

#2202

HARDCASTLE AND McCORMICK

"D-DAY"

by

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A STEPHEN J. CANNELL PRODUCTIONS

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#2202

HARDCASTLE AND McCORMICK

"D-DAY"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK
DIDI DREILINGER
OLIVER (DOG)

IRA TRATTNER
STEVE
ARNIE HOFFS
GUS ROSSMAN
RALPH BILSKY
LT. MICHAEL DELANEY
DRIVER
POOL MAN
COAST GUARD CAPTAIN

#2202

HARDCASTLE AND McCORMICK

"D-DAY"

SETS

EXTERIORS

GULL'S WAY
 /REAR DECK
 /NEAR POOL
DRIVEWAY
RESTAURANT
SHOE STORE
ACCESS ROAD
DIDI'S APARTMENT BUILDING
 /SIDE OF BUILDING
MARINA
POLICE STATION
HOFF'S HOUSE
TRATTNER'S HOUSE
ROSSMAN'S ESTATE
ROSSMAN'S BOAT
 /LAUNCH
COAST GUARD CRUISER

INTERIORS

GULL'S WAY
 /GATEHOUSE
 /FOYER
 /DINING ROOM
 /DEN
 /KITCHEN
RESTAURANT
 /MEN'S ROOM
SHOE STORE
COLLEGE
 /CLASSROOM
 /HALLWAY
DIDI'S APARTMENT
HOFF'S HOUSE
POLICE STATION

HARDCASTLE AND McCORMICK"D-DAY"ACT ONE

1 FADE IN: 1

EXT. GULL'S WAY - ESTABLISHING - DAY

HARDCASTLE (V.O.)
C'mon McCormick -- we've got
work to do.

2 INT. GATEHOUSE - DAY 2

The place looks like a cyclone's recently passed through. McCormick's just waking up, his eyes landing on Hardcastle who's armed for serious cleaning -- apron, mop and bucket.

McCORMICK .
(sitting up)
If you came to borrow my fuzzy
slippers and curlers -- forget
it.

Hardcastle's obviously not feeling playful -- he's uptight about something. He crosses toward McCormick, kicking a pile of laundry on the floor.

HARDCASTLE
What do you do? Ransack
in your sleep?

McCormick swings his feet to the floor.

McCORMICK
What's going on with you?
For the last two days you've
been acting like Atilla the
Homemaker. Your sister-
in-law's coming to dinner.

HARDCASTLE
I want this place together
before she gets here. And
don't just shove everything
under the bed -- she's got
a sixth sense for clean.

CONTINUED

McCormick gets out of bed and crosses to put on a sweatshirt.

MCCORMICK

You're terrific. One day it's Hardcastle -- who can bend steel in his bare hands -- Hardcastle -- with powers and abilities far beyond those of mortal men -- now look at you. What is this woman -- Kryptonite?

HARDCASTLE

Just wait 'til dinner tonight. By the time you finish your salad you're gonna wish you had something better to do. Like eat bees.

McComrick starts throwing clothes into the bottom of his closet. Hardcastle winces.

MCCORMICK

If she's such a holy terror -- why'd you invite her?

HARDCASTLE

People don't invite Didi anywhere. She calls up to say hello and it just sorta happens. That's how she married Harry.

MCCORMICK

Well give her a chance -- she just moved down here -- you're the only family she's got now.

HARDCASTLE

Yeah -- I think Harry had the right idea.

MCCORMICK

He died.

HARDCASTLE

You don't know Didi. Harry's heart attack was a courageous act of self-defense.

2 CONTINUED

2

Hardcastle winces as he watches McCormick relocate the mess.

HARDCASTLE

At least fold it or something.

(beat)

When your done here, I want you to do the garbage. I'm gonna clean the hedges.

Hardcastle starts out. McCormick watches him go.

MCCORMICK

Judge.

(as Hardcastle turns back)

Try and relax, okay? It's been ten years.

HARDCASTLE

Trust me McCormick, it could be a century -- D-Day Dreilinger will never change.

Play the moment, then:

CUT TO:

3 EXT. DOWNTOWN STREET - DAY (Evening)

3

CLOSE on a battered pair of sneakers, slipped on over short, moth-eaten white socks. CAMERA WIDENS to reveal a battered, frumpy-looking, shopping bag lady, with a small shopping cart, overloaded with rags. This, we will soon learn, is DIDI DREILINGER (DRYLINGER). She makes some motion to adjust her belongings, but she's keeping an eye peeled for:

4 NEW ANGLE

4

Two men come down the street, passing Didi. They stop in front of the door to a small restaurant. One, well-dressed, a bit Hollywood is IRA TRATTNER. The other, a little rougher around the edges is GUS ROSSMAN. Didi reaches into her basket and withdraws a small, microcassette recorder. She talks into it, not un-like a golf announcer, as she checks her watch.

5 INSERT - WATCH

5

A Piaget, Cartier, Rolex?

6

RESUME SCENE

6

In the b.g. we can see Trattner part company with Rossman and disappear into a restaurant.

DIDI

(into recorder)

Seventeen, twenty-five -- subject parts from friend. Heads into Saint Tropez restaurant.

(stops, then:)

Oh and don't forget -- bring wine to Milton's tonight or you'll end up drinking something pink.

Now she clicks off and re-buries the recorder.

7

INT. RESTAURANT - DAY

7

as Trattner moves past the Maitre D. through the place and into the men's room..

8

EXT RESTAURANT - DAY

8

As Didi, seemingly bored leans up against the wall, waiting. A passerby moves past, offering an unfortunate look to Didi. She responds by fixing her hair. Something across the street catches her attention.

9

DIDI'S POV - A SHOE STORE

9

With a banner in the window: "ANNUAL SALE -- PRICES SLASHED."

10

RESUME SCENE

10

Excited, Didi pushes her cart across the street.

11

INT. MEN'S ROOM

11

Trattner's in there, talking with another man (STEVE). Trattner washes up while Steve leans against a neighboring sink.

CONTINUED

11

CONTINUED

11

STEVE

We're talking about four million dollars worth of coke, here -- right off the police truck.

TRATTNER

You've been paid.

STEVE

For what? Getting you the information on the truck route? I want a cut.

TRATTNER

Get out of here.

STEVE

Hey -- You're the big hot-shot ex-cop, movie writer, not me. I don't have that much to lose.

12

NEW ANGLE

12

The door opens and a man comes into the men's room, crossing to a stall. Trattner and Steve talk with more caution.

TRATTNER

I'll think about it.

STEVE

Look, this isn't a negotiation -- you don't have a lot of choices.

MAN (O.S.)

Any paper towels over there?

13

NEW ANGLE

13

Steve turns to see the man standing in the open stall, a silenced .38 in his hand. The man (ARNIE HOFFS) fires once.

CUT TO:

14 EXT. NEAR SHOE STORE 14

Didi's looking at the shoes, dictating into her tape recorder.

DIDI

The blue flats'll be great with my jumpsuit -- price is great even if you don't need them. You don't need the black heels but JoAnne paid twice as much for the same shoes. Be petty -- Buy 'em.

In the b.g., Trattner and Hoffman move out of the restaurant, into a car. Didi never turns.

