

Hardcastle and McCormick

"Looking for Mr. Goodburn"

retitled:

"Did You See the One That Got Away?"

14

NEW ANGLE

14

as Samm swings in her chair to face Hardcastle.

SAMM

Welcome back. Judge, you present an interesting thesis. As you told me off-camera, though the laws are made by our legislators and upheld by our courts, you feel that it's every citizen's responsibility to understand our legal system and to work toward its support or change.

{beat}

Admirable, if not somewhat idealistic thinking.

HARDCASTLE

(beat; smile)

Thanks.

15

ANGLE McCORMICK

15

reacts.

CUT TO:

16

EXT. TELEVISION STATION - DAY

16

It's one of those flat, one-story, UHF jobs. McCormick and Hardcastle cross from the building, through the parking lot, toward the pick-up.

HARDCASTLE

So what do you think? You think I got my point across?

McCORMICK

Judge, dental hygiene begins at home. Table manners. I don't know about jurisprudence.

HARDCASTLE

You gotta start somewhere -- reach the people.

McCORMICK

You're gonna be on right after Sunrise Science and right before the Modern Farmer. Who're you gonna reach? Nuclear Wheat Growers?

(CONTINUED)

16 CONTINUED: 16

They approach the truck.

HARDCASTLE
A lot of important people watch
"Let's talk Law." *

MCCORMICK
It's seven in the morning -- and I
don't know any important people. *
Let's talk sleep.

They get into the truck and pull out.

17 EXT. LOCAL STREETS - DAY 17

As the pick-up makes its way toward the nearest freeway
on-ramp. Eventually it stops at a traffic signal.

18 INT. TRUCK - ACROSS HARDCASTLE 18

McCormick's sleeping in the passenger seat. Hardcastle's
waiting for the light to change. We RACK PAST him to
see the driver in the next lane. It's Eric Goodburn.
Hardcastle glances over to him.

19 GOODBURN 19

glances back to Hardcastle. There's a momentary
flicker of recognition in his eyes.

20 HARDCASTLE 20

does a slow take, looks back, then recognition
dawns on him. He starts to react and roll down
his window.

21 GOODBURN 21

shifts his car into gear and peels out.

22 HARDCASTLE 22

follows, the jolt waking McCormick.

23

23 CHASE

as they pick-up tries to tag up to Goodburn's car. They move through the local streets, burning around corners. INCLUDE REACTIONS FROM BOTH VEHICLES.

24

24 INT. PICK-UP

MCCORMICK

What's going on? Someone doing forty in a thirty-five zone?

Hardcastle hits a hard turn, throwing McCormick against the door.

25

25 CHASE - CONTINUED

Goodburn's car is outdistancing the truck. Up ahead, railroad signals are flashing and the crossbars are coming down. Goodburn's car runs across just as the bars hit parallel. Hardcastle's gaining on them just as the train blows into the intersection. Hardcastle jams the brakes, forcing the truck into a last moment, squealing stop and spin.

26

26 INT. TRUCK

Hardcastle pounds the steering wheel in frustration. Play the moment, McCormick's reaction, then:

CUT TO:

27

27 EXT. GULL'S WAY - ESTABLISHING - DAY

HARDCASTLE (V.O.)

I'm telling you -- the guy's name is Eric Goodburn.

28

28 INT. HARDCASTLE'S DEN - DAY

The two are just entering, dressed as earlier.

HARDCASTLE

I sent him up about eight years ago. Life -- no parole. He blew away a cop.

Hardcastle moves to his files, McCormick following.

(CONTINUED)

MCCORMICK

It can't be the same guy, then --
unless they let 'em out for
field trips, now.

(a beat)

You woulda heard if he busted
out.

Hardcastle pulls a stack of files from his drawer
and rifles through them.

HARDCASTLE

It was him, McCormick. I don't
forget the faces of the guys
I send up.

(still looking)

Goodburn was one of the best
'ears' in the business. Got
in over his head -- the cop
surprised him.

MCCORMICK

What's an 'ear?'

HARDCASTLE

A bugger. Surveillance. Guy
could pick up a conversation
in the subway.

(re files)

Dammit! I can't find it.
Maybe it's in the boxes in
the garage.

MCCORMICK

You're kidding -- there's gotta
be over thirty boxes there.

(beat)

If you're so sure it's Goodburn,
why don't you just call the
warden and check it out?

Hardcastle takes a beat, moves to the phone and dials.

HARDCASTLE

(to McCormick)

Always the easy way, huh?

MCCORMICK

Getting out of work begins at
home.

(CONTINUED)

HARDCASTLE

(to phone)

Yeah -- Warden Axlerod --

(beat)

Jack -- Milt Hardcastle -- Fine.

I just wanna check out how
Eric Goodburn's making out
up there.

McCormick starts to cross, convinced that Hardcastle
will get his answer.

HARDCASTLE

Goodburn. I sent him over about
eight years ago. -- No, not
Burnham -- Goodburn. Lifer,
no parole.

(beat)

Well look again.

(beat)

Jack -- it's Eric Goodburn.
Pulled the trigger on a cop.

(beat)

No -- he wasn't a short bald
guy -- he was tall and had
plenty a' hair.

(losing patience)

G-O-O-D-B-U-R-N.

(beat)

This isn't a joke! No Smitty
didn't put me up to this.

(finally)

Forget it.

He hangs up.

McCORMICK

Nothing, right? Got him all
locked up safe and sound.

HARDCASTLE

(crossing)

He said he never heard of him.

McCormick straightens, reacts -- we play the moment
then:

CUT TO:

There are a few dozen cartons pulled out into the driveway. Most of them are open, their contents in all sorts of disarray. Hardcastle finishes a box while McCormick still pours over the contents of his.

MCCORMICK

(reading)

"What I did this summer," by Milton Hardcastle, sixth grade composition.

(a beat)

It's hard to imagine a twelve year old kid named Milton.

Hardcastle tears into a carton. McCormick reads the paper and starts to smirk.

MCCORMICK

(to himself; but out loud)

Come on.

(reads)

No. You really did this. The summer after fifth grade you really toured the fifth appellate court district. Didn't you ever hear of places like Camp Chikawanapee. Camp fires, arts and crafts, weenie roasts.

HARDCASTLE

(searching his box)

I hate that stuff. I had more important things to do.

MCCORMICK

You musta been a heck of a kid. Who'd you have over to your birthday parties? A stenographer?

CONTINUED

29

CONTINUED:

29

HARDCASTLE

Just keep looking, will ya?!

McCormick comes around to Hardcastle.

MCCORMICK

Look, we've been through every piece of paper you ever collected.

(beat)

Don't take this the wrong way, but are you sure you sent this guy up?!

HARDCASTLE

What does that mean? You think I'm dreamin' this?

MCCORMICK

(keeping it soft)

I don't know -- But people change -- we all get a little older -- start to forget things. My uncle lost his golf clubs for a year once. They were in the trunk of his car.

HARDCASTLE

Listen to me kiddo, my arteries are as good as the next guy's. You're gonna feel pretty stupid when I find the file.

Play the moment, then:

CUT TO:

30

EXT. HALL OF RECORDS - DAY

30

Including establishing sign. Coyote out front.

HARDCASTLE (V.O.)

All right, maybe it wasn't in the boxes! Files get lost sometimes.

31

INT. HALLWAY - DAY

31

TRACK with them as they move down the corridor.

(CONTINUED)

HARDCASTLE

You tell me something -- if this guy wasn't Goodburn why the hell did he take off and run. I looked over at him and he took off.

