

#2212

HARDCASTLE AND McCORMICK

"ONE OF THE GIRLS IN ACCOUNTING"

by

Stephen J. Cannell

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HARDCASTLE AND McCORMICK

"ONE OF THE GIRLS IN ACCOUNTING"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

KATHY KASTERNAK
MADGE
ERNEST FIRESTONE
RODRIGUEZ ANVILINOSA
JERRY SMITH
CAPTAIN MEDWICK
TREMAIN LANE
CAPTAIN LANARK
LIEUTENANT DONALD SHEFNER

POLICE OFFICER
MAN ONE VOICE
MAN TWO VOICE
DISPATCH

HARDCASTLE AND McCORMICK"ONE OF THE GIRLS IN ACCOUNTING"SETSEXTERIORS

GULL'S WAY
ACCOUNTING OFFICE
ALLEY
DINER
 /BACK OF DINER
STREET
STORE FRONT OFFICE BUILDING
POLICE STATION
HAWTHORN DUPLEX
FIRESTONE'S HOUSE
MARKET PARKING LOT
RESIDENTIAL AREA
KATHY'S HOUSE

INTERIORS

GULL'S WAY
 /DEN
 /CORRIDOR
 /DINING ROOM
ACCOUNTING OFFICE
FIRESTONE'S OFFICE
EMPLOYEE'S EXIT
MAIL TRUCK
PARKING STRUCTURE
DINER
 /KITCHEN
STORE FRONT OFFICE BUILDING
 /FOURTH FLOOR CORRIDOR
 /LARGE OFFICE
 /ADJOINING ROOM
LANARK'S SEDAN
HAWTHORN DUPLEX
 /GARAGE
POLICE STATION
 /CORRIDOR
 /LANARK'S OFFICE
 /GARAGE
TRUCK
HOUSE
 /BEDROOM
 /GARAGE
 /LIVING ROOM

COYOTE

HARDCASTLE AND McCORMICK

"ONE OF THE GIRLS IN ACCOUNTING"

ACT ONE

FADE IN

1 EXT. GULL'S WAY - DAY

MOVING IN on the den window.

MCCORMICK'S VOICE

I don't wanna panic you, but they sent a real live judge to prison just last year for screwing up his taxes.

(a beat)

I think the correct charge is Tax Fraud.

2 INT. DEN - DAY - HARDCASTLE AND McCORMICK

HARDCASTLE looks at McCORMICK for a long beat. He has his tax records spread out all around the den.

HARDCASTLE

Don't you have something better t'do? Have you picked up the Corvette?

MCCORMICK

No. I was picking up the kitchen. You said pick up the kitchen. Looked like the avocado pit hall of fame in there.

HARDCASTLE

I was making my guacamole.

MCCORMICK

That's not guacamole, Judge. It's green glue.

(picking up return)

I don't believe this. I don't believe you're doing this. They'll bust you on this one for sure.

Hardcastle snatches the return away.

CONTINUED

2

CONTINUED

2

HARDCASTLE

Would you get over and pick up
the Corvette?

(looks at the return)

What's wrong with it?

McCormick leans over and points to the return.

McCORMICK

Line six...under deductions...
you're listing me as a deduction.
You can't claim an employee as
a deduction.

HARDCASTLE

You're not an employee. An em-
ployee doesn't sleep 'til ten...
watch TV with one hand in the
refrigerator and complain every
time you ask him to pick up his
room. That's a dependent, kiddo.

(a beat)

Why didn't you get the car last
night, like you were supposed to?

McCORMICK

I broke up with Alicia last night.
It was emotionally debilitating.
After all, we'd meant a lot to
each other...until she started
seeing her ex-husband again...the
weight lifter...

HARDCASTLE

Alicia? She's the one who always
left her wet bathing suit on the
floor of the pool house?

McCORMICK

I don't know, Judge. It's so
hard to find anybody who can
really share your interests.
Dating has become superficial.

He plops down on the sofa.

McCORMICK

If one more person asks me what
my sign is, I think I'll choke
'em.

(MORE)

CONTINUED

2 CONTINUED - 2

2

McCORMICK (cont'd)

(a beat)

I got a lousy sign.

(a beat)

Cancer...with Virgo rising. It
doesn't even sound good.

(trying it)

Cancer with Virgo rising. Why
couldn't I have been Taurus with
Guacamole rising?

HARDCASTLE

Why couldn't you've been Hard
Working and Early rising?

McCORMICK

That's cute, Judge. You're a
cute guy. *

He heaves himself to his feet and heads out of the room.
He pauses in the doorway.

McCORMICK

I wish I could meet Ms. Right,
or Miss Right...even Mrs. Right...
except Mr. Right would probably
turn out to be another weight
lifter an' kill me.

HARDCASTLE

He'll have to take a number and
stand in line.

McCORMICK

I know she's out there, Judge.
I know the right woman is out
there...blonde, ravishing, co-
balt blue eyes...and absolutely
no idea what her rising sign is.

MOVE IN on his look and:

MATCH CUT TO

3 INT. ACCOUNTING OFFICE - CLOSE ON KATHY KASTERNAK 3

This is a mildly pretty girl, but no traffic stopper, with
her hair piled high on her head. She wears thick glasses
and has a light ink smudge on her nose. She's McCormick's

CONTINUED

3

CONTINUED

3

age. She's looking down at the papers in front of her with a frown on her face. On her fingers she has four of those little rubber thimbles that people who work with papers seem to favor. We WIDEN to see that this is the County Payroll Office. A big sign on the wall identifies it. There are twenty or thirty clerks at their desks. Kathy gets up and, carrying the papers with her, she heads to the Supervisor's office at the end of the room. She passes a pretty blonde with cobalt blue eyes named MADGE.

MADGE

It's quitting time, Kathy. The Firemen and the Police will have to wait 'til tomorrow to get their overtime checks. I thought you had a date? It's time to boogie, honey.

Kathy looks at Madge and smiles distractedly.

KATHY

I told Mr. Firestone about these ten guys last month. They're all off the Police Force and the city keeps paying them. It's some kind of computer mistake.

She continues toward the Supervisor's office.

CONTINUED

3 CONTINUED - 2

3

MADGE
(calling after)
Want me to wait for you?

KATHY
Uh...okay...

She moves to a door marked: Ernest Firestone and KNOCKS once.

ERNEST (o.s.)
In.

4 INT. ERNEST FIRESTONE'S OFFICE

4

Kathy enters. ERNEST FIRESTONE likes his friends to call him Stoney, but nobody does. He's narrow-shouldered and officious.

FIRESTONE
Yes Kathy?

KATHY
Well, sir, they came through again.
The same ten names. Full payment
for the month.
(reading)
Rodriguez Anvilinosa, Police
Sergeant; Jordan Smith, Policeman
Second Grade; Captain Jerold D.
Medwick...

FIRESTONE
(overlapping)
I told you that was going to be
handled.

KATHY
Well, yes, but we paid these ten
police officers last month and they
are all off the force, either
retired or on disability, or just
plain cops who quit. And the city
keeps paying them. I don't under-
stand what's so hard about taking
them off the computer.

FIRESTONE
I thought I told you not to work
(MORE)

4 CONTINUED

FIRESTONE (cont'd)
on Metro Division payrolls.

KATHY

I'm not...but I did go downstairs
and punch it out this afternoon
just to make sure the problem had
been corrected, and it hadn't.
Their checks came through again
this month...all ten of them.

There is a beat as Firestone takes off his glasses, drops
them on his desk and rubs his nose.

FIRESTONE

Okay, Kathy, thank you. I'll
check into it again.

KATHY

It's just that I don't think the
city should be paying people who
are no longer working for it.

FIRESTONE

Thank you, Kathy. That's very
perceptive. I'll look into it.

She nods and moves out of the office. Firestone looks
after her, then picks up the phone and we:

CUT TO

5 OMITTED

4
*
5*

6 INT. EMPLOYEES' EXIT - TIME CLOCKS

As the girls are clocking out.

MADGE

So, how is Disco Denny Clark, the
brake repair specialist and heart-
break king of Van Ness Blvd.?

KATHY

Oh, he's okay, I guess. If you
like pizza, surfing and loud
music. He doesn't say very much
unless there's a song he likes
on the radio. Then it's...

(mimicking)

"Hey, groovy, the Sticks. These
guys blew my mind at the Greek
last year. I mean, can they lay
down a riff. Catch this...Oooaaa-
aaahhhh."

Madge smiles.

MADGE

He's sure good looking.

KATHY

Yeah, maybe, but I don't know...
there's no commitment. People
don't want to make commitments.

MADGE

What's his sign?

KATHY

Who cares?

She grabs her card, punches it and we:

CUT TO

7 EXT. ACCOUNTING OFFICE - KATHY AND MADGE

out front, saying goodnight.

KATHY

How do you meet the right guy?
That's my question. All I get
is Disco Dennies and Wrong Num-
bers.

MADGE

Well, in the fairy tales, you
aren't even looking and you
walk around the corner, run
into him, and there he is.