15 CLOSER AT CAR 15

as the two waste no time peeling out.

16 DIDI 16

Turns at the sound of rubber burning, but never notices the occupants. She looks back to the window and her tape recorder.

DIDI

Personal growth note: Stay centered tonight. You know how Milton gets on your nerves. Give him space, own your anxiety -- no matter what -- keep smiling.

She looks up thoughtfully, then:

CUT TO:

17 INT. GULL'S WAY - FOYER - NIGHT 17

CLOSE ON HARDCASTLE, a smile painted on his face as he kisses and greets a just-arriving Didi.

HARDCASTLE

Didi -- How are you? You look terrific.

18

NEW ANGLE

18

reveals the same smile pasted on Didi's face. McCormick's watching the scene, vying for membership in the smile club.

DIDI

It's selenium, Milt. I took a course in holistic housekeeping -- Selenium's great for skin tone.

(beat)

I'll lend you a bottle.

As she moves toward McCormick, Hardcastle's smile wavers. He fights to get it back.

DIDI

Hi -- I'm Didi.

McCORMICK

Mark McCormick.

He starts to offer his hand but she kisses his cheek.

DIDI

I'm safe -- I'm family.

Hardcastle comes over to them -- Didi hands him a wrapped gift.

DIDI

I found some really nice dish towels on sale. I thought you could use them.

HARDCASTLE

(taking them)

Thanks.

19

NEW ANGLE

19

as Didi moves deeper into the room.

DIDI

Milt -- the place is so -- so, neat.

CONTINUED

McCORMICK

He's very clean. His friends
call him 'Law and Orderly,
Milt.'

Hardcastle makes the best of it.

HARDCASTLE

We like to be comfortable.

DIDI

It's a little sterile --
don't you think?

Hardcastle's fighting an inner war, but isn't ready
for the gun rack yet.

HARDCASTLE

I'm kind of surprised to hear
that from a woman who used to
alphabetize the canned vegetables.

Didi turns to him, becoming frank and confessional.

DIDI

You're right, Milt. But I'm
growing. I've discovered alot about
myself since Harry died.
Do you know that all my
cleaning and straightening
was repressed anger?

HARDCASTLE

(smiles weakly)

Well...try and cheer up.

The tension grows for a beat, until McCormick pipes
in.

McCORMICK

Are either of you as hungry
as I am?

Hold for a beat, then:

CUT TO:

20

INT. DINING ROOM - NIGHT

20

CLOSE as Didi helps herself to some vegetables. PULL
BACK as she passes them to McCormick.

MCCORMICK

It sounds like you've spent
the whole year taking courses

DIDI

Almost. Think about it --
for twenty nine years I was
Mrs. Harry Dreilinger. Now
that's okay as long as there's
a Harry Dreilinger to be Mrs.
to. Suddenly -- I woke up
one morning and had a revelation.
I didn't know who I was.

HARDCASTLE

You could have asked me.

DIDI

(missing it)

No, Milt -- no one knew who
I was because I didn't know.
You know what I did?
I picked myself up, walked
over to the hall mirror
that hadn't been dusted in
weeks, looked myself squarely
in the eye and said, 'Dierdre --
there's a person in there somewhere
and you're going to find her.
So I took a Chinese Wok
cooking course.

MCCORMICK

Kind of stir-fry your way to
awareness.

DIDI

It was a start -- I mean just
getting out of the house and
going to school -- It's been
fascinating.

(beat)

You know, Milt, now that you're
retired you should try it --
take a good look inside yourself.

CONTINUED

MCCORMICK

See if you can find my
basketball, I lost it last
Saturday.

DIDI

I feel like I've expanded.
I took a course -- 'Everything
that happens is Me.' I
learned more in six weeks
than I had in a lifetime.

Hardcastle rises, trying to be pleasant.

HARDCASTLE

Yeah, well most of what happens
around here is McCormick.
You guys want coffee?

Hold, then:

CUT TO:

as Hardcastle pours some more coffee into Didi's cup.
We HEAR the end of her surveillance tape. Then she
switches it off.

HARDCASTLE

Didi... what're you doing in a
police procedures course?

DIDI

Criminal Investigation, Milt.
And I'm doing my class project --
Surveillance. I'm really
pushing for an "A".

HARDCASTLE

What you're pushing for is
two to five for invasion of
privacy.

DIDI

You're not serious.

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21

CONTINUED

21

HARDCASTLE

Didi --that's what the law's about. It keeps people from "expanding" into places they don't belong.

DIDI

You think this whole thing -- my self-improvement -- is silly, don't you?

HARDCASTLE

Didi -- Chinese cooking I understand -- but don't you think you're getting carried away?

DIDI

I thought it would sharpen my mind. Besides -- it's what you do. When I finally sold the house and knew I was moving down here, I thought maybe I'd get to understand you better.

HARDCASTLE

I felt safer when you dusted.

She rises.

DIDI

If you're trying to get me into a fight Milt, it won't work. Anger's a choice. I know what you used to call me. 'D-Day.' Right? Well, you're my sister's husband. And no matter how long it'll take, I'm going to try to accept you.

Hardcastle smiles.

DIDI

I've got an early class tomorrow. Thanks for dinner. You should try a little meat tenderizer. Nice meeting you, Mark.

They start out.

CONTINUED

21 CONTINUED 21
They move off.

22 EXT. ACCESS ROAD - DAY 22
A "service road" type affair. An armored police vehicle moves along the road.

23 NEW ANGLE 23
A black and white, it's lights turning, is up ahead of the armored car, near a barrier blocking the road. Two uniformed cops (who we don't identify) wave the armored car to a stop. Uniform 1 approaches the driver. Uniform 2 moves toward truck, out of sight.

UNIFORM 1
You guys delivering the Chief's paycheck?

DRIVER
That's a convoy. What's doing?

UNIFORM 1
Just cleaning up -- drunk driver. Shouldn't be too much longer.
(takes out a cigarette)
What've you got?

DRIVER
Evidence. Morani case is going to trial today.

UNIFORM 1
And you're driving a truck for a living.
(beat)
Got a light?

The driver opens his door to hop out. Suddenly, Uniform 1 grabs him and pulls him to the ground. The Passenger Cop in the armored car starts to go for his gun when Uniform 2 sticks a gun to his head.

CONTINUED

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13.

23 CONTINUED 23

24 NEW ANGLE 24

Revealing Uniform 2 as Arnie Hofffs

ARNIE

Think about your pension.

There's a beat, then Arnie KO's the guy.

25 NEW ANGLE 25

Uniform 1, Trattner, takes the keys from the, now unconscious, driver. The two move to the back of the truck, open it up, and start unloading brown paper wrapped bundles.

TRATTNER

Beats the hell out of walking a beat, huh, Arnie?

HOFFS

I felt safer carryin' a shield.

TRATTNER

Don't worry about it. We'll connect with Rossman, unload, and you'll have a long time to feel regret.

HOFFS

When am I gonna see you?

TRATTNER

Tonight -- right after class.

Play the moment, then:

CUT TO:

26 INT. CLASSROOM - NIGHT 26

On TRATTNER as he talks from the head of the room.

TRATTNER

Criminals are clever -- not always smart, but clever.

INTERCUT:

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14.

