

HARDCASTLE AND McCORMICK

#2113

"JUST ANOTHER ROUND OF THAT OLD SONG"

by

Patrick Hasburgh

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HARDCASTLE AND McCORMICK

"JUST ANOTHER ROUND OF THAT OLD SONG"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

SAMMY FREEDMAN
LT. STANTON
WILLIAMS
LENNY SHAW
HARRY WILLARD
COUNTER CLERK
JESSE ROBERTS
JOE CAGNEY
OLD LADY
ZOO EMPLOYEE
MS. BELLER
KELLY (Cop)

#2113

HARDCASTLE AND McCORMICK

"JUST ANOTHER ROUND OF THAT OLD SONG"

SETS

EXTERIORS

GULL'S WAY
PATIO
PHONE BOOTH
CAL TEN MOTEL
REAR OF MOTEL
VARIOUS STREETS
CITY STREET CORNER
L.A. ZOO
CITY PLANNER'S OFFICE
FLOP HOUSE
POLICE IMPOUND
L.A. RIVER
RIVER BED - CAR CHASE
TUNNEL
OPENING
POLICE STATION

INTERIORS

GULL'S WAY - GARAGE
" " - GATEHOUSE
HARDCASTLE'S MANSION
" DEN
CAL TEN MOTEL ROOM
JOE CAGNEY'S APARTMENT
CITY PLANNER'S OFFICE
PICKUP TRUCK
FLOP HOUSE ROOM
SEDAN
TUNNEL

#2113

HARDCASTLE AND McCORMICK

"JUST ANOTHER ROUND OF THAT OLD SONG"

ACT ONE

FADE IN:

1 EXT. GULL'S WAY - NIGHT 1

It is one of those real clear and quiet nights out on the coast...but there is nothing quiet about this one. A shattering kind of rag-tag sound is coming from somewhere on the estate and after a couple of beats, we can begin to make it out as a very amateur rendition of "WHEN THE SAINTS COME MARCHING IN" by a fourth rate DIXIE LAND BAND. We play this horrible sound and then:

2 CLOSE ON - BASS DRUM 2

and on it has been stenciled: THE DIXIELAND RACKETEERS
AND
JAZZ-MASTERS

the music stops and we pull back to reveal:

3 INT. GARAGE - GULL'S WAY - NIGHT 3

Hardcastle holds a trombone, wears one of those real corny straw hats and on his T-shirt we can read: OUTLAW ROCK AND ROLL. Sitting at the drums is GEORGE LUTZ, a guy about sixty, who wears dark sunglasses. SAMMY FREEDMAN plays a huge tuba, we can see LT. STANTON on a banjo and another friend of Hardcastle's named WILLIAMS on the clarinet. Empty beer cans and bags of chips lie around and it should be clear that these guys have been jamming for some time.

HARDCASTLE

Sammy, give me a little less
oom-pah-pah, okay? You're
drowin' out my horn here.

SAMMY

I'm trying to drown out your
horn, Milt. You're off key.

CONTINUED

HARDCASTLE

I'm not off key. You're off key. It's three quarter time. Let's go, Stanton. C'mon, give me a riff. We gotta be ready to play at that benefit in a week.

Stanton holds off his picking hand.

STANTON

Milt, my fingers are bleedin' here.

WILLIAMS

So, what, my lips have been numb since ten o'clock and that hasn't stopped him.

HARDCASTLE

What'sa matter with you guys? You don't get to Carnegie Hall by taking a bus, you gotta practice. C'mon, let's do that one again.

STANTON

It's the only one we know, Milt.

HARDCASTLE

One'a may favorites. Ah, one and a two and a three...

and as these guys break into another deafening round of "When The Saints Go Marching In":

"JUST ANOTHER ROUND OF THAT OLD SONG"

play the noise and:

CUT TO

McCormick is in bed and wide awake. We can hear the music and by the look on McCormick's face, we can see that he is not happy. He looks at his watch.

CONTINUED

#2113

3.

5 CONTINUED

5

MCCORMICK (SOTTO VOICE)

Three o'clock in the morning.
What is it with those guys?

We hear a horrible off key beat and McCormick buries his head under the pillow. The music just seems to get louder... and finally he jumps out of bed and grabs his robe.

CUT TO

6 EXT. GULL'S WAY - NIGHT

6

As McCormick stomps his way across the lawn toward the garage.

7 INT. GARAGE - NIGHT

7

Hardcastle and his colleagues continue to play and after a short beat the door slams open and McCormick enters. He is not happy.

MCCORMICK

Okay. That's it.....!

The band plays on.

MCCORMICK

Hold it!

No response.

MCCORMICK

It's a wrap. Cut!

Hardcastle and friends just continue to wail and finally McCormick picks up a basketball and stuffs it in Freedman's tuba. The music trails off.

HARDCASTLE

You shouldn't have done that, kiddo. 'Cause we're just gonna have to play it again... Sam.

MCCORMICK

Look, Judge.

(re: watch)

At eleven o'clock, I asked you nice. Real nice.

(BEAT)

(MORE)

CONTINUED

McCORMICK (cont'd.)

At one o'clock I asked you again...
Not nice... Now, it's three o'clock
in the morning and I gotta tell
you, The saints are never gonna
come marching in here.
So, shut up and let me get some
sleep.

All these guys exchange looks.

HARDCASTLE

What'sa matter, McCormick?
You don't like music?

McCORMICK

Oh, music. I thought Burl Ives
is in here beatin' on a
Tomcat with a bag of nails.

HARDCASTLE

Dixieland, kiddo. America's
only original form of music...
Louis Armstrong, Al Hirt.

WILLIAMS

Maybe the kid's not a patriot,
Milt.

McCORMICK

What I am, is tired and I want
to get some sleep.

HARDCASTLE

So, we'll serenade you. America
sings, right?... And a one and
a two and a....

and as The Dixieland Racketeers go for it again.

McCORMICK

Okay, okay, you want to play
rough?... I can play rough!

and McCormick walks out.

8 EXT. GULL'S WAY - NIGHT 8
As McCormick stomps across the lawn.

9 INTERCUT - SERIES OF SHOTS - DIRECTOR'S SEQUENCE 9

10 McCORMICK - Hoists one of his STEREO SPEAKERS into the 10
window of the Gatehouse.

11 HARDCASTLE - leads his band on into another round of "Saints". 11

12 McCORMICK - turns on his amp and selects a Rock and Roll 12
album: putting it on the turntable.

13 HARDCASTLE - Blowing his trombone. 13

14 McCORMICK - as he shouts out the window. 14

McCORMICK
Music war!!!

and he cranks up the volume on his stereo.

15 RESUME - INT. GARAGE - NIGHT 15

And as these guys play on we can hear the sounds of LED ZEPLIN
blasting in. These guys play for a beat and then fall
musically apart thanks to the sounds of the Rock and Roll.
They stop playing.

HARDCASTLE
What the hell is that?

Hardcastle responds to the Rock and Roll: smiles.

HARDCASTLE
Okay, fellas... Let's cook.

The Dixieland band plays louder.

16 INTERCUT - McCORMICK 16
as he cranks up his stereo.

17 INTERCUT - HARDCASTLE 17
as he leads his band on: blowing his horn as loud as
he can.

18 INTERCUT - McCORMICK 18

he turns his stereo to the max.

19 INTERCUT - DIXIELAND BAND 19

and these guys are getting exhausted.