Kathy smiles, nods and heads off, waving back at Madge.
CAMERA FOLLOWS as she moves past a mail truck. HOLD ON
ROD ANVILINOSA and JERRY SMITH. They look scummy as hell
with long hair, sweat bands and T-shirts. Anvilinosa is
huge, over 200 pounds.

8 INT. MAIL TRUCK

ANVILINOSA

That's the broad, there...

SMITH

(picking up two-way
radio)

You wanna tell Medwick?

ANVILINOSA

Screw Medwick. He doesn't wanna
hear from us on this.

SMITH

Okay, let's just roll in behind
her an' do it.

CONTINUED

8 CONTINUED

8

Anvilinosa looks at him for a beat.

ANVILINOSA

Damn, I'm comin' down. You got any more a'them 'ludes we took offa Velvet Considine?

SMITH

Come on, Rod, will y'stop? I'm not your damn druggist. You're gettin' goofy.

He puts it in gear and pulls out, easing down the street behind Kathy. She turns back and notices it.

9 KATHY'S POV - THE MAIL TRUCK

9

At first, it doesn't bother her, but she gets a look at Rodriguez Anvilinosa in the side seat and he is ugly and terrifying. She speeds up her pace.

10 INT. MAIL TRUCK

10

They realize she's running from them.

ANVILINOSA

Jeeze Louise, how could she've made us so fast? We're losing our touch here.

They speed up and try and head her off.

11 SERIES OF SHOTS

11

It's difficult in her high heels, but Kathy starts running when she realizes that the mail truck is trying to run her down. Her glasses fall off.

12 CLOSE SHOT - HER GLASSES

12

They are laying in the street and the mail truck runs over them, crushing them flat.

13

EXT. ALLEY

13

Kathy turns and runs into the alley, the mail truck behind her. She can't see very well, but she gets to the end of the alley just as the mail truck is about to hit her. She runs around the corner and into somebody. She SCREAMS and looks up.

14

CLOSEUP - KATHY AND McCORMICK

14

She has run into Mark McCormick. WIDEN to see that they are on the street where the repair shop is. Kathy stifles a second scream.

McCORMICK

I don't usually get such a big reaction, but hello anyway.

She looks at him for a beat then glances around.

KATHY

Somebody's trying to kill me!

Mark looks around.

15

MARK'S POV - THE STREET

15

Nothing seems out of the ordinary.

McCORMICK

Uh...well, I don't see anybody.

KATHY

I lost my glasses. I can't see very well...

She looks at him, squinting slightly.

KATHY

It...was a mail truck. Two guys in a mail truck. One of them had very long hair and a headband and a horrible look...

McCORMICK

My postman wears short pants smiles a lot and brings my edition of Boys' Life.

He smiles at her.

CONTINUED

15 CONTINUED

15

KATHY

Look, I don't know what's going on. I was leaving work and, all of a sudden, I heard this engine noise behind me and I looked back and saw this horrible looking man in a mail truck. I started running and they chased me, and...

She puts her head in her hands, trying to regain her composure.

McCORMICK

Where're you going?

KATHY

Uh...well, I was going to pick up some stuff at the cleaners. They stay open late on Mondays. It's about two blocks away.

McCORMICK

I'm waiting for my car to be finished. It's gonna take a while. If you want, I'll walk you to the cleaners, make sure there're no more rogue mail trucks out to get you.

She looks at him for a beat.

KATHY

Forget it, buddy. I'm not a fruit cup. I don't need any condescending help from you.

She pulls away, steps out to cross the street as a car comes. McCormick lunges to pull her to safety as the car brakes to a stop.

KATHY

I lost my glasses. I'm very myopic...twenty over two hundred. It's king-sized astigmatism.

McCORMICK

(a beat)

Okay, look, no more cheap jokes. Lemme give you a hand. Okay?

She looks at him for a beat.

CONTINUED

15 CONTINUED - 2

KATHY

Okay. Thank you. I appreciate it.

(squinting at him)

You don't look like you should still be subscribing to Boys' Life.

McCORMICK

You don't look like you should be getting chased by the mailman.

She gives him a hesitant smile which is very endearing, and they head off down the street.

16 KATHY AND McCORMICK - TRUCKING

as they move along toward the cleaners.

KATHY

This is very kind of you. Boy, without my glasses, I can't see a thing.

As they walk along, we HEAR the sound of a motor revving. McCormick looks back.

17 McCORMICK'S POV - MAIL TRUCK

It is bearing down on them, moving fast.

18 McCORMICK AND KATHY

He pushes her right, he dives left. The truck jumps the curb and hits some trash cans, screeches around and Anvil-nosa jumps out with a gun in his hand. McCormick jumps up, grabs Kathy and they take off running. Two SHOTS ring out and hit the wall near their heads.

19 UNDERGROUND PARKING STRUCTURE

McCormick, leading Kathy, runs into a nearby underground parking structure.

20 INT. PARKING STRUCTURE

20

KATHY
Where're we going?

McCORMICK
C'mon!

FOLLOW as he leads her down three flights. It is dark down here. They duck down between two cars. McCormick tries to open the car door on his right.

KATHY
What're you doing?

McCORMICK
Shhhh, it's an old specialty of mine. Stay down.

21 ANGLE - MAIL TRUCK

21

It cruises the underground garage.

22 ANGLE - McCORMICK

22

He has a piece of chrome off of a car door, gets the door open and the ALARM goes off.

McCORMICK
Damn!

23 ANGLE - MAIL TRUCK

23

At the sound of the alarm, it spins a U-turn and Anvilinosa spots McCormick and Kathy running between cars.

24 ANGLE - McCORMICK AND KATHY

24

They run down the ramp. The mail truck is now about fifty yards behind.

25 ANGLE -LOWEST LEVEL OF GARAGE

25

This is five stories down. McCormick and Kathy have no place else to run. They skid to a stop against a concrete

CONTINUED

25 CONTINUED

25

wall. The mail truck is rounding the corner, entering the lower level. McCormick takes off his black, shiny loafer and holds it behind his back. Anvilinosa gets out of the truck. He looks terrifying with his stringy hair, and his white eyeballs. He is carrying a Magnum at his side.

ANVILINOSA

Nothing personal, honey, but I gotta send you an' your friend over.

He starts to lift the gun when McCormick whips out the black loafer and, holding it like a gun in both hands, points the toe of the loafer at Anvilinosa. He gets the drop on Anvilinosa.

McCORMICK

(hard)

Drop it or I blow your stinking head off!

26 ANGLE - OVER ANVILINOSA'S SHOULDER - McCORMICK

26

McCormick, in a shooter's stance, looks like he's holding a huge gun from this distance.

McCORMICK

Drop the piece.

There is a long beat.

McCORMICK

Drop it or I drop you. Let's go, I'm in no mood here.

Anvilinosa jumps back into the mail truck and they stick it in reverse and peel out.

27 OMITTED

27*

28 INT. TRUCK

28

ANVILINOSA

Guy was packin'. How'd I know
he was packin'?

SMITH

You should stop takin' 'em pills,
man.

They squeal out of the garage.

29 McCORMICK AND KATHY

29

KATHY

Shoot! Shoot! Don't let 'em
get away!

McCormick hands her his loafer.

MCCORMICK

Here, you do it. I can never
hit anything with this thing.

She takes his shoe, squints at it, then looks at McCormick.

KATHY

It's a shoe!

MCCORMICK

I guess you don't have to take
an eye test to join the Post Office.

There is a long beat.

KATHY

(starts to laugh)

It's your shoe.

She laughs. He smiles.

MCCORMICK

It's not just a shoe. That's
a single action, clip-fed loafer.

Play the beat and:

CUT TO

30 INT. HARDCASTLE'S DEN - NIGHT

30

Hardcastle is on the phone.

CONTINUED

30 CONTINUED

30

HARDCASTLE

(into phone)

Come on, McCormick, two guys
in a postal truck? Y'sure it
wasn't the Good Humor truck?

31 INTERCUT: McCORMICK

31

He is on the phone in a small diner.

McCORMICK

Judge, we're sorta stranded.
The Vette isn't ready and, to
be honest with you, I don't
think she oughta be walkin'
around at night.

HARDCASTLE

Where are you?

McCORMICK

(looking at a sign
on the wall)

It says: Bill's Diner...Eat
Our Treats. It's on Third.
They've even got guacamole,
tastes worse'n yours.

(a beat)

Look, if you're gonna declare
me as a dependent, 'least you
can do is get over here, pick
me up.

HARDCASTLE

Did you call the cops?

McCORMICK

I already did. They're sending
someone.

HARDCASTLE

(a sigh)

Okay. Okay, I'm comin'.

They hang up. McCormick moves over to Kathy who is sitting at a table. He sits down.

CONTINUED

31 CONTINUED

31
*

KATHY

Can I ask you a funny question?

McCORMICK

Sure.

KATHY

What is your name?