27

DIDI

27

making copious notes.

28

RESUME CLASS

28

TRATTNER

I don't know how many of
you have read my books --
but everything in them
comes directly from my
experience on the force.

(beat)

If you saw the film of
"Black and White," the
Sinatra character was very
real -- he was a sociopath --
and he was playing a high
stakes game of catch me
if you can. If you're
going to tag up to these
people, you have to be able
to tune into the way they
think.

He checks his watch.

TRATTNER

Look, it's been a long day.
What do you say to early
parole?

Everyone starts to gather their things.

TRATTNER

Remember -- your projects
are due, the end of next week.

(amidst grumbles)

Have a good one.

29

INT. HALLWAY

29

as the class files out. Didi and Trattner are the last
to leave, she catches him.

DIDI

I didn't know what a fascinating subject you were.

TRATTNER

Thanks-- why don't you call my agent and remind her.

TRACK with them as they move down the hall.

DIDI

Lunch at Rae's -- Police business from two thirty to four fifteen -- Dinner at Saint Tropez. Planning a new film?

He stops and faces her.

DIDI

Not bad, huh?

TRATTNER

What's this all about?

DIDI

My project. You made such a big deal about surveillance.. how hard it is... I decided to try it.

(beat)

Guess who I picked to follow?

He tenses. Then he starts to walk again as if it's of no concern.. But he keeps pumping.

TRATTNER

When did you do this?

DIDI

Uh-uh. What did you teach us about revealing information prematurely?

TRATTNER

This isn't a police investigation.

DIDI
C'mon -- have a little patience.
I've got everything on my tape
recorder. You'll just have to
wait until next week.
(starts off)
See you Thursday.

She moves down the hall as we TIGHTEN on TRATTNER.

HARDCASTLE (V.O.)
I'm telling you, McCormick,
the woman creates chaos
wherever she goes.

CUT TO:

McCormick's armed with a handful of flowers in one
hand, and Didi's tape recorder in the other.

MCCORMICK
You're not inviting her to move
in. You're just returning her
tape recorder.

HARDCASTLE
(re flowers)
What're these for?

MCCORMICK
Peace.

HARDCASTLE
I'm not bringing her flowers.
Flowers are for apologizing.

MCCORMICK
You really must have had to
fight 'em off, Hardcastle.
(beat)
Look, this is the first time
you've been to her apartment
You've got to bring her something.

Hardcastle takes the flowers and they circle to the Coyote.

HARDCASTLE
I thought you ran book in prison.
Where'd you have time to read
Emily Post?

CONTINUED

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17.

30 CONTINUED 30

MCCORMICK
Give her a chance, all right?
She's not that bad.

31 INT. COYOTE 31

as they enter.

HARDCASTLE
I'm telling you, McCormick, the
woman dry cleans sponges. Wait.-
You think you've seen neat and clean?
Wait til you see her apartment.

SMASH CUT TO:

32 INT. DIDI'S APARTMENT - DAY 32

It's a ransacked mess as Arnie Hoffs goes through
the place looking for Didi's recorder.

33 EXT. DIDI'S APARTMENT BUILDING - DAY 33

as the Coyote pulls up and Hardcastle and McCormick
exit. The building manager, RALPH BILSKY, is watering
the hedges as they approach.

RALPH
Help you with something?

HARDCASTLE
Apartment six.

RALPH
You guys friends of hers?

Hardcastle and McCormick exchange a look.

HARDCASTLE
She's my sister-in-law.

RALPH
Sorry about that. Let me
ask you something? She playin'
with all her cards?

CONTINUED

McCormick
(to Hardcastle)
Come on.

RALPH
She's not home.
(on their look)
Trust me -- I've been waiting for
her all morning.

HARDCASTLE
There some kind of problem?

RALPH
Yeah, I don't like her.
I don't like her snooping
around. I don't like her talking
into her purse. I don't like her
cleaning the walkways. Why does
she do that?

CAR BRAKES SQUEAL to a halt. They look.

Didi exits her beat up old Volvo 122. She's wearing
a karate outfit. She comes up to them, breathless.

DIDI
Sorry I'm late. Class
ran a little over.
(to Ralph)
How are you, Mr. Bilsky?
How's Business?

Ralph grumbles and goes back to his watering.

DIDI
I'm over here.

They start toward her apartment. Hardcastle offers
the flowers.

HARDCASTLE
These are for you.

She takes them.

34

CONTINUED

34

DIDI
Thanks --Mark

MCCORMICK
(to recorder)
We've got your recorder.

DIDI
Thank God -- I lose that, I
have no idea what I'm up to.

She fiddles with her bag to get her keys. She offers
the flowers back to Milt.

DIDI
Would you hold these for a
second?

She finds her keys and starts to fit them into the
lock.

35

INT. APARTMENT

35

Hoffs hears the keys in the lock and bolts through the
sliding glass doors, out to the back.

36

EXT. APARTMENT

36

as Didi opens the door.

DIDI
You'll have to forgive the
mess. I'm having my vacuum
cleaned.

She looks into the room, then lets out a scream.

37

NEW ANGLE

37

Ralph reacts, drops his hose and comes toward them.
TIRES SQUEAL.

38

NEW ANGLE

38

CONTINUED

38

CONTINUED

38

Hoffs car burns around the building as Hardcastle and McCormick see him. They take off toward the Coyote. Ralph looks into the apartment.

DIDI

I knew I should have made
the bed before I left.

RALPH

That's it. I want you out
of here.

She reacts, then:

39

NEW ANGLE - COYOTE - CHASE - DIRECTOR'S SEQUENCE

39

as the Coyote takes off after Hoffs. It's an all-out, season-opener as both cars burn through this residential neighborhood. They cut off the main streets and head down the alleys behind the apartments, taking out garbage cans, etc.

HARDCASTLE

What'd I tell you, McCormick.
We didn't even get through
the door.

McCORMICK

Now you know how it feels
teaming up with you. You
need casualty insurance.

HARDCASTLE

Just drive.

There's a pile of rubble lying by a fence at the end of the alley. The heavy car ramps up and flies, breaking through the fence. The Coyote follows. They move out onto a main street where a street crew is laying cones and moving some equipment. The back-up horn on a heavy truck is HONKING and a flagman tries to wave the oncoming vehicles to a stop. Hoffs tears behind the backing truck, almost taking out the flagman.. McCormick'll never make it. He hits the brakes, spins out, taking cones -- and smearing the freshly painted line, out across the street. McCormick notices the look on the street crews faces.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

40

EXT. GULL'S WAY - DAY

40

Didi's beat up Volvo is parked in front of the place. The passenger side is toward the house, its door open. The trunk is opened and McCormick moves a carton into the house. Didi pulls some things out and sets them on the ground as Hardcastle watches.

DIDI

I can't tell you how much
I appreciate this, Milt.

HARDCASTLE

(grumbles)

Yeah.

DIDI

Look , if this is upsetting
you I'll go somewhere else.

HARDCASTLE

Didi -- what we have to --

DIDI

I mean it'll probably take
whoever it was that broke into
my apartment, a few weeks to
track me down, right? Of
course, if I'm lucky, I
won't be home when they come --
I'd hate to think of what would
happen --

(beat)

I don't know why I'm rambling
on. You really don't have to
let me stay here -- I can
check into a motel.