McCORMICK

Judge, I don't know how to tell you this, but a lot a people feel that way when you look at them.

They came to a door marked, "VITAL STATISTICS AND RECORDS, LOS ANGELES COUNTY, PAULA CARLUCCI." As they move to the door, McCormick puts out a restraining hand.

McCORMICK

Look -- I just don't want you to get blown out of the game. We've been digging for this guy all day and all we came up with was a hole.

HARDCASTLE

And we're gonna just keep at it until we come through the other side.

Hardcastle opens the door and they enter.

A clerical nightmare, stacked wall to wall, ceiling to floor with files, ledgers, books, etc. If a clean desk is the product of a sick mind, then PAULA CARLUCCI is the healthiest person on the planet. She's in the office digging through a file. Hardcastle and McCormick enter.

McCORMICK

(reacts to place)
Good luck.

HARDCASTLE

Don't let it throw you. Paula's got the place wired. If it's here, she'll find it.

There's a CRASH from behind one of the stacks. They move around the files.

Paula turning over a series of varietal containers, cookie tins, cardboard accordian files, industrial sized tin cans labelled soup, or peas or whatever -- She's obviously looking for something. Paula's Asian. McCormick observes.

MCCORMICK

Carlucci?

HARDCASTLE

Ex-husband.

(to Paula)

How are you Paula?

She throws a cursory glance, then returns to creating chaos.

PAULA

Hungry. I filed my sandwich somewhere and it got away from me.

MCCORMICK

You file your lunch?

PAULA

Hey take a look around here. You let something lie around -- it gets away from you. This is what they call 'the system' and if you can't beat 'em, join 'em. Everything gets filed.

McCormick crosses and picks up a large soup can.

MCCORMICK

At least it's alphabet soup.

PAULA

Milt, give me a hand here. Check the drawers.

Hardcastle goes over to one of the filing cabinets and pulls out the drawer.

HARDCASTLE

What're we looking for?

CONTINUED

PAULA

Pastrami, I think. No wait --
it might be cheese and tuna.

McCORMICK

Give it a week, it'll be easier
to find.

Hardcastle finds something.

HARDCASTLE

Got it. Pastrami.

PAULA

Where was it?

HARDCASTLE

Department of water and power.

PAULA

That's right. Pastrami always
makes me thirsty.

She takes her sandwich and crosses to her desk.

HARDCASTLE

Paula -- Mark McCormick.

They exchange "hi's."

McCORMICK

You keep City Records in cookie
tins? It's amazing you ever
find anything.

PAULA

Why? Cookies are city -- soups
are County -- vegetables are
State. It's really very simple.
Eventually the all get filed.

HARDCASTLE

Paula -- I'm trying to come up
with something on a guy named
Eric Goodburn.

PAULA

Born in L.A.?

CONTINUED

#2119

HARDCASTLE AND MCCORMICK

"LOOKING FOR MR. GOODBURN"

retitled: "Did You See the One That Got Away?"

CAST

JUDGE MILTON C. HARDCASTLE
MARK MCCORMICK

TONY BOUTROS
TOMMY WILSON
RICHARD PETTY
ERIC GOODBURN
MECHANIC
SAMM STUART
FLOOR MANAGER
PAULA CARLUCCI
COMPUTER MAN
LIONEL RYAN
LINDA GOODBURN
THUG
CLAUDIA KEEBLER
WILLIE GURNER
HANK
DRIVER #1
DRIVER #2

HARDCASTLE

I don't know. He was a surveillance expert. Came up to my bench about eight years ago.

PAULA

I keep telling you Milton, you've got to get a filing system together. I could take a weekend and help you work it out.

HARDCASTLE

We'll talk about it.

PAULA

Well if you were his Judge he's probably in one of your files.

CONTINUED

CONTINUED - 3

HARDCASTLE

You've got special files on me?

McCormick returns with the glass.

McCORMICK

It's in the nut boxes. *

PAULA

Milton -- if it ever was in
Los Angeles, I've got files
on it.

HARDCASTLE

Why don't you just run it on
the computer?

PAULA

The computer? You trust that thing? *

HARDCASTLE

Can we just take a shot at it?

PAULA

If it gets you through the night.

She pushes a stack of papers away, revealing a
computer terminal and keyboard. She makes an
entry.

INSERT - COMPUTER TERMINAL

as she enters, GOODBURN -- ERIC.

CUT TO:

INT. ANOTHER COMPUTER ROOM - DAY

Where an ALARM SOUNDS and the display flashes,
GOODBURN, ERIC. PULL BACK to see a COMPUTER MAN
pick up a phone with no dial. He waits a moment, then:

COMPUTER MAN

Someone's got a trace on Goodburn.

INTERCUT:

INT. OFFICE - DAY

LIONEL RYAN'S on the other end of the phone.
He's straight, well-built, dressed like a businessman.

(CONTINUED)

36

CONTINUED:

36

RYAN

Where's it coming from?

COMPUTER MAN

Hall of Record, Vital Statistics terminal.

RYAN

Get some people on it. I want to know who's looking.

Ryan hangs up the phone and plays the moment.

37

INT. VITAL STATISTICS OFFICE

37

CLOSE ENOUGH to read the print-back on the display as it flashes -- GOODBURN, ERIC -- NO RECORD. WIDEN to include group. Hardcastle may be starting to have some doubts himself. McCormick picks it up.

McCORMICK

(to Paula)

What is this thing connected to?

PAULA

DMV, telephone, gas, electric, police, credit cards, banks, birth certificates, hospitals --
(beat)

You want it all?

McCORMICK

No -- It's nice to know someone always knows where you are.

(a beat)

What you're saying is if this guy ever crossed the L.A. line -- he'd be on the computer.

PAULA

That's what the computer brochure says.

(beat)

Me -- I don't trust the things. I'll stick with files.

(re Hardcastle)

You all right, Milton?

HARDCASTLE

What? Oh yeah, sure.

(CONTINUED)

37

CONTINUED:

37

PAULA

Give me a couple of days, okay.
Let me check my files. At
least they're reliable.

HARDCASTLE

Sure. Thanks.

Hardcastle and McCormick exit. As they do, they cross with two men who are dressed in suits and ties. One of the men is the Computer Man.

38

EXT. HALL OF RECORDS BUILDING - DAY

38

as Hardcastle and McCormick exit toward the Coyote.

McCORMICK

I just got an idea.

(no response)

Why don't you and me pack up a few things, get the old tackle box into shape and go up to Lake Lauren and do a little fly fishing.

(a beat)

What d'you think?

HARDCASTLE

I think it stinks. What's next? A rocking chair, a little lap blanket, a few cats running around, some hot cocoa after lunch.

(a beat)

When you can go one on one with me, McCormick, then I might think I'm ready for the farm.

McCormick circles to the driver's side of the car.

McCORMICK

They say the body's not always the first to go.

He gets into the car and they pull out.

39

NEW ANGLE

39

The two men who entered Paula's office, come running out of the building, jump into their car and peel out after the Coyote.

40 EXT. STREET - DAY 40
as the N.D. car starts to catch up to the Coyote.
They take some turns together.

41 INT. COYOTE 41
McCormick picks them up in his rearview and starts
to gain speed. Hardcastle reacts.

HARDCASTLE
Are we being followed?

MCCORMICK
It looks like it.

McCormick takes a hard turn.

42 EXT. CARS 42
The sedan follows.

43 INT. COYOTE 43
HARDCASTLE
(smiling)
This is great!

MCCORMICK
Great?

