

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5A.
(X)

10B

CONTINUED - 2

10B

HARDCASTLE

Since when did you become an expert on criminal behavior, McCormick?

MCCORMICK

Judge, when I was in the can I saw a lot of stuff goin' down. And most'a the cons didn't come around no matter how many times somebody bounced their head off the walls... But sometimes, sometimes if you got one of these real-hard guys to share what the hell's eatin' him up inside, and you give a little love, sometimes they'd get straight.

HARDCASTLE

Look, McCormick, if you're gonna start talking about that head therapy stuff, forget it. Some rich guy blows his wife away and ends up seeing a shrink for two months, a punk stabs an old lady and some liberal gets him off on 'cause he's an abused child. Hogwash.

MCCORMICK

It's not. I know, Judge. When I was in prison I spent a lotta time lookin' inside myself. I read everything I could about the human psyche. I was even a trustee counselor for some very bad dudes. I learned a lot.

HARDCASTLE

So have I, McCormick, and what most'a these people need is a real strong kick in the butt everytime they mess up. After a while, they get the point... Harold's been steppin' outta line since he was nine years old.

CONTINUED

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6.
(X)

10B CONTINUED - 3

10B

MCCORMICK

Maybe nobody was there to stop
him, Judge.

Hardcastle wheels the truck through the front gates of the
WENDY YOUTH HOME.

10C EXT. WENDY CENTER - DAY

10C

Hardcastle and McCormick walk up from the parking lot and
in the b.g. we can see guard dogs, barbed wire fences and
security personnel.

MCCORMICK

And he probably joined a gang
because he needed a family.

HARDCASTLE

All right, so he drew a tough
hand. So did you. Life ain't
easy kiddo. My dad died when
I was sixteen and my mom washed
floors. I didn't join a gang.

MCCORMICK

No. You joined the Army.

HARDCASTLE

That's right, wise guy. And I
earned a little self respect.
And Harold's gonna have to earn
his... And every time he messes
up, I'll be there to give him a
whack if he needs it.

MCCORMICK

I'm not saying we have to pick
him up and hug him... I'm just
saying we should be patient.

HARDCASTLE

You be patient, I'll straighten
him out.

CUT TO:

11

OMITTED

11

#2109

7.
(X)

12

INT. COMMUNITY ROOM - WENDY CENTER - DAY

12

Thomas sits in a chair and watches Hardcastle sign some papers at the front desk through a glass partition. A beat, then Hardcastle and McCormick enter the community room. All three exchange hard looks, then:

Hardcastle
Harold, this is Mark McCormick
and I'm Judge Hardcastle.

Hardcastle extends his hand and Thomas just glares.

THOMAS
The name's Death Ray, jack. An'
you leave your hand out there
I'll saw it off.

McCormick shrugs awkwardly.

MCCORMICK
(kind)
Judge Hardcastle's really all
right. Y'know, just real straight.
Nice to meet you. How are you, huh?
(smiles)

Thomas stops McCormick with a glare and shoots a look to Hardcastle.

THOMAS
Where'd you find this jive
turkey, Judge?

CONTINUED

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8.
(X)

12

CONTINUED

12

HARDCASTLE

That "jive turkey's" gonna
be your new roommate, pal.

MCCORMICK

It's all right, Judge.
(to Thomas)
So, you like to play baseball
or anything?

THOMAS

The Crips don't play no baseball.
Back off.

HARDCASTLE

You gotta real mouth on you,
kid.

MCCORMICK

Judge? Please, let me handle
this.

(to Thomas)

Well, you could learn. I'll
teach you. We'll toss the ball
around on the front lawn. Play
a little pepper.

THOMAS

Someone jam a sock in his
mouth, okay.

Hardcastle sidles up next to Thomas.

HARDCASTLE

(softly but deadly)

Say, Harold, am I gonna have to
take you outside and kick your
head off?

Thomas and Hardcastle start to square off. McCormick
steps in.

MCCORMICK

Hey, I think this is gonna
work out fine.

CONTINUED

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9.

12 CONTINUED - 2 12

Hardcastle grabs Thomas by his collar and leads him out of the room.

CUT TO:

13 EXT. WENDY CENTER - DAY 13

McCormick, Hardcastle and Thomas walk toward the pickup.

HARDCASTLE
C'mon, Harold. Get in.

Thomas takes in the judge's pickup truck.

THOMAS
You think the president of the Hub City Crips is gonna ride around in this piece of trash? *

HARDCASTLE
There's a couple of ways we can do this, Harold.

Hardcastle grabs Thomas and stuffs him into the front seat of the pickup.

HARDCASTLE
And this is one of them.

Thomas looks out at Hardcastle.

THOMAS
Just don't go driving by no brothers, man.

14 EXT. WENDY CENTER - FRONT GATE - DAY 14

Hardcastle's pickup wheels out and past a WHITE SEDAN that sits curbside.

15 INT. WHITE SEDAN - DAY 15

And a hired hunk of muscle named LEO COTTER writes down the pickup truck's license number.

CUT TO:

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10.

- 16 EXT. GULL'S WAY - DAY 16
The pickup drives up the front driveway.
THOMAS' VOICE
Hey, fat city. *
- 17 ANGLE - JOHNSON'S GREY SEDAN 17
Sitting across the street from Gull's Way and parked out of sight.
- 18 INT. GREY SEDAN - DAY 18
Bruce Johnson picks up a mobile car phone.
JOHNSON
Hardcastle just brought the punk home, Mister Stefano.
- 19 INTERCUT - PASADENA MANSION - DAY 19
This is the home of crime boss GENO STEFANO.
- 20 INT. DEN - DAY 20
Stefano sits on a deep leather couch. He is in his forties and thick limbed with dark hair and deadly eyes.
STEFANO
Do it clean, Bruce. I don't want any bilge backin' up on us.
Stefano hangs up and:
- 21 EXT. GULL'S WAY - MAIN HOUSE - DAY 21
Hardcastle has parked the pickup and we can see Thomas standing on the lawn and taking it all in. McCormick stands next to him.

CUT TO:

CONTINUED

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11.

21

CONTINUED

21

THOMAS

Hey man, what is this gig?
Somethin's going down here.

HARDCASTLE

Dinner is in an hour. Take
a shower. *

Hardcastle walks off. Thomas takes another long beat and
scans the grounds.

THOMAS

This is some kinda scam, isn't
it? You guys make weird movies
or somethin', right?

MCCORMICK

No scam, Harold. *

McCormick walks off a couple of feet toward the Gatehouse.

THOMAS

Me? I'm living here? Sure,
Death Ray, the Crips Prez.

MCCORMICK

Yup. *

THOMAS

In this place? With the fancy
fountains?

MCCORMICK

Uh, huh.

McCormick walks off and Thomas just stands in awe for a
beat. Then:

THOMAS

Hey, this dump gotta pool?

DISSOLVE TO:

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12.
(X)

22 EXT. GULL'S WAY - NIGHT

22

The lights are on in the den and the dining room.

22A INT. DINING ROOM - NIGHT

22A

Thomas sits at the table with dirty dishes in front of him. Hardcastle enters and picks up some plates.

HARDCASTLE

I told you I want some help unsetting the table, Harold.

THOMAS

I guess that's too bad... A Crips don't unset tables for nobody.

Hardcastle looks long and hard at Thomas.