(beat)

They do have security motels?

McCormick crosses out from the house and grabs another
carton. Hardcastle's feeling defeated.

McCORMICK

There's something rattling
around in here.

CONTINUED

DIDI

Harry's shoe trees. I didn't
know what to do with them --
I couldn't throw them out.

McCormick trapeses back toward the house as Didi picks
a suitcase up from the ground.

DIDI

I feel very safe here, Milton.
(heads to house)
Oh, would you grab Oliver.
I think this whole move's
made him very nervous.

Didi moves to the house while Hardcastle moves to the
car.

OLIVER, a lethargic, pathetic, wrinkled Bassett Hound,
is slumped in the front passenger seat as Hardcastle
approaches to take his leash.

HARDCASTLE

Try and stay calm, Oliver.

He takes the leash and tries to move Oliver from the
seat. Oliver's immobile.

HARDCASTLE

C'mon.

Oliver remains inert.

HARDCASTLE

I've got lotsa trees in my
back yard.

Oliver breathes heavily. Hardcastle pulls gently but
firmly on the leash. Oliver sort of oozes from the
seat to the running board to the ground. Upon contacting
the pavement, Oliver falls over onto his back, legs up,
hoping for some attention.

HARDCASTLE

Forget it.

42

NEW ANGLE

42

McCormick comes out of the house, crossing toward Hardcastle.

MCCORMICK

He likes you, Judge. It must
be that judicial authority you
do so well.

Hardcastle hands over the leash.

HARDCASTLE

Okay... you do it.

McCormick's amused, takes up the challenge.

MCCORMICK

Your problem is you never had a
childhood, Hardcastle. You went
right from diapers into robes.

(beat)

Here, watch.

He drops the leash and trots toward the house.

MCCORMICK

Oliver! Here boy!

43

ANGLE ON OLIVER

43

Belly-up.

44

NEW ANGLE

44

McCormick stops, turns toward Oliver and slaps his thighs.

MCCORMICK

C'mon Oliver.

(pretends he has
food)

Cm'here boy. Look what I got
for you.

Didi crosses out.

DIDI

Oliver doesn't like games.

She moves over toward Milt and looks at Oliver, feet
in the air.

CONTINUED

44

CONTINUED

44

DIDI

Oh Milt, look... He likes
you.

She takes the leash. Oliver rights himself and
starts off.

HARDCASTLE

How can you tell.

Hardcastle moves off with McCormick and follow Didi
and Oliver into the house.

45

INT. GULL'S WAY - DEN - DAY

45

McCormick's helping to unpack. Hardcastle sits in
his chair, watching the siege, sipping a beer. Oliver
lies in a heap on the neighboring chair. McCormick's
unpacking books.

DIDI

There's room on the top
shelf if you move that book.

McCormick carries them over to Hardcastle's bookcase
and removes a large law book to make room.

McCORMICK

(reads binding)
California Civil Code Appendix.
(to Hardcastle)
You don't need this. The
movie's on cable this week.

He opens a drawer and shoves the book inside.

HARDCASTLE

Didi -- I'm tryin' to help
you, here. Why would someone
tear your place apart and
leave your jewelry?

DIDI

What I don't understand is
why they can't put things
back the way they found them.
How much longer could it
take?

CONTINUED

HARDCASTLE

Didi... what else are you doing besides following your teacher?

DIDI

Why're you questioning me like this? I didn't do anything.

McCORMICK

Get used to it. If I'm out after ten, he swears me in.

HARDCASTLE

You're in some kind of trouble. I'm just trying to get a line on what you've been doing.

DIDI

Okay. I've just been doing a little investigating on some of the people in my neighborhood. And let me tell you something -- that apartment manager, Mr. Bilsky -- he's up to no good. The man changes perfectly good light bulbs.

HARDCASTLE

Are there any others?

She looks guilty.

DIDI

A couple. A few.

HARDCASTLE

I'm listening.

DIDI

I've got them all on tape.

She crosses to one of the cartons and fishes through it. McCormick returns to the book carton and pulls out an owl shaped room deodorizer. He sniffs it.

McCORMICK

Pine?

45

CONTINUED 2

45

DIDI

The apartment was too small
to unpack these. I hate the
smell of stale books.

She takes a box out of the carton and moves toward him.

DIDI

I found them!

46

NEW ANGLE

46

Hardcastle sets his beer down to take the box from Didi.
Oliver perks up, struggles to his feet and laps the beer
from the can. Hardcastle's attention is on the box.
He opens it.

47

INSERT - BOX

47

There's about a dozen microcassettes inside.

48

RESUME

48

DIDI

Give me a few minutes... I'll
find the rest. I think
they're with the linens.

Hardcastle, dismayed, reaches over for his beer.
Something wet is on his hand. It's Oliver's tongue.
Play the moment, then:

CUT TO:

49

EXT. MARINA - DAY

49

Hoffs and Trattner are meeting with ROSSMAN.

ROSSMAN

My people are lining up
their cash. I wanna make
the buy day after tomorrow.

CONTINUED

TRATTNER

Where?

ROSSMAN

My boat. But not here.
Out across the three mile
limit.

Trattner and Hoff's start to leave.

ROSSMAN

And no snags, okay? My
people don't like a lotta
lag time between putting out
and getting back.

Trattner and Hoff's acknowledge and walk off. Rossman
moves onto his boat.

TRACK with them as they walk along the marina slips.

HOFFS

—I don't like it. We still don't
know what that woman has on tape.

TRATTNER

She's a housewife, for chrissakes
Arnie. Besides, if she knew
anything -- we'd be feeling
the heat by now.

HOFFS

You got fat, Ira, y'know? You've
got fat mortgages, fat business
managers... talk about outgrowing
your uniform. I've only got me.
If this thing gets pushed back a
couple 'a days, I can live through
it.

TRATTNER

It's not gonna get pushed back.
Rossman's got committments.
They're not interested in our
problems.

50

CONTINUED

50

HOFFS

Not much they can do about it.
We have the stuff

(beat)

Look, I'm just saying, it'd
go down much easier if we had
the tape.

TRATTNER

All right. Let's take another
run at her.

They move off.

51

EXT. COYOTE - DRIVE-BY - DAY

51

MCCORMICK (V.O.)

Judge -- what happened to
judicial temperament -- the
finely balanced scales of
justice?

52

INT. COYOTE - MOVING - DAY

52

HARDCASTLE

Didi tipped 'em, McCormick.
Two years ago I set a precedent
on unlawful restraint. Now I'm
off to shake down Didi's
apartment manager.

MCCORMICK

Okay, maybe she's a little
enthusiastic -- give her a
chance. She's just trying
to find her way.

HARDCASTLE

I'd like to draw her a map.
Listen to this.

He switches on the recorder.

CONTINUED

DIDI'S VOICE (TAPE)

Mr. Bilsky's a clever one,
all right. It's perfect how
he plays his part to the hilt...
the busybody apartment manager.
But the truth is revealed by the
trained eye. Why does the man
have eight phone lines coming
into an unrented apartment? And
all those people who just drop
by to say 'hello' -- what're
they really up to?