HARDCASTLE
Yeah. We're looking for Goodburn
and someone's looking for us.
Kinda puts a dent in your
senility theory.

44 EXT. CARS - CHASE 44
As the N.D. car gains on the Coyote. INCLUDE
INT. REACTIONS as both cars scream through the
streets, the Coyote putting air between them
and their pusuers. *

#2119

19A.
(X)

Rev. 1/18/84

44A INT. COYOTE

44A

HARDCASTLE

Why don't you turn this thing around.

McCormick looks to him, plays the beat, then:

44B EXT. CHASE

44B

The Coyote skids into a one-eighty and turns the tables on the car. The car spins off and now the pursuers are the pursued. Play it for all the action until, the Coyote is obstructed and the car gets away.

44C INT. COYOTE

44C

Play the frustration, and:

FADE OUT

END OF ACT ONE

45 OMITTED

45

ACT TWO

FADE IN:

46 EXT. POLICE STATION - DAY 46
as the Coyote pulls up and Hardcastle and McCormick exit.

47 CLOSER 47

HARDCASTLE

It's the only thing that makes sense. Someone came after us because they didn't want us to find Goodburn.

McCORMICK

Nothing that goes on around you makes sense. You got a lot of fans in this town, Hardcastle. There's probably two or three guys on every street corner who would like to write your obituary.

They begin to cross during:

HARDCASTLE

The price of fame, kiddo. But I still think we're getting closer to Goodburn and someone's getting nervous.

McCORMICK

Yeah, me. You've got nothing on the guy -- the prison never heard of him -- he's not on the city computers -- It's tough enough playin' Robin Hood with you without going after the invisible man.

HARDCASTLE

Yeah, well the cops'll have something. They busted him on the murder rap.

(as they enter)

I'm gonna talk to Washburn. You're gonna have to be a good boy and read a magazine or something.

48

INT. POLICE STATION - OUTER OFFICE - DAY

48

CLOSE ON MCCORMICK, who's reading a copy of the "POLICE REPORTER." He's distracted, though, by the presence of Washburn's secretary, CLAUDIA KEEBLER, an attractive brunette. He glances over his paper from time to time until she catches him at it. He finally gives up on the paper.

MCCORMICK

I feel like I should be reading a Superman comic and waiting for the next barber chair to open up.

She smiles. He rises and crosses.

MCCORMICK

It's funny -- when I was a kid, I couldn't wait to grow up. Y'know -- stay up late, drive a car, go out with girls. Now I'm grown up, people still go to another room and close the door when they've got something important to talk about.

Claudia smiles, but she's trying to resist him. It's hard.

CLAUDIA

If I don't get this report typed I'm going to get in trouble.

McCormick glances down at her nameplate.

49

INSERT - NAMEPLATE

49

It reads, "CLAUDIA KEEBLER."

50

RESUME SCENE

50

MCCORMICK

Y'know, my first steady girlfriend was named Claudia. We used to call her Pixie.

(beat)

She's gone now.

Claudia deepens, touched.

(CONTINUED)

50 CONTINUED:

CLAUDIA

Oh, I'm sorry. She must have been very young.

McCORMICK

Young?

(then)

Oh -- she's still around. She just moved to New Jersey.

He smiles. Claudia's not sure just what to do.

McCORMICK

She married a guy named Bill. Works accounts receivable for some chemical company in Jersey City.

(drifts into
memory fiction)

She used to tell me I'd never amount to anything. Sometimes I think I oughta fly back east in my jet just to show her. But that would be petty.

CLAUDIA

You have your own jet?

McCORMICK

Nothing to get crazy about. It's small, needs new carpets. I like the chopper better. Go up, cruise around, check out the south forty.

The girl's starting to get impressed just as a hand is layed on McCormick's shoulder.

51 NEW ANGLE

51

Hardcastle is out there. He smiles at Claudia.

HARDCASTLE

C'mon we got things to do.

McCORMICK

(to Claudia)

Nice meeting you.

(to Hardcastle)

What kind of things?

(CONTINUED)

51 CONTINUED:

HARDCASTLE

Things like stopping off for
some fertilizer so you can
finish the work you're doing
in my garden.

McCormick's expression drops. He smiles weakly to
Claudia who's just cooled about twenty degrees.
The pair starts off.

McCORMICK

(sotto voce)

Judge -- could this wait?

HARDCASTLE

No it can't wait. And you still
gotta clear the gutters before
we get flooded.

(as they exit)

Ten minutes now'll save you
four hours of mopping up
the floor.

52 EXT. POLICE STATION - DAY

52

as the pair cross to the Coyote, enter and drive away.

53 INT. COYOTE - MOVING - DAY

53

McCORMICK

What the hell's going on? One
second I'm running around
with you looking for Claude
Rains, all of a sudden it's
back to chore time.

(beat)

What happened in there?

HARDCASTLE

Same thing. No record -- no
arrest -- Nothing.

McCORMICK

So now it's back to normal.
You're just gonna let the
whole thing drop.

(CONTINUED)

#2119

HARDCASTLE AND MCCORMICK
"LOOKING FOR MR. GOODBURN"

SETS

EXTERIORS

BOUTROS TRUCKING INDUSTRIES
/TRUCK BAY
TV STATION
/PARKING LOT
GULL'S WAY
HALL OF RECORDS
POLICE STATION
FEDERAL BUILDING (STOCK)
LINDA'S APARTMENT
BURGER STAND
GAS STATION

INTERIORS

BOUTROS' OFFICE
TV STUDIO
GULL'S WAY
/HARDCASTLE'S DEN
HALL OF RECORDS
/HALLWAY
/STATISTICS OFFICE
COMPUTER ROOM
RYAN'S OFFICE
POLICE STATION
/OUTER OFFICE
LINDA'S APARTMENT
ELECTRONICS WORKSHOP
DISPATCH OFFICE

56 EXT. BOUTROS TRUCKING - DAY 56

BOUTROS (V.O.)
Who hired this guy?

57 INT. BOUTROS' OFFICE - DAY 57

Boutros is with Wilson and Petty, studying the modified toolkit/eavesdropping device.

PETTY
He was on a day to day. We were short. He showed up.

BOUTROS
I'll bet he did. What d'we got?

WILSON
(re paper)
His 'ap's' got him as as Marty Kruger -- There's an address here in Glendale.

BOUTROS
Check it out. You'll probably end up knocking on brick walls but we can't take any chances -- The shipment's gotta roll in two days.

PETTY
If we come up empty?

BOUTROS
Get back to me -- I'm gonna make a few calls.

Hold, then:

CUT TO:

58 EXT. WEST L.A. STREET - NIGHT 58

It's a standard, middle-income neighborhood. A taxi pulls up outside one of the buildings. We can see the building number in large numerals on the side: 1313. Eric Goodburn gets out of the cab and crosses to the building.

59 CLOSER - GROUND FLOOR APARTMENT 59

as Goodburn approaches the door. He looks around, checking the coast, pulls a lock pick from his jacket, pops the lock, and enters the apartment.

60 INT. APARTMENT - NIGHT 60

as Goodburn moves inside. It's dark. He switches on one light in the living room. It's very homey, pictures, etc. Possibly, among the pictures is a small photo of Goodburn -- and another woman who we will learn later is Linda. Goodburn crosses to the phone and dials.

GOODBURN

Ryan -- it's me.

INTERCUT:

61 INT. RYAN'S OFFICE - NIGHT 61

Ryan's on the phone.

RYAN

Where are you?

GOODBURN

Someplace safe.