(a beat)

I can barely see you. You're sort of a brown, fuzzy outline with a friendly voice. I figured I should at least know your name.

McCORMICK

I'm Mark McCormick.

KATHY

Hi, Mark. I'm Kathy Kasternack.

(a beat)

I was thinking of changing it to Kathy Kastenberger...y'know, give it a little more glamour. But, what the hell, I guess Kasternack is good enough.

He smiles at her.

KATHY

So, tell me, what do you look like when you're not being a fuzzy blur?

McCORMICK

Well, my friends tell me I look like a cross between Paul Newman and Felix the Cat. My smile

(MORE)

CONTINUED

31

CONTINUED - 2

31

McCORMICK (cont'd)

wilts carnations and my favorite color is metallic green. And, just to get this awkward moment behind us, I'm a Cancer with Virgo rising.

KATHY

I've never understood why people pay any attention to that stuff.

McCORMICK

I'm beginning to like you, Kathy Kasternack.

KATHY

I had to find a sucker eventually.

They smile at one another.

McCORMICK

So, what did you ever do to make guys down at the Post Office so angry?

KATHY

Isn't that crazy? I mean, getting chased by a postal truck. It's nuts.

Through the window we see a car pull to the curb. A very well dressed man, about fifty, gets out and enters the diner. He looks around, spots McCormick and Kathy and moves to them. This is CAPTAIN MEDWICK.

MEDWICK

Did you call the police?

McCORMICK

That's right.

MEDWICK

I'm gonna have to take you to the station to get your statements.

He sits down with them, hands Kathy his I.D. She squints at it.

32 KATHY'S POV - THE I.D.

It is BLURRED.

33 KATHY

KATHY

I guess it's okay. I lost my glasses in the deathless postal truck attack.

McCormick takes the I.D. and looks at it.

McCORMICK

Uh, Captain Medwick, I'm Mark McCormick. This is Kathy Kasternack.

At the sound of the name, Medwick, Kathy sits up, looks at Mark, then at the Captain, trying to focus her eyes on him, but to no avail.

MEDWICK

(to Kathy)

What is it? What's wrong?

KATHY

Uh...I'm not feeling very well. Could I just go to the ladies' room for a minute?

MEDWICK

Sure.

KATHY

Mark, could you take me? I can't see anything.

Mark gets her out of the booth. Medwick watches them carefully as they move to the Ladies' Room. As soon as Mark and Kathy are out of earshot:

KATHY

(whispering; in a rush)

Medwick is one of the names on the computer payroll. He's not supposed to be in the Police Department.

CONTINUED

33 CONTINUED

McCORMICK

What're you talking about?

KATHY

Medwick, Jerold D., Captain, LAPD, Retired. I'm a payroll clerk at the City Building and there are ten policemen that are retired or pensioned off who are still being paid, and I took it to my supervisor...

Somewhere in here, Medwick will begin to get suspicious and he gets up.

MEDWICK

Look, you wanna come back here, please? I don't have all night.

McCORMICK

Uh...yeah, be right there.

McCormick looks at her for a long beat.

KATHY

I just went to my supervisor about it tonight, and now he shows up here. What's going on?

MEDWICK

You wanna come back here, please?

He reaches under his coat for a gun.

MEDWICK

You two are under arrest.

McCormick, who is about forty feet away from Medwick, pushes Kathy into the kitchen.

34 INT. KITCHEN - NIGHT - McCORMICK AND KATHY

run into the kitchen. Medwick is on their tail, busting through the door as he comes through the kitchen. McCormick hits him on the head with a skillet, then turns and runs with Kathy.

35 ANGLE - MEDWICK

35

Shaking his head to clear it, he grabs a walkie-talkie off his belt.

MEDWICK

Panda Bear, this is Tin Soldier.
They're comin' out the back.

36 EXT. BACK OF DINER - NIGHT - A DWP TRUCK

36

The headlights go on and it swings a U, heading to the back of the restaurant just as McCormick and Kathy exit, running into the alley.

37 SERIES OF SHOTS - THE CHASE

37

As the truck tries to run them down, Mark grabs a dumpster and pushes it into the path of the truck which swerves to miss it. Mark grabs Kathy's hand and they make it around the corner into the street, the DWP truck coming after them.

38 EXT. STREET - NIGHT

38

Hardcastle pulls up in the Jimmy and sees McCormick and Kathy running from the truck for all their worth. He hits second gear and cuts off the DWP truck. It skids to a stop, hits reverse. Hardcastle is out of the Jimmy. Medwick runs to his car, jumps in and pulls away, burning rubber up the street. The DWP truck flips a one-eighty and follows. They careen around the corner at the end of the block and are out of sight.

39 ANGLE - HARDCASTLE

39

as Kathy and McCormick stumble up to him.

HARDCASTLE

You two all right?

MCCORMICK

First the Postal Department, now
Water and Power. What'd we do
t'these guys? I pay my taxes.

CONTINUED

39

CONTINUED

MCCORMICK

You're sure getting your money's
worth.

He looks at them. Kathy is squinting back as we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

40 EXT. STORE FRONT OFFICE BUILDING - NIGHT 40

This is a rundown building in a bad part of L.A. Medwick's car, followed by the DWP truck, pulls into the garage. They get out and move quickly into the building.

41 INT. FOURTH FLOOR CORRIDOR 41

Medwick, Anvilinosa and Smith exit an elevator.

ANVILINOSA

I hadda do somethin', man.

Medwick turns on him.

MEDWICK

You're loaded? Look't you!
Damn eyeballs look like train
tunnels.

(to Smith)

Where'd he get the stuff?

SMITH

When we turned Velvet Considine.
He had a bag a'ludes.

Medwick looks at him and shakes his head. Then open a door and enter.

42 INT. LARGE OFFICE - NIGHT 42

There are ten desks in the office and a door to an adjoining room. Medwick turns on the lights. This is set up like a Squad room. There are three bulletin boards in the room. Each one has a mob family on it. Each has a name and a family tree.

Eddie Sturges - Danny Roses - Arnie Prince

Medwick moves through to the adjoining room. CAMERA tracks with him.

43 INT. ADJOINING ROOM - NIGHT

This room is equipped with five double bunks. It's been set up like a dormitory. Medwick turns on the lights, hitting the room with an unfriendly light. There are seven guys sleeping in the bunks. They all look like street characters. Each bed has a shoulder holster and revolver hanging on a peg at the end. The men in these bunks sit up, all look like street slugs, beards, long hair and T-shirts with all kinds of sayings on them.

MEDWICK

Everybody up! Let's go!

He moves between the bunks, kicking the undersides of them, making the men sit up, rubbing their eyes. One of the men is a tall, black, heavy-set ex-footballer with a shaved head. His name is TREMAIN LANE.

TREMAIN

Come on, Cap. What time is it?

MEDWICK

We're clearin' out. We're going to Willis Road. Let's go. I want this place wiped clean. Mace get the radios. We're gonna go code thirteen. Keigler, I want you to get a side band in Captain Lanark's car. I'll write the note. Let's go! Get shakin'!

TREMAIN

What happened?

MEDWICK

Anvilinosa tried to use his head. Put a hit on some little schitska downtown in the City Payroll Office.

ANVILINOSA

Hey, come on, skipper. She was gonna hold our checks. Man, I got expenses. My ex-wife is suckin' my blood, man.

MEDWICK

(re. Anvilinosa)

How many of you guys knew this
(MORE)

CONTINUED

43

CONTINUED

43

MEDWICK (cont'd)
genius was poppin' 'ludes?

There is a general mumbling of assent.

MEDWICK

Great. That's really great.
That little Payroll clerk is gonna
go t'the division. We're gonna
have t'get lost for a while.

SMITH

What about the Sturges family?
We've been workin' that creep for
a month. We're ready t'fall on
him.

MEDWICK

Forget him. Let's go.

They start gathering up their stuff, on the double...packing
up the bulletin boards, emptying the desks.

CUT TO

44

EXT. GULLS WAY - NIGHT

44

The Jimmy pulls up in front of the house. McCormick helps
Kathy out. She looks around through squinting eyes.
Hardcastle heads to the house.

HARDCASTLE

Come on, let's make a few
calls.

They head into the house.

KATHY

You live here?? It looks huge.

MCCORMICK

You oughta try mowing the lawn.

45 INT. DEN - NIGHT - HARDCASTLE, MCCORMICK AND KATHY

Hardcastle is on the phone.

HARDCASTLE

(into phone)

Look, just put me through to his house, will ya? This is Judge Hardcastle.

(a beat)

I know he's asleep. It's a police matter.

He looks at McCormick and Kathy.

HARDCASTLE

Hardcastle. H-A-R-D-C-A-S-T-L-E. Milton.

(a beat)

Okay, look, have him call me immediately. He's got my number.

He hangs up.

KATHY

I really appreciate your helping me. I...I'm afraid to go home.

HARDCASTLE

This Captain Medwick...he was on that list of names you turned up in the City Payroll Department?

