

#2210

HARDCASTLE AND McCORMICK

"HATE THE PICTURE ... LOVE THE FRAME"

by

Erica Byrne

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#2210

HARDCASTLE AND McCORMICK

HATE THE PICTURE, LOVE THE FRAME

NOTE:

Please note that the correct
name is Nick Roncoe, not Roscoe.

#2210

Rev. 11/7/84

HARDCASTLE AND McCORMICK

"Hate The Picture Love The Frame"

CAST

JUDGE MILTON C. HARDCASTLE
MARK McCORMICK

BISHOP
STAWS
MARTIN CHERNEY
ALAN GRANGER
ASHLEY AUSTIN
JOEY
LT. BILL GILES
DANA FERGUSON
TOMMY BARKER
TONY BASKER
NICK RONCOE
ROY BLATT
REJECT
TELLER
JERRY (COP)
COP
SHEILA
LITTLE KID

*

*

HARDCASTLE AND McCORMICK

"Hate The Picture Love The Frame"

SETS

EXTERIORS

GULL'S WAY
 /GATE HOUSE
 PRISON
 /YARD
 POLICE STATION
 BANK
 WAREHOUSE
 CHRISTMAS TREE LOT
 HIGH RISE BUILDING
 VARIOUS STREETS
 PIER

INTERIORS

GULL'S WAY
 /LIVING ROOM
 /DEN
 /GATE HOUSE
 PRISON
 /VISITING AREA
 /LOUNGE
 /STAIRWELL
 /HOLDING CELL
 /HARDCASTLE'S CELL
 /CORRIDOR
 /SECURITY GATE
 /LAUNDRY ROOM
 /LIBRARY
 /OFFICE

LT. GILES' OFFICE
 BAIL BOND OFFICE

COYOTE
 MERCEDES
 CHERNY'S LIMO
 POLICE CAR
 LIMO
 BASKER'S OFFICE
 BANK
 FOYER

*
 *
 *
 *
 *

#2210

HARDCASTLE AND McCORMICK

"Hate The Picture... Love The Frame"

ACT ONE

FADE IN:

1

EXT WAREHOUSE - DAY

1

CLOSE on a crate loaded with automatic rifles as the lid SLAMS down. ANGLE WIDENS and we see PETE BISHOP, a muscular type, standing on the loading dock. Next to him is JACK STAWS. Another man moves the crate onto a waiting tractor trailer and closes the rear door of the truck.

BISHOP

That's the last of 'em,
Jack.

Staws hands Bishop a briefcase.

STAWS

Don't spend it all in one
place.

Staws moves off toward the truck cab and Bishop jumps off the loading dock.

2

NEW ANGLE

2

Bishop moves to a black sedan with its engine running. Sitting behind the wheel is a driver. As Bishop approaches the car he's alerted by the sound of SCREAMING TIRES. He looks to see:

3

HIS POV - THE COYOTE

3

comes burning through the front gate.

4

RESUME BISHOP

4

as he leaps into the sedan.

BISHOP

Get out of here.

5 VARIOUS SHOTS - CHASE - DIRECTOR'S SEQUENCE 5

as the Sedan burns rubber, peeling out. The Coyote in hot pursuit. The sedan heads toward the back exit of the warehouse lot, taking out the gate. The Coyote stays with them. A couple of black and whites join in the chase, playing this for as long as it holds, until the sedan swerves, hits an obstacle, and flips and flips. Hardcastle and McCormick move to the car and pull the men out.

6 EXT. WAREHOUSE - DAY 6

as the cops have the loaded truck, the driver and Staws rounded up. Bishop and Jackson are being frisked and cuffed before being shoved into the black and white. ANGLE ADJUSTS to show Hardcastle and McCormick with one of the cops, JERRY.

HARDCASTLE

Run the plates for me and ask Bill to give me a call if anything comes up. I want to know who they're working for. *

JERRY

You got it, Judge. Merry Christmas.

Jerry moves off to his unit as Hardcastle stands, thinking.

MCCORMICK

Aren't you supposed to say "ho ho ho" or something like that.

Hardcastle breaks and moves toward the Coyote. McCormick and CAMERA FOLLOW.

HARDCASTLE

We're not even giving these guys a run for their money. We bust a truck, they move the operation and start all over.

(CONTINUED)

6 CONTINUED

6

MCCORMICK

Judge -- in the last three weeks we've busted four truckloads of illegal weapons -- we even know their schedule. You're gonna go down in the Justice League of America Hall of Fame.

*

HARDCASTLE

Not until I've cut this off at the top. I gotta get the guy who's calling the shots. I've been waiting to crack this case long enough.

*

They get into the Coyote and pull away.

7 EXT. COYOTE - DRIVE BY - DAY

7

MCCORMICK (V.O.)

Judge -- it's a week before Christmas.

8 INT. COYOTE - MOVING - DAY

8

MCCORMICK

Why don't we water the horses and hang the guns at the door for a couple a weeks.

Hardcastle doesn't respond. McCormick waits a couple of beats, then:

MCCORMICK

You wanna know what I got you?