(beat)

I've got the tape.

RYAN

What do you want?

GOODBURN

You've gotta get me off the streets.

RYAN

You know about Hardcastle?

GOODBURN

And Boutros. This thing is coming at me from every side.

RYAN

Name the place, we'll meet you tonight.

GOODBURN

No -- I need some time. Tomorrow.

(CONTINUED)

61 CONTINUED:

RYAN

Where?

GOODBURN

I'll call you.

62

62 ON GOODBURN

He hangs up the phone, removes the cassette from his pocket, looks for a place to stash it, decides against it and returns it to his pocket. He sits in a chair to catch his breath.

63

EXT. HALL OF RECORDS BUILDING - ESTABLISHING - DAY

63

PAULA (V.O.)

Three and a half million dollars
to put in a computer -- just
to confuse things --

64

INT. PAULA'S OFFICE - DAY

64

Hardcastle and McCormick are with Paula. She's holding a file. Hardcastle's waiting for her to finish her introduction so he can get his hands on the file.

PAULA

I told you I'd come up with something. The Carlucci system.

MCCORMICK

Probably under Pest Control with the rest of the buggers.

PAULA

What sort of work do you do, Mark?

(CONTINUED)

MCCORMICK

I'm sort of a pet. Con-on-a-leash.

She reacts, but then seems to understand.

PAULA

Oh -- another one of Milton's experiments.

HARDCASTLE

(before this
gets out of hand)

Could I see the file, Paula.

She hands it to him and he opens it on her desk.

HARDCASTLE

(reading)

There it is! Murder, first degree -- Judge, Milton C. Hardcastle.

(to McCormick)

I think you owe me an apology.

MCCORMICK

You gotta be kidding. First I spend half the day going through your old baby pictures and school compositions. then a couple of Louies chase us all over town for half a day -- and the other half I'm reading magazines while you do your grown-up stuff. And I owe you an apology?

HARDCASTLE

You got three halves in your day kiddo. It doesn't work.

MCCORMICK

That's your kinda day, Hardcastle, and you're right -- it doesn't work.

HARDCASTLE

(re files)

There's an address here in North Hollywood.

(CONTINUED)

PAULA

Before you get too excited,
I already ran the address.

(beat)

It's rented to a couple of
people named Dorfman.
They're into health food
and they don't pay their
phone bills.

MCCORMICK

Doesn't it scare you that you
can find all that out about
everyone?

PAULA

No, it would scare me if I
couldn't.

Hardcastle's digging through the file.

PAULA

Milton.

(as he looks
up)

I've already been through it.
The only chance is he's got
a sister -- Linda. The address
is in the back -- 1313 Darlington
St.

Hardcastle closes the file and kisses Paula.

HARDCASTLE

I love you, Paula -- Don't ever
go alphabetical on me -- alright?

(beat)

I owe you dinner.

Hardcastle and McCormick start out.

PAULA

No way, Hardcase -- you owe me
a weekend.

He turns, smiles, gestures, "You got it." They exit.

Boutros and Wilson are talking with WILLIE GURNER,
an expert at eavesdropping electronics. Willie's
studying the inside of the modified toolbox.

(CONTINUED)

WILLIE

Terrific work here.

(looks up)

Well at least you have the satisfaction of knowing that whoever did this to you was very good.

BOUTROS

Terrific. I'll give him the report card before I kill him.

(beat)

You know the work?

WILLIE

Well -- yes and no. I've seen this stuff before. I worked with a guy who used the same lo and hi-pass filters -- This guy could read red wine from white off a tape -- But the guy I'm thinking of hasn't been around for a lot of years.

BOUTROS

What's his name?

WILLIE

Goodburn. Eric Goodburn. The best. Had a secretary.

BOUTROS

Where's he hang out?

WILLIE

I told you -- he doesn't. Haven't heard from him for seven or eight years. He got popped for nailin' someone and as far as I know -- he's doing time.

BOUTROS

Then it can't be the same guy.

WILLIE

The only guy I know does this work.

CONTINUED

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65

CONTINUED - 2

65

BOUTROS

What do you have on him?

WILLIE

Not much. I remember he had
a great looking sister -- Lived
somewhere over on the Westside.
You can ask around.

HOLD, THEN:

CUT TO:

66 INT RYAN'S OFFICE - DAY

He's talking with the Computer Man.

MAN

Nothing. I've got four men on his apartment. He never came home last night.

Ryan pulls a sheet from his file.

RYAN

All right -- keep the apartment covered. He's got a sister -- Linda. 1313 Darlington. It's on the West Side. Get some people on it.

The computer man exits. We hold on Ryan, then:

CUT TO:

67 EXT. 1313 DARLINGTON - NIGHT

67

The Coyote's parked in front of the building. So is an N.D. car with the Computer Man and another man.

LINDA (V.O.)

I really wish I could help you.

68 INT. LINDA'S APARTMENT - NIGHT

68

It's the same apartment Goodburn used earlier. Linda's talking with Hardcastle and McCormick. She's good-looking enough to be remembered.

LINDA

After the trial, I never heard from Eric again.

HARDCASTLE

You never wrote to him -- tried to visit.

LINDA

No. My feeling about Eric was out of sight out of mind.

(beat)

He's in trouble again, isn't he.

HARDCASTLE

I don't know what he's in. I thought he was in prison.

(CONTINUED)

68

CONTINUED:

68

LINDA

I haven't been here for a few nights. I've been staying with my boyfriend. He might have come here -- but it would be pretty stupid thing to do.

McCORMICK

Unless he's scared.

LINDA

You don't know Eric. Eric's never scared.

69

EXT. STREET NEAR BUILDING - NIGHT

69

A taxicab comes down the street.

70

INT. CAB

70

Eric's in the back, looking terrified, looking around as the cab stops in front of his sister's building. He notices:

71

ERIC'S POV

71

a car parked across the street with two men in it.

72

RESUME SCENE

72

Eric turns to the cabbie.

GOODBURN

Go around the block.

73

TOWARD PARKED CAR

73

Wilson and Petty are in the car. They've noticed the cab stop and start again.

PETTY

Let's see what that was all about.

74

EXT. ON CAR

74

as Wilson pulls out after the cab.

- 75 EXT. ANOTHER STREET 75
as the cab comes around.
- 76 INT. CAB 76
Goodburn turns and doesn't see a car following.
GOODBURN
I'll get out here.
He pays the fare and exits the cab.
- 77 EXT. STREET 77
as Goodburn, eyes occasionally looking back, moves
on foot, back toward his sister's place.
- 78 EXT. LINDA'S APARTMENT 78
as Goodburn turns onto her street. A pair of headlights
comes toward him from down the block. He's nervous
and picks up his pace. Before crossing into the building,
he tries the door on a parked car. It's locked. He
notices the Coyote and climbs in, hoping for cover.
- 79 INT. COYOTE 79
Goodburn reaches into his pocket and slips out the
cassette. He slides it fully into the tape deck. *
- 80 INT. LINDA'S APARTMENT - NIGHT 80
Hardcastle and McCormick are by the door. Hardcastle
gives her a slip of paper (or card.)
HARDCASTLE
If you hear anything, give me
a call.
They exit.
- 81 EXT. APARTMENT - NIGHT 81
as Hardcastle and McCormick walk.

(CONTINUED)

HARDCASTLE AND McCORMICK

#2119

"Looking For Mr. Goodburn"

ACT ONE

FADE IN:

1 EXT. BOUTROS TRUCKING INDUSTRIES - DAY 1

This is a large operation with half a dozen or more trucks sitting in their bays.