HARDCASTLE

You're gonna be pullin' your own load around here or I'll send you back to Wendy without thinkin' twice.

THOMAS

Look at me, I'm shaking.

HARDCASTLE

You know, Judge Bryan asked me to give you a chance because he felt you had some potential, but so far, I think he made a mistake.

THOMAS

Judge Bryan's wimp.

HARDCASTLE

You don't get too many of those with me, kid. Remember that.

22B INT. DEN - NIGHT

22B

McCormick sits in Hardcastle's chair and reads from a thick book. Hardcastle enters.

CONTINUED

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12A.
(X)

22B

CONTINUED

22B

HARDCASTLE

What am I runnin' here, a library? I need some help unsetting the table, McCormick.

McCormick looks up from his book.

MCCORMICK

Judge, listen to this.
(reading)

Anti social behavior in adolescent youths usually stems from profound frustration when confronting adult responsibilities.

HARDCASTLE

It does, huh? Does it say anything in there about holdin' up gas stations or gang fights.

Hardcastle walks over and reads the title of the book.

HARDCASTLE

"Children On Fire", by doctor Wilhelm Benedict. Where'd you get this, McCormick? Hoist it from the prison library.

MCCORMICK

From the book shelf behind your desk. There's some pretty good stuff in here, Judge.

HARDCASTLE

The only way that book will help us with Harold is if we crack him on the can with it. C'mon, you wash I'll dry.

MCCORMICK

Wait, I think I might have a way to get through to Harold. But first we have to put him on common ground. Show him that we think he's an equal.

HARDCASTLE

He's not an equal, yet.

CONTINUED

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13.
(X)

22B

CONTINUED - 2

22B

MCCORMICK

Judge, wait a minute. What if we give Harold a chance to see that he's one of us? Give him an arena where it doesn't matter if he's an adult or not?

HARDCASTLE

Like what?

MCCORMICK

Basketball.

HARDCASTLE

Forget it.

MCCORMICK

Would you listen to me for a minute here? Look, sports are nothing more than a form of civilized battle. It's a great way to get out aggression. Clear the air.

HARDCASTLE

What I'm gonna do is clear that kid's deck.

MCCORMICK

Judge, do you remember the first fight you were ever in?

HARDCASTLE

Yeah, the kid sat behind me in the sixth grade. Harley Ackerman.

MCCORMICK

And after the fight, didn't you and Harley become friends?

HARDCASTLE

No. He was a jerk. Why do you think I got into it with him in the first place.

(remembers)

Kicked my sister during recess.

CONTINUED

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13A.
(X)

22B. CONTINUED - 3

22B

MCCORMICK

All right, bad example. But Doctor Wilhelm Benedict suggests that in a controlled arena aggressions can be released with positive results.

HARDCASTLE

He does, huh? Well, if you think you're gonna talk me into playing a game of one on one with that punk, you ought'a get your battery checked.

On that, we:

SMASH CUT TO:

23 OMITTED

23

24 CLOSE ON - A BASEBALL - NIGHT

24

As it swooshes through the hoop.

25 WIDEN TO INCLUDE - BASKETBALL COURT - GULL'S WAY - NIGHT

25

As Hardcastle fields the ball and hands it to Thomas.

HARDCASTLE

One on one. You take it out first.

THOMAS

(suspicious)

C'mon, man. I'll kill you.

HARDCASTLE

Yeah, well with a tough guy like you I gotta take my chances.

THOMAS

Whatta we play for.

CONTINUED

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14.

25

CONTINUED

25

HARDCASTLE

Fun.

THOMAS

I don't do nothin' for fun.
Fifty bucks, win by two and
outside the key makes three.

HARDCASTLE

You're on. First forty wins.

Thomas jogs right and makes a graceful lay-up.

THOMAS

Two.

26

SERIES OF SHOTS - BASKETBALL GAME - DIRECTOR'S SEQUENCE - NIGHT

26

and once again it is hand to hand combat as we see the game of hoop played Hardcastle style. A knock down drag out game of elbows and body blocks and for what Hardcastle gives away in talent, he makes up for in size and strength. Quite frankly, he's using this game as a way to give Thomas a licking he so readily deserves. Thomas checks the ball and makes a long shot. It's good and:

THOMAS

I win. Pay up.

Hardcastle looks to McCormick.

MCCORMICK

Pay him, Judge. Harold won,
fair and square.

Hardcastle reaches into his pocket and pays Thomas the fifty.

HARDCASTLE

You're gonna owe me for this,
McCormick.

MCCORMICK

It'il come back to you, Judge...
Trust me.

CONTINUED

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15.
(X)

26

CONTINUED

26

Hardcastle starts to walk off:

HARDCASTLE

Make sure Harold gets a
good night's sleep.
Tomorrow we get him started
on the hedges.

THOMAS

(calls out)

I ain't your house boy, chump.

MCCORMICK

Don't worry about it.
(smiles)
Hardcastle thinks I'm the
houseboy.

CUT TO:

27

INT. GATEHOUSE - NIGHT

27

Thomas and McCormick enter. McCormick nods toward the
roll-away that has been set up in the living room.

MCCORMICK

You bunk there.

Thomas is ignoring McCormick and taking in all the
expensive paintings, crystals, and etc.

MCCORMICK

Don't even think about it.
The stuff's all registered
with the local cops.

THOMAS

He doesn't trust you either,
huh?

MCCORMICK

He does now.

THOMAS

Yeah, sure. Nobody trusts a
man who done time. I know,
my whole family's done time.

CONTINUED

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16.
(X)

27

CONTINUED

27

MCCORMICK

Look, Hardcastle's on your side. Why do you think you're here.

THOMAS

Don't gimme that, man. That dude's so tight that he'd probably send you to the can for something you didn't do just to keep you offa the street.

McCormick can't help but react to the truth in this.

MCCORMICK

Well, maybe, yeah. He might. But only if he thought he was right. He's got a real thing about legal.

Thomas stares at McCormick for a beat.

THOMAS

You're a sell out, aren't you, man. Nothin' but Hardcastle's boy.

Thomas walks around the room and stands in front of a painting.

THOMAS

If you had any street pride left in you, man, you'd hustle this stuff and cash it in.

Thomas picks up an expensive vase and McCormick takes it from him and puts it down.

MCCORMICK

Except for one thing, Harold. It isn't my stuff.

THOMAS

Everything I got isn't my stuff. What I need I take, 'cause I know nobody's gonna give me spit.

McCormick looks at Thomas for a long beat. Then:

MCCORMICK

You wanna tell me about what you're so mad about?

CONTINUED

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17.
(X)

27

CONTINUED - 2

27

THOMAS

I ain't mad about anything, man.

Thomas starts to undress and as he does one of those cheap plastic wallets falls out of his pocket and onto the floor. McCormick picks it up and as he does he sees a picture of a pretty, middle aged black woman.

McCORMICK

Who's that?

THOMAS

None of your business.

McCORMICK

She's real pretty, your mother?

THOMAS

Yeah, it's my mother. So what?

McCORMICK

Nothin'. I'll bet she misses you.

THOMAS

She don't live in this garbage town no more. She's a nurse. In Boston... Boston, New York.

McCormick extends his hand for the picture.

McCORMICK

I'll bet you're real proud of her. Can I take another look.