Hardcastle looks over to him.

CHERNEY (V.O.)

I'm not interested in questions. I want some answers.

9 EXT. HIGH-RISE - ESTABLISHING - DAY

9

CHERNEY (V.O.)

This is the fourth truck we've lost in a month.

10 INT. CHERNEY'S OFFICE - DAY

10

MARTIN CHERNEY, late forties, attractive, but lethal, paces before ALAN GRANGER. Granger sits in a chair by a massive desk, dripping sweat as a result of the grilling he's been getting.

CHERNEY

Every time I make a move,
Hardcastle's on my tail.

GRANGER

I've turned over three new crews
Mr. Cherney -- half of 'em don't
know what the other half is doing.
I don't know how Hardcastle's
getting in.

CHERNEY

But he is in.

(beat)

I've got six hundred cases
that have to move in the next
three days. I can't afford to
lose anymore.

GRANGER

Maybe we oughta hold off.

CHERNEY

No. We start to back down on
commitments, we're gonna lose
our buyers. The shipment's not
our problem anyway -- Hardcastle is.

GRANGER

We could kill him, but killin'
an ex-judge could really draw
a lott'a heat our way.

Cherney thinks for a beat. Then:

CHERNEY

No. We're not going to kill him.
We're gonna stick him back inside
and let Hardcastle's system do
it for us.

Granger shoots Cherney a look as Cherney presses his buzzer.

CHERNEY

Helen, ask Ashley to come in.

11 NEW ANGLE

11

as ASHLEY AUSTIN enters. She is blonde, wide-eyed, about twenty-four -- that's not just a physical description -- that's her resume.

CONTINUED

CHERNEY
(crosses to
kiss her)
Sorry I kept you waiting
so long sweetheart.

ASHLEY
That's okay -- I took our
compatibility ratio.

CHERNEY
That's great.

ASHLEY
It was in a magazine out there.
We came out with a 4.5.
5's perfect.

CHERNEY
Whatta they know, huh... we
shoul'da done better.
(beat)
Look, sweetheart -- how would you
like to help me with a project?

ASHLEY
I thought you didn't want me
involved with your work?

CHERNEY
This is something special.
All you've got to do is talk
to someone for me. Okay?

ASHLEY
Are we going away this weekend?

CHERNEY
Sure. Anywhere you want.
But I need your help.

She considers, then:

ASHLEY
All right. What's his name?

Play the moment, then:

SMASH TO:

12 EXT. CHRISTMAS TREE LOT - DAY

12

CLOSE ON MINIATURE TREE.

MCCORMICK (V.O.)

You're kidding, right? I mean
what kind of presents can fit under
a twelve inch tree?

13 ANGLE ADJUSTS to include Hardcastle holding the tree
with McCormick standing nearby. A Salesman is with them.

13

HARDCASTLE

Presents? Let's not get carried
away here.

MCCORMICK

You musta been one hell of a kid.
What'd you do on Christmas?
Bang your gavel and find your
parents in contempt?

HARDCASTLE

Give me a break, okay. Point is
we're not kids -- and a twelve
inch tree is big enough.

McCormick spots a terrific six-footer.

MCCORMICK

(moving to it)

C'mon Hardcastle why don't you pack
your cape away for the holidays --
this would look great -- do it up with
lights, string a little popcorn, mix-up
a little eggnog.

HARDCASTLE

Look -- get whatever makes you
happy. I wanna get to a phone and
call Bill -- find out if he came up
with anything on that bust.

Hardcastle moves off. McCormick looks at the salesman.

MCCORMICK

(re Hardcastle)

Got scared by a department store
Santa when he was little.

Play the moment, then:

13A EXT. NEAR COYOTE - DAY

13A

They're tying a Christmas tree to the roof. A six footer.

MCCORMICK

You're really getting into the spirit, aren't you?

HARDCASTLE

I'm thinking.

MCCORMICK

I know that. But why don't you think about reindeers and chocolate chip cookies. Clock out early for once.

HARDCASTLE

There's something I'm missing about these gun shipments. I can't get my hands on it. I know we're getting close.

13B NEW ANGLE

13B

A Mercedes pulls up and crosses the street. We FAVOR Mercedes to see a man, JOEY, behind the wheel. Ashley sits beside him.

HARDCASTLE

I wanna stop by the police station.

MCCORMICK

I gotta get some tinsel. You coming?

HARDCASTLE

Hurry up.

McCormick shrugs it off and moves out of the car.

14
thru OMITTED
18

14
thru
18

19 NEW ANGLE - MERCEDES

19

JOEY

That's the guy -- in the
red sports car.

ASHLEY

Why am I doing this?

JOEY

Palm Springs, Ashley.
Lots of sun and Pina
Coladas.

She exits the car and crosses toward the Coyote.

20 EXT. COYOTE

20

as Ashley comes up to the window.

ASHLEY

Excuse me? Could you help me?

Hardcastle looks up.