CUT TO

20 EXT. GULL'S WAY - NIGHT 20

The band still plays against the Rock and Roll and after a beat Hardcastle exits the garage and stomps across the lawn. Then, McCormick exits the Gatehouse and stomps toward Hardcastle. They stop nose to nose: shouting above the noise.

HARDCASTLE

It's my house, McCormick.

McCORMICK

It's my stereo, Hardcastle.

They look at each other.

McCORMICK

You wanna call a truce?

HARDCASTLE

You first.

McCORMICK

Hey, Judge. I gotta a hundred albums... I can play'em all night.

HARDCASTLE

Okay, truce. But I gotta tell you, McCormick.

(re: Rock and Roll)

Your taste in music stinks.

McCORMICK

This from a man who wanted to take bag pipe lessons when he was a kid.

They grunt at each other and as they walk back to their corners, we:

DISSOLVE TO

21 EXT. GULL'S WAY - DAY

21

It is early in the morning and by comparison, very quiet. We can hear a telephone ringing incessantly. Then a very tired McCormick walks across the lawn: still dressed in his bathrobe.

22 INT. HARDCASTLE'S MANSION - DAY

22

McCormick enters and walks toward the phone.

MCCORMICK

Whatta'ya, deaf?! The phone's been ringing for ten minutes.

McCormick picks up the phone and Hardcastle comes around a corner.

HARDCASTLE

I thought it was my ears.

MCCORMICK

(into phone)

Home of the Dixieland Racketeers and jazz-masters, may I help you?

(BEAT)

Yeah...

McCormick hands Hardcastle the phone.

MCCORMICK

The Helen Keller School of Music wants you guys to cut an album.

Hardcastle snatches up the telephone: Holding his hands over the receiver.

HARDCASTLE

Let me tell you, kiddo. The jass-masters beat Mick Jagger and all that be bob guitar stranqlin' you call Rock and Roll.

MCCORMICK

I'll tell him.

McCormick exits the room and Hardcastle speaks into the phone.

CONTINUED

22 CONTINUED

22

HARDCASTLE
Hardcastle here.

23 EXT. - PHONE BOOTH - DAY

23

A guy of about fifty years old and kind of seedy is on the phone with Hardcastle. His name is LENNY SHAW and it should be clear that this guy has had a tough life.

SHAW
Judge Hardcastle?
(BEAT)
I'm a friend of Harry Willards.

24 INTERCUT - HARDCASTLE AND SHAW AS NECESSARY

24

HARDCASTLE
Willards?

SHAW
Yeah, you sent him up back in fifty eight on a Brinks job...?

HARDCASTLE
(thinks)
Who is this?

SHAW
I was Willard's cell mate.
He got out yesterday
after twenty five. The parole
board gave him a ten year tale
'cause he's gettin' so old.

HARDCASTLE
Okay... I'll drop'em a card.

SHAW
I think Harry's gonna run
into some trouble. They never
found that seven hundred and
fifty grand he grabbed from Brinks
and I think somebody's gonna try
and shake it outta him...

HARDCASTLE
Who?

CONTINUED

24 CONTINUED 24

SHAW

Harry's gonna be staying at the
Cal Ten Hotel on Barrington and
Pico.

Shaw hangs up and:

25 ANGLE - HARDCASTLE 25

As he hangs up his telephone.

HARDCASTLE

(Sotto Voce)

Harry Willard? Geeze, the
guy's got to be over seventy.

CUT TO

26 CLOSE ON - HARRY WILLARD 26

as he walks down a street soemwhere in Venice. He wears
a greatcoat from right out of the fifties and we can clearly
see that he is at least seventy five with grey hair and a
hearing aid. As Willard walks down the street he is filled
with wonder as he takes in all the things that have changed
during his twenty five years in prison.

27 ANGLE - FERRARI - DAY 27

as it swoops up to a stop and Willard takes it in and
shakes his head. He turns and steps up to the counter
of an outside cafe. A young COUNTER CLERK takes his order.

WILLARD

Say, you gotta a roast beef
sandwich, coffee and some
potatoes or something like that
on the side.

COUNTER CLERK

You got it, pops.

Willard turns and takes a street map out of his pocket.

28 INSERT - STREET MAP BOOK 28

and we can read CITY OF LOS ANGELES: STREET GUIDE - 1957

as the counter clerk hands him his food.

WILLARD

Thanks, and could you tell me where I can grab the subway? I want to go cross town and into the city.

COUNTER CLERK

You got the wrong city, pops. L.A. doesn't have a subway.

Willard points to his map book a little upset.

WILLARD

Sure, it does. Right here, look.
(reads)
"Proposed subway"... Maybe the map's a little old, but they were gonna have it finished by 1960.

The counter clerk looks at the map.

COUNTER CLERK

I think they canned the idea twenty years ago 'cause of the earth quake problem.

WILLARD

Nah... It says right here, look. I even remember 'm building a terminal.

COUNTER CLERK

What can I tell you? No subway.
(BEAT)
But, we got about fifty freeways.

Willard is really taken back and he reaches into his pocket and hands the counter clerk two dollars.

WILLARD

Keep it.

The counter clerk looks at the two bills.

CONTINUED

COUNTER CLERK

It's four fifty, mister.

Willard can't believe it. He picks up his bag of food and hands over three more dollars.

WILLARD

For a sandwich you gotta take out a loan now, huh?

COUNTER CLERK

That's cheaper'n across the street. Where have you been?

Willard turns and walks his way.

WILLARD

Prison.

CAMERA FOLLOWS as Willard walks down the street and a real good looking California lady roller skates by in one of those one piece bathing suits with the high cut sides; she wears ear phones and spins in front of Willard. He can't believe it.

ANGLE - ACROSS THE STREET

And watching Willard is a man named JESSE ROBERTS. He is about forty with tattooed forearms and a low brow. Roberts watches Willard walk down the street and picks up an outdoor pay phone, dialing a number.

RESUME - WILLARD

As he eats his sandwich and seems to wander down the street. He stops at a corner and taps a young man on the shoulder.

WILLARD

Excuse me.

The young man turns and we can see that he is a full on punk rocker with purple hair and safety pins dangling from his pierced ears. Willard is shocked.

WILLARD

Ah, forget it. Wrong guy.

He walks off and:

33 RESUME - JESSE ROBERTS 33

is on the telephone.

ROBERTS

I've been following Willard all morning, Joe. I don't think he knows where he's going? He's kinda wandering.

34 INTERCUT - JOE CAGNEY 34

CAGNEY is in his sixties. But he still has the strength he had when he was an L.A. cop for thirty years. He's tough but we can see that his eyes are a little dead from walking the L.A. beat.

CAGNEY

He knows where he's goin', you just stay on him...

CUT TO

35 EXT. CAL TEN MOTEL - DAY 35

One of those ten dollar a night jobs in the dumps of the city. Willard walks up the steps and enters his room.

36 INT. MOTEL ROOM - DAY 36

Old maps and city diagrams have been spread out all over the room. An alley cat sits on the bed and Willard breaks off a piece of his sandwich and feeds it.

WILLARD

Looks like we gotta start over Freddy. Somebody moved the city.

37 ANGLE - MAP 37

as Willard traces his hand through the city streets.

WILLARD'S VOICE

Now, there used to be a museum right over here... but then, that must be this new baseball stadium. You think it's a baseball museum, Freddy?... No.