(beat)

Personal growth note. You
shouldn't have lost your temper
with the check-out girl.
Broccoli is broccoli and not a
source of stress.

Hardcastle looks to McCormick.

CONTINUED

52 CONTINUED 2 52

McCORMICK

I know. But she must have tumbled to something. Someone did break into her apartment.

53 EXT. APARTMENT BUILDING - DAY 53

As the Coyote pulls to the curb and stops. Ralph is watering the roses.

54 CLOSER 54

as Hardcastle and McCormick exit the car.

HARDCASTLE

Let's go around the back.

They circle toward the rear.

55 EXT. SIDE OF BUILDING - DAY 55

CLOSE on telephone box on wall. PULL BACK to see Hardcastle and McCormick. Hardcastle studies the circuits.

McCORMICK

Everything okay?

HARDCASTLE

I don't know. Could be a strap.

McCORMICK

What?

HARDCASTLE

A strap. Phone company installs lines into the downstairs apartment. It's not rented. You strap the lines upstairs, the cops trace the calls, bust the empty room -- gives the book time to flush his paper.

McCORMICK

This is great... two crime fighting heroes in one house. You guys should get uniforms.

CONTINUED

55

CONTINUED

55

There's the CLICK of a gun hammer. Hardcastle and McCormick turn.

56

NEW ANGLE

56

to reveal Ralph, armed with a thirty-eight.

RALPH

What does it, run in the family?

HARDCASTLE

(smiles)

Hi. I was just, looking for my wallet. I think I dropped it this morning while we were moving.

RALPH

If I find it, I'll mail it to you. Get out of here.

McCORMICK

(as they start off)

It'd kill him if he lost his laminated Miranda.

Hardcastle and McCormick exchange a look and start to move off. Ralph watches them go.

McCORMICK

I never liked renting.

They get into the car and pull away.

CUT TO:

57

EXT. GULL'S WAY - DAY

57

as the Coyote pulls up and Hardcastle and McCormick exit. Hardcastle walks with McCormick toward the gatehouse.

McCORMICK

Judge -- you can't spend the next couple of weeks hiding in the gatehouse. Go home.

CONTINUED

HARDCASTLE

It's my gatehouse, McCormick.
(re main house)
I'm not going in there.

MCCORMICK

You'll hate this. I snore
and I steal the blankets.

HARDCASTLE

That's okay. You get the chair.

McCormick stops at the door.

MCCORMICK

C'mon Judge -- she's only
been here for a few hours.
She hasn't had time to do
any damage.

McCormick opens the door and stops.

Plastic runners move through the room, across the floors.
The place has been daisied up. Oliver, lying distinctly
off the runner, doesn't even look up, but rolls over onto
his back.

exchange a look.

He's parked outside Didi's old apartment building.
There are two black and whites, lights turning as
Hoffs comes toward the car and enters.

TRATTNER

What'd you find?

HOFFS

I couldn't get near the front
door, but it looks like she
packed up and took off.

62 NEW ANGLE 62

The police are leading a handcuffed Ralph into the squad car.

63 HOFFS AND TRATTNER 63

TRATTNER
What's all the noise?

HOFFS
They shook down the poor slob in the front apartment. Looks like he was making book.

Trattner starts the car and they move off.

64 INT. CAR - MOVING - DAY 64

HOFFS
I don't like it. We're gonna have to buy more time.

TRATTNER
Arnie... we rode together a long time. Listen to me... she's a ditsy housewife on a self-improvement kick.

HOFFS
Yeah... then why's she always one step ahead of us?

HOLD, then:

CUT TO:

65 EXT. COLLEGE - ESTABLISHING - NIGHT (STOCK) 65

BELL RINGS, OVER.

66 INT. CLASSROOM - NIGHT 66

as Didi's class files out of the room.

TRATTNER
Didi -- can I talk to you for a minute?

67 INT. HALLWAY 67

as students from various rooms file out. Hardcastle, in sweatshirt and ball cap is leaning against the wall. He's being looked at and looking at some of the more attractive female students. He checks his watch.

68 INT. CLASSROOM 68

Didi is with Trattner as he packs his briefcase.

TRATTNER

I wanted to talk to you about your project.

Hardcastle sticks his head into the room.

HARDCASTLE

The game starts in twenty minutes.

DIDI

Oh Milt -- come in for a second.

Hardcastle walks in.

HARDCASTLE

(to Trattner)

Hi... sorry to interrupt. Lakers game.

DIDI

Ira Trattner -- Milton Hardcastle.

As Trattner offers his hand, something flickers across his eyes.

HARDCASTLE

Nice to meet you. I saw 'The Enemy In Blue.' You musta made a lot of friends in the department.

TRATTNER

Depends which side you're on.

(beat)

You are Judge Hardcastle, right?

CONTINUED

HARDCASTLE

Retired.

(kidding)

Now I ride shotgun for Didi.

Trattner's stiffening but tries not to show it. He's not sure if he's being toyed with and manipulated.

DIDI

Milton thinks I need protection.
We're working on a case.

TRATTNER

Anything interesting?

HARDCASTLE

Would you believe it. She starts snooping around and trips right over something. You should be careful not to teach her all your secrets.

TRATTNER

I'll have to watch out for that.

DIDI

(to Trattner)

See you next week. I think you're going to be surprised.

HARDCASTLE

Nice meeting you.

TRATTNER

Maybe we can get together sometime... exchange war stories.

HARDCASTLE

Anytime. I'll bet you could tell me a few. 'Night.

Hardcastle and Didi leave the room. We TIGHTEN on Trattner, feeling toyed with and cornered.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

69

EXT. MARINA - NEAR BOAT - DAY

69

Rossmann's working on his boat, talking with Trattner and Hoffs.

ROSSMAN

No delays. I've got my people lined up. I've gotta make good on my committments.

HOFFS

And we've gotta shake Hardcastle before this thing goes down.

TRATTNER

Gus -- can't you hose your people down -- give us a few more days?

ROSSMAN

I've read your book, star. You've been through this before. You know how it works.

He turns to work on the boat.

ROSSMAN

I'll tell you what -- I'll take care of Hardcastle. The guy's been stuck to my shoe since he busted me about twenty years ago. It'll be a public service.
(beat)
I'll see you guys tomorrow... with the stuff.

Play the moment, then:

CUT TO:

70

EXT. GULL'S WAY - NEAR POOL

70

Hardcastle's just switching off Didi's tape recorder. Didi and McCormick sit with him.

CONTINUED

70 CONTINUED:

70

HARDCASTLE

You followed the Girl Scouts
and your mailman?

DIDI

I was right about Mr. Bilsky,
wasn't I?

HARDCASTLE

Beginner's luck.

DIDI

It makes sense, though, Milt.
Who'd ever suspect them --
going house to house every
day, selling cookies, delivering
mail. It's a great cover.

(off their looks)

It was just a thought.

HARDCASTLE

Is this the last tape?

71 NEW ANGLE

71

as a pool truck pulls into the driveway and stops. Two
men get out, grab some equipment (including two cases)
and circle around toward the back of the house.

72 EXT. NEAR POOL

72

McCORMICK

I'm sure Bilsky was the guy...He
probably had someone turn the apartment
over -- it gave him an excuse to
get rid of Didi and shake her off his case.