BOUTROS (V.O.)

We're gonna make the last run of the year and it's big.

2 INT. BOUTROS' OFFICE - DAY 2

TONY BOUTROS, now head of the company but by all indications a man who's put in his time riding the gears, talks with two of his drivers, WILSON and PETTY.

BOUTROS

Half a ton of top quality Mexican brown smack.

WILSON

We load up Thursday night and make the run early Friday.

BOUTROS

The trucks ready?

PETTY

We got forty feet of dummy wall in both trailers. No one's gonna see anything.

INTERCUT:

3 EXT. TRUCK BAY - DAY 3

A number of overalled mechanics are working on the trucks. We single out one in particular, ERIC GOODBURN, who's by a truck, the hood open, apparently working on the engine. His toolbox is nearby. We continue to hear the conversation taking place in Boutros' office, but now it's FILTERED.

BOUTROS (FILTER)

Stick to normal lanes goin' down. I-5 all the way across the line.

81 CONTINUED:

HARDCASTLE

You don't feel like you're chasing ghosts anymore?

MCCORMICK

I'll be honest with you Hardcastle -- A lot of people are talking about him -- but that's still not the same thing as seeing him in the flesh.

Suddenly we hear GUNSHOTS and a car HORN BLARING. Hardcastle reaches for his gun and they move around to:

82 NEW ANGLE

82

Wilson and Petty are bent over the Coyote, the HORN BLARING. Hardcastle and McCormick freeze at a distance.

HARDCASTLE

Get away from the car.

Wilson draws a gun and fires at Hardcastle. Hardcastle and McCormick dive, Hardcastle returning the fire.

83 WILSON AND PETTY

83

have to get out of there. Wilson fires, using it as cover to get into their car and take off.

84 NEW ANGLE

84

Hardcastle and McCormick cross to the Coyote, the HORN still BLARING.

85 CLOSER

85

Goodburn's slumped against the horn. McCormick reaches in and leans him back. The HORN STOPS.

MCCORMICK

Don't tell me --

He looks to Hardcastle -- and on Hardcastle's reaction, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

86 INT. BOUTROS' OFFICE - DAY

86

As Boutros fiddles with a coat hanger stuck in the back of a television which blares out with some ND. (cleared) footage.

BOUTROS

Why don't they run anything decent before five?

He moves back into the room. Wilson and Petty are there.

BOUTROS

Now what the hell's going on around here. Two guys shot at you -- you nailed someone, you think it's Goodburn -- and we still don't have the tape.

PETTY

Maybe we should put off the run.

BOUTROS

We're not gonna put off the run. I've already got commitments.
(beat)
You get anything on the car?

WILSON

There wasn't time. We looked through his pockets -- that's it. If he had the thing on him, he stashed it in the car before we could find it.

BOUTROS

Get a couple a guys out on the streets. The car shouldn't be too hard to spot.
(beat)
You get a look at the two guys?

CONTINUED

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CONTINUED

86

PETTY

I'd know 'em if I saw 'em again.

SAMM'S VOICE (TV)

This is Channel 82, I'm Samm
Stuart, and this is Let's Talk
Law. With us today is retired
Municipal Court Judge, Milton
C. Hardcastle.

87 NEW ANGLE - INCLUDE TELEVISION 87

Boutros and friends look up to the television as Hardcastle is introduced.

88 INT. HARDCASTLE'S DEN - DAY 88

Hardcastle and McCormick, both in pajamas and robes are watching Hardcastle's early A.M. TV appearance. Samm is just breaking.

SAMM (TV)

Why don't we hold this for a minute and take a quick time out.

The commercial comes on in the b.g. as Hardcastle turns to McCormick.

HARDCASTLE

Why didn't you tell me to stop smiling so much. I look like like one a those game show hosts.

MCCORMICK

I did tell you. Anyway, you look fine. And believe it or not you're making a lot of sense.

Hardcastle rises to cross for coffee.

HARDCASTLE

The power of television, kiddo. Thirty minutes of air time -- half this town's gonna know who I am and I'll be tryin' to get a closer look at me.

89 EXT. GULL'S WAY - DAY 89

Wilson and Petty spring open the front gate and make their way to the Coyote.

90 NEW ANGLE 90

as they approach the car and Wilson reaches for the door. An ALARM SOUNDS.

91 INT. HARDCASTLE'S DEN - DAY 91

The TV's on. From the TRACK it sounds as if we're into the Modern Farmer show. Hardcastle and McCormick react to the ALARM. Hardcastle grabs a shotgun and they move out.

92 EXT. GULL'S WAY - DAY 92

as Hardcastle and McCormick run out to see the Coyote being rifled. Hardcastle fires. Wilson and Petty turn and try to cut out. McCormick bolts out after them. Hardcastle follows. McCormick dives after Petty and tackles him. They fight. Wilson goes for his gun but Hardcastle fires into the air, catching his attention.

HARDCASTLE

Bad idea.

Wilson throws his gun down. McCormick finishes off Petty, bringing him to his feet.

MCCORMICK

This is getting to be a habit with you guys. You leave us another surprise in the driver's seat?

Play the moment, then:

CUT TO:

93 INT. PAULA'S OFFICE - DAY 93

CLOSE ON COMPUTER SCREEN - which is printing out: WILSON, TOMMY -- PETTY, RICHARD, -- (this is followed by a list of text). PULL BACK to see:

Hardcastle and McCormick are watching Paula as she reads off the screen.

PAULA

Well, they're both truck drivers. Petty's rap sheet's about the same as the other one -- Small time -- Robbery, gambling, a little trafficking ..

(looks up)

How much of this do you want?

(CONTINUED)

93 CONTINUED:

93

HARDCASTLE

That's enough. Unless that
thing can tie this all together
and come up with some answers.

Paula clears the screen.

PAULA

That's next year's model.

(beat)

Any idea what those guys
wanted with the car?

HARDCASTLE

They didn't say.

(beat)

We were all through it before
we came over here. If there's
something there we didn't find
it.

(beat)

We're missing something. Paula --
how hard is it to pull someone
off all the computer records?

PAULA

For you it'd be hard. For
a thirteen year old kid --
it's like playing Space Invaders.

(turns to keyboard)

Let me show you something.

She types in an entry.

94 INSERT - SCREEN

94

as she enters: HARDCASTLE, MILTON C. -- RUN 1EN-15:

95 RESUME SCENE

95

PAULA

I'm running you down for significant
data.

McCORMICK

Yeah? Can you find out how many
of his decisions were overturned?

96 INSERT - SCREEN

96

as it prints out listings of account numbers, phone number, address, etc.

97 RESUME SCENE

97

PAULA

This is a list of all your local utility accounts -- Telephone, gas, electric -- even your postal code.

(beat)

Now don't blink.

She makes an entry into the keyboard.

98 INSERT - SCREEN

98

all the data goes off. Then the computer prints back: HARDCASTLE, MILTON C. --- DELETED.

99 RESUME SCENE

99

PAULA

Better than Houdini, huh? You no longer have a phone, power bills, or even mail service. Cute, don't you think.

HARDCASTLE

This is big stuff, Paula. Pulling a guy out of existence is government action - CIA... I don't know. No way two stiffs like Wilson and Petty could've pulled this off.

PAULA

Well figuring things out is your department. Mine's just keeping track of things.

(touches top
of her head)

You see where I put my glasses?

McCormick reaches over to a stack of files and hands Paula her glasses.

(CONTINUED)

99 CONTINUED

99

PAULA

Thanks.