38 ANGLE - THE CAT 38

Just staring off like cats do and yawning.

CUT TO

39 CLOSE ON - McCORMICK 39

as he yawns.

40 PULL BACK TO REVEAL 40

41 EXT. PATIO - GULL'S WAY - DAY 41

Hardcastle and McCormick are having breakfast. We can see that both are tired. Hardcastle reads over a file and yawns. He wears a T-shirt that reads: JUDGES DO IT WITH PRECEDENT.

McCORMICK

Maybe we should try sleeping at night instead of violating the sensibilities of Beethoven.

HARDCASTLE

Don't break our truce, McCormick. I can get those guys back here for an encore.

McCORMICK

You do that and I have you booked for noise pollution.

Hardcastle grunts and tosses McCormick the file.

42 INSERT - FILE 42

and we can see a picture of Harry Willard back when he was in his late forties.

HARDCASTLE

Whatta'ya think?

McCormick looks up from the file.

CONTINUED

McCORMICK

You know what I think, Judge?

(BEAT)

I think we should leave this poor old man alone. He's done his time.

HARDCASTLE

I'd be glad to let him alone, McCormick. But there's somebody out there who isn't.

McCORMICK

(reads from file)

Willard was pretty good, wasn't he. He jobbed over twenty banks... and only caught for three of them. That's a pretty good average.

HARDCASTLE

Even if you get away with it, McCormick, crime never pays.... Remember that.

McCormick reads on.

McCORMICK

Ah, I don't know about that, Judge. That Brinks job you sent Willard up on looks like it's gonna pay pretty good. The guy does twenty five years and he's gonna end up with seven hundred and fifty thousand dollars...

(scribbles on paper)

That comes to thirty four dollars and twenty cents an hour. Not bad, the guy's makin' more than a plumber.

Hardcastle checks over McCormick's figures.

HARDCASTLE

Try three dollars and twenty cents an hour.

(smiles)

You forget to carry the decimal point. And anyway, it's not his money.

CONTINUED

MCCORMICK

Whatta ya mean? The statute of limitations was up eighteen years ago. Willard did twenty five years... the money's his. Right?

HARDCASTLE

You're not very smart are you, kiddo? I like that in a man.

(BEAT)

Willard still has a ten year tale on his sentence. If he spends a nickel of that seven hundred and fifty grand he goes back inside.

MCCORMICK

Why?

HARDCASTLE

(Smiles)

'cause until a criminal's entire sentence has been served, the crime is still legally active. Willard's got ten years until he can spend that dough without breaking the law. And even then we can take it away from him...

MCCORMICK

That stinks.

HARDCASTLE

It's a great system isn't it, McCormick.

(BEAT)

But, that's all probably gonna be academic, 'cause I'm figuring that someone's been waiting for Willard to get out and when he goes for the money, they'll drop on him.

MCCORMICK

Who?

Hardcastle shrugs.

CONTINUED

HARDCASTLE

Could be anybody... Cell mates, guys he talked to in prison who are out now and just waiting to follow Willard to the dough. Contrary to popular belief, there isn't a lot of honor among thieves, kiddo.

MCCORMICK

How come I think I should take that personally?

HARDCASTLE

Don't

(BEAT)

But I think we should go over and call on old Harry Willard... I wouldn't want to see an old guy like that mess up the few years he's got left.

CUT TO

43 EXT. CAL TEN MOTEL - DAY

43

Jesse Roberts stands across the street and then starts to walk toward the hotel.

44 INT. CAL TEN MOTEL ROOM - DAY

44

Willard is still pouring over his old maps and taking notes. A beat, then Roberts kicks in the doors. He pulls a gun.

ROBERTS

This is gonna be real easy, Harry... You just tell me where the money is and you get to stay alive.

WILLARD

Whatta you talkin' about? What money.

ROBERTS

From the Brinks job, pops. You got it stashed and you're gonna tell me where.

CONTINUED

44 CONTINUED

44

Willard looks down to his map and shrugs: a little senile.

WILLARD

Even if I wanted to tell you I
couldn't... Somebody moved the
corner of Nathan and Compton.

(looks up)

And there's supposed to be a
fountain 'round there near to an
Esso station.

ROBERTS

I'm not playing around old man.
Gimme the map... C'mon.

Roberts waves his gun and grabs up the map. The cat scats
out of the motel room.

ROBERTS

It's treasure hunt time. Let's
go.

45 EXT. CAL TEN MOTEL - DAY

45

Hardcastle and McCormick drive up in the Coyote. They get
out and enter the office.

46 EXT. REAR OF MOTEL - DAY

46

As Roberts drags Willard out of his room at gun point.

47 ANGLE - HARDCASTLE AND McCORMICK

47

As they round the corner and see Roberts dragging Willard
towards a parked sedan.

HARDCASTLE

Hey....!

Roberts turns and fires and Willard rolls to the ground.
Hardcastle pulls his gun and returns Roberts' fire. We
play the fire fight here and then Roberts sprints to his
sedan and jumps into it. McCormick runs to Willard.

McCORMICK

Are you all right?

CONTINUED

47 CONTINUED

47

Willard is trying to put his glasses on.

HARDCASTLE

(Re: Roberts)

After him, McCormick. I'll stay
here with Willard.

McCormick takes off and jumps into the Coyote.

48 EXT. STREETS - CAR CHASE - DIRECTOR'S SEQUENCE - DAY

48

We play the chase through the streets of the city with the Coyote catching up to Roberts' sedan. Then Roberts blows into an alleyway and slams through a wooden partition that separates a bunch of garbage bins. The Coyote screams in and weaves his way through the spinning bins. A beat, then, as Roberts' sedan wheels back out toward the street, we can see an OLD LADY pushing a shopping cart step in front of the sedan. Roberts steps on it and the Coyote has to smash into a pile of cardboard boxes to avoid hitting the lady. Roberts gets away down the street and races through traffic.

49 CLOSE ON - OLD LADY AND McCORMICK

49

OLD LADY

Why don't you punks go drag race
on someone else's street!?

McCORMICK

Believe me, lady. I'd love to.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

50

EXT. CAL TEN MOTEL - DAY

50

Hardcastle and Willard stand in front of the motel and in the b.g. McCormick wheels up in the Coyote. Willard straightens himself out and adjusts his hearing aid: squinting at Hardcastle.

WILLARD

You guys cops?

Hardcastle shakes his head and McCormick walks up.

HARDCASTLE

Nope... we're not cops, Harry.

McCORMICK

Are you all right?

WILLARD

(looks around)

'Course I'm all right. But Freddy's gone. Who are you guys?

(looks to the Coyote)

'N what the hell is that thing? Looks like somethin' outta Tom Corbett and the Space Cadets.

McCORMICK

Outta what?

HARDCASTLE

Commander Tom and the Space Cadets. It was a t.v. show back in the fifties.

(to Willard)

You don't remember me do you?

Willard looks closely at Hardcastle and McCormick smiles.

WILLARD

Should I?

HARDCASTLE

Maybe the name Hardcastle'll ring a bell.

Willard thinks for a beat.

CONTINUED

MCCORMICK

Judge Hardcastle? He used to sit behind a big wooden bench wearin' a black robe and banging a gavel.

WILLARD

Hardcase Hardcastle? I don't believe it. He was a young guy.

MCCORMICK

(aside to Hardcastle)

Did they baptize you with that nick name?