DIDI

Good. Then we shouldn't have
any more trouble.

HARDCASTLE

And you can look for a place
to live --

(re recorder)

Without this.

(CONTINUED)

72 CONTINUED:

72

The pool men come around to the pool.

POOL MAN
How you doing?

HARDCASTLE
Fine. Where's Mike today?

POOL MAN
Couldn't make it today.
I think he's coming down
with something.

McCormick's looking at something.

MCCORMICK
Judge -- don't these guys
usually come on Tuesday?

73 MCCORMICK'S POV - POOL MAN

73

and we TIGHTEN on his shoes. They're black leather.

74 RESUME SCENE

74

Hardcastle rises.

HARDCASTLE
(to Didi)
I've got the name of a good
real estate broker -- sent
her up about four years ago.
She's sharp.

75 ANGLE - POOL MEN

75

as they open their cases and we can see, two shotguns.

76 RESUME HARDCASTLE AND MCCORMICK

76

MCCORMICK
Judge -- something's wrong.

(CONTINUED)

76 CONTINUED: 76
Hardcastle looks to McCormick, then follows his look over to the pool men. There's a beat of thought and confusion, then:

77 ANGLE 77
The pool men bring up their guns.

78 ANGLE 78
McCormick picks something from the patio and hurls it at one of the shooters as Hardcastle throws Didi to the ground and upends the table.

79 ANGLE 79
One of the shooters is hit by McCormick's toss. His gun goes off, missing, as he falls backwards into the pool. Simultaneously, the other man fires, catching part of the upended table as:

80 ANGLE 80
Hardcastle rolls Didi out of the way. The gunfire misses.

81 ANGLE 81
The pool man who's still on pavement takes off in a run. McCormick takes off after him.

82 DIDI AND HARDCASTLE 82
almost embraced.

DIDI
I guess that rules out your
Mr. Bilsky theory.

83 NEW ANGLE - FOOT CHASE - DIRECTOR'S SEQUENCE 83
as McCormick takes off after the fleeing hit man.

(CONTINUED)

83 CONTINUED:

83

Let's play this chase for excitement, as the fleeing pool man takes out a .45 and fires back at McCormick who has to hit the dirt. The man finally reaches his truck, hops in and guns the engine. McCormick circles toward the gate as the truck barrels toward him. McCormick hits the gate button and the iron bars start to close. The van can't make it in time, brakes, skids and flips. McCormick comes around and pulls the man out of the van.

84 NEW ANGLE

84

Hardcastle and Didi come around from the back.

DIDI

Mark -- are you all right?

McCormick pulls the guy to his feet and looks at Hardcastle.

McCORMICK

Don't get the wrong idea --
I don't do pools.

Play the moment, then:

CUT TO:

85 INT. HARDCASTLE'S DEN - DAY

85

ON DIDI who's taking her books from the shelves and repacking them in boxes. Oliver's on the floor, nearby.

86 NEW ANGLE

86

McCormick steps into the doorway, stands and watches for a moment.

McCORMICK

You sending them out to be
martinized.

Didi turns.

(CONTINUED)

#2202

86

CONTINUED:

86

DIDI
I'm leaving.

Hardcastle comes up behind McCormick.

DIDI
You two almost got killed
today because of me.

MCCORMICK
If it wasn't because of
you it would have been
because of him. Wait til
you've been here awhile.

DIDI
I'm not staying here anymore.
It's not right.

87

HARDCASTLE AND MCCORMICK

87

HARDCASTLE
Go mess up the gatehouse
or something. Give me a
few minutes.

McCormick takes off. Hardcastle comes into the room
while Didi continues packing.

88

NEW ANGLE

88

as Hardcastle moves past Oliver, who, as if on cue,
rolls over onto his back. Hardcastle ignores him.

HARDCASTLE
Got a place to go?

DIDI
I'll find something.

HARDCASTLE
Shook you up pretty bad out
there.

She turns to look at him.

(CONTINUED)

DIDI

I have to accept responsibility
for my actions.

HARDCASTLE

(lightly)

It looks to me like you're running.

She crosses.

DIDI

Milt -- I almost got
you killed out there.

HARDCASTLE

Might have had to retire your
dustcloth, huh?

She's on the verge of tears.

DIDI

Go ahead and complain. At
least clean's better than
dead.

She breaks and starts to cry. Hardcastle's uncomfortable
with her emotions, but he turns his head to the window
for a second, giving her that time. He comes back to
her as she looks up.

DIDI

I'm sorry -- I shouldn't do
this in front of you.

(beat)

That's what I do, isn't it --
I just come into people's
lives trying to straighten
up and all I do is turn
everything upside down.

She's losing it again.

HARDCASTLE

Didi --

(CONTINUED)

She turns, pounding her fist on the desk.

DIDI

That son-of-a-bitch Harry
died and dropped me off
right in the middle of his
life. He never even told me
where we were going.

Hardcastle takes her shoulders and turns her back
to face him.

HARDCASTLE

I don't want you to leave.

DIDI

(getting it back)
Sure -- I thought you hated
ironed underwear.

HARDCASTLE

It took me five years to break
your sister of the habit.
I just kinda like 'em stuffed
in the drawer near the socks.

DIDI

How'd you do it, Milt? I
mean, after Betty died --
how'd you keep it from
falling apart?

HARDCASTLE

I didn't. But I had my work.
Besides, there was always someone
at the house, getting underfoot --
kept me busy.

DIDI

(hearing the compliment)
He's a nice kid.

HARDCASTLE

He's okay.
(beat)
I want you to stay.

CONTINUED

#2202

43.

88 CONTINUED - 3

88

DIDI

It's hard for you -- isn't
it? Having me here?

HARDCASTLE

Just go easy on the ironing.

Hardcastle rubs Oliver's stomach and leaves the room.

CUT TO:

89 INT. HOFF'S HOUSE - DAY

89

Hoff is moving around, throwing a few things into a
suitcase. The front door is open. Trattner walks in.

TRATTNER

What's doing, Arnie?

Hoff's looks up. Trattner takes his gun out.

TRATTNER

This is a hell of a way to end
a partnership.

Play the moment, then:

CUT TO:

90 EXT. COYOTE - DRIVE-BY - DAY

90

91 INT. COYOTE - DAY

91

MCCORMICK

The cops aren't gonna like
you poking around after their
number one star.

HARDCASTLE

We don't have much choice.
Trattner's the only one on the
list we didn't check out. Besides'
they're cops -- they're not gonna
buy all the Hollywood flash and
glitter.

They enter the building.

92 EXT. POLICE STATION - DAY

92

as the Coyote pulls up and parks. McCormick and Hardcastle cross to the building.

MCCORMICK

She had every shoe individually wrapped in a little baggie with one of those twist things. It looked like an exhibit -- Forty years of Florsheim.

HARDCASTLE

Yeah, well -- she needs a little more time. Maybe she'll expand into clutter.

93 INT. POLICE STATION - DAY

93

As LT. MICHAEL DELANEY tosses Hardcastle a folder.

DELANEY

The chief's gonna have your head, Hardcastle -- messin' around with his big hero. He was kinda hoping for a part in the next movie.