ASHLEY

I feel so dumb. I lost my
glasses and I can't read the
bus schedule. If I can just
catch the bus I'll be okay.
I've got another pair at home.

Hardcastle exits the car and helps her read the map.

HARDCASTLE

Sure.

CONTINUED

20 CONTINUED:

ASHLEY

I'm so embarassed. I usually don't do this.

HARDCASTLE

Can happen to anyone.

21 NEW ANGLE

as Hardcastle moves close to study the map.

HARDCASTLE

Number three -- It oughta be along in a couple a minutes.

ASHLEY

Thanks so much. Merry Christmas.

Without much warning, she leans over to kiss him. As she does, we hear the WHIRRING OF A MOTOR DRIVE and the CLICKING OF A CAMERA SHUTTER.

22 NEW ANGLE

Joey has a camera with long lens, across the street.

23 CAMERA POV

as the action is snapped and the shutter flips.

24 RESUME HARDCASTLE

as he reacts to her and pushes her away.

ASHLEY

(to justify)

It's Christmas.

He mutters to himself and heads back toward the Coyote.

CUT TO:

25 EXT. GULLS WAY - ESTABLISHING - NIGHT

MCCORMICK (V.O.)

C'mon -- I need your help with this.

20

21

*

*

*

22

23

24

*

25

26

INT. GULL'S WAY - DEN - NIGHT

26

McCormick is stringing lights on the six foot tree.
Hardcastle's at his desk, on the phone, nose in a
file.

HARDCASTLE

(hand over phone)

If you'da gotten a twelve
inch tree, you wouldn't
need any help.

(into phone)

Yeah, Bill --

(writes)

Alan Granger --- Thanks.

No, I haven't -- I'll check
the files.

Hardcastle hangs up.

MCCORMICK

Alan Granger? That the guy
who's ruining Christmas? *

HARDCASTLE

Probably not. Granger sounds like
a minnow. We're looking for
a shark. But it's a start. *

MCCORMICK

Look..before you go to bed to-
night why don't you ask Santa.
Maybe he'll drop the name
in your stocking. *

Hardcastle looks through his file as McCormick moves
back from the tree and goes to a carton on the floor.

MCCORMICK

You see the angel around? *

HARDCASTLE

Look in the box.

MCCORMICK

I am looking in the box.
(pulls out
ornament, reads)
(Pax Per Legis) *

(CONTINUED)

HARDCASTLE
(Peace through law.)

*

McCORMICK
(throws it back
in box)
Couldn't you try a simple
Adeste Fidelis.
(gives up search)
I can't find the angel.

*

HARDCASTLE
Maybe it's hovering somewhere
over Van Nuys.

*

McCORMICK
Look -- you may have better
things to do, but I like
Christmas okay? And we're gonna
do this right.
(eyes upward)
You know, even he took a day off.
But you've gotta give him a run
for his money, right?

*

HARDCASTLE
He didn't have to track down
gun runners.

McCormick crosses and grabs his jacket.

McCORMICK
I'll be back.

HARDCASTLE
Where're you going?

McCORMICK
I gotta pick up an angel.

He leaves us with Hardcastle. Hold, then:

as the Coyote pulls out we see the Mercedes. McCormick
is totally oblivious to its presence.

28 INT. MERCEDES - NIGHT 28

Joey and Ashley watch McCormick disappear.

JOEY

Well, it looks like you're about
one phone call away from
a great weekend.

Ashley smiles.

29 INT. HARDCASTLE'S LIVING ROOM - NIGHT 29

Hardcastle can be heard, O.S. humming "DECK THE HALLS."
He comes into the room from (the kitchen?) wheeling
in a snappy, terrific looking, motorcycle adorned with
a Christmas bow. He moves it toward the tree.

30 INSERT - CARD ON MOTORCYCLE 30

It reads: "Merry Christmas Mark -- MCH."

31 HARDCASTLE 31

as he admires the thing and sets it up by the tree. The
PHONE RINGS. He crosses to answer.

HARDCASTLE

Hello.

INTERCUT:

32 OMITTED 32*

32A ASHLEY AT CARPHONE - NIGHT 32A

ASHLEY

If you want more information
on the gun running be at 1000
Old Canyon Road in thirty
minutes -- and come alone.

33 HARDCASTLE 33

as we HEAR a CLICK and DIAL TONE.

HARDCASTLE

Hello -- hello.

He hangs up and we play the moment.

34 EXT. STREET - NIGHT 34
as Hardcastle's pick-up moves along a dark, winding road. He stops to see:

35 ANGLE - A SIGN 35
partially hidden by a tree. It reads: "OLD CANYON ROAD."

36 RESUME SCENE 36
as Hardcastle checks addresses on the curb with his spotlight. He finds "1000." The pick-up slows to a tops then turns into the driveway.

37 NEW ANGLE 37
as we see the headlights of the pick-up abruptly drop a foot as it comes to the end of an incomplete driveway. Hardcastle exits the truck, checks for damage, then looks around.