Willard looks even closer at Hardcastle.

HARDCASTLE

It's me, all right. How you doin', Harry?

WILLARD

What did you do to yourself, Hardcase? You got old.

McCormick smiles.

HARDCASTLE

Yeah, well that can happen.

(beat)

Y'know, Harry. You haven't changed. You've only been out of the slammer a day and you're already in trouble.

WILLARD

You got nothing on me, Hardcase. I never saw that guy before in my life. You want more than that? Get me a lawyer.

Willard walks off.

MCCORMICK

I love the way you maintain these real sensitive relationships with the guys you've sent up.

HARDCASTLE

(ignores McCormick: Calls out)
But, somebody's got something on you, don't they? I bet they want the seven hundred and fifty grand you got stashed somewhere.

CONTINUED

Willard turns and looks at Hardcastle: two old horses staring each other down.

WILLARD

That's my money, Hardcase. Forget it.

HARDCASTLE

It isn't now and it never was...but if you want to face that guy again, go ahead. But he'll probably kill you next time.

(to McCormick)

Let's go, kiddo.

Hardcastle walks over toward the Coyote.

WILLARD

Hey, Hardcase...I don't even know where that money is anymore.

HARDCASTLE

That sounds like a personal problem to me.

as he watches Hardcastle and McCormick get into the Coyote. He looks up to the sky and watches a seven forty seven pass over head on approach to L.A.X. A bag lady walks by and maybe a couple of street kids fly past on skate boards. It's real clear that things have changed and this old man feels real alone.

CUT TO

The Coyote is parked out in front next to Hardcastle's pick-up truck.

WILLARD'S VOICE

I can't go back to Quentin, Hardcase.

Willard and his cat sit on the couch. Hardcastle is at his desk and McCormick leans against the back of a chair.

CONTINUED

WILLARD

I got a bad heart, I'm goin' deaf
in one ear and I got flebitis. Not
to mention ten more years on that
food'll kill me.

HARDCASTLE

You spend a penny of that dough and
you'll go back...the law is for every-
one. Old or young.

MCCORMICK

Innocent or guilty.

Willard gets up and walks around the room.

WILLARD

Y'know Hardcase, I had it all planned.
I'd do my time. Then go and get my
money. Figured I'd buy a little
roadside place. It was kinda a
retirement program. But there was
one thing I didn't count on...

(beat)

I didn't count on getting old.
Everything's so different now.

HARDCASTLE

It's not your money, Harry. And
I told you why.

WILLARD

I can wait ten more years.

HARDCASTLE

You might not have ten years left.
And that guy who dropped on you
this morning sure ain't gonna wait...

MCCORMICK

Any idea who it was?

Willard shakes his head.

MCCORMICK

An old cell mate. Someone you
talked to in the yard?

WILLARD

Nah, I never saw him before...

CONTINUED

HARDCASTLE

That means whoever he is, he's probably not working alone...you're gonna have to give the money back, Harry or they'll chase you down till they find it.

WILLARD

How I can give it back when I don't even remember where I buried it... They even got my map.

McCORMICK AND HARDCASTLE

You had a map?

WILLARD

A'course I had a map.

It is the one that Willard was pouring over in his motel room. Pull back to reveal:

Cagney and Roberts look at the map and we can see that Cagney is pissed.

CAGNEY

This thing's over thirty years old. Half' these streets don't even exist anymore.

ROBERTS

It's all Willard had, Joe. I was gonna bring him along, but those two guys jump in on me.

CAGNEY

Who were they? Cops.

ROBERTS

I don't think so...a couple of boy scouts or something. Good samaritin.
(re: map)
We can figure it out.

CONTINUED

CAGNEY

It says here near some subway station we're supposed to go up two hundred yards and then go south to the first switching station... L.A. ain't got no subway.

ROBERTS

It's the same city. It's just got different buildings on it. Maybe we should pull some of the old city maps.

CAGNEY

I already tried that. Right after I retired I signed out every map the city planners had drawn up on L.A. trying to figure out where Willard had buried that money. But it was no good, 'cause I didn't have a starting point. If we had a place to start we maybe could use this map.

Roberts points to the map.

ROBERTS

How about...right over here? This could be the place.

WILLARD'S VOICE

This isn't the place.

CUT TO

Hardcastle, McCormick, and Willard stand out next to Hardcastle's pickup truck.

HARDCASTLE

You're sure?

WILLARD

No...I'm not sure. Then again, maybe it could be the place. Ya'see, there was supposed to be a filling station over there on that corner.

And we see an apartment building.

58 RESUME - SCENE

58

WILLARD

And then across the street is a fountain. Yeah, I remember a fountain. It was one of those Cupid fountains, I think. Y'know with a fish spitting water on one of those little guys with a harp.

59 THEIR POV

59

And we can see an office building.

60 RESUME - SCENE

60

McCORMICK

No fountain.

(he looks to street sign)
But it was the corner of San Vicente and Melrose? You're sure?

WILLARD

Yeah, positive. San Vicente and Melrose. Definitely.

HARDCASTLE

Twenty five years ago there wasn't a corner of San Vicente and Melrose. It was a vacant lot. San Vicente didn't go through until sixty five.

McCORMICK

Terrific.

WILLARD

Well, if there was a filling station over there, and a fountain over there, I was supposed to get on the subway somewhere over here.

HARDCASTLE

Did you say subway?

McCORMICK

L.A. doesn't have a subway guys. Sorry. That's New York. About four thousand miles that way. Of course, maybe you buried the money in New York.

CONTINUED

HARDCASTLE

Ssshh. What about the subway, Harry?

WILLARD

Doesn't make any difference, Hardcase. They never built it. A guy who sold me a five dollar sandwich told me that... earthquakes.

HARDCASTLE

I know... but what about the subway?

Willard thinks.

WILLARD

I wish I had my map. I had all this stuff written down.

(beat)

I stashed the moeny near one of the future subway stations...Ya' see, I was gonna get out of prison, and take the subway to my loot and then be long gone.

(beat)

But there isn't a subway.

MCCORMICK

Let me see if I got this, you buried the money near the subway...? But the subway doesn't exist. We're on a street corner with no fountain across from a filling station that turned into a apartment building. We're getting warmer. No doubt about it.

HARDCASTLE

McCormick, we have enough trouble without your giving us the play by play...we gotta get going here, those other guys have a map.

WILLARD

Ain't gonna help'em. No subway. The map had a subway on it.

HARDCASTLE

Do you remember what station you were gonna get off at?

Willard thinks again.

CONTINUED

60 CONTINUED - 2

60

WILLARD

Jeeze, I don't know. It's the memory, y'know. It started going about ten years ago.

McCormick shoots a look to Hardcastle.

HARDCASTLE

Don't say it McCormick. I got a mind like a cement safe. Think Willard, c'mon, what station?

WILLARD

I think it was near the zoo. Does L.A. still have a zoo?

CUT TO

61 CLOSE ON - GORILLA

61

As he eats a banana and stares out at CAMERA. Pull back to reveal.

62 EXT. ZOO - DAY

62

Roberts and Cagney walk through the crowd and sit down at a bench. Cagney spreads out the map.

63 INSERT - MAP

63

Cagney traces his fingers over all the pencil lines that have been drawn by Willard while he was in prison.

64 WIDEN TO INCLUDE - SCENE

64

Cagney and Roberts at the picnic bench.