Thomas hands McCormick the picture and he looks at it.

McCORMICK

What kind of nurse is she?

THOMAS

A regular one.

McCormick flips over the picture and we can see that it is the one that came with the wallet. On the back we can read: Wallet sized pictures for your family and friends - five for a dollar.

CONTINUED

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17A.
(X)

27 CONTINUED - 3

27

MCCORMICK

You have a real pretty mother,
Harold.

He hands back the wallet and we

DISSOLVE TO:

27A INT. GATEHOUSE - NIGHT

27A

It is dark and it appears that McCormick and Thomas are asleep.
But on a closer look we can see that McCormick is wide awake
and reading another book on child behavior.

27B ANGLE - THOMAS

27B

Lying in bed and looking at the picture from his wallet. Then,
after a beat, he starts to cry.

27C RESUME - MCCORMICK

27C

As he responds to the sounds of Harold crying.

MCCORMICK

Hey, Harold. You're a pretty
good basketball player. You
know that?

27D ANGLE - HAROLD

27D

as he tries to stop crying and doesn't answer.

MCCORMICK'S VOICE

Maybe you should shoot for a
scholarship or something.

THOMAS

You wanna get outta my face, man.

DISSOLVE TO:

27E

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18.

28, 29 & 30 OMITTED

31 INTERCUT - EXT. GULL'S WAY - NIGHT 31

As Bruce Johnson's grey sedan wheels up and parks outside the gate. Johnson gets out along with another hunk of gristle named BAKER. As they scale the fence:

32 RESUME - INT. GATEHOUSE - NIGHT 32

McCormick and Thomas are still asleep.

33 INTERCUT - JOHNSON AND BAKER 33

Jogging silently across the lawn.

34 SERIES OF SHOTS - GATEHOUSE - NIGHT 34

As the door is silently forced with a lock pick. Baker and Johnson move to Thomas who sleeps on his bunk downstairs. Baker jams a sock in Thomas' mouth and he wakes up and stares into the barrel of a revolver. Johnson puts a finger to his lips and Thomas kicks Johnson in the stomach. He lets out a groan and McCormick wakes up.

MCCORMICK

Hey, what the hell is this?

Johnson turns and fires and McCormick dives for cover behind his bed. Thomas cracks Baker with a lamp and bolts out the door.

35 INTERCUT - MAIN HOUSE - NIGHT 35

As Hardcastle comes out the front door whielding a shotgun. He sees Thomas racing past.

HARDCASTLE

Hey, Harold! Stop! Hey, come back here!

Hardcastle runs to his garage.

- 36 RESUME - INT. GATEHOUSE - NIGHT 36
McCormick leaps on Baker and gets tossed to the floor. Johnson nails him with a couple of hard rights as Baker holds him and then McCormick drops to the floor.
- JOHNSON
C'mon, after the kid! Let's go.
- They bolt from the Gatehouse and McCormick climbs to his feet.
- 37 EXT. GATEHOUSE - NIGHT 37
As Thomas scales the fence and sees Johnson's grey sedan. He hops in it.
- 38 INT. GREY SEDAN 38
Thomas expertly starts to hot wire it.
- 39 RESUME - INT. GULL'S WAY GARAGE - NIGHT 39
As Hardcastle blows out of it and down the driveway in the Coyote.
- 40 ANGLE - FRONT GATE - NIGHT 40
As Thomas starts up the grey sedan and Hardcastle wheels the Coyote down the driveway. The gate is open, the grey sedan wheels off... and the car chase is on.
- 41 RESUME - McCORMICK - NIGHT 41
As he runs down across the lawn after Johnson and Baker: dodging fire. After a couple of action beats, they disappear into the night and McCormick turns and runs down the driveway: looking for Hardcastle and Thomas.
- 42 RESUME - CAR CHASE - NIGHT 42
As the Coyote pulls up along Thomas in the grey sedan. We play the chase here and then Thomas takes a hard right hand turn into a dead end street. The Coyote follows and Thomas slides the grey sedan in a circle and the Coyote blocks its path. Hardcastle jumps out and pulls Thomas out of the grey sedan.

CONTINUED

42 CONTINUED

42

HARDCASTLE

What the hell do you think you're doing, Harold?!

THOMAS

Tryin' to stay alive, man.

And we:

CUT TO:

43 EXT. GULL'S WAY - NIGHT

43

McCormick jogs down the driveway and into the street.

44 ANGLE - WHITE SEDAN - NIGHT

44

Leo Cotter is behind the wheel. (The same guy we saw outside the Wendy Youth Home). He sees McCormick and hits the gas.

45 ANGLE TO INCLUDE - McCORMICK

45

As the white sedan tries to run him down. He dives and rolls. The sedan squeals off into the night and McCormick reads off the license plate as he lays in the dirt.

McCORMICK

VNY 375,... VNY 375,... VNY 375.

And we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

46 EXT. GULL'S WAY - DAY 46

The Coyote is parked out in front.

HARDCASTLE'S VOICE
I'm talkin' to you, Harold!

47 INT. DEN - DAY 47

Thomas sits in a chair and Hardcastle hovers over him like a wounded grizzly. McCormick is taking all of this in from Hardcastle's desk.

THOMAS
You can get in my face all you want but I ain't coppin' to no pig.

HARDCASTLE
I want some answers, pal. Now you can give'em up for free, or I can shake'em outta your head like a can a soda.

Hardcastle just about grabs Thomas around the throat and McCormick jumps to his feet and separates them.

MCCORMICK
Judge, can I talk to you a minute? *

Hardcastle and Thomas exchange hard looks and then Hardcastle follows McCormick out onto the patio.

47A EXT. PATIO - DAY 47A*

Hardcastle and McCormick exit from the den.

HARDCASTLE
I'm runnin' outta patience waitin' for your positive strokes to have an effect on that kid.

CONTINUED

47A CONTINUED

47A

McCORMICK

Well, threatening him isn't gonna get you anywhere. A guy like Harold doesn't scare. We saw that last night.

HARDCASTLE

Look, McCormick this thing has turned into more than just a week at camp for that kid. If you noticed, last night a couple of car loads of goon came in here and tried to kill him.

McCORMICK

So, all right, you feel your territory's been violated.

HARDCASTLE

What am I supposed to feel, popular?
(beat)

And if Harold's gonna end up bleeding on my lawn, I want to know who's pullin' the trigger.

McCORMICK

Okay, I'm concerned too, real concerned. But Harold isn't gonna tell you anything until he trusts you. Look, Judge, last night, Harold showed me a picture of his mother... But it wasn't his mother at all... it was the picture that came with the wallet. And then he cried himself to sleep. The kid's got walls around him. And a lot of pain.

We can see that Hardcastle is touched by this.

HARDCASTLE

So what do we do, fold up and let him walk all over us?

McCORMICK

We listen to him, Judge. Just like you listened to me.

HARDCASTLE

I didn't listen to you, McCormick.

CONTINUED

47A CONTINUED - 2

47A

McCormick shoots Hardcastle a look.

HARDCASTLE
All right, once and awhile. Maybe.
When you had somethin' to say.

MCCORMICK
C'mon... it'll work.

47B RESUME - INT. DEN - DAY

47B

Hardcastle and McCormick enter and Thomas is standing next to a shelf. Hardcastle looks at the shelf and we can see that a figurine is missing. Without saying a word, Hardcastle turns Thomas around and frisks him: taking the figurine out from under his shirt. Hardcastle turns to McCormick.