(Beat)

Sorry I couldn't be of more help.

HARDCASTLE

That's okay, Paula, you've helped plenty.

They start out.

PAULA

If you need any more help--

HARDCASTLE

We know where to find it.

(Beat)

Just remember to restore me to the land of the living.

PAULA

Don't give it another thought.

Hardcastle and McCormick exit. The phone rings. Paula answers.

PAULA

Records. oh... yeah, hold on I'll check that out.

She begins dumping files again.

100 EXT. GULL'S WAY - DAY

100

as Hardcastle's pickup comes up to the gate. The doors swing open and the pickup moves up the driveway.

101 NEW ANGLE

101

as the pickup comes in, two men (one of them's the computer man) are rifling through the Coyote.

102 INT. PICKUP

102

Hardcastle and McCormick exchange a look.

MCCORMICK

We oughta charge admission.

CONTINUED

102 CONTINUED: 102

HARDCASTLE
You can have the little one.

103 EXT. TRUCK 103

as Hardcastle and McCormick rush the two men. They pull them off the car and they fight.

104 MCCORMICK AND COMPUTER MAN 104

as McCormick sends him to the ground with a right hook. The man starts to reach into his pocket. McCormick steps on his arm.

MCCORMICK
I don't think so.

COMPUTER MAN
I'm just going for my I.D.

MCCORMICK
Slowly.

The computer man reaches into his jacket pocket and produces his I.D.

105 INSERT - ID 105

In bold letters we can read: FBI

106 RESUME SCENE 106

as McCormick reacts and looks to:

107 MCCORMICK'S POV - HARDCASTLE 107

about to slug the guy he's fighting with.

108 NEW ANGLE 108

MCCORMICK
Hardcastle.

Hardcastle turns, giving his opponent a chance to take a swing. Hardcastle ducks.

(CONTINUED)

108 CONTINUED:

108

HARDCASTLE

Save it, McCormick.

Hardcastle turns back and flattens his opponent. McCormick crosses over to him.

McCORMICK

I'm not sure you wanted to do that.

He hands Hardcastle the I.D.

McCORMICK

I don't think they're Federal Building Inspectors.

Hardcastle looks to the guy he just flattened and smiles. He helps him to his feet and tries to brush the guy off and smooth out his clothing.

HARDCASTLE

What can we do for you guys?

Play the moment, then:

CUT TO:

109 INT. HARDCASTLE'S DEN - DAY

109

McCormick and Hardcastle are talking to the FBI men. McCormick's been listening to stories of computer rigging, file robbing, and general skullduggery. He's pretty pissed off at these guys holier-than-thou attitude.

COMPUTER MAN

Someone from our office pulled your files. It was while you were still at the Courthouse.

McCORMICK

You guys are incredible, y'know that.

HARDCASTLE

And the prison?

COMPUTER MAN

We recruited him right off the prison bus. He never got there.

(CONTINUED)

4 CLOSER - GOODBURN 4

We can now see that he's wearing a small earpiece, connected to a wire that runs to his toolbox. His tool box is modified, housing electronic dials and equipment. He TUNES the knobs for CLARITY. AUDIO SHARPENS, filtering out noise.

BOUTROS (FILTER)

I want you to take a detour
coming back across.

5 NEW ANGLE - TRUCK YARD 5

as a truck backs out of its bay, the ENGINE NOISE almost obscuring our DIALOGUE TRACK. But Goodburn adjusts the pots, TUNING the sound back into focus.

BOUTROS (FILTER)

You gotta jump the freeway right
before the San Rec weigh station.
You can pucker up 164 and ride up
to Castle Junction. Double
back along 18 until you hit
Fontana.

6 OMITTED 6

7 EXT. TRUCK YARD 7

As Goodburn continues to listen, another MECHANIC notices him fiddling with his equipment.

BOUTROS (FILTER)

One ton, guys -- You get this
stuff across without a hassle,
you won't have to look at loading
docks in Vernon for a long time.

The other mechanic approaches Goodburn, still at a distance.

MECHANIC

Hey!

Goodburn turns.

MECHANIC

What're you doing over there?

CONTINUED

McCORMICK

Recruited -- that's great. You give him a decoder ring.

HARDCASTLE

McCormick.

McCORMICK

No wait Judge, these guys seem to be behind everything.

(beat)

You wouldn't know where my baseball mitt was, would you. About sixteen years ago I went to the movies with my friend Richie Heller. When I got back I couldn't find it. It was a Roger Maris. You didn't need it for a case, did you?

HARDCASTLE

Shut up, McCormick.

McCORMICK

I don't want to shut up, Hardcastle. These guys are part of the system you're always defending. I mean listen to what's going on here -- these guys went through your files.

COMPUTER MAN

We had a court order. Goodburn was recruited to work for the bureau. In exchange we gave him a new identity.

McCORMICK

Now it's making sense -- you find a judge so you can steal files so you can hire a guy who listens to other people's conversations. You must have one hell of an office party.

HARDCASTLE

What's so important about the Coyote?

(CONTINUED)

109 CONTINUED - 2

COMPUTER MAN

I'm sorry Judge, that's classified.

That pisses McCormick.

MCCORMICK

Yeah, well we're the guys getting shot at and hit -- and that's public information. You got a court order to search the car?

COMPUTER MAN

There wasn't time.

MCCORMICK

Then I'll give you some. You got two minutes to get out of here. Let me tell you something about the law -- it begins at home -- and it ain't just for the bad guys -- y'understand? You get your court order -- I'll let you see the car.

The FBI men look to Hardcastle. He shrugs a smile.

HARDCASTLE

The kid's right.

There's a beat, then:

CUT TO:

110 EXT. GULL'S WAY - DAY

110

as the Coyote pulls out the front gate.

111 NEW ANGLE

111

An N.D. car follows the Coyote. Boutros is in the car.

112 INT. COYOTE - MOVING - DAY

112

HARDCASTLE

It'll take 'em a couple of hours but they'll get the court order.

(CONTINUED)

112 CONTINUED:

112

MCCORMICK
That's a couple of hours.
Maybe we'll figure something
out in the meantime.

HARDCASTLE
Goin' down to the garage and
taking the car apart's not
gonna help. We don't know
what we're looking for.

MCCORMICK
I'm working on it.

McCormick reaches across to the cassette deck and pops
the tape in. POLKA MUSIC comes on.

MCCORMICK
What is this? Didn't I ask you
not to leave your tapes in the
car.

HARDCASTLE
I may be a lot of things, McCormick,
but a Polka fan's not one of them.

The MUSIC STOPS and we can HEAR the dialogue that was
taped in Boutros' office. [Dialogue from script
opening.] Hardcastle and McCormick exchange a look
and Hardcastle reaches over to turn up the volume.

113 EXT. COYOTE - DAY

113

as it drives by. The N.D. car is still following,
turning a corner with them.

114 EXT. DRIVE-THRU BURGER STAND - DAY

114

The Coyote pulls in line, one car away from ordering.

115 INT. COYOTE

115

HARDCASTLE
Goodburn must have ditched the
tape right before he got shot.