CAGNEY

Okay, let's say that this is the Griffith Park observatory over here. Then we follow this line down to the proposed subway terminal over there.
(looks up and points)
There's a couple of marks here...
And if the first is a reference point. It should be...

CONTINUED

64

CONTINUED

64

Cagney starts to count off a hundred steps. Roberts follows him.

CAGNEY

Right about over there.

Cagney points and:

65

THEIR POV

65

The Grizzly bear cage.

66

RESUME - CAGNEY AND ROBERTS

66

Roberts looks at Cagney.

ROBERTS

Forget it. I ain't going up against no grizzly bear.

CAGNEY

Relax, it's just a reference point. We just have to count off from somewhere over there.

ROBERTS

You count off.

Cagney calls out to a ZOO EMPLOYEE.

CAGNEY

How long have these bears been here?

The zoo employee steps over and shrugs.

ZOO EMPLOYEE

A pretty long time. The Mendelson foundation donated Shirley over there when she was just a cub. I think she was our first Girzzly exhibit.

CAGNEY

How old is she now?

ZOO EMPLOYEE

Around twenty years. I'm not sure. I wasn't around then.

CONTINUED

66 CONTINUED

66

CAGNEY
That long, huh?

The zoo employee walks off.

CAGNEY
Say, what time does the zoo
close?

ZOO EMPLOYEE
Week days at five, weekends at
six.

CAGNEY
Thanks.

Roberts and Cagney exchange looks and then walk off.

CUT TO

67 EXT. CITY PLANNER'S OFFICE - LOS ANGELES - DAY

67

Hardcastle's pick up truck drives up. Willard and McCormick
and Hardcastle get out.

HARDCASTLE
Look, if we can get a hold of some
of the old city planning maps, and
see where that subway was supposed
to go, maybe Harry here can chart his
way back to where he stashed the money.

MCCORMICK
Whatta you think, Harry?

WILLARD
I think I should've put the money
in a safety deposit box down at the
train station like they do in the
movies.

68 INT. CITY PLANNER'S OFFICE - DAY

68

Hardcastle steps up to a counter and rings a bell. A young lady,
named MS. BELLER steps up.

BELLER
Can I help you?

CONTINUED

HARDCASTLE

Yeah, I hope so. Do you happen to have a map of that old subway proposal the city was planning on putting in back in the fifties?

(nods to Willard
and McCormick)

My friends and I have a little project we're working on.

BELLER

You want to look at it here or do you want to sign it out?

HARDCASTLE

Sign it out... and miss, maybe a city street map from around nineteen fifty-five... you got any of those?

BELLER

Sure.

Beller turns and walks off into the back room and Hardcastle nods to McCormick and Willard.

HARDCASTLE

That's what I love about the bureaucracy, they save everything.

Beller returns with the map and hands them to Hardcastle. Then she pulls out a file drawer and takes out a couple of library-like cards: handing them to Hardcastle. Willard and McCormick step to the counter and McCormick unfolds one of the maps.

MCCORMICK

Look familiar?

Willard shakes his head and looks over Hardcastle's shoulder. Hardcastle blows off the dust.

HARDCASTLE

These maps don't get used very much. They haven't been signed out in ten years.

(turns to read card)

Somethin' Cagney... must'a been a builder trying to clear a zoning code. Then, before that nobody used this map since sixty-one.

CONTINUED

Willard is taken aback.

WILLARD
Joe Cagney?

HARDCASTLE
Yeah, I think that's what it says.
You don't know him, do you?

WILLARD
The only Joe Cagney I know was
the last cop who arrested me.
(beat)
When I knocked off that Brinks
truck for three quarters of a
million dollars.

Off their looks, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

69

EXT. GULL'S WAY - DAY

69

The pick up truck is parked out in front and we can HEAR a telephone ringing.

70

INT. HARDCASTLE'S DEN - DAY

70

Hardcastle picks up the phone on his desk and McCormick and Willard are present.

HARDCASTLE

Yeah, Lieutenant, thanks for getting back to me.

(beat)

He did, huh? No, nothing yet. Yeah... I know, it is a little unusual, but c'mon, Stanton. I'm a judge, I'm not gonna boost a zebra or anything... we just want to poke around.

(beat)

Okay, I'll pick it up on the way.

Hardcastle hangs up.

WILLARD

Was it the same Joe Cagney?

HARDCASTLE

Could be. Captain Cagney took an early retirement out of the Fifth Precinct about two months after he heard you were gonna get paroled... he was a pretty spooky guy if I remember him right.

McCORMICK

Now, Judge. You don't think that a sworn officer of the law would in fact be lying in wait for this rehabilitated ex-convict?

Hardcastle shoots McCormick a look.

CONTINUED

HARDCASTLE

Yeah, there's an outside chance, wise guy, so what? We're talking seven hundred and fifty kay, here.

MCCORMICK

I just love it when someone on your side steps on their hat.

(smiles)

Really... I can't help it.

Willard takes all of this in.

WILLARD

You're getting soft Hardcase. Back when you sent me up, a crack like that would'a got me five more years.

MCCORMICK

Yeah, well I've been workin' on the Judge's personality. Hey, before you know it, I'll even have him wearing new sneakers.

HARDCASTLE

You want to tie the flap on that mouth of yours, kiddo?

(to Willard)

He likes to show off when we have company.

WILLARD

Y'know, that's one thing I thought would never change... respect for the elders.

MCCORMICK

It's not that we don't respect you guys. We just don't think that you are automatically smarter than we are just because you've racked up a couple of more decades.

WILLARD

I got news for you, sonny, we are... what's next, Hardcase?

Hardcastle smiles at Willard and then shoots a look to McCormick.

CONTINUED

HARDCASTLE

Ya see, McCormick. Some guys get smartened up when they're in the can.

He walks over to the map.

HARDCASTLE

Well, I figure we try to chase down the site of that subway terminal that was suppose to be put in near the zoo. Maybe kick something up in Harry's memory.

(beat)

Figure we'll go there tonight. We can use some cover if those other guys are startin' to figure out Harry's map.

MCCORMICK

To the zoo? Tonight.

HARDCASTLE

Yeah.

(sighs)

Lieutenant Stanton gave us permission to nose around there.

MCCORMICK

You got to watch this guy, Harry. He's got friends everywhere.

HARDCASTLE

(to McCormick)

But I had to promise him you'd keep your hands offa the wildebeast.

MCCORMICK

Relax. There's no market for them.

DISSOLVE TO

Roberts and Cagney scale the fence and walk toward the Grizzly cage. Roberts holds a sack and looks inside of it.

CONTINUED

71 CONTINUED

71

ROBERTS

You sure this is what Grizzly bears eat?

CAGNEY

Yeah... look, as soon as I go over the fence, you start throwing that stuff at'em like crazy.

Cagney unfurls the map.

CAGNEY

Now if this thing's right, there should be one of those steel plates with a zone marker on it somewhere over there.

Cagney climbs over the fence.

ROBERTS

I don't see any bears, Joe.

CAGNEY

They're probably sleeping.

Cagney scales down from the fence and drops into the bear pit. He unfurls the map and starts to count off toward the center of the pit. Roberts starts to toss all kinds of carrots and bear food into the pit. Then, from somewhere in the b.g. we can hear the SOUND of a truck.

ROBERTS

Hey, someone's coming.