38 HARDCASTLE'S POV 38
There's nothing but an empty lot.

39 ON HARDCASTLE 39
as he reacts, we:

DISSOLVE TO:

40 NEW ANGLE - ON HARDCASTLE 40
leaning up against his truck, still waiting. He scans the vacant lot and checks his watch. There's nothing around. He finally gives up, gets back into the truck and drives away.

41 EXT. GULL'S WAY - NIGHT 41
As the Coyote pulls into the driveway we can hear Christmas music blaring from its radio. The pick-up comes HONKING in behind it as they both pull up to the house.

42

NEW ANGLE

42

as Hardcastle and McCormick exit their cars. McCormick's got himself loaded down with Christmas goodies.

McCORMICK

What were you, doing? I thought you already had my present. Decide to throw in a few last minute extras? *

Hardcastle remembers leaving the motorcycle out in plain view.

HARDCASTLE

Ah -- got a call on the Granger case. Just went to follow it up.

McCormick walks to the front door. Hardcastle's keeping up with him.

McCORMICK

Wrapped it up yet?

HARDCASTLE

Nothing. Dead end.

Hardcastle moves to block McCormick at the door.

McCORMICK

What're you doing?

HARDCASTLE

Uh -- look, why don't you take another drive around the block? Give me a couple of minutes. *

McCORMICK

C'mon -- I'm loaded down here.

HARDCASTLE

I don't want you to go in there, McCormick.

He stops and look at Hardcastle.

McCORMICK

Why're you acting like this?

(CONTINUED)

42

CONTINUED:

42

HARDCASTLE
 I've got my reasons --
 (starts to
 lead him off)
 -- now come on, give me ten
 minutes.

McCormick moves around Hardcastle and gets to the
 door.

McCORMICK
 (entering)
 You did get me something,
 didn't you. What is it? *

43

INT. GULL'S WAY - NIGHT

43

as the two men enter the darkened house.

HARDCASTLE
 It was gonna be a surprise.

McCormick moves to the light and switches it on.
 We can see Ashley's body lying in the middle of the
 room. She's clearly dead.

44

ANGLE - McCORMICK

44

looking to the Judge in shock.

45

ANGLE - HARDCASTLE

45

looking just as shocked.

46

NEW ANGLE

46

as they play their reactions, we:

CUT TO:

47

EXT. GULL'S WAY - NIGHT

47

CLOSE on BLINKING RED LIGHT of a black and white. ADJUST
 as Coroner's men bring stretcher out to wagon.

48 INT. GULL'S WAY - NIGHT

48

Hardcastle and McCormick are talking with BILL GILES.

GILES

It doesn't look good, Milt.
You know, she was more than
likely killed with your gun.

MCCORMICK

It's a set-up. You guys
don't seriously believe --

GILES

No, we don't... But, ever since
that new assistant D.A. came in,
we have to play every game by
the rule book.

(shakes his head)

Some kid comes in here with a
brush cut tries to make a name
for himself... Sorry Milt, but
my badge could go on this.

HARDCASTLE

I know, Bill.

GILES

You just got a phone call --
no idea who it was, where it
was from.

HARDCASTLE

You've got everything I do.

GILES

I wish there was more.

HARDCASTLE

You gonna bring me in?

GILES

Give me a few hours. Maybe
we'll luck out in ballistics.
If I can come up with something --

HARDCASTLE

Do what you can.

CONTINUED

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Hardcastle leads him to the door and he exits.

CUT TO

49 EXT. GATE HOUSE - ESTABLISHING - NIGHT

49

TV DOCTOR (OVER)
Coping with depression during
the holidays is not uncommon.

50

INT. GATEHOUSE - NIGHT

50

Hardcastle, lost in thought, stares blankly at the television.

MCCORMICK
C'mon Judge, let me get
you something to eat.

HARDCASTLE
I'm not hungry.

TV DOCTOR (OVER)
The anxiety level is particularly
high among single or divorced
people and seems to increase
during the holiday season --
The elderly and the retired
are also subject --

McCormick switches the television off.

MCCORMICK
What're you watching that
for?

HARDCASTLE
(coming back)
What?

MCCORMICK
(sits next
to HC)
Look -- why don't you go
up and use my bed. Try
and get some sleep. I'm sure
everything'll look better in the
morning.

HARDCASTLE
Look, I'm not hungry and I'm not
tired. What's the problem? Why
are you buzzing around like this? *

MCCORMICK
(breaking a little)
I'm just worried about you,
okay?! Arrest me. *

(beat)
Sorry.

Hardcastle doesn't say anything and McCormick moves
in the b.g. We play the silence for a moment.

(CONTINUED)

MCCORMICK

Judge?

HARDCASTLE

I don't need a blanket
either. Just relax.

McCormick crosses back to him.

MCCORMICK

Why didn't you want me to
come in the house?

HARDCASTLE

C'mon -- I already told you --

MCCORMICK

I know. You didn't want me to
see my present. It was supposedly
under the tree.

As McCormick considers, Hardcastle picks up his train of
thought.