(CONTINUED)

- 115 CONTINUED: 115
- McCORMICK
Wilson and Petty had to find the
tapes because they were gonna
drive the smack across the line.
- HARDCASTLE
The FBI need the dates, times,
and truck routes.
- 116 EXT. COYOTE 116
- as the car ahead moves out and the Coyote slides
up to the clown-face speaker. The N.D. car pulls
in behind them.
- 117 CLOSER - COYOTE AND CLOWN 117
- HARDCASTLE
I think it's fitting together.
- CLOWN (FILTER)
Welcome to Yummies -- can I take
your order?
- McCORMICK
Yeah -- let me have a couple of
cheeseburgers, two fries, a
coffee and a chocolate shake.
- HARDCASTLE
We're gonna have to turn the
tape over to the Feds, you
know that.
- 118 EXT. ON LINE 118
- A Van screeches around, backing in toward the Coyote.
- 119 INT. COYOTE 119
- Hardcastle and McCormick react.
- CLOWN (FILTER)
That's two cheeseburgers, two
fries and two coffees.

(CONTINUED)

119 CONTINUED:

119

McCORMICK

No -- one coffee and one chocolate
shake.

120 EXT. ON LINE

120

as the van's rear doors open and two men come out
and circle to the Coyote. They each have a gun
and they cover Hardcastle and McCormick.

THUG

Keep your mouth shut and get
out of the car.

CLOWN (FILTER)

Excuse me, did you want something
else?

Hardcastle and McCormick get out of the Coyote and
into the van. One of the men covers them in the
van and the other moves back to drive the Coyote.

121 NEW ANGLE

121

The van pulls out, the Coyote following.

CLOWN (FILTER)

I got it -- two cheeseburgers
two fries and two chocolate
shakes. Come up to the
window.

FADE OUT

END OF ACT THREE

ACT FOUR

FADL IN:

122

INT. BOUTROS' OFFICE - DAY

122

Hardcastle and McCormick are being covered by the men from the Burger place. Boutros is just listening to the end of the tape. As it cuts off, he switches off his tape machine.

BOUTROS

Guy did good work. Clear, good fidelity. What's your stake in this?

HARDCASTLE

Nothing. You brought me here, remember?

BOUTROS

Why'd you hire that guy to bug my office?

HARDCASTLE

I didn't hire him. I sentenced him to life in prison. I wanted to know what he was doing back out on the streets.

BOUTROS

You're gonna have to try and sell a better story.

McCORMICK

Wait -- it gets better.

BOUTROS

You're telling me you didn't know anything about my operation?

HARDCASTLE

I do now. So do the Feds. They hired Goodburn and they know about the shipment. They're just a little fuzzy on the details.

Boutros slips the tape in Hardcastle's pocket.

BOUTROS

(to men)

Take 'em out somewhere and bury this with'em.

CONTINUED

122 CONTINUED: 122

The men urge Hardcastle and McCormick out of their seats.

MCCORMICK

This is gonna come back at you, Boutros.

BOUTROS

Then you'll be glad you won't be around to worry about it.

As Hardcastle and McCormick are led out.

BOUTROS

Saw your show on TV, Judge. You look thinner in person.

Hardcastle and McCormick are led out.

123 EXT. NEAR TRUCK BAY - DAY 123

as Hardcastle and McCormick are led out toward one of the trucks.

124 HIGH ANGLE - TOWARD TRUCKYARD - BINOCULAR MATTE 124

as someone watches Hardcastle and McCormick being led out.

125 ANGLE ON MAN WITH BINOCULARS 125

He's the Computer man from the FBI. He crosses to his sedan and picks up the microphone.

COMPUTER MAN

One-seven, this is eighteen Apple.

INTERCUT:

126 INT. RYAN'S OFFICE - DAY 126

He's on the telephone.

RYAN

Go ahead.

(CONTINUED)

- 126 CONTINUED: 126
- COMPUTER MAN
Something must have broken.
Boutros has Hardcastle.
- RYAN
All right. I'll get some units
out. Stay with them -- but
don't make contact.
- 127 ANGLE ON COMPUTER MAN 127
as he hangs up the mike and returns to watch through
his binoculars.
- 128 HARDCASTLE AND McCORMICK 128
are being ushered into the back of a truck. McCormick
goes up first, reaches down to the truck bed and
picks up a large engine wrench. He slams into
one of the driver's gun hand.
- 129 NEW ANGLE 129
Hardcastle and McCormick take advantage of the beat.
There's a brief fight and they lock the two drivers
in the back of the truck.
- McCORMICK
What about the tape?
- HARDCASTLE
Forget it -- we don't need it.
- They move toward the Coyote. McCormick has to lean
under the dash to hot-wire the car. He does, they
burn out. A couple of men run out into the yard,
but they're too late.
- 130 ANGLE ON COMPUTER MAN 130
He moves quickly back to his car, guns his engine and
pulls out.
- 131 ANGLE IN TRUCK YARD 131
Boutros has joined the other men, realizing that
Hardcastle and McCormick have gotten away.

132 EXT. FREEWAY ON-RAMP 132
as the Coyote races onto the freeway.

133 EXT. COMPUTER MAN'S CAR - FOLLOWING 133
as it moves down the on-ramp.

134 INT. COMPUTER MAN'S CAR 134
He's working the radio.

COMPUTER MAN
One-seven, this is apple-eighteen.
Hardcastle just took off --
They're heading east on 10,
driving a red sports car --
license plate COYOTE. I'm
going to need assistance.

135 INT. TRUCK DISPATCH OFFICE 135
Boutros stands with his dispatcher, HANK.

BOUTROS
I want everyone who's out on
the road looking for that
car.

Hank keys in his C.B. equipment.

HANK
Anyone's got their ears on out
there, this is Henry. Tony
needs a favor.

136 EXT. FREEWAY - THE COYOTE 136
whips by. We PAN UP to a freight truck, travelling
the same road.

137 INT. TRUCK 137
as Henry's message comes over the C.B.

(CONTINUED)

137

CONTINUED:

137

HANK
 --- license plate Coyote.

The driver, looking out after the Coyote, reaches for his mike.

DRIVER #1
 Henry, Mike -- I got 'em.
 They're goin' east on 10.

INTERCUT:

138

ANGLE HANK

138

Boutros is nearby.

BOUTROS
 Where is he?

HANK
 Where are you, Mike?

DRIVER #1
 About two miles east of 126.

BOUTROS
 Keep with 'em. I'll pick you
 up in the car.

Boutros moves off toward his car, guns the engine, and burns rubber as he moves out.

139

EXT. FREEWAY - DAY

139

as the Coyote blows by.

140

INT. COYOTE

140

HARDCASTLE
 Get off at the next exit.

MCCORMICK
 The Federal Building's fifty
 miles from here.

Hardcastle turns to look behind.

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7

CONTINUED

7

Goodburn quickly reaches over to his equipment, pops a tape cassette out of his recorder, pockets it and starts to move toward a parked car.

GOODBURN

Gotta get my ratchet.

As Goodburn moves slowly but definitely, the other mechanic continues his approach toward the toolbox. Goodburn breaks for the car.

MECHANIC

Hey -- what the hell -- ?

As the mechanic turns to face Goodburn, Goodburn jumps into the car, guns the engine and burns out.

8

MECHANIC

8

as he picks up the modified tool box and twists one of the knobs.

CONTINUED

141 HIS POV - COMPUTER MAN'S CAR FOLLOWING 141
Too far away to make out the driver.

142 CLOSER - COMPUTER MAN 142
following in his car.

143 INT. COYOTE 143

HARDCASTLE
It's gonna be a long fifty
miles, kiddo.

144 EXT. ON FREEWAY - COYOTE 144

as McCormick approaches the exit at high speed,
giving no indication that he's going to exit.
Suddenly, he spins into the exit, not giving
the persuing Computer man a chance to turn off.

145 INT. COMPUTER MAN'S CAR - MOVING - DAY 145

He reaches for the mike.