72 ANGLE - HARDCASTLE - PICK UP TRUCK

72

as it drives through the L.A. Zoo at night.

73 INT. PICK UP TRUCK

73

Willard sits in between Hardcastle and McCormick and holds the map they got from the city planners.

WILLARD

Okay, yeah, maybe it's somewhere over there... I remember that Griffith Park Observatory thing.

(MORE)

CONTINUED

73 CONTINUED

73

WILLARD (cont'd)
I think we're suppose to go
south from there. Pull over.

74 RESUME - EXT. BEAR PIT - NIGHT

74

As the pick up truck pulls over and Hardcastle and McCormick
get out along with Willard. They move toward the bear pit.

WILLARD
Yeah, I was suppose to count
off from somewhere in there.

Hardcastle looks at McCormick.

MCCORMICK
Forget it, Judge... my duties
don't include bear wrestling.

On that, Roberts steps from the shadows with his gun drawn.

ROBERTS
All right, you guys stay real
cool. Willard, c'mon over here.

Willard steps to Roberts and Hardcastle and McCormick raise
their hands.

HARDCASTLE
You're getting yourself into
a lot of trouble, pal.

ROBERTS
I'll put that in a letter to
my mother.
(calls out)
Hey, Joey... I got Willard.

75 ANGLE - JOEY

75

Terrified and standing in front of a sleepy grizzly bear.

CAGNEY
(as he backs away)
C'mon, Jesse, throw some food,
will ya? This sucker's wakin'
up.

76 WIDEN TO INCLUDE - SCENE

76

Hardcastle and McCormick look to Cagney as he furls up the map and whacks the grizzly on the nose. Roberts throws some food.

ROBERTS

C'mon, Joey, get out of there!

Cagney throws the map at the bear and turns and runs: scaling the fence in one terrified leap.

77 CLOSER ANGLE - ON SCENE

77

Hardcastle and Cagney exchange looks.

HARDCASTLE

You forgot your map.

Cagney pulls out a gun.

CAGNEY

Well, well, if it isn't Judge Hardcastle... I'm surprised at you, Milt. I didn't think you'd be trying to horn in on Willard's money.

HARDCASTLE

I'm not. What happened to you, Cagney? You're suppose to be a cop.

CAGNEY

That never paid enough and I finally got smart. You don't mind if I borrow your truck, do you, Judge? You're not gonna be needing it.

(to Roberts)

Let's take the old man out of here.

ROBERTS

What are we gonna do with them?

CAGNEY

(smiles)

I think it's time to feed the bears.

CONTINUED

77 CONTINUED

77

And as he motions Hardcastle and McCormick into the bear pit with his revolver, McCormick makes a flying leap on Cagney and Hardcastle dives at Roberts. There is a fight and Roberts takes off running down the asphalt pathway with Hardcastle hot on his tail... Willard sits in the truck and Cagney kicks McCormick off of him and points a gun... McCormick dives out of the way and behind a large rock and Cagney jumps into the pick up... as it drives off, we:

DISSOLVE TO

78 EXT. L.A. ZOO - DAWN

78

A squad car is parked by the bear pit and Roberts has been handcuffed. We can see a zoo keeper fishing Willard's map out from in front of the Grizzly bears and Hardcastle talks to a cop who is on the radio in his squad car. His name is KELLY.

KELLY

(he turns to Hardcastle)
Your pick up truck turned up at
Gower and Franklin, Judge.

HARDCASTLE

Thanks... I'll pick it up at the
impound.

(re: Roberts)

And you can book him on attempted
kidnapping, attempted murder,
aggravated assault and conspiracy
to commit grand larceny.

ROBERTS

What are you talkin' grand larceny,
man? I wasn't gonna steal nothing.

HARDCASTLE

Willard's money is still hot, pal.

(to Kelly)

And put an all points out on Joe
Cagney... he's got a hostage with
him and he's armed and dangerous.

KELLY

Captain Joe Cagney?

HARDCASTLE

That's right.

79

ANGLE - McCORMICK

79

As the zoo keeper hands him the map. McCormick unfurls it. Hardcastle walks over to him.

McCORMICK

I don't know if this is gonna help us, Judge.

Hardcastle looks at the map.

HARDCASTLE

Don't you love the way this is working out... now Cagney's got Willard and we got the map.

McCORMICK

Whatta think we should do?

HARDCASTLE

I think we better find the money.

WILLARD'S VOICE

How many times I got to tell you, Cagney... I don't remember where it is.

CUT TO

80

EXT. FLOP HOUSE - DAY

80

A run down building in a real bad part of town.

81

INT. FLOP HOUSE ROOM - DAY

81

Willard is being held at gunpoint and forced to look at about a dozen maps that Cagney has spread out over the room.

CAGNEY

Well, you're gonna have to just keep thinking until you do.

WILLARD

You ain't gonna be able to spend it y'know...

CAGNEY

Let me worry about that. You just find it.

CONTINUED

81 CONTINUED

81

WILLARD

And what if I say no...

CAGNEY

Then I kill you.

Cagney points a gun at Willard.

WILLARD

Y'know, I always thought you were a scumball, Cagney... I do the time... twenty-five years and now you want to cash in on my stash.

CAGNEY

Don't tell me about doing time, Willard. I spent thirty years wiping scum offa the streets of L.A. I lost two partners to a couple of punks and my old lady left me 'cause she couldn't stand me screaming in my sleep...

(beat)

And the eight hundred dollars a month the city pays me for my retirement ain't enough to make me forget.

Cagney walks over real close to Willard.

CAGNEY

Now, we're gonna find that money or we're gonna die trying.

CUT TO

82 EXT. POLICE IMPOUND - DAY

82

As Hardcastle's pick up truck wheels out and down the street.

83 INT. PICK UP TRUCK - DAY

83

McCormick has the Willard maps laid out across his lap.

McCORMICK

This thing's a history lesson, Judge. Look, Dodger Stadium

(MORE)

CONTINUED

83 CONTINUED

83

McCORMICK (cont'd)
wasn't even built back then and
the only freeway in L.A. was the
Pasadena...

HARDCASTLE

Yeah, it was the first freeway in
the country... People figured if
they didn't put it in, nobody would
bother moving out to Pasadena. Now
you gotta spend two hours on the
freeway 'cause of all the people
commutin'.

McCORMICK

Times change, don't they?

HARDCASTLE

Yeah, but it doesn't seem like
the criminals do. There always
seems to be a new batch pulling
the same jobs... just different
faces, that's all.

McCormick reads over the map.

McCORMICK

Hey, Judge... look at this.

84 INSERT MAP - DAY

84

We can see a part of the map with a blue print type drawing.
It reads: Under construction - subway terminal.

85 RESUME - SCENE

85

McCORMICK

Willard says he buried the mon-
ey near one of the subway terminals,
right?

HARDCASTLE

Yeah, but he's got to be wrong
about that, kid. We've been over
that one, they never built the
subway, kid.

CONTINUED

85 CONTINUED

85

McCORMICK

No... they never finished buildin' them... It says here that back in fifty-seven, the main terminal was under construction and from the drawings on this map it appears that some of the tunnels were put through... and a couple of them run from the main terminal towards the zoo. Looks like it was suppose to be the cross town out to Glendale.

Hardcastle looks over at the map.

HARDCASTLE

Let me see that, McCormick.

McCormick shows him that map.