KATHY

That's right. I'm a payroll clerk. Actually, I'm studying to be an accountant. This job is sort of temporary...'til I take the C.P.A. test in March. I'm hoping for Public Accounting.

MCCORMICK

Lemme ask you an accounting question...a man is released from prison into the custody of a guardian. He is instructed to work for this guardian...cut lawns, trim hedges, pick up avocado pits...

CONTINUED

45 CONTINUED

HARDCASTLE

Can we get back to the problem at hand?

McCORMICK

This'll only take a second.

(a beat)

Okay. In return for this, he is given room and board and the ridiculous sum of one hundred sixty-eight dollars and fifty cents a week. Now, the question is: Can the guardian claim this individual as a deduction, or is he an employee with all the rights and privileges thereof?

He and Hardcastle look at Kathy.

KATHY

Unless he's a blood relative, he's an employee and the exchange of money defines the agreement as an employment agreement.

HARDCASTLE

Wait a minute. I happen to know a thing or two about the law. The guardian is an officer of the court and, as such, is involved in the rehabilitation of said convict. Monies paid to him are simply allowances and the probationer aspect of this guardianship qualifies it for tax exempt status.

KATHY

It'll never fly.

HARDCASTLE

Who asked you anyway?

KATHY

(pointing to Mark)

He did.

McCORMICK

As an employee, I have some new options. I could have a workers' vote...go union...bring a little
(MORE)

CONTINUED

45 CONTINUED - 2

MCCORMICK (cont'd)
labor law into this sweat shop.
It's gonna be great. We'll have
half-hour coffee breaks, summer
picnics, a bowling league with
our own silk bowling shirts:
The Gull's Way Pinbusters.

He throws an arm around Kathy's shoulder.

MCCORMICK
I like this girl.

HARDCASTLE
If you're through practicing tax
law, could we get back to the
list of names?

KATHY
Aside from Medwick, Jerold D.,
there was Anvilinosa, Rodriguez;
Smith, Jordan W.; Lane, Tremain.

MCCORMICK
Tremain Lane? Wait a minute, he
played football at UCLA. Line
backer or something.

KATHY
Well, he was a cop, and then he
retired on a partial disability.
Thing is...all these guys are still
getting paid full police salaries,
just like they never left the
force.

There is a long beat.

HARDCASTLE
As soon as he calls me back, I'll
talk to a friend of mine downtown
and find out what's going on.
(a beat)
I'll make up a guest room. Do
you need anything?

KATHY
Well, I'd sure love it if we
could go to my office and pick
up my spare set of eyeglasses.
(MORE)

CONTINUED

45 CONTINUED - 3

KATHY (cont'd)
You two've been so nice, but
you're just a blur. Nick blurs,
but blurs just the same.

MCCORMICK
I'll take you.

Hardcastle looks at him.

HARDCASTLE
I don't know...

MCCORMICK
They aren't gonna expect us to
go to her office. What can hap-
pen, Judge?

HARDCASTLE
(a beat)
Yeah. You're probably right.
Okay.

They head out of the den.

46 INT. CORRIDOR - MCCORMICK AND KATHY 46

MCCORMICK
Wait a minute. I'll be right
back.

He moves back into the den and closes the door.

47 INT. DEN 47

MCCORMICK
Uh, Judge...

Hardcastle looks up.

MCCORMICK
Uh...she's kinda different, isn't
she?

HARDCASTLE
What?

CONTINUED

47

CONTINUED

McCORMICK

She's not one of those ravishing, blonde dingbats. She's gonna take a CPA exam in June. I like that. A woman with direction. She doesn't like trading birth signs either. She thinks that's silly.

Hardcastle looks at him for a beat.

HARDCASTLE

What're you doing, McCormick?

McCORMICK

I don't know. I'm...I never went out with a girl who liked me before she even knew what I looked like.

HARDCASTLE

She's in for a big shock.

McCORMICK

Yeah, I know...the old heart-breaker.

(a beat)

I hope she likes what she sees.

He turns and heads to the door.

HARDCASTLE

I like her...if that was the question.

McCormick turns back.

McCORMICK

Yeah. That was the question.

Yeah.

(a long beat)

Yeah.

McCormick exits. Hardcastle stares at the door, then picks up a pen.

HARDCASTLE

Damn! Thought I could deduct 'im.

He crosses off the deduction and we:

CUT TO

48

INT. PAYROLL OFFICE - NIGHT

A pair of thick lenses come INTO SHOT and are placed on the face of Kathy Kasternack. She looks at Mark.

KATHY

There you are. Well, hello.

He smiles at her.

McCORMICK

Hello.

KATHY

How come you're standing sideways?

McCORMICK

This is my best side. My smile is kind of rakish and charming on this side. On the other side it gets oafish.

KATHY

Let's see...turn the other way...

He turns the other way and gives her a goony leer.

McCORMICK

Whatta you think?

KATHY

You're right. This side is definitely a Cancer with Virgo rising.

She smiles at him and he smiles back. Then she looks down at her desk, opens the drawer and starts rummaging through it.

McCORMICK

What's wrong?

KATHY

The computer printout on the payroll on the ten police officers were in this drawer. Somebody took them.

She looks up at him for a beat.

CONTINUED

48

CONTINUED

KATHY

Doesn't matter, though. I have a crack shot memory. Photographic. Probably Mr. Firestone took 'em. I think he knows what's going on and won't tell me. It's just a feeling.

She sits down at her desk and looks at Mark.

KATHY

So, what does a Mark McCormick do when he's not cutting a Judge's lawn?

McCORMICK

He trims a Judge's hedges or washes a Judge's car...puts shaving cream in a Judge's bed...

There is a long beat.

KATHY

There must be more to it than that. I mean, that little trick with the loafer, that wasn't exactly a minor league play.

McCORMICK

Yeah. We have a wide range of activities, including catching criminals who violated Judge Hardcastle's sense of humor.

KATHY

You were in prison?

McCORMICK

Bum rap. Justice is blind, an' all that. It's a tired old story where the kid who wanted to go to seminary school was standing at the wrong place at the wrong time and ended up taking showers with his underpants on for the next five years.

KATHY

You were a car thief, weren't you?

CONTINUED

48

CONTINUED - 2

McCORMICK

What are you, a mystic or something?

KATHY

I saw you pull the chrome off that car in that garage. You knew what you were doing. You said it was an old specialty.

He looks at her for a beat.

McCORMICK

Even without your glasses, you don't miss much, do you?

KATHY

Shall we go?

She gets up and they start for the door. She turns off the lights and looks up at Mark.

KATHY

Somehow I don't think I'll be coming back here.

There is a beat as she looks at him and smiles her tentative smile. She steps out of the office. HOLD ON Mark as he looks after her and we:

CUT TO

49

EXT. POLICE STATION - DAY

A lean man in his mid-sixties moves out of the station. This is CAPTAIN LANARK. He steps to his car as a POLICE OFFICER pulls up in a black and white.

OFFICER

Captain Lanark...

Lanark stops. The officer gets out of the car and carries a box over to him.

OFFICER

We got a call from one of your undercover squads...told us to deliver this box to you here. The guys said there was a note inside.

CONTINUED

49 CONTINUED

LANARK

Thanks.

He takes the box, waits until the cop moves back to his squad car. Then he gets in the front seat of his unmarked sedan.

50 INT. LANARK'S SEDAN

He opens the box, revealing a very sophisticated radio and an envelope on top. He opens the envelope. Inside it says: 1078 M.C. He looks around before turning on the radio and setting it to 1078 M.C.

LANARK

This is Christmas Tree calling Toy Store. Christmas Tree calling Toy Store.

Then we HEAR MEDWICK'S VOICE.

51 INTERCUT: MEDWICK

He is in a basement somewhere. Every so often we will hear a loud ROARING sound which will go unexplained.

MEDWICK

How y'doin', Skipper? This is Tin Soldier. We got a forest fire burning out here.

LANARK

Where are you? I gotta talk to you.

MEDWICK

No can do, Skipper.

LANARK

Don't tell me you can't do what I tell you. I put this unit together. I'm your superior officer.

MEDWICK

Hey, Tony, we made some great busts on this unit but, if the truth comes out, we're both gonna be breakin' rocks for twenty years.

51

CONTINUED

There is a beat.

LANARK

Where are you?

MEDWICK

I'm lost. I cleaned out the Beaker Street Building. Me'n my squad are gonna live off the land for awhile.

(beat)

You shouldn't a'called Panda Bear an' told him about the lady at the payroll office. He got jumpy an' tried t'pull her drapes. There were witnesses. Now we have t'move in an' seal the crack.

LANARK

You tried to kill that payroll clerk? This is nuts. You can't hide from the department. You can't operate like a guerilla force.

MEDWICK

This will be our last conversation. From now on, I'll be using C-6 Regs. I'll contact you a 0-800, on this frequency, Mondays, Wednesdays and Fridays.

There is a beat.

MEDWICK

Oh, yeah, and my guys wanna keep gettin' paid. Figure a new way to get the bread to us. I'm takin' care of the problem in the City Payroll. This is tin soldier out.