HARDCASTLE
I'm listening.

MCCORMICK
Harold, you're in trouble and we want to help you. But if you don't tell us what's goin' down, we can't. Last night, who was it?

THOMAS
Might'a been the tooth fairy.
I hear he travels at night.

Hardcastle shoots a look to McCormick.

MCCORMICK
You're scared aren't you? That's why you use the wisecracks to cover up. Hey, I was scared, too.

THOMAS
You ain't a crip, you gotta right to be scared. Me? I ain't afraid of nothing.

MCCORMICK
Yeah, you are... you're afraid that someone is gonna care enough about you to see if you really have what it takes to make it.

CONTINUED

47B CONTINUED

47B

THOMAS

You want to step outside and
see if I got what it takes,
chump?

McCormick looks to Hardcastle.

McCORMICK

See how this is workin', Judge.
Okay, Harold, keep struttin' your
stuff. I can wait.

(to Hardcastle)

Let's go, Judge. We'll drive down
to the police station and run those
plates from last night.

CONTINUED

47B CONTINUED - 2

47B

HARDCASTLE

What are we gonna do with
Chico over there?

MCCORMICK

Well, I think we should ask
Harold.

Thomas just looks at McCormick in disgust. Hardcastle pulls
McCormick aside.

HARDCASTLE

We could lock the little punk
in the closet.

MCCORMICK

Judge, his whole life has been
a closet.

CONTINUED

47B

CONTINUED - 3

47B*

HARDCASTLE

Cuff him to the railing on the front porch?

McCORMICK

How about if we call one of your off duty friends to baby-sit Harold here. I think it would be an excellent role model.

Hardcastle thinks for a beat and then smiles.

SMASH CUT TO:

48

CLOSE ON - JOHN RIGGINS

48

as he rings the front door bell. RIGGINS is black and about seven feet tall. Hardcastle opens the door.

HARDCASTLE

Hi, Johnny, thanks for comin' over. He's in there.

49

RESUME - DEN

49

As Hardcastle and Riggins enter. Thomas looks at Riggins in disgust.

HARDCASTLE

Harold, this is a friend of mine, Mister Riggins.

RIGGINS

Harold.

Thomas looks up at Riggins.

THOMAS

What does this freak do for a living, change the street lights?

RIGGINS

Gonna have fun changin' your bulb, kid.

(smiles)

CONTINUED

49

CONTINUED

49

McCormick steps to Riggins.

MCCORMICK

Hey, John, this young man's psychological make-up is a little fragile. So, I suggest you refrain from supporting any of his antisocial behaviors.

Riggins looks to Thomas: re: McCormick.

THOMAS

Don't look at me. That fool thinks he's a social worker.

Hardcastle opens the door.

HARDCASTLE

Group therapy is over, McCormick. Let's go.

They leave and we:

DISSOLVE TO:

50

EXT. HIGHWAY - DAY

50

The Coyote wheels PAST CAMERA.

HARDCASTLE'S VOICE

When are you gonna give up on all that head stuff?

51

INT. COYOTE - DAY

51

McCormick drives.

MCCORMICK

Y'know, Judge. If you paid a little attention to what I'm trying to accomplish with Harold, you may learn a little bit about how to handle the human psyche. We just have to give him some space.

CONTINUED

51

CONTINUED

51

HARDCASTLE

You don't pet a dog when
you're trying to train him,
McCormick.

MCCORMICK

I'm just trying to prevent
you from making the same
mistakes you made with me.

HARDCASTLE

What mistakes? You've stayed
out of jail, you got clean
clothes and you're taking care
of your responsibilities.

MCCORMICK

Yeah, but that's only because
I was psychologically
sophisticated enough to put
up with your misdirected signs
of affection... *

Hardcastle just looks at McCormick.

HARDCASTLE

Oh, brother. *

McCormick smiles at Hardcastle.

MCCORMICK

I'm okay, you're okay, Judge. *

52

EXT. COYOTE

52

As it wheels into the police station.

CUT TO:

53

EXT. POLICE STATION - DAY

53

As McCormick and Hardcastle enter through the front doors.

54

INT. POLICE STATION - DAY

54

Lieutenant STANTON is at the front desk with Hardcastle and McCormick.

STANTON

Yeah, Judge, I heard you took
Death Ray Thomas in at your place.
Pretty scary move if you ask me.
The kid's an animal.

McCORMICK

Just confused, Lieutenant.
Nothing a little love and trust
won't cure...

Stanton looks at Hardcastle

STANTON

What the hell have you done to
him, Judge?

HARDCASTLE

(taps his head)

Life crisis. He identifies
with Harold. You run those
plates for me?

Stanton turns over a file.

STANTON

The grey sedan that Harold
jobbed is registered to a
rental company out in the
Valley.

HARDCASTLE

Dead end.

(to McCormick)

I knew you should'a let me
shake the answers outta that
little squirt.

CONTINUED

54 CONTINUED

54

STANTON

Maybe not. The white sedan that tried to run McCormick down is registered to Paramount Studios. It's a stunt car from Ronnie Clayton's latest flick. They've been filming it in town here. *

McCORMICK

What the hell does a movie star like Ronnie Clayton have to with the Hub City Crips? *

HARDCASTLE

Maybe the car was stolen.

STANTON

I checked. It wasn't. So I ran the kid's package. *

Stanton hands Harold Thomas' file to Hardcastle and Hardcastle opens it.

HARDCASTLE

(to McCormick)

Your misguided bird of youth has been bustin' up a lotta nests here, McCormick. Car theft, petty larceny, armed robbery... and his gang is sought in connection with the break-in of a Beverly Hills shrink.

McCORMICK

What's his name? *

CONTINUED

HARDCASTLE

Hoffman, Doctor Jules Hoffman.

McCORMICK

I read a couple of his papers when I was in Joillet. He's a real big name. Treats a lot of the heavy weights here in town.

HARDCASTLE

Well, I don't think that's gonna help us. Lieutenant, you wouldn't mind if me and McCormick went over to Paramount and had a chat with those guys on Clayton's picture, would you. Maybe we can turn something up.

STANTON

Be my guest, Milton. And let me know if there's anything I can do at this end.

Hardcastle and McCormick leave and we:

CUT TO:

EXT. PARAMOUNT STUDIOS - DAY

As the Coyote wheels in.

INT. HALLWAY - DAY

and we can see Ronnie Clayton Productions that is printed over a sign that hangs above a door.

McCORMICK

Talk about violating territories, Judge... You can't just walk in on a star like Ronnie Clayton and put him under a hot light.

HARDCASTLE

McCormick, one of the cars that's working in his picture tried to run you down last night. Somebody 'round here wants our little boy... So we're gonna ask.

CONTINUED

56

CONTINUED

56

They enter the office.

57

INT. RONNIE CLAYTON'S OFFICE - DAY

57*

A SECRETARY sits at her desk.

SECRETARY

Can I help you?

HARDCASTLE

My name's Judge Milton Hardcastle,
and I like to have a quick word
with Mister Clayton.

*

SECRETARY

I'm afraid, Mister Clayton
isn't in... He's at the doctors.

*

McCormick takes a shot.

McCORMICK

Doctor Jules Hoffman?