HARDCASTLE

Well it was either this, or send you guys out, busting Girl Scouts.

DELANEY

You wanna spell that?

HARDCASTLE

I'm not sure I can.
(re file)
This all you got?

DELANEY

You wanna know anything else -- take his class, buy his books --

MCCORMICK

Buy his salad dressing.

CONTINUED

HARDCASTLE

The thing reads like a testimonial dinner. You'd think the guy never spit up in his life.

Hardcastle rises, McCormick follows.

HARDCASTLE

Thanks, anyway, Mike.

DELANEY

Hardcase -- Why don't you check out his old partner Arnie Hoffs. Squad car's a small place. You get something on you, your partner's the the first to know.

HARDCASTLE

I'll check it out.

DELANEY

Oh -- and if you get anything -- I want in.

(beat)

I don't like cops who get their hair styled.

Hardcastle nods acknowledgement, then they leave.

CUT TO:

as the Coyote drives-by and McCormick and Hardcastle exit and cross to the house.

MCCORMICK

Think about it, Judge, Trattner's retired and he's raking it in. What about "The Pounding Gavel" by Milton Hardcastle.

HARDCASTLE

Give me a break, McCormick.

CONTINUED

94 CONTINUED

94

McCORMICK
"The Bench." "The Bench II."

They get to the door.

McCORMICK
"The Bench 3D."

The door's ajar as they get there. Hardcastle pushes it open.

HARDCASTLE
Arnie.

They play a beat, then move inside.

95 INT. HOFF'S HOUSE

95

We can hear WATER RUNNING, O.S. Hardcastle and McCormick look at the floor.

96 POV

96

Water is running out from behind the bathroom door.

97 RESUME SCENE

97

As Hardcastle moves to the closed door. He hesitates, then opens it. He looks in, inhales, then turns to McCormick.

McCORMICK
Hoffs?

HARDCASTLE
I think we can rule out Mr. Bilsky
and the Girl Scouts.

McCORMICK
Maybe he didn't wanna buy any
cookies.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

98

EXT. HOFF'S HOUSE - DAY

98

Black and whites. Coroner's wagon. A body is loaded into the back of the wagon as Delany crosses to Hardcastle and McCormick.

DELANEY

Coroner said he'd probably been there for a couple of hours. You guys wanna tell me what's going on?

HARDCASTLE

I don't know much more than you do, Mike.

DELANEY

What's Trattner got to do with all this? And Gus Rossman?

HARDCASTLE

Rossman? How's he tied in?

DELANEY

I was hoping you'd tell me.

(beat)

Those guys who tried to disinfect your pool -- Rossman's got the other end of their leash.

(beat)

You didn't know anything about that?

HARDCASTLE

I told you everything I know.

DELANEY

Yeah, well all the singing's in your tent, Milt. The Captain's asking a lot of questions. You better come up with something.

Play the moment, then:

CUT TO:

99 INT. HARDCASTLE'S KITCHEN - DAY

99

Didi's wiping down silverware as Hardcastle and McCormick confront her.

HARDCASTLE
Will you stop polishing.
It's already clean.

DIDI
(keeps polishing)
Milt, the man makes a million
dollars a book. Didn't you
see "Priests in Blue?" He
spent twenty years on the
police force. What could he
be involved in?

Hardcastle takes out a photograph.

HARDCASTLE
Take a look at this.

Didi replaces the utensil in the drawer.

DIDI
(crossing)
You should use a wetting
agent in the dishwasher.
You wouldn't get those
spots.

She comes over to him to look at the picture.

100 INSERT - PHOTO

100

It's a newsphoto of Gus Rossman. The headline reads:
"Gus Rossman -- Big Business or Organized Crime?"

101 RESUME SCENE

101

HARDCASTLE
You ever seen this guy before?

DIDI
Sure he's a friend of Trattner's.
He dropped him off at the
restaurant the day I followed
him.
(beat)
Why? Who is he?

CONTINUED:

101 CONTINUED:

101

HARDCASTLE

Gus Rossman. He controls most of the drugs coming into the city.

DIDI

And he had such a nice car.

MCCORMICK

We still don't know the connection.

HARDCASTLE

(rising)

That's what we're gonna find out.

MCCORMICK

We're just gonna drop by and ask him?

HARDCASTLE

You got it. Gus and I go back a long way. We're due for a visit.

McCormick rises.

DIDI

Milt -- don't. I've already caused enough trouble. I don't want you to get hurt. Let the police do it.

HARDCASTLE

Do what? Shake Rossman down because he drove a friend to lunch.

DIDI

It could be dangerous. Let someone else do it.

MCCORMICK

I'm with her, Judge.

(beat)

I could vacuum the gatehouse.

(CONTINUED)

101 CONTINUED - 2

101

HARDCASTLE

(to Didi)

Just sit tight --we'll be
okay.

(to McCormick)

Come on.

He and McCormick leave.

102 NEW ANGLE

102

Didi moves to a closet and takes down a phone book.
She opens it and scans for an address. Finding it,
she scratches it out on a piece of paper.

103 INSERT - NOTEPAPER

103

as Didi writes: 1257 Sycamore.

CUT TO:

104 EXT. HOUSE - DAY

104

CLOSE ON: 1257. PULL BACK to see Didi's Volvo pull
up to the house. She gets out and crosses to the
front door.

105 ANGLE NEAR DOOR

105

Didi hesitates before knocking and puts her ear to
the door.

TRATTNER (O.S.)

Still doing your homework?

106 NEW ANGLE

106

Trattner's standing by her with a gun in his hand.

107 EXT. ROSSMAN ESTATE - DAY

107

as Hardcastle and McCormick approach the door. McCormick
takes the place in.

CONTINUED

107

CONTINUED

107

MCCORMICK

The guy who said crime doesn't pay oughta be busted for perjury.

They knock. After a beat, a BUTLER answers.

BUTLER

Can I help you?

HARDCASTLE

(old buddy)
Gus in?

BUTLER

I'm sorry. Mr. Rossman's gone for the day.

HARDCASTLE

Gee, that's too bad. I know he's real anxious to talk to me. Anyplace I can get hold of him?

BUTLER

Not this week. Mr Rossman is on The Lamb.

Play their reactions, and:

CUT TO:

108

EXT. ROSSMAN'S BOAT - OUT AT SEA - DAY

108

CLOSE ON BOW, which reads: "THE LAMB." A small motor launch drifts alongside the boat.

109

ANGLE ON DECK

109

Trattner's just closing the attache case full of money.

ROSSMAN

Buy you a lot of typing paper.

CONTINUED

109 CONTINUED:

109

A man, ROGER, comes out, onto the deck.

ROGER

Someone's coming up to the boat.

Rossman and Trattner cross to the rail. In the distance, we can see a small motor launch heading to the boat.

110 EXT. ON LAUNCH

110

Hardcastle's got the wheel. McCormick's hanging on.

MCCORMICK

We'll get Trattner to ghost write for you. "Judges-at-Sea." Lloyd Bridges'll do you.

They pull up alongside the Lamb.

111 NEW ANGLE

111

as they dock. Rossman's at the rail. Trattner's out of sight.

ROSSMAN

Judge.

HARDCASTLE

How are you Gus?