CONTINUED

51 CONTINUED - 2

Lanark looks at the radio in his lap.

LANARK

He's nuts. He's out of his mind.

Play the beat and:

CUT TO

52 EXT. GULL'S WAY - MORNING

Kathy is coming out of the door and heads to the pool where Hardcastle and McCormick are lounging. Hardcastle is on the phone.

HARDCASTLE

Thanks Mick.

(He hangs up)

We'll have a police department assignment record on every one a'these guys by lunch.

KATHY

Good morning. You must be Judge Hardcastle.

HARDCASTLE

I see y'got your specs okay.

KATHY

Yeah. I pictured you tall and thinner.

A beat.

CONTINUED

52 CONTINUED - 3

52

McCORMICK

Where does he live?

KATHY

He's got a duplex in Hawthorn.
I used to have to deliver his
Saturday work out there.

HARDCASTLE

Maybe we oughta go take a look.

They get up and move PAST CAMERA and we:

CUT TO

53 EXT. HAWTHORN DUPLEX - DAY

53

It is nice and well kept. There's a garage on the right side of the house. Hardcastle's truck pulls up and the three of them get out, walk to the front door and KNOCK. No answer.

KATHY

He's probably downtown right now,
sitting at his desk and yelling,
"Where's Kathy?"

McCormick turns to the garage at the SOUND of a motor running.

McCORMICK

Over here.

They move to the garage. They can definitely hear a CAR RUNNING. They break the lock on the garage and pull the door open.

54 INT. GARAGE

54

The garage is filled with fumes from a grey sedan parked there with the motor running. Hardcastle, McCormick and Kathy hold their hands over their mouths as they make their way over to the car. Slumped over the wheel, his mouth open wide as if he was gasping for his last breath, is Mr. Firestone. McCormick gets the door open and shuts off the engine. Hardcastle feels for a pulse, but Mr. Firestone is dead.

KATHY

My God, what is going on? Why
is this happening??

CONTINUED

54 CONTINUED

McCORMICK

This is no suicide.

Hardcastle looks at him.

McCORMICK

Knocked him out...ran the car
'til he was dead.

(beat)

Except, he came to long enough
to write this

Hardcastle looks at him questioningly. McCormick points to the inside of the window where Firestone has written one word in the dust. PAN DOWN to the word: Toystore. HOLD ON the word for a long beat.

HARDCASTLE

Toystore? What the hell does
that mean?

Off their looks, we:

FADE OUT

END ACT TWO

(X)

ACT THREE

FADE IN

55 EXT. FIRESTONE'S HOUSE - DAY

There are police around now and LT. DONALD SHEFNER is in charge of the homicide investigation. He is just finishing with Kathy. He turns from her and moves to Judge Hardcastle who is a short distance away.

SHEFNER

That's some story. A postal truck and a DWP truck...

HARDCASTLE

She told you about the ten cops being paid by the city and you and I both know that the police department has access to city vehicles.

SHEFNER

Cops, you think it's cops. Anybody could a'stole the power truck, Milt. I'm not sayin' that McCormick isn't all rehabilitated but look't him, he's got a case on that girl. He could be tellin' you anything to protect her.

56 ANGLE - McCORMICK AND KATHY

They're walking and talking. MOVE IN CLOSER.

CONTINUED

56 CONTINUED

KATHY

He was sort of a frightened little man, y'know. He wanted us to call him Stoney. Can you imagine that? But it made me feel sort of sorry for him. He was skinny and bald and afraid...

(a beat)

But inside, he was a guy named Stoney. We all have images of ourselves...sometimes the real goods just don't seem to measure up.

They come to a low wall and sit down.

McCORMICK

You know what I think, Kathy?

She looks at him.

McCORMICK

I think you're a very special person.

KATHY

The very special Kathy Kasternack. She wears Coke bottle lenses and fills out payroll sheets and wonders if her hair is too short or her nails will ever grow.

There is a long beat.

McCORMICK

I like you, Kathy.

She looks at him, seems afraid of the commitment and looks away.

KATHY

I have this friend, Madge...she's a real looker. Mr. Firestone hired her because she looks like a Virginia Slims ad. She knows what to say...she never come off jerky. She's uninhibited and funny. You'd like her. She'd like you...an ex-race driver. I think I should get you two together.

CONTINUED

56

CONTINUED - 2

There is a beat. McCormick reaches over and takes off her glasses.

KATHY

Why'd you do that?

McCORMICK

What do you see?

KATHY

I see...I see a friendly, fuzzy, nice person.

McCORMICK

I've had my share of cobalt blue eyes, Kathy, and it's never worked out. I don't know what you see when you put these on, but I'm just a guy who got into trouble and I'm pulling real hard to get out...to straighten up my life. I'm not a disco prince. I'm not a race car driver anymore. And if you don't cut this out, I'll take off my shoe and shoot you.

She looks at him for a long beat.

KATHY

Why did they kill him, Mark?

McCORMICK

I don't know.

KATHY

Was it because I found those silly names? Because I wouldn't let go?

McCORMICK

I don't know.

They sit there for a beat, then the litter with the sheet-covered body is carried past them.

KATHY

(softly)

So long, Stoney.

(beat)

Sorry I never got to know you.

CONTINUED

56 CONTINUED - 3

The litter is loaded into the Coroner's wagon and the doors are closed and we:

CUT TO

57 EXT. GULL'S WAY - POOLSIDE - LATER

Hardcastle and McCormick are sitting by the pool. Hardcastle is looking at a sheet of paper.

HARDCASTLE

I ran her ten names through the old records downtown. Medwick, Anvilinosa, Mason, Smith and Lane...all ten of these guys have one thing in common. They all were at one time or another assigned to a weirdo cop named Lanark.

MCCORMICK

What d'you think the odds are that could happen?

Hardcastle throws the sheet down.

HARDCASTLE

Pretty damn long.

MCCORMICK

We gotta keep going, Judge.

HARDCASTLE

You better keep your shirt buttoned up, kid. Your heart is gonna fall out.

McCormick looks at Hardcastle for a long beat.

MCCORMICK

That obvious, huh?

HARDCASTLE

Yeah.

MCCORMICK

Most of my life I've been looking for an Alicia. The Alicias all have great looks, radiant smiles, and they can toss their hair when

(MORE)

CONTINUED

57

CONTINUED

McCORMICK (cont'd)

they talk and laugh in two octaves. And, while you're with them, you think, "Why am I so bored?" Then along comes Kathy Kasternack. She can't see ten feet without her glasses. She's got a hesitant little smile and she is worried that her nails keep splitting. And, all of a sudden, I'm falling all over myself trying to say the right thing.

A beat.

HARDCASTLE

When I was twenty-five, I met Mrs. Hardcastle. First thing she said to me was, "Move it or lose it."

(a beat)

I was a cop. I was writing a ticket and I was blocking the entrance to her driveway. I knew I was in her way, but I took my time. It was one of the perks of wearing the uniform. You could do what you wanted. I was wrong, but I didn't like hearing it, so I walked back there and wrote her up for double parking.

McCORMICK

The beginning of a great romance.

HARDCASTLE

It was. We never lied to one another. We always said what we were thinking, and we had this special feeling that, somehow, we were more than just two people. We added up to more than both of us.

(a beat)

When she died, I knew I was never gonna find another...

(a beat)

She's still here, y'know. I can feel her in this place. Sometimes,

(MORE)

CONTINUED

57

CONTINUED - 2

57

HARDCASTLE (cont'd)
late at night, when I know I've
been screwin' up, I can hear her...
(a beat)
"Move it or lose it, Milt".

There is a long beat.

McCORMICK
We gotta keep going, Judge. I
gotta know what's going on. I've
gotta make sure nothing is gonna
happen to her.

After a beat, Hardcastle nods.

HARDCASTLE
If you're askin' for my help,
the answer is yes. I'll do this
one for you.

McCORMICK
We gotta talk to this guy. This
Lanark.

HARDCASTLE
So, what're we waiting for?

They get up and WIPE LENS and we:

CUT TO

58

EXT. POLICE STATION - DAY

5

This is the Metro Building.

59

INT. POLICE CORRIDOR - DAY - ON CAPTAIN LANARK

5

He's talking to Hardcastle and McCormick.

LANARK
Hardcastle. Yeah, Tenth Circuit
Court of Appeals. Later Supreme
Court Justice. Hardcase Hardcastle,
if I remember...

McCORMICK
If you don't, I sure do.

CONTINUED

59

CONTINUED

HARDCASTLE

I've got a list of names of men that used to be on your Metro Squad. I was wondering if I might take a minute and go over them with you.

Lanark looks at him for a beat.

LANARK

Oh boy, this is a real busy day for me, Judge.

HARDCASTLE

'Course I could call Deputy Chief Ryerson...go through official channels...but then everybody wants t'know why and, well, this way just seems more friendly.

Instant electricity between these two.

LANARK

That sounded remarkably like a threat.