The secretary is taken back for a beat.

SECRETARY

No. He's at the dentist. But
he was a patient of Dr. Hoffmans.
How did you know...

McCORMICK

Oh, you know, I'm a bit of a
counselor myself. Hoffman's
done some important work
in the field of Fame and its
relationship to depression.

Hardcastle grabs McCormick by his sleeve and leads him
out of the office.

HARDCASTLE

Thank you, ma'm. Sorry to
bother you.

CUT TO:

58

EXT. OFFICE

58

As they walk toward the Coyote.

HARDCASTLE

How'd you put that piece together?
Clayton was seeing the same
shrink whose office was busted
into by Harold's gang. Nice work.

MCCORMICK

Judge, it wasn't exactly brilliant.
I mean, Dr. Hoffman was the only
name we had. I threw it out and
took a shot... It was so simple
I'm surprised you didn't think of
it yourself.

HARDCASTLE

Hey, doctor, is that a negative
stroke?

MCCORMICK

Yeah...

They get into the Coyote and drive off.

59

EXT COYOTE

59

Highway runby.

60

INT. COYOTE

60

McCormick drives, Hardcastle rides shotgun.

HARDCASTLE

A couple of pieces are fallin'
into the puzzle here. Now, all
we have to do is find out what
Ronnie Clayton and his head
shrinker have in common with
our boy Harold.

MCCORMICK

Harold'll tell us when he's
ready, Judge. But we're gonna
have to give him time.

CONTINUED

60 CONTINUED

60

HARDCASTLE

Yeah, like six years in reform school.

(beat)

Let's get back there and relieve Riggins, he probably needs a rest from your patient.

CUT TO:

61 EXT. GULL'S WAY - DAY

61

And out by the front gate we can see six or seven car loads of low riders: all wearing the Crips colors and armed with baseball bats and chains. The new leader of this gang is named BULLET.

BULLET

Now we go in there and get Death Ray quick. Anyone gets in our way, we stomp'em, bad.

As they walk off to the house...

62 INT. DEN - DAY

62

Riggins and Thomas just stare at each other face to face, we can see that the last couple of hours haven't been much fun.

RIGGINS

You think you're the only kid who's gotten a raw deal? C'mon, man, that's the game.

THOMAS

That's easy for you to say, you're a cop. You sold out.

RIGGINS

Now how do you know I'm a cop?

CONTINUED

62 CONTINUED

62

THOMAS

I can tell by them Fedco clothes and the two dollar haircut... I stay alive by smelling trouble before it comes out to me from behind.

And on that about five Crips bust through the front door. They swarm in swinging bats and etc.

THOMAS

All right, my man Bullet.

Riggins stands up and takes on about five of these punks but he goes down in a pile of fists and kicks. Thomas runs to Bullet.

THOMAS

Crips forever!

as he reaches to shake Bullet's hand. Bullet motions for a couple of the Crips to grab Thomas.

BULLET

You ain't a Crip no more, Death Ray.

As Thomas is dragged out:

63 EXT. GULL'S WAY - DAY

63

As Thomas is loaded into one of the lowriders and they all squeal off in a cloud of dust and debris.

DISSOLVE TO:

64 EXT. GULL'S WAY - FRONT DRIVE - DAY

64

as the Coyote wheels up. Hardcastle and McCormick get out.

MCCORMICK

Let me ask him first, Judge.

HARDCASTLE

You ask him and if that doesn't work maybe we should bounce him off the walls a bit.

CONTINUED

64

CONTINUED

64

and on that, Riggins stumbles out of the front door and grabs the railings.

HARDCASTLE

What happened?

RIGGINS

The Crips wheeled in here and made a run on your boy. They took him, Judge.

HARDCASTLE

McCormick! Call an ambulance.

McCormick runs into the house.

RIGGINS

I think they busted a couple of ribs, Judge. I'm hurting.

HARDCASTLE

That's it, that kid is goin' up for a long time now.

RIGGINS

It wasn't him. They took him against his will.

McCormick comes out of the house.

MCCORMICK

Ambulance is on the way. You all right, John?

HARDCASTLE

Looks like the Crips want our boy, too, McCormick.

(to Riggins)

Any idea where they took him?

RIGGINS

They hang out in a burned out supermarket on the east side, Judge. But I wouldn't go there without some back-up.

CONTINUED

HARDCASTLE

We call in some back-up and they might take Thomas out of the play for good. McCormick, we get Johnny to the hospital and then we're going over to make a call on the Crips.

FADE OUT**END OF ACT TWO**

ACT THREE

FADE IN

65

EXT. BURNED OUT SUPERMARKET

65

Somewhere in the east side of L.A. Lots of run down buildings and stray dogs. It should be clear that this is in the heart of the ghetto.

66

INT. SUPERMARKET - DAY

66

and about twenty-five Crips are out in full colors. Bullet stands in front of the group on a crate and Thomas is being held at bay by a zip gun.

BULLET

We got a brother here who been living up in some fancy house and kissing up to some judge.

*

THOMAS

That's a rap, man.

*

BULLET

Hey, you a Crip. You come home when you get outta the can.

*

67

EXT. GHETTO - DAY

67

The Coyote wheels through the streets.

68

INT. COYOTE - DAY

68

McCormick drives.

McCORMICK

How are we gonna do this, Judge?

HARDCASTLE

Simple. You're gonna go in there and give'm some space. They'll love you.

*

CONTINUED

68

CONTINUED

68

Hardcastle reaches into the glove box and hands McCormick a revolver.

HARDCASTLE

But just in case they don't,
use this.

CUT TO:

69

INT. SUPERMARKET - DAY

69

Bullet still stands in front of the crowd of Crips.

BULLET

That's it then, we gonna
execute this dude for sellin'
out. Let's go.

and about four Crips grab Thomas.

THOMAS

This is a roust, men. C'mon
Bullet just wants to take
over the gang.

BULLET

Shut up!

Bullet hits Thomas in the gut and we:

CUT TO:

70

EXT. SUPERMARKET - DAY

70

The Coyote sits outside as the Crips file out.

71

INT. COYOTE - DAY

71

Hardcastle and McCormick watch the Crips.

CONTINUED

71 CONTINUED

71

HARDCASTLE

Looks like they're taking our boy Harold for a ride. And I got a feeling he's not coming back.

McCormick starts up the car.

72 RESUME - EXT. SUPERMARKET

72

As Bullet climbs behind the wheel of a lowrider and Thomas is pushed into the back seat. They wheel out and the Coyote starts to follow.

73 SERIES OF SHOTS - STREETS - DAYS

73

As the Coyote follows Bullet's low rider.

74 INT. LOW RIDER - DAY

74

Bullet keeps glancing at the rear view mirror and spots the Coyote.

BULLET

Some dude in a hot buggy is still on us. Gonna blow him off.

Bullet hits the gas and

75 INT. COYOTE - DAY

75

McCormick grabs second gear.

HARDCASTLE

He's making his move, McCormick. Stay with him.

76 EXT. CAR CHASE - DIRECTOR'S SEQUENCE - DAY

76

And we play an incredible chase through the streets of the city. Knocking over trash cans and mail boxes. The Low rider breaks away from the rest of the cars and now it is one on one with just the Coyote.

#2109

39.