HARDCASTLE

What're you thinking about,
McCormick? You starting to
wonder who you're keeping
company with? I told you...
whoever killed that girl must've
made off with your present.

MCCORMICK

Judge, I believe you -- it's just
that --

HARDCASTLE

Forget it. I'm sorry. Shoe was
on the other foot, I'd be asking
the same questions.

(comes down)

What else do you wanna know?

McCormick sits next to him again.

MCCORMICK

What'd you get me?

Play the moment then:

51 EXT. GULL'S WAY - DAY 51

A black and white pulls up the driveway. Its arrival signals bad news. We watch it settle as Bill Giles exits with a COP. They cross to the door, when:

HARDCASTLE (O.S.)

Bill.

52 NEW ANGLE 52

Hardcastle's at the door to the gatehouse. He and McCormick have not changed clothes.

HARDCASTLE

Over here.

Bill and the cop shift and come over and enter.

53 INT. GATEHOUSE 53

as they enter.

HARDCASTLE

Didn't want to spend the night in there. What'd you find? *

GILES

It's not good, Milt.

HARDCASTLE

They got me good, huh?

Giles lays out a series of photographs.

54 INSERT - PHOTOS 54

The black and whites that were shot with Ashley kissing Hardcastle.

55 RESUME SCENE 55

HARDCASTLE

Yeah -- that explains a lot.

(CONTINUED)

55

CONTINUED:

55

GILES

You said you never saw her before.

HARDCASTLE

C'mon Bill -- she came up to me yesterday, asked me to walk her to the bustop. This was how she 'thanked' me.

GILES

(to McCormick)

You see it?

McCormick looks to Hardcastle for his cue.

HARDCASTLE

I was by myself. Where were they?

GILES

In her apartment with these.

He hands over some papers.

56

INSERT

56

We see six cancelled checks that are made out to Ashley Austin for one thousand dollars each. They're Hardcastle's checks of course.

57

RESUME

57

HARDCASTLE

So the idea is that she was blackmailing me and to get her off my back I killed her in my own house with my own gun.

GILES

I know. It's all pretty neat.

HARDCASTLE

Where do we go from here?

There's a long beat.

(CONTINUED)

57

CONTINUED:

57

Giles nods to the cop. The cop starts to take out his cuffs.

GILES

You know the drill, Milt. I'll have the prosecuter's office all over me... Sorry.

*

The cop approaches Hardcastle and starts to cuff him.

COP

You have the right to remain silent --

McCormick starts to move toward them.

McCORMICK

This is insane --

Giles holds up a restraining arm.

COP

Anything you say can be used against you in a court of law.

He ushers Hardcastle out the door.

McCORMICK

Judge --

58

EXT. GATEHOUSE - TOWARD DOOR

58

as they bring Hardcastle out

COP

If you cannot afford an attorney one will be provided for you.

as they bring Hardcastle to the car.

59

McCORMICK

59

watching in shock.

(CONTINUED)

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59

CONTINUED:

59

COP (OVER)

If you understand your rights
as I've read them to you ---

and on all this, we:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

60 EXT. PRISON - DAY 60

Inmates are milling about the yard doing various claistenics, pumping iron, etc. A guard, TOMMY BARKER, a large man with an automatic Ruger .223 walks a corner of the yard. Sell prison all the way.

MCCORMICK'S VOICE (OVER)
County jail? I thought they were
just gonna hold you for questioning...

61 INT. VISITING AREA - DAY 61

Hardcastle sits at a table with a phone in his hand. McCormick's is across from him, seated behind the glass divider. There are others in the b.g.

HARDCASTLE
Trouble is, the "holding" tank
was holding about fifty Christmas
drunks.

MCCORMICK
But, your in jail judge,... This
is insane.

HARDCASTLE
I know,.. and I got to get out of
this dump... Do you know what it's
like in here?

MCCORMICK
I've been here, remember. On your
recommendation. You don't have to
explain. Maybe you'll take another
look at Lady Justice now that you know
what it feels like when she's wrong.

HARDCASTLE
She's not wrong. She just got fed
bad information. What'd you here
from my attorney about my bail?

MCCORMICK
I hear he's having a heck of a time
in Hawaii...Christmas vacation.

(CONTINUED)

HARDCASTLE
How about Judge Waddington?

McCORMICK
Rio...

HARDCASTLE
My accountant?

McCORMICK
New Jersey with his folks...
Judge, it's Christmas. Everybody
who can afford to get out of town,
gets out of town.
(Smiles)
Unless there in jail or something.

HARDCASTLE
Funny...
(Beat)
I can't believe this... I should
have been in and out in four hours.
The cops should have come up with
something by now.

McCORMICK
They did...Ashley was killed with
your gun.

McCormick looks to:

(CONTINUED)

62 McCORMICK'S POV

an inmate, NICK RONCOE, keeps staring at Hardcastle, ignoring his visitor.

63 RESUME SCENE

63

McCORMICK

Member of your fan club?

HARDCASTLE

Nick Roncoe. I sent him up eight years ago.

McCORMICK

Seems he's enjoying the reunion.