HARDCASTLE

(a smile)

Did it?

He lets it hang for a beat.

LANARK

Okay.

(motioning)

My office is right here.

CUT TO

60

INT. LANARK'S OFFICE - ON LIST OF NAMES

Lanark is just finishing looking at the list. He drops it on the desk. We WIDEN to include Hardcastle, McCormick and Lanark.

LANARK

Well, in forty years I've had a lot of men under my command. I guess it's be kinda hard to tell you much about any of 'em.

CONTINUED

60

CONTINUED

HARDCASTLE

How 'bout Captain Medwick...
Jerold D.? Ya oughta remember
your line officers.

LANARK

When he worked for me, he was a
Lieutenant. It was a long time
ago. We were working vice. Most-
ly kiddy porn.

(a beat)

Real stomach turners.

(a beat)

I don't know what happened to him
once he left. I heard he pulled
the pin...went out on disability.

A beat.

McCORMICK

How about Rodriguez Anvilinosa?

LANARK

Sorry.

McCORMICK

J. Smith?

Lanark shakes his head.

McCORMICK

Tremain Lane?

LANARK

Sorry. If your records are right,
these men worked for me over a
period of twenty years. I have
two thousand men in this division
alone. That's a lotta men t'keep
track of.

HARDCASTLE

So you can't tell me anything
about any of them.

LANARK

I'm sorry. If I remember any-
thing, I'll call you.

There is a beat. Hardcastle and McCormick head for the
door. Hardcastle stops and turns back.

CONTINUED

60 CONTINUED - 2

HARDCASTLE

Do you have a unit assigned to you that uses the code name, "Toystore"?

Lanark looks at him steadily.

LANARK

No. Never heard of it.

HARDCASTLE

Okay. Thanks for your trouble.

They exit the room, leaving Lanark with a trouble look on his face.

61 INT. POLICE CORRIDOR - HARDCASTLE AND McCORMICK

McCORMICK

He's lying.

HARDCASTLE

Yeah. Maybe.

McCORMICK

Maybe, Judge? Come on...Tremain Lane was an all-conference line backer. He sits there and claims he can't remember him at all? How many all-conference college football players do you think this guy's had working for him?

HARDCASTLE

Okay, you made your point. He's lyin'!

They get into the elevator.

CUT TO

62 INT. POLICE GARAGE - DAY - LANARK

gets into his car and pulls out of the garage.

63 INT. LANARK'S CAR - DAY

Lanark is sweating profusely. He pulls up the street and parks, reaches into the box and pulls out the side band, sets the frequency.

CONTINUED

63 CONTINUED

LANARK

This is Christmas Tree to Toy
Store. Christmas Tree to Toy
Store.

64 INT. GARAGE - DAY

Three men are working on a car engine, among them is Anvilinosa. CAMERA HINGES to find that Medwick is just entering the garage carrying a box full of clothes. It looks like these guys are moving into a house somewhere. Medwick moves to the radio. Every now and then we will hear the same loud engine ROAR we heard earlier.

MEDWICK

Yeah, this is Tin Soldier.

LANARK'S VOICE

Listen, an ex-judge named
Hardcastle is asking questions
about the Toy Store. He's got
all your names. We gotta
get together. You gotta come
in.

MEDWICK

I'm not coming in. I told you.

(a beat)

You wanna see me, you go to
Sixth Street and Lex. Sit in
the market parking lot. I'll
contact you.

LANARK'S VOICE

I'm your commanding officer.
I'm not gonna sit in a parking
lot.

64 CONTINUED

MEDWICK

Then you ain't gonna see me, baby.

He shuts the radio off and we

CUT TO

65 EXT. MARKET PARKING LOT - NIGHT

We PAN the lot and find Lanark's car parked alone at the far end of the lot. Lanark is waiting in the car. He is cold and rubs his hands.

66 INT. LANARK'S CAR

A figure approaches and gets into the car. It is Tremain Lane. Another man gets into the back seat. It is Anvilinosa.

LANARK

What're you doig?

Anvilinosa pulls a mag and shoves it in Lanark's shoulder blades.

ANVILINOSA

Shut up.

67 OMITTED

68 INT. LANARK'S CAR

Lane reaches into Lanark's jacket and removes his weapon. He also pulls out his handcuffs.

LANARK

Are you men out of your minds?

LANE

There's no turning back. We
crossed over. None of us wants

(MORE)

CONTINUED

68

CONTINUED

LANE (cont'd)

t'go t'the joint. Put 'em in
front of you.

Lanark looks at him for a beat, his eyes wide with terror.

LANARK

You men are police officers.

ANVILINOSA

Who the hell knows what we are
anymore or cares?

He COCKS the mag and Lanark puts his hands out. They
slam the cuffs on him and yank him out of the car.

69

EXT. A VAN

it pulls up. They yank Lanark into the van.

70

LOW ANGLE - THE VAN

as it squeals away into the night and we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

71 INT. GULLS WAY DINING ROOM - DAY

71

Hardcastle, McCormick and Kathy are having dinner. Kathy is just bringing out the desert. She smiles.

KATHY

I'll get the coffee.

She moves out of the dining room, into the kitchen.

McCORMICK

I mean...isn't she terrific, Judge? You ever taste a better stew?

HARDCASTLE

What was that lumpy, chewy stuff? First, I thought it was meat, then, I don't know...

Kathy enters with the coffee, sets it down.

McCORMICK

What was that wonderful chewy stuff in the stew, Kathy?

KATHY

What chewy stuff?

CONTINUED

71 CONTINUED

McCORMICK

Well, y'know, there was like some really wonderful tasting chewy stuff in the stew...

She looks at him for a beat, shakes her head.

KATHY

I don't know what it could have been. There was just hamburger and vegetables and spices, that's all.

McCORMICK

Well, whatever it was, it was great.

(a beat)

Changing the subject, has anybody seen the cat recently?

He smiles, she laughs, Hardcastle shakes his head.

HARDCASTLE

We're gonna have t'find out what's going on. I think we're gonna have t'get Captain Lanark to talk.

McCORMICK

I don't think that's gonna be so easy.

HARDCASTLE

I was thinking maybe we should go to a friendly judge and get a search warrant.

McCORMICK

There is no such thing as a friendly judge. Take it from me. I spent my early twenties lookin' for one.

Kathy moves to Hardcastle and puts a hand on his shoulder

KATHY

I think Judge Hardcastle is a very friendly judge.

HARDCASTLE

Now yer cookin'.

CONTINUED

KATHY

What do you think you'll
find in his office?

HARDCASTLE

I don't know. Let's say
there are ten cops who the
city is paying, even though
they've been supposedly
pensioned off the force...

(a beat)

The city is still paying them,
because they are undercover
and somebody in the department
doesn't want anybody t'know
they're out there.

McCORMICK

Like Lanark.

HARDCASTLE

Yeah. Maybe.

McCORMICK

What are they? An
intelligence unit or
something?

KATHY

Intelligence Unit?

HARDCASTLE

Well, let's say you're trying
(MORE)

CONTINUED

71 CONTINUED - 3

HARDCASTLE (cont'd)
t'bust some mob smart head. You can't get him because he's too careful, so what you do is set up an intelligence unit. You wait 'til this guy is vacationing in Palm Springs and you break into his house in Bel Air. You go through his stuff and you find out maybe he's got some cocaine or something illegal coming in from Mexico on the 10th of the month...

MCCORMICK

Then you put everything back the way it was and you get outta his house and you tip your police department liason, they make the bust. All legal. Everybody gets read his rights and nobody knows that a crime was committed... an illegal entry to get the original information.

KATHY

But that's against the law.

HARDCASTLE

That's right. And that's why Lanark had to put the unit in deep cover, but he had to keep paying them. He probably made a deal with Mr. Firestone.

(a beat)

You found the names on the payroll and then they made a dumb play, they tried to kill you. Then, Firestone got nervous and they killed him to keep it quiet.

KATHY

But they're policemen.

HARDCASTLE

No. You take the rules away, you let anybody play outside the law long enough, it distorts them.

(MORE)

CONTINUED

HARDCASTLE (cont'd)
And now they've started killing
to protect the secret.

She looks at him for a beat.

MCCORMICK
You think Lanark has files?

HARDCASTLE
Yeah. If, for no other reason
than his own protection.
These guys, at some point,
might decide he's too big
a risk...pick him up, and
slam dunk him in the river.

The PHONE RINGS. Hardcastle gets up and moves to the side
table to answer it.

HARDCASTLE
(into phone)
Judge Hardcastle...
(beat)
Yeah...
(beat)
What market?
(beat)
Yeah.
(beat)
Thanks. I'm on my way.

He hangs up and looks at them.

HARDCASTLE
That was Lieutenant Shefner.
Looks like Lanark already
fell down the hole. They
found his unit in a market
parking lot on Lexington.

A beat and we:

CUT TO

There are two or three cops standing around; police radios

CONTINUED

72

CONTINUED

SQUAWKING. Shefner is talking to Hardcastle. Kathy and McCormick are off to the side.