77

EXT. CEMENT RIVER

77

The low rider makes a turn into the culvert and the Coyote follows. We continue to play the chase and as these two cars ride up the high walls of the dry L.A. river the Coyote cuts off the low rider and about three shotguns stick out the window and open fire. McCormick skids the Coyote into a circle and the low rider roars off. Again, the Coyote catches up and cuts off the low rider, it careens off a bank and flips over.

78

WIDEN ANGLE - LOW RIDER

78

As it skids to a stop and the Coyote wheels up. The Crips pile out in an exchange of gunfire and McCormick leaps onto Bullet and he climbs out of the low rider. McCormick holds a gun on Bullet.

McCORMICK

You give us Death Ray or your buddy here eats his lunch.

Bullet nods off his gang and Death Ray joins the judge. We can hear sirens wailing in the back ground and the gang scatters into the ghetto.

HARDCASTLE

What happened to doctor Nice Nice?

McCORMICK

Hey, Judge. You can only use that stuff for so long and then you gotta start bangin' heads.

They exchange smiles and we:

DISSOLVE TO:

79

EXT. GULL'S WAY

79

The Coyote is parked in front. Hardcastle and McCormick exit the front of the house with Thomas.

McCORMICK

You think Judge Bryan's gonna cop to anything?

CONTINUED

CONTINUED

HARDCASTLE

I don't know, but when Stanton called me and told me the grey sedan rented from that place in the Valley is owned by Geno Stefano, it red lined my meter.

(BEAT)

Take care of the kid, I'll be back.

Hardcastle gets into the pickup and drives off. Thomas watches Hardcastle drive off. Then he looks to McCormick.

THOMAS

Why are you guys doing this for me? You could'a got killed goin' up against the Crips.

McCORMICK

Because we care about you, Harold.

THOMAS

Why? Nobody ever cared about me before.

McCORMICK

Until I ran into Judge Hardcastle, no one cared about me either.

McCormick picks up the basketball.

McCORMICK

Play a little B-ball?

THOMAS

For what?

McCORMICK

How about the judge's fifty. First hundred wins.

McCormick lets Thomas take the ball out and then steals it with a body block. Thomas hits the ground and McCormick made a perfect lay up.

McCORMICK

I owed you that one, Harold.

(BEAT)

Two.

CONTINUED

79

CONTINUED - 2

79

He tosses Thomas the ball. And as these two guys go elbow to elbow in a real tough game of one on one we:

CUT TO:

80

EXT. JUDGE BRYAN'S HOUSE - DAY

80

A real nice job in Encino. Hardcastle drives up in his pickup. Hardcastle gets out and rings the door bell.

81

INT. BRYAN'S HOUSE - DAY

81

Judge Bryan opens the door.

BRYAN

Milton... How are you?

Hardcastle steps into the house.

HARDCASTLE

We have to talk, Bill.

Hardcastle walks right past him and into the study.

82

INT. BRYAN'S STUDY - DAY

82

Bryan stands nervously looking at Hardcastle.

BRYAN

How's Harold, working out for you, Milton?

HARDCASTLE

How do you think he's working out? Last night a couple of guys tried to kill him.

BRYAN

I don't know what you mean.

HARDCASTLE

I think you do. One of the cars was registered to Ronnie Clayton's Production company... The other one is owned by a rental company in the Valley. Geno Stefano's rental company.

CONTINUED

CONTINUED

Bryan starts to sweat.

BRYAN

You don't understand, Milton.

HARDCASTLE

What I understand is that you asked me to put a kid in my custody and it looks like it was a set up for someone to take him out. Why?

Bryan sits in a chair with his head in his hands.

HARDCASTLE

Ronnie Clayton went to the same shrink who's office was broken into by Harold's gang. But I think you know that.

BRYAN

(distracted)

And so did I... The gang stole Dr. Hoffman's tapes... The Crips have been using them to blackmail Hoffman's patients. Milt, if that stuff on my tapes gets out, I'm ruined.

HARDCASTLE

What are you talkin' about, Bill? You're a good guy. You've been a heck of a judge.

BRYAN

Yeah, but there are things in my life. Things I did a long time ago. If anyone found out... Milt, I'm an elected judge.

HARDCASTLE

What does Geno Stefano have to do with this?

BRYAN

When he was in my courtroom a couple of years ago on that extortion beef, I let him cop a plea and agree to get into therapy. I recommended Doctor Hoffman to Stefano's attorney.

CONTINUED

HARDCASTLE

And the Crips are holding him up for some blackmail with the tapes too.

BRYAN

That's right. And I was the only one that put Harold out in the open. Stefano said if I did, the problem would just go away.

HARDCASTLE

He was wrong.

BRYAN

I can see that now, Milt. What are you gonna do?

HARDCASTLE

First I'm gonna try to save Harold from getting stomped on by Geno Stefano's boys... Then I'm going to have the D.A. file charges against you, Bill.

Bryan brightens a little.

BRYAN

You couldn't give me a break on this one, huh, Milton? We're old friends.

HARDCASTLE

Didn't look like you gave Harold much of a break, did you? I'm sorry, Bill.

Hardcastle walks out and we:

CUT TO:

As he steals the basketball under the hoop at Gull's Way and knocks Thomas on his ass. He hits one from the outside the key and throws the ball to Thomas. Thomas takes it out and makes another shot. We can see that these guys have been kicking the shit out of each other. McCormick blocks Thomas' shot and makes a lay up.

CONTINUED

MCCORMICK

One hundred, I win.

He stands catching his breath. Thomas eyes him for a beat and then reaches for Hardcastle's fifty in his pocket. Hardcastle's pickup truck pulls up..

THOMAS

You all right, McCormick.

MCCORMICK

So is Hardcastle, Harold.

Hardcastle climbs out and walks up to them. He looks at both of them as they stand exhausted and sweating.

HARDCASTLE

Who won?

THOMAS

(smiles)

You did.

He hands Hardcastle the fifty.

THOMAS

(Re: McCormick)

He plays pretty good B-ball,
Judge.

HARDCASTLE

Don't remind me. *

Thomas and McCormick exchange looks and we:

CUT TO:

Hardcastle leads Thomas and McCormick into the room.

HARDCASTLE

Now, Harold. I'm gonna give
you a chance to tell me what
the hell is going on.

Thomas exchanges looks with McCormick.

CONTINUED

THOMAS

Are you askin' me or
threatening me?

Hardcastle and McCormick exchange looks.

HARDCASTLE

I'm askin' ... I'll threaten you
later.

THOMAS

(to McCormick)
He ain't gonna burn me?

McCORMICK

He has never burned me. You
gotta trust somebody someday.
Might as well start with us.

Thomas thinks for a beat. Then:

THOMAS

The Crips and me busted into
that doctor's house. We was just
on a run. You know, breakin' up
stuff... and then we come across
these tapes he had locked up. You
should'a hear what was on them...
That doctor's patients do some
pretty bad stuff... Anyway, we figure
we can maybe bribe some folks ...
I start with that movie guy. Told
him I wanted a couple of grand. or
I send his tape to People Magazine.

HARDCASTLE

What did he do?

THOMAS

He paid us off... Then we raised
the price.

HARDCASTLE

What about Judge Bryan?

CONTINUED

THOMAS

Man, that dude ought to check into a rubber room. We had all kinds of dirt on him... Figured he was good for at least ten kay.