HARDCASTLE

If that terminal was built, it looks like it should be right about in the center of the city... I don't remember ever seeing it, though.

McCORMICK

Well, they must've built something, Judge. We better check it out.

CUT TO

86 EXT. STREETS - DAY

86

Cagney and Willard are walking down the street. We can see that Cagney has Willard at gunpoint: hidden under his coat.

WILLARD

We've been through this a hundred times, Cagney. I told you... I don't recognize any of this.

Willard points to the Bonaventure Hotel...

WILLARD

I think there was a news stand over there. Yeah, it was run by
(MORE)

CONTINUED

WILLARD (cont'd)

a bookie named Willie the Whistler... remember him? Boy, could he ever cover a spread. I wonder whatever happened to him.

CAGNEY

I don't care what happened to him. Keep looking.

WILLARD

What good does it do... somebody turned this city about five clicks to the left and my clock is all out of whack...

(Willard starts to laugh)

It's pretty funny, ain't it... somewhere down there is almost a million dollars and nobody is ever gonna find it.

CAGNEY

I'm gonna find it...

WILLARD

Not without followin' my map, you're not.

CAGNEY

Then we'll follow your goddamned map.

CUT TO

A finger traces some lines.

HARDCASTLE'S VOICE

Yeah, I see it... right past Chinatown... about halfway between the tar pits. Right?

McCormick and Hardcastle pour over the map and Hardcastle hangs up the telephone.

CONTINUED

HARDCASTLE

That was the city planner from back in the fifties. He's retired now... boy, it seems everyone I knew back then is retired.

MCCORMICK

Yeah, and I'll bet most of them spend their time raising roses instead of scarin' up every bad guy in the country.

HARDCASTLE

Roses bore me.

(smiles)

They did build the terminal, kiddo. And they laid about twenty miles of tunnel... wasted about ten million dollars too...

MCCORMICK

Where is it...?

HARDCASTLE

The center of town. They pretty much bricked it off, but the guy told me that there's a way in, offa the L.A. River bed... bring the map. I think we're getting warmer.

MCCORMICK

What about Harry Willard, Judge? If Cagney's got him, he's in some real danger.

HARDCASTLE

Yeah, but I got a feeling Cagney's gonna keep him alive until he finds the money... all we got to do is find it first.

CUT TO

The Coyote drives out the driveway and we can see Cagney and Willard sitting in a sedan.

#2113

44.

90

INT. SEDAN

90

Cagney is at the wheel and Willard sits next to him wearing handcuffs.

CAGNEY

Let's find out if these guys know
where they're going.

Play the beat as Cagney pulls out a gun and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

- 91 EXT. L.A. RIVER - DAY 91
McCormick wheels the Coyote down the dry river bed. The feeling is desolate.
- 92 INT. COYOTE - DAY 92
Hardcastle holds Willard's map and looks out the window.
- McCORMICK
Y'know, I think L.A. is the only city in the world that would turn a river into a freeway... look't this, a hundred miles of concrete. Probably gots metal trout and plastic seaweed. Kinda post world war three, y'know?
- HARDCASTLE
It isn't a river, McCormick. Just a big storm sewer...
(looks out window)
That must be it over there.
- 93 HIS POV 93
And we can see a steel grate covering a cement tunnel-like opening.
- 94 EXT. COYOTE - DAY 94
Hardcastle parks and he and McCormick climb out. McCormick opens a tool box and takes out a wrench. As he starts to unbolt the steel grate, we:
- 95 REVERSE ANGLE - CAGNEY AND WILLARD 95
Standing high off on an overpass and watching.
- WILLARD
They ain't ever gonna find it, y'know?

CONTINUED

95 CONTINUED

95

CAGNEY

You better hope they do.

Cagney looks down and we:

96 RESUME - HARDCASTLE AND McCORMICK

96

Hardcastle goes to the rear of the Coyote and takes out a couple of hard-hats. We can see that flashlights have been taped to them: he tosses one to McCormick.

McCORMICK

(re: hard-hat)

You got to be kidding, Judge.

HARDCASTLE

Miner's hat, McCormick. You got a better idea? It's gonna be blacker than a Pittsburgh Steeler's jersey in there.

Hardcastle leads McCormick into the tunnel and McCormick starts to sing.

McCORMICK

"Every morning at the mine you could see him rise, he stood six foot six and weighed two-thirty-five,... Big John..."

CUT TO

97 INT. TUNNEL

97

And save for a couple of beams of light from our guys' hard-hats, this place is pitch black and very spooky. McCormick's voice can be heard echoing through the tunnels.

McCORMICK

"He grabbed that beam and gave it a shove... and then a miner yelled out there's a light up above... and twenty men scrambled from a would be grave and now there's only one left down there to save... Big John".

CONTINUED

97

CONTINUED

97

HARDCASTLE

Hey, McCormick, you want to keep quiet? You're waking up the rats.

MCCORMICK

I don't even think rats would live in this place...

McCormick trips over something and Hardcastle shines his light at it.

98

THEIR POV

98

And we can see some rusted tracks from what was suppose to be the subway.

HARDCASTLE

We're goin' in the right direction, kiddo. Look, subway tracks.

99

RESUME SCENE

99

McCormick climbs to his feet and unfurls the map; looking at it.

MCCORMICK

If this is the cross town shuttle, then there should be a tube that goes off to the right up there.

Hardcastle and McCormick press on... disappearing in the darkness.

MCCORMICK'S VOICE

With Jack and timbers they started back down and then that rumble way down in the ground... Big John.

HARDCASTLE

Hey, McCormick?

MCCORMICK

Huh? :

HARDCASTLE

Shut up.

CUT TO

100 EXT. TUNNEL OPENING - DAY 100

Willard and Cagney are about to enter and we can see that Cagney holds a flashlight. They enter.

101 RESUME - INT. TUNNEL 101

Hardcastle and McCormick walk down it and turn right up one of the tubes.

MCCORMICK

We're running out of track, Judge.

HARDCASTLE

What does it say on the map?

MCCORMICK

Nothing... but there is a mark on it...

HARDCASTLE

Don't tell me it's a red "X".

MCCORMICK

I'm afraid so.

102 INTERCUT - CAGNEY AND WILLARD 102

Making their way through the darkness.

103 RESUME - HARDCASTLE AND MCCORMICK 103

They stop in what looks to be a dead end.

MCCORMICK

Doesn't look like this is the spot, Judge...

Hardcastle taps along the wall and we can see water and seaweed dripping from the ceiling. It's real spooky. Then McCormick bends down and picks up a rock.

104 ANGLE - BATS 104

As about ten of them fly into McCormick's face and he screams: batting them away from his hair.

CONTINUED

104 CONTINUED

104

HARDCASTLE

Relax, kid. They're just mice
with wings... gimme a hand...
there's no cement around these
bricks.

Hardcastle starts to pull out some of the bricks. McCormick
helps and before long they have a good size opening. Hardcastle
shines his light through the opening and we can see:

105 HIS POV

105

a 1955 Brinks truck covered with dust and debris.

HARDCASTLE

Bingo...

106 RESUME SCENE

106

McCormick looks through the opening and starts to pull out
bricks like a madman.

McCORMICK

Look at that thing, Judge.
It's a classic.

107 INTERCUT - WILLARD AND CAGNEY

107

As they walk to the beginning of the tube. Cagney pulls
out his gun and we:

108 ANGLE - BRINKS TRUCK

108

McCormick has the hood up.