SHEFNER

He didn't come home last night.
Just walked outta the department and vanished.

HARDCASTLE

How'd you know t'call me?

SHEFNER

I heard you were over in Metro this morning, talkin' to him.
(off Hardcastle's look)
It's a tight unit, word travels fast.

(a beat)

You think he was running a deep cover unit with those ten guys she found?

The RADIO in the box in the front seat of the Lanark's car starts SQUAWKING.

MAN ONE VOICE

This is L-10 on 65. What's your 107?

MAN TWO VOICE

We're going in. Copy W-6.
There's a bird in your attic.

MAN ONE VOICE

I saw 'im. Tell Panda I'm on W-16. All frequencies are clear.

MAN TWO VOICE

That's a 10-15.

And then it's silent.

HARDCASTLE

Sounds like somebody's got a little operation going.

(a beat)

You know the code?

CONTINUED

72

CONTINUED - 2

Shefner shakes his head.

SHEFNER

No. That's the second one in an hour. Can't make head or tail of it. Sounds like they're hitting something.

They look at one another.

HARDCASTLE

I'd like a couple of favors. I'd like to borrow that radio for a while.

There is a beat.

HARDCASTLE

Look, you and I both know what's going on here. And if we do this through channels, all we'll get for two weeks will be official department denials.

SHEFNER

What else?

HARDCASTLE

I'd like ten minutes in Lanark's office alone.

Shefner shakes his head.

SHEFNER

You don't want much, do you? Why don't you just take my badge, stomp it flat and sail it into the harbor?

HARDCASTLE

(a beat)

I'm not telling you it won't blow up in our face, Lieutenant...

(a beat)

But I'll be careful. If these guys crossed over, we're all in trouble.

(beat)

How 'bout it?

CONTINUED

72 CONTINUED - 3

72

Shefner thinks it over for a moment. The radio starts up again.

MAN'S VOICE

We got a 6-6-6 on the 10-W. If it gets lose, tell Tin Soldier I may have to waste the guy in the purple pants.

Off Shefner's distressed look, we:

CUT TO

73 INT. LANARK'S OFFICE - NIGHT

73

It's dark. The door opens and Hardcastle and McCormick enter, close the door behind them and turn on the lights.

HARDCASTLE

Okay, it's gotta be in here somewhere...either here or in his house.

McCormick looks at Hardcastle who is moving to the file cabinet.

McCORMICK

You're wasting your time looking in his files, Judge. It's gonna be in a hidy hole somewhere.

Hardcastle opens the drawer to the T's.

McCORMICK

It's not gonna be in the filing cabinet, Judge...

McCormick moves the heater unit away from the wall. Nothing.

McCORMICK

Maybe some loose floorboard under the carpet. Help me move this desk.

74

ANGLE - HARDCASTLE

He's looking through the T's.

HARDCASTLE

Toy Store...Toy Store...Toy Store...

He pulls out a file.

McCORMICK

(non-plussed)

Yeah, sure...I'm gonna believe that.

Hardcastle shows him the file.

HARDCASTLE

Orderly people have orderly habits.

Hardcastle opens the file, pulls out a list of ten names and hands it to McCormick.

HARDCASTLE

Same ten guys. That and a city map.

As McCormick looks at the list, Hardcastle takes out the city map.

75

CLOSE ON MAP

There are several areas on the city map that have been outlined and shaded in red. Five, all together. Three of the five have been crossed out with big X's through them. One of the five has a question mark.

76

HARDCASTLE AND McCORMICK

McCORMICK

Looks like he's been trying to figure out where they are.

HARDCASTLE

(re: area marked with a question mark)

Willis Street...a condemned neighborhood out by the airport.

SMASH CUT

77 EXT. JET OVER 7'

It makes a loud ROAR and we now know that this is the sound we've been hearing on the radio transmissions.

78 EXT. RESIDENTIAL AREA 7'

It has a chain line fence around it. The sign on the fence says:

THIS PROPERTY CONDEMNED AND
VACANT BY ORDER OF L.A. AIRPORT
TRAFFIC CONTROL

NOISE ABATEMENT AREA

WIDEN to include Judge Hardcastle's truck as it pulls up to the fence and stops. Hardcastle, McCormick and Kathy are in the truck.

79 INT. TRUCK 7'

HARDCASTLE
Condemned by the airport.

MCCORMICK
The perfect place to live if
you were going undercover.

KATHY
You think they're living
in here? On this deserted
street? *

Hardcastle looks at her.

HARDCASTLE
We'll know in a minute.

The RADIO in the box is on the seat beside them.

MAN'S VOICE
This is Tommy Gun to Doll's House.
W-3 on a 10-11. Tell Tin Soldier
we're in and water tight. Move
the truck to the tip of the tri-
angle.

CONTINUED

79

CONTINUED

79

MAN'S VOICE TWO

Okay, you guys got any strawberry jelly left? All we got is peanut butter for these crackers. I'm starving up here.

MAN'S VOICE

I'll send it down with the new tape cassettes. Out.

They look at one another.

HARDCASTLE

Stakeout. They're sitting on someone. Probably got an illegal wire tap.

KATHY

Why are they still doing it?

HARDCASTLE

Because it's what they do.

He gets out of the truck, McCormick and Kathy follow.

80

EXT. TRUCK

80

McCORMICK

(to Kathy)

You're not going in there. It's too dangerous.

KATHY

Sure I am. I haven't wasted half my life reading Cosmos so you can tell me I'm a girl and stay back.

She looks at him, shoves her glasses up on her nose.

HARDCASTLE

She's got a point.

Hardcastle looks at the chain link gate. It's padlocked.

HARDCASTLE

Have t'climb it.

McCormick looks at him, takes out a little leather pack with lock picks. He takes two bars out of the case and inserts them into the lock.

CONTINUED

80

CONTINUED

80

McCORMICK

The art of picking locks...all
but forgotten except in certain
lower regions of society.

He snaps the lock.

McCORMICK

(to Kathy)

Don't ask why I know how t'do
this. The answer would make you
cry.

He smiles at Kathy. Hardcastle shakes his head in disgust.

HARDCASTLE

This is some rehabilitation I
got goin' here. Come on.

Hardcastle and Kathy get back into the truck and pull it
through the gates and onto the street. McCormick closes
the gate behind them. *

81

ANGLE - STREET SIGN - WILLIS STREET

81

PAN it down as the truck goes by. This is very eerie.
It is a complete neighborhood without a soul or a car on
the street or in the driveways. A totally deserted street.

82

ANGLE - THE TRUCK

82

They pull up in front of one of the houses.

HARDCASTLE

Might as well start here. *

They get out and move to the house. McCormick has the
radio with him.

83

ANGLE - THE HOUSE

83

They move to the front door. McCormick picks the lock and
they open the door.

84 INT. HOUSE 84

Somebody is obviously living here. There are some beer cans on the coffee table, etc.

85 INT. BEDROOM 85

Hardcastle moves in and opens the closet.

86 POV - THE CLOSET 86

Clothes...several police uniforms.

87 INT. KITCHEN - KATHY AND McCORMICK 87

as they look around. OVER the search the radio starts.

RADIO VOICE

Okay, we got our boy coming up the street. Tell Doll House we'll track it from here. *

MAN'S VOICE TWO

Look't this guy...must think he's the crown prince of Poland. Where's he get them white disco boots an'them funky purple hats. Man, I gotta get me one a'those.

TIN SOLDIER VOICE

Okay, this is Tin Soldier. Cut the chatter an' listen up. I got two Twinkies east of me on Adams. Looks like we're 16-16 on your address. Fold C-11. Upgrade the Polish prince. Move out now.

MAN'S VOICE

Roger.

MAN'S VOICE TWO

Roger.

88 INT. LIVING ROOM - DAY

88

Hardcastle, McCormick and Kathy meet in the living room.

HARDCASTLE

Uniforms in the closet are about a size fifty-four. Sergeants stripes on the sleeves.

(beat)

That'd make this Anvilinosa's place.

They look around.

MCCORMICK

It sounded to me like their stakeout went sour. They may be pulling back.

Hardcastle looks at his watch and we hear a sound coming from the garage.

HARDCASTLE

You hear something out there?

MCCORMICK

Not sure.

They start into the kitchen and out to the garage. Kathy follows.

89
and
90

OMITTED

89
and
90

91

INT. GARAGE

91

Hardcastle looks for the light switch, but there is none. The sound they hear sounds like MOANING. It is dark in here.

HARDCASTLE

Hello...

There is no answer. They get to the garage. There is a glitter red T-Bird, some dirt bikes and lotsa boxes. They hear the MOAN again. It is terrifying. Hardcastle pulls a small key chain out of his pocket with a pen light on the end. He turns it on and shines it around until he picks up the handcuffed and badly beaten body of Captain Lanark. Hardcastle and McCormick move to him. He is semi-conscious.

McCORMICK

What'd they do to him?