(beat)

Come to think of it, you must have a lot of old friends in here. I think we better cut you loose before they find a way to thank you.

HARDCASTLE

Now you're cookin'.

McCORMICK

I'll try to dig up some bail. Anything else you need?

HARDCASTLE

Yeah. Get the Granger file from Bill --

McCormick rises.

HARDCASTLE

And try to keep out of trouble.

(CONTINUED)

63

CONTINUED:

63

MCCORMICK

(turning back)

Don't worry about me. I'm out here -- I can get around. I'm worried about you and your alumni. You don't know you way around in this place -- So sit tight until I get back -- I'm not the one who needs rescuing.

Hold, then;

64

EXT. POLICE STATION - ESTABLISHING SHOT - DAY

64

65

INT. GILES' OFFICE - DAY

65

as McCormick comes in.

MCCORMICK

Bill. I've gotta get the Granger files if I'm gonna come up with anything for Hardcastle.

GILES

(picking up the phone)

I can't give you the file. But I think I can get what we need.

(into phone)

Earl -- Have one of your guys pick up Alan Granger. I want him brought in for questioning.

He hangs up.

(CONTINUED)

65

CONTINUED: - 2

65

GILES

It's the best I can do.

McCormick gets up.

McCORMICK

Call me when you get something. *

Giles reacts to that as McCormick starts out.

GILES

(choosing first
word)

Mark --

(as McCormick
turns)

-- How's he doing?

McCORMICK

I'm worried about him. Half
the guys in that place have
Hardcastle's name tag on
their sentences. Some of
'em look pretty gnarly.

Play their reactions, McCormick starts out, and we:

CUT TO:

66

EXT. PRISON YARD - DAY

66

Hardcastle has his foot propped up against a wall
as he attempts to tie his shoelace. It breaks off
in his hand.

HARDCASTLE

Damn!

67

ANGLE - NICK RONCOE

67

as he comes from behind Hardcastle with a knife in
his hand. Hardcastle is unaware of his presence
as he tries to strike. Suddenly, a huge black
arm ENTERS FRAME and grabs Roncoe's hand. ANGLE
WIDENS to REVEAL, REJECT, glaring down at Roncoe.
He is six-foot plus, and pure bulk and gristle.
A walking wall.

CONTINUED

67

CONTINUED:

67

REJECT

Hands off.

RONCOE

He put me away that son
of --

(struggles,
gives up;
to HC)

I owe you. You better
have eyes behind your
head, man.

He moves off.

HARDCASTLE

(to Reject)

Thanks.

He starts to walk off but Reject grabs him by his
shirt. He looks hard at Hardcastle, his eyes filled
with menace.

REJECT

(moving to HC)

Not so quick. I've got plans
for you.

*

He leads Hardcastle away.

68

EXT. POLICE STATION - DAY

68

Granger exits the building and crosses to a limo.

69

INT. LIMO

69

Joey drives. Cherney's waiting as Granger enters.

GRANGER

They're fishing. They can't
tie me to the guns and they're
tryin' pretty hard to find
out who I'm working for.
They don't know any more than
when they started.

*

(CONTINUED)

69

CONTINUED:

69

CHERNEY

Setting Hardcastle up obviously
wasn't enough. He's calling
the shots from inside.

*

(beat)

GRANGER

I thought we weren't gonna kill
him.

*

CHERNEY

We aren't. Find someone
inside. Have 'em take
care of it.

*

Play the moment, then:

CUT TO:

70

EXT. PRISON - DAY

70

The Coyote wheels up and stops. The guard, Tommy Barker
steps up.

BARKER

Skid. What's goin' on?
I heard yesterday you were
back here.

McCormick flashes his visitor's pass.

MCCORMICK

No back, Tommy, just visiting.
(beat)
How's Hardcastle holding up?

BARKER

How do you think? Like
shark bait.

71

INT. SECURITY GATE - DAY

71

McCormick lines up behind two other visitors at the gate.
The guard checks a list, nods okay. He's let through the
gate.

72

INT. VISITOR'S ROOM - DAY

72

McCormick's eyes quickly scan the room. His expression
flashes concern.

CONTINUED

72 CONTINUED: 72

McCORMICK
(to prisoners)
Where's Hardcastle?

Everyone goes mute.

73 INT. STAIRWELL 73

McCormick races down the stairs and into the yard.

74 EXT. PRISON YARD - DAY 74

Tommy Barker is standing with an inmate. McCormick runs up.

McCORMICK
Tommy -- I can't find Hardcastle ---
Something's happened to him. *

75 INT. PRISON LIBRARY - DAY 75

Several inmates are standing in line. Hardcastle sits at a desk with an inmate in a chair opposite him. He flips through a law book and WE SEE a Yankee cap on his head. Reject stands watching nearby.

HARDCASTLE
Here it is. Searson vs. Clark.
There's a technicality in this
case that your lawyer should've
known about. Have him go over
it and you can file for appeal.
(beat; to Reject)
Is that it?

76 ANGLE - McCORMICK 76

watching in total disbelief.