HARDCASTLE

Whatta think?

McCORMICK

It's got fuel... maybe if we
can get enough juice outta
our flashlight batteries we
can get this thing to turn
over.

CONTINUED

108 CONTINUED 108

Hardcastle steps around to the rear of the Brinks truck and we can see that the doors are open.

109 HIS POV 109

And there are stacks and stacks of money.

110 ANGLE - HARDCASTLE 110

Standing and looking in the truck. McCormick joins him and looks at the loot: letting out a low whistle.

MCCORMICK
Y'know, they say that every
man has his price.

Hardcastle looks at him.

HARDCASTLE
And you think that maybe seven
hundred and fifty thousand might
be yours?

MCCORMICK
No... I just, well. Hey, three
quarters of a million, c'mon,
peanuts... I mean, whatta think
I am?

HARDCASTLE
I know what you were, kiddo.
(beat)
C'mon, see if you can start
her up.

MCCORMICK
Could I maybe just count it
once?

HARDCASTLE
Start the truck.

McCormick gets into the Brinks truck and turns the key... it groans and he tries it again.

MCCORMICK
C'mon, girl...

CONTINUED

110 CONTINUED

110

After a beat, it sputters and then stops.

HARDCASTLE

You're flooding it, McCormick.

MCCORMICK

Hey, I'm the mechanic, okay?

HARDCASTLE

I just don't want to have to carry that money outta here.

Cagney steps from the shadows.

CAGNEY

You're not gonna have to worry 'bout that, Hardcastle.

111 ANGLE - TO INCLUDE WILLARD, CAGNEY, MCCORMICK AND HARDCASTLE 111

HARDCASTLE

A scumball like you oughta feel real comfortable in this place, Cagney.

CAGNEY

Yeah, I'll worry about that all the way to South America.

He motions to McCormick with his revolver.

CAGNEY

Start it up or die.

McCormick and Hardcastle exchange looks and Hardcastle nods to him. The truck starts to sputter to life.

WILLARD

I didn't lead him here, Hardcastle.

HARDCASTLE

Then who did?

WILLARD

You did... me, I'm just an old man. I can't even remember how to find my way to the zoo.

CONTINUED

111 CONTINUED

111

McCormick starts up the Brinks truck and Cagney walks toward them.

CAGNEY

Get out... all of you, over there.

Hardcastle, Willard and McCormick stand up next to the wall.

CAGNEY

You picked a good place, Harry. Nobody'll find your bodies for twenty years.

Hardcastle and McCormick exchange looks just as Cagney moves in to start pulling triggers. In a flash, they both switch off their flashlights on their hard-hats and the place goes black. Cagney starts to FIRE and after a beat the Brinks truck headlights go on and it peels out. A beat, then Hardcastle flicks on his hard-hat light.

HARDCASTLE

You all right, Harry?

Willard climbs to his feet and we can see that he took a slug in the arm.

HARDCASTLE

(to McCormick)

I'll stay with him... Get after Cagney.

McCormick spins down the tunnel and we:

CUT TO

112 EXT. TUNNEL - DAY

112

Just as the Brinks truck smashes out through what remains of the steel grate. A beat, then McCormick runs out and dives into the Coyote.

113 EXT. CAR CHASE - RIVER BED - DIRECTOR'S SEQUENCE

113

We play a chase over the concrete channel with the Coyote chasing the Brinks truck up and down the high walls. Cagney FIRES away like a maniac at the Coyote and McCormick has to

CONTINUED

113 CONTINUED

113

swerve to dodge the bullets. After a couple of spectacular beats the Brinks truck ramps up and flips end over end down the dry river bed. Money flies everywhere and McCormick squeals to a stop... He runs to the Brinks truck and drags Cagney out. Money trickles down through the air and McCormick snatches a bill and hands it to Cagney.

MCCORMICK

Buy yourself a cup of coffee.

Off his look, we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN

114 EXT. POLICE STATION - DAY

114

Hardcastle and McCormick exit and walk toward the Coyote.

McCORMICK

What's gonna happen to Harry Willard, Judge?

HARDCASTLE

Well, he did his time. And once he found out that if he spent any of that dough he'd go back inside, he was willing to help us... not to mention that he'll be one heck of a witness against Captain Cagney.

(beat)

It's kinda funny, isn't it? What goes around comes around.

McCORMICK

Yeah... but it's kinda sad. A guy like Willard... old and all alone. What's he gonna do?

Hardcastle smiles.

HARDCASTLE

Oh, I don't know... there's still a reward out for the Brinks money. The insurance company put it up twenty-five years ago and it's still good.

McCORMICK

There's a reward?

HARDCASTLE

Yup... only about twenty-five thousand though.

McCORMICK

Twenty-five grand?

HARDCASTLE

Y'know, back then that must'a seemed like a lotta dough.

CONTINUED

McCORMICK

It is a lot of dough, Judge.

HARDCASTLE

Nah, it won't even send a kid through college anymore.

McCORMICK

Okay, I admit, split three ways, it isn't a fortune, but heck, it's a nice little nest egg.

Hardcastle looks and McCormick shrugs.

HARDCASTLE

Yeah, well, I'm not gonna take a cut. I figure an old guy like Harry needs it more than I do.

(beat)

But hey, go ahead... you can cash in on yours.

McCORMICK

Judge, don't do this to me... I mean, I helped find it. Right?

HARDCASTLE

Yup... you did.

McCORMICK

And you're giving him your third. But, let's face it, Judge... you got more money than God. Me, I'm an ex-con.

HARDCASTLE

Just like Harry... a'course that guy's got about fifty years on you... but what the heck, he can always get a job at a filling station, handing out slingers, whatever.

McCORMICK

How come I feel like a greedy little kid... I could'a gotten killed going up against Cagney. I deserve that reward as much as you do.

CONTINUED

114 CONTINUED - 2

114

HARDCASTLE

Yeah, but I'm not taking mine.
But, go ahead.

McCORMICK

Judge, we're talking eight
grand... it'd buy one heck
of a stereo.

HARDCASTLE

Okay.

McCORMICK

All right... all right... I'll
give him my cut too...

HARDCASTLE

Good. 'Cause I already told
those guys at the insurance
company that Harry's the only
one to get the reward.

McCORMICK

You're starting to know me,
aren't you?

Hardcastle smiles.

HARDCASTLE

Yup... and McCormick, you don't
need another stereo.

SMASH CUT TO

115 CLOSE ON - McCORMICK

115

In bed and with his eyes once again wide open. We can hear
the outrageously bad dixieland music coming from the garage.
Play this beat. McCormick gets out and puts on his robe:
stomping out of the gatehouse.

116 INT. GARAGE - NIGHT

116

And once again the Dixieland Jazzmasters are cooking away
on a dixieland tune. McCormick storms in and points to
his watch. He shouts to Hardcastle.

CONTINUED

116 CONTINUED

116

MCCORMICK

Judge, do you know what time
it is?

HARDCASTLE

No... but if you hum a few bars
I'm sure we can figure it out.

McCormick shakes his head and Hardcastle hands McCormick a
tambourine...

HARDCASTLE

C'mon, McCormick, three quarter
time and try not to drown out
my horn here.

As McCormick squares off and starts to bang his tambourine
at Hardcastle, Hardcastle squares off toward McCormick and
blows his trombone: music war, we:

FREEZE FRAME

THE END