HARDCASTLE

Geno Stefano?

THOMAS

Same thing, that guy's been coppin' to all the dirt he's done in the last ten years. The dude's wasted a lot of folks. Gotta lot of guilt and he was spitting it out to the shrinker man. I called him myself... Said the F.B.I. be real interested in his tapes.

McCORMICK

You can't say he isn't resourceful, Judge.

HARDCASTLE

Al Capone was resourceful, kiddo.
(beat)
I think maybe we should make a call to old Geno Stefano and see what we can stir up.

CUT TO

A telephone rings.

86 INT. STEFANO 'S DEN - DAY
Stefano picks up the telephone and:

86

87 INTERCUT - THOMAS - AS NECESSARY
In Hardcastle's den.

87

STEFANO

Hello?

THOMAS

Hey, Stefano. This is Death
Ray. President of the Crips.

STEFANO

Hey, Ray. How you doin'?

THOMAS

Not so good, man. You sent
a couple of creeps over to put
me out. I don't like that.

STEFANO

This would have been a lot easier
if you just gave me the tapes.

THOMAS

If you still want them? Fifty
grand. Or I mail them to the
F.B.I.

STEFANO

Where?

THOMAS

Griffith Park. Five o'clock.

CONTINUED

87

CONTINUED

87

Thomas hangs up and turns to Hardcastle.

HARDCASTLE

Where are the tapes.

THOMAS

I got 'em buried with my stash,
relax.

*

88

RESUME - STEFANO

88

As he turns to Bruce Johnson.

STEFANO

We're gonna meet this punk
at Griffith Park. Bring a
lot of muscle, 'cause this
kid isn't gonna jam me up
this time.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

89

EXT. GULL'S WAY - DAY

89

Hardcastle, Thomas and McCormick walk toward the Coyote and the pickup truck.

HARDCASTLE

You and Harold go and pick up the tapes and I'll meet you at Griffith Park.

McCORMICK

You gonna call in for some back up?

Hardcastle looks at Thomas.

HARDCASTLE

Not yet. It's gonna have to just be us.

Hardcastle goes to the rear to his pickup and hands McCormick a two way radio.

HARDCASTLE

Take this, Mark... and keep your head down.

(to Thomas)

Harold, we're gonna need your help on this one. Can we trust you to be on our side?

They all exchange looks and Hardcastle extends his hand.

HARDCASTLE

Harold, a man's handshake means as much to me as a signed contract. Would you mind giving me yours?

CONTINUED

Thomas looks at Hardcastle

THOMAS

Nobody's ever asked me to shake on anything.

MCCORMICK

Maybe that's because it wouldn't have meant very much... But now, it's up to you. *

Thomas takes Hardcastle's hand and shakes.

HARDCASTLE

All right, let's get on with it.

Hardcastle goes to the pickup truck and Thomas calls after him.

THOMAS

Hey, Judge. Don't let 'em stomp me, huh?

HARDCASTLE

I'll try, Harold.

(winks)

And keep an eye on McCormick for me. I'm not quite through with him, if you know what I mean. *

Hardcastle gets in and drives off.

THOMAS

Is he really that up front, man? *

MCCORMICK

Yeah, and not only that. He's all guys like us have. C'mon... *

They get into the Coyote and wheel out the driveway.

And as the Coyote wheels out, we can see BULLET's low rider. sitting in the shadows.

91 INT. LOW RIDER - DAY

91

Bullet is at the wheel and about five Crips sit in the car with him.

BULLET

That our boy, Death Ray... and
this time he don't get away alive.

They wheel out and:

CUT TO

92 EXT. STREETS - DAY

92

As the Coyote makes its way toward the ghetto. In the b.g. we can see the low rider following out of sight.

93 INT. COYOTE - DAY

93

McCormick is at the wheel and Thomas rides shotgun.

MCCORMICK

What are you going to do when
this is all over, Harold?

THOMAS

It ain't over yet, so I'm not
counting on anything.

MCCORMICK

Someone hurt you real bad, didn't
they.

THOMAS

Not someone, McCormick. Everyone.
It's where I come from... In my
neighborhood my sister can't
wait on the corner for a bus
without getting hassled by some
John. My old man's doing time
for beatin' on my mother... and
I had a brother who was shot to
death by the Warriors.

MCCORMICK

Is that why you joined the Crips.

CONTINUED

THOMAS

I joined the Crips to stay alive.
If a man's not wearin' any colors,
he don't have no protection.

MCCORMICK

Then why are they trying to kill
you?

THOMAS

You wouldn't understand.

MCCORMICK

Try me.

THOMAS

Look, man. I took a pledge to
die for my block. The Hub City
Crips got rules and I broke'em.

MCCORMICK

Harold, there's a lot of things
worth dying for, but a couple
hundred square feet of a city
block, isn't one of them.

THOMAS

It is if it's all you got. And
so far, that's all I got.

MCCORMICK

You want to change that?

THOMAS

Maybe I'm thinkin' about it,
yeah.

MCCORMICK

Good.

There is a long beat and then:

THOMAS

Y'know that picture I carry
around in my wallet ain't really
my mother.

MCCORMICK

I know.

CUT TO

- 94 EXT. THE COYOTE - DAY 94
As it wheels into an abandoned warehouse area.
- 95 INT. COYOTE - DAY 95
Thomas gets out.
- THOMAS
I'll be back in a minute.
- 96 EXT. COYOTE 96
and Thomas runs behind a couple of run down buildings.
After a beat, the low rider wheels in.
- 97 ANGLE - McCORMICK 97
as he sees the Crips wheel in. He starts up the Coyote
and as a couple of shotguns come out of the low rider's
windows and fire.
- 98 RESUME - EXT. COYOTE 98
as it wheels around the building at about a hundred miles
an hour and the low rider scrams after it.
- 99 ANGLE - THOMAS 99
As he picks up the satchel of tapes and a zip gun
from under a pile of old pipes. *
- 100 ANGLE - McCORMICK 100
McCORMICK
Harold, c'mon.
Thomas looks to the Crips closing down on him and for a
minute he hesitates. We can see that he can't make up
his mind for a beat.
McCORMICK
C'mon....

CONTINUED

100

CONTINUED

100

Thomas runs back to the pile of pipes and reaches under one of them: pulling out the zip gun...

*

101

RESUME - EXT. COYOTE

101

As the low rider squeals in and the Crips surround the Coyote: bracing their sawed off shotguns.

102

ANGLE - THOMAS

102

As he appears from the pipes with a gun in hand. He dives behind a crate. Bullet has a gun on McCormick.

THOMAS

You waste that man, Bullet, and I blow you away.

*

BULLET

Hey, Death Ray. We on your side, man.

THOMAS

Then why'd you try'n kill me?

BULLET

We'll give you another chance. You're our man... Crips forever, right?

*

Thomas shoots a look to McCormick.

THOMAS

How do I know you tellin' the truth?

BULLET

I don't lie to a cussin.

*

We can see that this is real hard on Thomas.

THOMAS

I ain't your cussin, no more, Bullet. I'm just a man. C'mon, over here McCormick.

CONTINUED

102

CONTINUED

102

McCormick starts to drive the Coyote over to Thomas and a couple of the Crips make a move toward him.

THOMAS

You freeze, bro... Or I
blow Bullet off.