77 RESUME 77

as Hardcastle closes his books and McCormick crosses.

(CONTINUED)

77

CONTINUED:

77

HARDCASTLE

Hey kid, how'd you make out?

MCCORMICK

Obviously not as well as you.
What is this...Jacobi & Hardcastle?

*

HARDCASTLE

Give the public what they want,
right?

*

MCCORMICK

This a new policy of yours --
springing cons.

HARDCASTLE

Same policy I always had.
Play by the book. I'm just
helping to explain the rules.

*

MCCORMICK

That's great -- I'm running
all over town, trying to
bail out a retired Judge --
and you're running a legal
workshop for gorillas. I
thought you might have been
dead by now.

*

*

HARDCASTLE

Sorry to disappoint you.

McCormick pulls off his Yankee cap.

MCCORMICK

Where'd you get this?

HARDCASTLE

You gotta know the ropes
around here -- you've been in
a while you learn how to deal.

*

McCormick reacts. Hardcastle moves him out of earshot
of the other inmates.

HARDCASTLE

What'd you come up with?

(CONTINUED)

MCCORMICK

(faking it)

Well -- I've developed alot
of sources -- something should
break soon. My sources want to
be thorough.

HARDCASTLE

Sources, huh? What about the
cops?

MCCORMICK

I'm working on it. Should have
the file any minute now.

HARDCASTLE

Yeah -- I know. I've already
seen the Granger file.

McCormick realizes he's been had.

MCCORMICK

That's great Judge. I'm out
there busting my back to help
you survive and you're running
the whole show from in here.
Milton C. Hardcastle -- King
Rat. Why don't I just go home
and finish the tree? You don't
need me.

HARDCASTLE

You finished?

(beat)

I think I got the name of the
guy that framed me.
Martin Cherney.

MCCORMICK

It was just sitting right
there in the file.

HARDCASTLE

It was a photograph.
Granger and Cherney were at a
party together in Chicago.

(CONTINUED)

McCORMICK

That conches it. At a party together... How obvious.

HARDCASTLE

If you knew who Cherney was it would cinch it. He's got a list of aliases that reads like the L.A. phone book and he's been busted a couple of times in the midwest.

McCORMICK

For gun running.

HARDCASTLE

(nods)

How you doin' on my bail?

McCORMICK

Not good. Nobody wants to put up money for a law abiding citizen. They're afraid you'll panic and run. It's earier to post bond if you're a criminal.

HARDCASTLE

Save me some eggnog.

McCormick takes the beat, then Hardcastle exits.

(CONTINUED)

#2210

-33-
(A)

78

EXT. PRISON YARD - DAY

78

WE SEE McCormick handing a twenty dollar bill to
Tommy Barker.

(CONTINUED)

78

CONTINUED:

78

McCORMICK

Take care of it for me, will ya?

BARKER

Sure thing, Skid.

McCormick hops in the Coyote.

BARKER (Cont'd)

Hey, Skid, I almost forgot --
Merry Christmas.McCormick gives a serious nod to Tommy, then
pulls away.

TIME CUT TO:

79

EXT. PRISON YARD - NIGHT

79

Inmates are out in force for the last exercise
period before the evening lock-up. Off to one
side a small group of cons are talking, jiving,
laughing.

80

ANGLE - HARDCASTLE

80

as he shoots a few baskets.

81

RESUME SCENE

81

a WHISTLE BLASTS for the 7:30 lock-up. A flood of
inmates clear the yard.

82

ANGLE - HARDCASTLE

82

as he does two more lay ups. ANGLE WIDENS TO INCLUDE,
ROY BLATT, who looks even more deadly in person.
Hardcastle notices Blatt.

HARDCASTLE

Too bad you weren't here earlier.
Always like a game of one-on-one.

BLATT

Then you should really enjoy this.

Blatt pulls out a knife. Hardcastle reacts, throws
the basket ball at Blatt and runs into the building.
Blatt recovers and the chase is on.

CUT TO:

83 INT. PRISON CORRIDOR - NIGHT 83
Hardcastle is running. He's alert, nervous, looks back.

84 ANGLE - BLATT 84
as he pushes through the standing men who get out of his way. The air gets electrostatic. Men sense that something's about to go down. People move. Blatt moves through.

CUT TO:

85 INT. LAUNDRY ROOM - NIGHT 85
It's dark. Hardcastle's eyes dart for cover.

86 ANGLE - BLATT 86
as he charges up to the dark room and cautiously peers in. WE SEE his hard, calculating features displaying complete lack of emotion. He slowly edges into the darkness.

87 ANGLE - HARDCASTLE 87
as he moves for cover, stops and listens.

BLATT
I've got you Hardcastle.
There's no way out.

88 REAR ANGLE ON BLATT 88
his knife in position, he closes in on

89 HARDCASTLE 89
moving around a laundry cart. Suddenly he is grabbed from behind by Blatt.

QUICK CUTS

90 FLASHES of arms, elbows, motions explode into violence. 90
Hardcastle is fighting for his life.

91 THE WALL - HARDCASTLE 91
shoved up against it, his back part of the wall.

92 HARDCASTLE'S P.O.V. 92

(CONTINUED)

92

CONTINUED:

92

a fire extinguisher on the wall by his head. He struggles to grab for it.