ROSSMAN

I've been better. Just happen to be in the neighborhood?

Rossman indicates for Roger to take the line.

HARDCASTLE

We've gotta talk.

Hardcastle and McCormick climb the ladder to the deck.

112

ANGLE ON DECK

112

as Hardcastle and McCormick come aboard.

ROSSMAN

I'd offer you coffee, but
you're not staying long.

(beat)

What's on your mind?

HARDCASTLE

My family. If you've got
business --

Hardcastle looks over to:

113

ANGLE ON DECK

113

The brown paper has been torn back from the parcels
of coke, revealing powder-filled, plastic bags.

114

RESUME

114

HARDCASTLE

I see you've already concluded
business.

(beat)

Stole it from the cops, huh?
Have a little help on the inside?

DIDI (O.S.)

I'm sorry, Milt.

They turn.

115

NEW ANGLE

115

Trattner brings Didi out at gunpoint.

DIDI

I didn't want you to get
hurt.

TRATTNER

You should have persuaded
her to study French.

(CONTINUED)

115 CONTINUED:

115

McCormick starts toward the bar. Roger takes out his gun.

MCCORMICK

Hey -- you guys don't think we came out here alone. I mean we all know Hardcastle's a bit of a hot-dog -- but he's not stupid.

McCormick picks up a glass of wine and sips from it.

HARDCASTLE

The Coast Guard's coming.

116 NEW ANGLE - DIDI AND TRATTNER

116

TRATTNER

Yeah and you want me to look behind me.

There's a beat. He let's his guard down momentarily. Didi notices and drives one of her heels into Trattner's foot. Simultaneously, McCormick tosses his wine in Roger's face and Hardcastle rushes Rossman.

117 NEW ANGLE

117

Trattner, stunned from Didi's attack tries to recoup, but Didi makes a karate yell and cracks him, sending him backwards over the rail.

McCormick and Hardcastle overcome Rossman and Roger. Hardcastle collects the weapons. We HEAR a MOTOR START. McCormick moves to the rail.

MCCORMICK

Trattner.

118 NEW ANGLE

118

Trattner's pulling away from the Lamb.

119

ON DECK

119

Hardcastle hands a gun to Didi.

HARDCASTLE
(re barrel)
This end toward them.

He and McCormick go over the edge to their launch.

120

ANGLE TOWARD THE LAMB

120

We can see a coast guard cruiser moving up toward the boat.

COAST GUARD (SPEAKER)
This is the Coast Guard.
We're going to board.

Hardcastle guns the boat and he and McCormick take off after Trattner.

121

BOAT CHASE - DIRECTOR'S SEQUENCE

121

It's an all-out, throttle full speedboat chase. Trattner fires back from his boat, but only as a distraction -- they're moving too fast. Hardcastle turns to McCormick.

HARDCASTLE
Take the wheel.

McCormick moves up.

MCCORMICK
I thought it's the rudder.

Hardcastle takes out his gun and fires toward Trattner. The chase takes Trattner closer to shore, where he hopes to elude them. One of Hardcastle's shots, wings Trattner. He flinches and grabs his arm. In that moment, he turns his head, hits a ski ramp. His engine catches fire, the boat flips -- Trattner's flung out as the boat explodes, hitting the water.

122 ANGLE NEAR COAST GUARD CRUISER 122

as Hardcastle hands Trattner up from the launch

HARDCASTLE
(to Captain)
You got everyone?

CAPTAIN
Except for the woman. We're
gonna have to bring his boat
in for evidence.

Hardcastle looks to:

123 ANGLE TOWARD THE LAMB 123

Didi's on deck.

HARDCASTLE
Didi --you can come with us.

DIDI
The boat's being impounded
Milt -- just give me a few
minutes to straighten up.

124 HARDCASTLE AND McCORMICK 124

Hardcastle starts a burn.

McCORMICK
Anger's a choice, Judge.

FADE OUT

END OF ACT FOUR

TAG

125

FADE IN:

125

EXT. GULL'S WAY - DAY

Hardcastle and McCormick are working on Hardcastle's pick-up. The hood's open and there're some tools on the ground. McCormick's under the hood, Hardcastle's behind the wheel.

McCORMICK

Try it now.

Hardcastle turns the thing over but it won't catch. He grinds away at it until:

McCORMICK

That's enough!

Hardcastle stops, exits, crosses to McCormick.

HARDCASTLE

Sounds like the points.

McCORMICK

It's not the points.

HARDCASTLE

That's what they sound like when they're pitted.

McCormick comes up from the engine.

McCORMICK

What do they sound like when they don't exist?

(off HC's look)

No points, Judge. Electronic ignition.

(beat)

Why don't you go around the front and check the crank -- I'll do this.

Hardcastle starts to wander off.

(CONTINUED)

125

CONTINUED:

125

McCORMICK

Could you grab the socket
wrench?

Hardcastle reaches over, jerks his hand away from:

OLIVER

Lying near tools, having just licked Hardcastle's
hand.

NEW ANGLE

Hardcastle takes the wrench, hands it to McCormick.
McCormick takes it, realizes it's sticky, reacts,
wipes it on his shirt or towel and resumes work.

Didi pulls up, exits her car and crosses. She's
wearing leg-warmers and a head band -- leotards.

DIDI

You sure you don't need
help with that?

McCORMICK

Thanks Didi -- but it's not
dirty. It's broken.

DIDI

Check your smog, control.
Sounds like you're running
too lean. About a turn and
a half clockwise should do
it.

McCormick looks up, looks to Hardcastle. Didi plays
the beat. McCormick goes to work.

HARDCASTLE

So -- how was the apartment
you looked at? All ready
to move in?

DIDI

It was dingy. No light --
green carpets and an
electric stove. I hate
electric stoves.

(CONTINUED)

125

CONTINUED:

125

Hardcastle's crestfallen, but striving for good humor.

HARDCASTLE

What about the new apartment complex?

DIDI

The one right next to the freeway?

HARDCASTLE

Too noisy, huh?

DIDI

Don't worry, Milt -- my real estate person's putting together a whole list. As soon as she gets back from Europe we're getting right on it.

Hardcastle's overwhelmed. Didi starts toward the house. In the b.g., McCormick puts the hood down on the truck and clears the tools away. He will circle into driver's seat during:

DIDI

(stops, turns)

Oh -- I'm making dinner so don't fill up. Brown rice and steamed vegetables.

OLIVER

sneezes.

126

RESUME

126

DIDI

I've just gotta pick up the ochra.

She moves off. Hardcastle moves to McCormick. McCormick guns the truck. It starts.

HARDCASTLE

What was it?

CONTINUED

126 CONTINUED:

126

MCCORMICK

Smog control. Turned it a
turn and a half clockwise.

HARDCASTLE

Good. Let's go for a ride

MCCORMICK

Where're we going? Dinner's
in an hour.

HARDCASTLE

We're going to Angelo's.
I'm buying you a pizza.

He circles around to the passenger side.

127 NEW ANGLE

127

Didi comes to the front door.

DIDI

Oliver -- dinner!

128 OLIVER

128

Looks to Didi...Looks to truck, Gets to his feet
and jumps into the back of the pick-up. As they
pull away.

FADE OUT

THE END