They freeze and McCormick drives over and picks Thomas up. Just as Thomas gets in he fires a couple of rounds at the low rider and blows the front tires.

THOMAS

Let's get out of here !!!

The Coyotewheels off.

103

INT. COYOTE - DAY

103

As McCormick squeals toward Griffith Park. He looks toward Thomas' pistol.

MCCORMICK

Where'd you get that thing?

THOMAS

I had it hid with my stash.

McCormick shakes his head.

THOMAS

What can I say, bro. It's
a tough neighborhood.

And now Thomas has the tapes and a gun on McCormick.

MCCORMICK

You're holding the ace,
Harold. What're you gonna
do?

Thomas thinks for a beat then smiles. He hands the zip gun
to McCormick. *

THOMAS

Guess we'll go help Hardcastle
grab that Stefano dude. Don't
want that man messing in my face
forever.

CONTINUED

103

CONTINUED

103

MCCORMICK
Hardcastle or Stefano?

THOMAS
Both of them.

Off of their looks we:

DISSOLVE TO:

104

EXT. GRIFFITH PARK - DAY

104

Stefano and his men drive into an empty, tree lined lot. They get out and Stefano checks his watch. Bruce Johnson holds a suitcase.

STEFANO
Bruce, you stay with me. The rest of you men take up position behind those trees. I don't want this punk getting out of here alive.

TIME DISSOLVE

105

RESUME - SCENE

105

Stefano leans against the hood of his car and checks his watch.

STEFANO
It's after five.

JOHNSON
He'll be here, Mister Stefano. The kid thinks he's gonna end up with fifty kay.

106

ANGLE - THOMAS

106

As he steps out from the brush. We can see that he holds the satchel of tapes.

THOMAS
Hey, Stefano. You got the money?

107

WIDEN TO INCLUDE SCENE

107

As Stefano nods to Johnson to open up the suitcase and show the money.

STEFANO

You bring the tapes?

THOMAS

'Course I did, chump. You think'a
Crips go back on his word.

(BEAT)

Walk out there and put it down...
I'll throw you the tapes.

Stefano turns to Johnson.

STEFANO

(aside to Johnson)

This kid's not very smart is he?

(to Thomas)

You come alone?

THOMAS

Make a guess.

Thomas walks to the money and tosses Stefano the tapes.

STEFANO

Now!

And about four guys come out from behind the trees and run after Thomas.

108

INTERCUT - HARDCASTLE

108

In his pickup truck and watching from high on a bluff.
He picks up his two way.

HARDCASTLE

Now, McCormick!!!

109

INTERCUT - McCORMICK

109

in the Coyote and parked in the brush. He holds his two way
to his mouth.

McCORMICK

I'm on, Judge!!

He hits the gas and we:

110

RESUME - SCENE

110

Two of Stefano's men tackle Thomas and wrestle him to the ground. The kid does real well for himself and kicks some ass here. But just when it is clear that he's gonna get trashed, the Coyote wheels in from the brush and loops a circle of dirt. McCormick jumps out and levels Thomas' gun. The two thugs drop Thomas and make a run for the Stefano sedan. Just then Hardcastle wheels in, in his pickup and cuts them off, one of them dives on the hood. Hardcastle hits the breaks and the guy piles off. Hardcastle jumps out and pulls down on these two.

111

ANGLE - STEFANO

111

as he jumps into his sedan and roars off.

112

ANGLE - HARDCASTLE

112

HARDCASTLE

He's getting away, McCormick!

113

ANGLE - McCORMICK

113

as he holds Thomas' zip gun on the two heavies. He watches Stefano drive off and then tosses the zip gun back to Thomas. *

McCORMICK

Hold these guys for me, Harold.
I'll be back in a minute.

McCormick leaps to his Coyote and screams off.

114

EXT. CAR CHASE - DIRECTOR'S SEQUENCE - DAY

114

And the Coyote roars after Stefano's sedan through the curving roads of Griffith Park. We play as much action here as we can afford and then the sedan ramps off the road and end over ends into a pile of trees. McCormick jumps out and pulls Stefano out of the wreckage. Then he reaches in and takes out the satchel of tapes. He opens it and takes out one.

CONTINUED

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59.

Rev. 9/12/83

114

CONTINUED

114

McCORMICK
Didn't you learn anything from
President Nixon? Never put
anything on tape.

McCormick smiles and as he leads Stefano off, we:

FADE OUT

END OF ACT FOUR

TAG

115 EXT. GULL'S WAY - DEN

115

The Coyote is parked next to the pickup in the front drive.

116 INT. DEN - DAY

116

McCormick is sitting at Hardcastle's desk and listening to a cassette tape player.

JUDGE BRYAN'S VOICE

All right, so some people might think that dressin' up like a pheasant and get whipped with a fly rod is a little, ah, different. But Doctor, it's the only release I have... It doesn't hurt anybody.

McCormick shakes his head and ejects the tape: putting in another one. He fast forwards:

STEFANO'S VOICE

Yeah, Doctor, I did... I felt real bad about putting Suitcase Tommy on ice...but the man was moving in on me. I had to have my boys waste him. But I had'a reason.

Hardcastle enters.

HARDCASTLE

What do you think you're doing?

McCORMICK

You gotta listen to this stuff, Judge. We can put half'a the people in Beverly Hills away. This Geno Stefano is a stone killer.

Hardcastle ejects the tape.

HARDCASTLE

I don't want to hear it, McCormick. That's privileged information between a doctor and his patient. We can't do a thing with it.

CONTINUED

MCCORMICK

But... C'mon, we got these guys. Ronnie Clayton sells cocaine to his film crew and likes to square dance with German sheperds.

HARDCASTLE

I told you, McCormick. If we get these guys we get 'em clean. We don't have to listen to their prayers to do it.

MCCORMICK

What's gonna happen to Judge Bryan?

HARDCASTLE

He's gonna stand trial with Clayton and Stefano for attempted murder, kid-naping, aggravated assault. They can all get into a little group therapy in the can... Y'know, active listen each other until their ears start ringing..

MCCORMICK

Some of that stuff works, Judge. Look what it did for Harold.

HARDCASTLE

The jury is still out on him, kiddo.

And on that Thomas enters the den. He is wearing a sport coat and tie. His hair is combed and we can see that the clothes don't exactly fit.

THOMAS

I hope you don't mind if I borrow this stuff, Mark.

MCCORMICK

Not a bit.

THOMAS

I don't look like no chump, do I?

CONTINUED

116 CONTINUED - 2

116

HARDCASTLE

Nah... Now, Harold. I expect you to be able to do the three months you have remaining at Wendy standing on your head. When you get out, you can stay here 'til we find you a foster home.

(smiles)

But next time, you'll have chores.

As they exit, McCormick scoops up a basket ball.

117 EXT. GULL'S WAY - DAY

117

McCormick flips the basket ball to Thomas.

THOMAS

Hey, Judge, we got time to go for another fifty?

HARDCASTLE

Nope.

McCORMICK

All out of aggressions, huh, Judge?

HARDCASTLE

Why don't you get off of that stuff, Mark.

McCORMICK

You sound a little angry, Judge. Care to share that with us?

They exchange looks:

HARDCASTLE

Gimme the ball... Three man cut throat. My out...

And as Hardcastle goes to make a lay-up all three of these guys crash into each other and we:

FREEZE FRAME

THE END