Hardcastle kneels down, lifts Lanark's head.

HARDCASTLE

Captain...

Lanark's eyes open. He looks up at Hardcastle.

LANARK

They're crazy...pills...drugs.
They...they killed a guy...they...

HARDCASTLE

Okay. Okay. Look, we'll get you
outta here.

He picks Lanark up and, with the help of McCormick, they carry him out of the garage and back into the house.

92

OMITTED

92

92A

INT. HOUSE

92

They take Lanark and lay him on the sofa.

HARDCASTLE

Why did they do this to you?

LANARK

They knew I had files. I wouldn't
tell them where. I tell, they'd
kill me.

CONTINUED

92 CONTINUED 92

The radio SQUAWKS.

ANVILINOSA'S VOICE

Hey, somebody's in our nest,
man.

93 OMITTED 93

94 TIGHT SHOT - ALL 94

as they listen to the radio.

ANVILINOSA'S VOICE

This lock's been done, man.
Somebody's in there.

MEDWICK'S VOICE

Stay here. I'm goin' up.

McCORMICK

Judge, there were some riot guns
in a cabinet in the den.

They move to a hunting rack. This is Anvilinosa's private collection. Hardcastle opens the rack, selects an over and under. McCormick looks at the rack.

McCORMICK

Gimme the twelve gauge pump
standard.

KATHY

I'll take the Remington single
flight with the stand up sight.

They look at her for a beat.

KATHY

My daddy was a hunter. He taught
me to shoot.

CONTINUED

94

CONTINUED

94

She gives him a look. They hand her the gun and they move to the windows with the radio.

MEDWICK'S VOICE

Okay, take the east end of the street, do a house-to-house. If they find the Captain, we're scuttled. Don't miss anything.

Hardcastle picks up the radio and shifts the frequency.

MCCORMICK

What're you doing?

HARDCASTLE

Ten to three isn't my idea of good odds. I'm gonna put this on the police frequency an' call for a little help.

He picks up the mike.

HARDCASTLE

This is Judge Milton Hardcastle. We are in extreme danger from ten armed men at the condemned property at the end of the runway called Willis Street.

A beat.

DISPATCH

Stand by. All units, all frequencies...see the man at Willis Street...condemned site. Possible four fifteen in progress. Adam sixteen respond code three.

Hardcastle puts down the mike, switches back to the other frequency.

MCCORMICK

Maybe we can wait 'em out.

They see Anvilinosa coming up the steps.

MCCORMICK

Scratch that. Here comes a baby gorilla up the walk. Look't the size of this guy.

95 OMITTED 9!

96 ANGLE - FRONT DOOR 9!

is flung open and Anvilinosa comes in, low and fast. He rolls on the floor, gun out, firing. Hardcastle, McCormick and Kathy are moving fast out of the way and gunfire erupts.

97 SERIES OF SHOTS - THE FIGHT 9!

As Anvilinosa gets pinned down by FIRE. He works his way out of the house.

98 EXT. STREET - DAY 9!

as the others are now converging on the site.

99 INT. HOUSE 9

McCormick makes a run for the door and slams it shut, throwing himself out of the way as several bullets rip through the door.

MEDWICK'S VOICE

Okay, whoever you are, come on outta there.

HARDCASTLE

You guys're all through. It's over. We got Lanark. Give it up.

100 EXT. STREET - ANGLE - MEDWICK 1

He looks at the other cops.

MEDWICK

Okay, let's take this goof.

Suddenly a police helicopter flies over the site and hovers. Medwick looks up and starts firing at it. The chopper pulls back.

101 INT. HOUSE - DAY 1

HARDCASTLE

There's a car in the garage.

(MORE)

CONTINUED

#2212

69A.
(X)

Rev. 9/13/84

101 CONTINUED

10

HARDCASTLE (cont'd)
Let's rush 'em. Whatta you say?

McCormick nods.

102 EXT. HOUSE

The men start running in all directions, fanning out, looking for cover.

103 ANGLE - GARAGE

The T-bird slams through the garage door and onto the street. McCormick is driving, Hardcastle has the over and under. He pumps off two SHOTS and blows the ass end out of Medwick's car. Medwick gets out and returns FIRE and, from the front of the house, Kathy lets fly with some SHOTS.

104 ANGLE - CHAIN LINK FENCE

as a stream of squad cars roll through and onto Willis Street.

105 SERIES OF SHOTS - THE FIGHT

Hardcastle is chasing Medwick through a backyard. McCormick ends up after Anvilinosa, which is no bargain. The police boil in and the rest of the squad, one-by-one surrender.

106 ANGLE - HARDCASTLE AND MEDWICK

Hardcastle decks him, pulls him up on his shoulder and carries him out and drops him on the lawn. There are maybe eighteen or twenty blue suits, their guns drawn.

107 ANGLE - McCORMICK AND ANVILINOSA

McCormick is getting the worst of it. He is ducking, trying to out-manuever this giant who is wired on uppers. Finally, Anvilinosa grabs a knife out of his boot and grabs McCormick by the throat. He is about to kill him when a SHOT rings out and he falls.

108 ANGLE - KATHY

She has the gun in both hands and she is looking at the huge Anvilinosa who falls to the ground, rolls over once. She looks down and slowly drops the gun.

KATHY

I'm sorry...I didn't...I wasn't
...I...

CONTINUED

108 CONTINUED

McCormick moves to her and holds her.

MCCORMICK
It's okay, it's over.

They look down at Anvilinosa who looks up at them. McCormick kneels.

ANVILINOSA
(softly)
It was sure great while it
lasted. Wasn't it...wasn't
it?

And his eyes close and he's gone.

FADE-OUT

END OF ACT FOUR

TAG

FADE IN:

109 EXT. GULLS WAY - EARLY EVENING - HARDCASTLE 10

is looking st some pictures on the mantle as McCormick enters the den. Hardcastle turns to McCormick who is in a suit and tie.

MC CORMICK

What d'you think? Too much with the tie? I could wear an open collar, but I think this one looks better with the tie... gives it a little flash.

HARDCASTLE

All it needs is white disco boots and a purple hat.

MC CORMICK

Yeah. Yeah. I was hopin' I could find out who that guy was. I always wanted a purple hat. Well, I guess I'll just have t'stumble along without it.

A beat.

HARDCASTLE

So, where're you and Kathy going?

MC CORMICK

We've got tickets to a concert. Dinner first...

HARDCASTLE

You go slow, kiddo. She's special.

McCormick nods.

MC CORMICK

It's kinda scarey. I mean...y'know, with her everything is for keeps ...commitments, they're real frightening. 'Course she's gotta finish her accounting courses. Y'know...then study for the CPA.

CONTINUED

109 CONTINUED

Hardcastle looks at him for a beat.

HARDCASTLE

Well, I guess you better move it
or lose it.

McCormick turns and leaves. Hardcastle looks at the picture
on the mantle.

110 CLOSE SHOT - PICTURE ON MANTLE

It's a photograph of Mrs. Hardcastle, an attractive woman
with a nice smile.

HARDCASTLE

(to the picture)

I know. Stay out of it.

111 HARDCASTLE

turns and looks out the window as he HEARS the car pull out.

HARDCASTLE

(sotto)

But I like this kid.

A beat and we:

CUT TO

112 EXT. KATHY'S HOUSE - DAY

It is a small house in the valley. McCormick rings the door-
bell, and the door is opened by Madge, the beautiful blond
who flip her hair when she talks, her cobalt blue eyes
piercing and alive.

MADGE

I'm Madge. You must be Mark, race
car driver, ex-con and dream prince.

MC CORMICK

I can't be a prince 'til I'm
finished being a frog.

They smile at each other.

CONTINUED

112 CONTINUED

11

MADGE

I think maybe Kathy got lucky.

MC CORMICK

Is she ready yet?

After a beat, Kathy appears. She has her hair down and she still wears her glasses. She smiles at Mark.

MADGE

(to Kathy)

He's cute, Kath. You sure know hot to pick 'em.

KATHY

Yeah, and I did this without my glasses on.

Mark hands her a bouquet of flowers and they move to the Coyote and get in.

113 INT. COYOTE - KATHY AND MC CORMICK

11

KATHY

She's pretty, isn't she?

MC CORMICK

Who? Madge? Oh yeah, I guess.

KATHY

You really like me, don't you, Mark?

MC CORMICK

A lot.

KATHY

We'll have to go slowly. I don't want to make any mistakes.

MC CORMICK

We won't.

There is a beat. And they lean across the gear shift and kiss. After the kiss she sits there, a hesitant smile on her face.

*
*
*

CONTINUED

113 CONTINUED

11

KATHY

What did Judge Hardcastle say?

MCCORMICK

He said, "Move it or lose it."

KATHY

I like him.

MCCORMICK

Now you're cookin'.

He smiles at her and she smiles back. He pulls the Coyote away from the curb.

114 ON MADGE

11

She looks cross and jealous.

MADGE

Some girls have all the luck.

And we:

FADE OUT

THE END