COMPUTER MAN
They just got off 10 at 126.
I'm going to have to double
around.

146 INT. TRUCK 146

DRIVER #1
Hank -- they just blew off the
road at 126 -- they're heading
south.

147 EXT. GAS STATION 147

We can see the highway sign on this two lane blacktop,
indicating "126." A truck is just pulling out.

148 INT. TRUCK 148

The driver's on the C.B.

(CONTINUED)

148 CONTINUED: 148

DRIVER #2
Hank -- I'm on 126 about four
miles south. I should be
able to pick 'em up.

149 EXT. TWO LANE BLACKTOP 149
as the Coyote, in the clear, cruises by.

150 INT. COYOTE 150

HARDCASTLE
You did that pretty well.

McCORMICK
I've had a lot of practice
running away.

151 ANGLE NEAR GAS STATION 151
as the Coyote cruises by.

152 INT. TRUCK 152

DRIVER #2
I got 'em.

HANK (FILTER)
Give 'em some trouble -- Tony's
on his way.

The driver reaches over and shifts the massive gears.

153 EXT. HIGHWAY 153
as the truck pulls out after the Coyote.

154 NEW ANGLE - THE TRUCK 154
begins to gain on the Coyote, BLARING it's HORN.

155 INT. COYOTE 155
The truck fills the side-view mirror, HORN BLARING.

(CONTINUED)

- 155 CONTINUED: 155
- McCORMICK
What's his problem.
- The HORN BLARES AGAIN as the truck looms up on them.
McCormick makes an 'arms up' gesture out the roof.
- McCORMICK
Back off, jerk.
- 156 EXT. ON COYOTE 156
- as the two lane black-top curves around into a mountain pass. The truck sticks with them.
- 157 EXT. BOUTROS' CAR 157
- as it moves around, picking up the back of the chase.
- 158 INT. BOUTROS CAR 158
- He's driving.
- 159 EXT. ANOTHER ROAD - DAY 159
- The computer man's car drives-by.
- 160 INT. COMPUTER MAN'S CAR 160
- COMPUTER MAN
They've got to head through the pass before they can turn off. I'll pick you up at 18 Junction.
- 161 EXT. MOUNTAIN PASS ROAD - CHASE - DIRECTOR'S SEQUENCE 161
- The truck tails the Coyote on this treacherous road. Boutros brings up the rear. At one point, he tries to cross the double yellow and pass the truck but he has to quickly dodge back to avoid an oncoming car. We play "DUEL." With the truck like a giant monster filling the Coyote's rear-view and back window. Play it for all it's worth -- INCLUDING ALL DRIVER'S REACTIONS.

162 INT. COYOTE 162

McCORMICK
You know this road?

HARDCASTLE
We got about another six miles
to the bottom.

163 INSERT - ACCELERATOR PEDAL 163

as McCormick moves it to the floor.

164 INSERT - COYOTE TACK 164

up near red-line.

165 EXT. CHASE 165

as the Coyote pulls some distance on the truck.

166 INT. TRUCK 166

The driver has to accelerate to keep up.

167 INSERT - TRUCK ACCELERATOR 167

as it moves down.

168 INT. COYOTE 168

McCormick's got some distance now.

McCORMICK
I'm gonna hit the brakes.
There's a beat, then:

169 ANGLE ON COYOTE REAR 169

as the brake lights go up.

170 EXT. CHASE 170

the truck's barrelling toward the Coyote.

171 ANGLE IN TRUCK 171
as the driver hits the brakes.

172 ANGLE ON TRUCK 172
as the truck brakes smoke, burning out.

173 EXT. CHASE 173
McCormick picks up speed to avoid being rear-ended by the truck as it barrels out of control, now, unable to slow down on the curves. It starts to jackknife and it flips over the edge of the road. Boutros is still behind and he moves up to close in on the Coyote. At the bottom of the hill there's a junction with another road. The FBI, including Ryan are blocking off the road bottom. The Coyote comes full speed down and McCormick spins out to avoid colliding with the roadblock. Boutros can't handle his car as well and as he tries to turn out, his car flips.

174 NEW ANGLE 174
A number of Feds move to capture Boutros as Ryan crosses to the Coyote.

HARDCASTLE
Boutros has the tape. The shipment's due in tonight.

RYAN
I'll need to hear it for myself.

MCCORMICK
I hope you like Polka music.

FADE OUT

END OF ACT FOUR

TAG TO FOLLOW

8 CONTINUED:

8

WOMAN'S VOICE (V.O.)
This is Channel 82, I'm Samm Stuart,
and this is "Let's talk Law."

9 INT. TELEVISION STUDIO

9

CLOSE ON MONITOR with a single card, cheaply-made graphic displaying a sunrise and a gavel and the title: "LET'S TALK LAW." Video image dissolves to an attractive red-head, SAMM STUART, sitting in a limbo set. As Samm introduces her guest, CAMERA PULLS BACK to reveal studio, Samm and Hardcastle. Hardcastle seems nervous.

SAMM
With us today is retired Municipal
Court Judge, Milton C. Hardcastle.

10 NEW ANGLE

10

To see McCormick, standing on the floor, near one of the cameras.

SAMM
Judge Hardcastle is here to
discuss "Law Begins at Home."

Hardcastle smiles nervously.

SAMM
That's quite a catchy phrase
your Honor.

Hardcastle's intensely conscious of the camera and the lights. All he can do is smile uncomfortably and say:

HARDCASTLE
Thank you.

SAMM
(professional smile)
Why don't we take a quick time
out for a commercial message
and we'll come back to find
out just what it means.

There's a beat, then:

FLOOR MGR.
We're out.

11 NEW ANGLE

The stage breaks to off-air activity as Samm rises.

SAMM
(to Hardcastle)
We've got two minutes. I'll
be right back.

Hardcastle smiles as Samm moves off. He leans forward peering against the lights.

HARDCASTLE
McCormick?

12 HIS POV - TOWARD LIGHTS AND CAMERAS

12

It's hard to see into the lights as McCormick moves in.

13 RESUME SCENE

13

as McCormick comes to the set, taking Samm's chair.

HARDCASTLE
How'm I doing?

MCCORMICK
Great -- you haven't said anything yet.

HARDCASTLE
I said 'thank you' didn't I?
What do you think, you think
'thanks' would've been better.

MCCORMICK
I don't know, Judge -- you aren't exactly a man of few words.

HARDCASTLE
Some a the guys I know on the bench woulda done half an hour on the first question. I figure keep it short, to the point, and be direct.

MCCORMICK
You should try not smiling so much.

(CONTINUED)

HARDCASTLE

I'm not smiling.

MCCORMICK

Yes you are. Through the whole introduction you look like you were doing a toothpaste commercial. Try and calm down.

HARDCASTLE

I look okay?

MCCORMICK

Judge, this is Channel 82. You gotta stick a coat hanger in the back of your television to pick it up. Just stop worrying.

HARDCASTLE

Yeah, that's easy for you to say. You're behind the camera.

(a beat)

I don't look too fat? They say television puts thirty pounds on you.

MCCORMICK

It's okay -- it makes you look kinda jolly.

HARDCASTLE

(loud whisper)

That stinks, McCormick. Who's gonna listen to a Jolly Judge.

FLOOR MGR.

Thirty seconds.

Samm comes back in as McCormick gets out of her chair.

MCCORMICK

(to Samm)

Be gentle with him. It's his first time.

She smiles as McCormick crosses out.

FLOOR MGR.

-- Three, two, one --