93

RESUME SCENE

93

Blatt's hand is pushing Hardcastle's face against the wall. Finally, moments before he is struck with the knife, Hardcastle retrieves the fire extinguisher from the wall and slams it at Blatt's head. Blatt falls to the floor, recovers and lunges at Hardcastle who sprays the fire extinguisher in Blatt's face. Blatt grabs his eyes and SCREAMS wildly. Hardcastle collapses on the floor to catch his breath as the guards ENTER and pull Blatt away. Hardcastle's eyes look lifeless.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

94 EXT. CITY STREETS - NIGHT 94

We play some of the Christmas feel here as Santa Claus' wave their bells on street corners and people pass in and out of FRAME: carrying gifts. Maybe we can HEAR a couple of Christmas carols, then:

95 ANGLE - COYOTE - NIGHT 95

McCormick is driving, alone...and on the radio we can HEAR a Christmas carol: contrasting with McCormick's mood.

RADIO (V.O.)

"Chestnuts roasting on an open fire,
Jack frost nipping at your nose..."

McCormick turns off the radio: dejected and:

CUT TO

96 CLOSE ON - A SIGN IN A WINDOW 96

We can see that it has been strung with Holly and it reads:

"BASKER BAIL BOND AND LOAN"

Through the glass we can see that a Christmas office party is going on:

97 ANGLE ADJUSTS TO INCLUDE - McCORMICK 97

As he looks through the glass a little bit like "Tiny Tim". Then he enters:

98 INT. BAILBOND OFFICE - NIGHT 98

As McCormick wades through a crowd of office help and clients: hardlooking street people trying to enjoy the holiday spirit. Some of the girls are dressed up as elves and one of them grabs McCormick, pushes him underneath some mistletoe: giving him a huge kiss. Her name is SHEILA.

CONTINUED

98

CONTINUED

98

SHEILA

Merry Christmas...

MCCORMICK

Yeah, thanks.

(beat)

Look, is there anyone around here I can talk to about getting up a bailbond.

SHEILA

C'mon, it's Christmas.

MCCORMICK

And one'a Santa's favorite helpers got busted...

SHEILA

Sleepy or Forgetful?

MCCORMICK

Grumpy...and if I don't get him out, Dancer and Prancer are gonna be real disappointed, all those little kids, no presents.

(beat)

Where's the boss?

Sheila nods off and:

99

HER POV

99

We can see a named TONY BASKER, dressed up as Santa with a couple of his "girls", maybe hookers that he has set up with bail, sitting on his lap.

100

RESUME - MCCORMICK

100

as he reacts and then walks off toward Basker.

TIME CUT TO

101

BASKER'S OFFICE - NIGHT

101

Basker sits at his desk, feet up and smiling: maybe a little loaded. McCormick leans on the desk, passionate.

BASKER

Hardcastle?

CONTINUED

101

CONTINUED

101

McCORMICK

Yeah, was a circuit court judge here in--

BASKER

Believe me, pal. I know the guy. Kind'a threw a lotta business my way.

(laughs)

What's the beef?

McCormick shuffles for a beat.

McCORMICK

Look, it's a hundred thousand dollar bond. What difference does it make?

BASKER

The difference is, if I'm frontin' his ticket outta the joint, I get to know the nut. Kinda like makin' sure your quarterback is not gonna throw the game.

*

McCORMICK

Murder one.

Basker and McCormick exchange looks.

BASKER

Hardcastle? Murder one? The beef doesn't get much steeper, does it?

(beat)

Did he do it?

Of course, McCormick doesn't think he did.

McCORMICK

What do you think?

BASKER

What I think has nothing to do with it. I'll pass.

McCORMICK

He didn't do it, Mister Basker. The guy's a judge for heaven's sake.

CONTINUED

101 CONTINUED - 2

101

BASKER

So what? Jack the Ripper
might'a been a prince.
Sorry.

McCORMICK

He's not guilty.

BASKER

Either way, the odds say he'll
jump bail before he'll do time...
guys like Hardcastle don't
belong in prison.

CUT TO

102 CLOSE ON HOLDING CELL - NIGHT

102

Hardcastle sits in this large cell he shares with about
ten other men. One of whom is named RONCOE.

RONCOE

Guys like you don't belong
in the joint, Hardcastle.

CONTINUED

HARDCASTLE

Nobody belongs in here, Roscoe.

Roscoe shrugs.

ROSCOE

Yeah...? Look, I've spent the last nine Christmasses in the can...everyone of them. Man, I haven't had a holiday since I was a kid...even then, I was in industry.

HARDCASTLE

You must like it.

Roscoe looks off.

ROSCOE

I hate it.

HARDCASTLE

Looks to me like what you hate is yourself...

ROSCOE

If this is gonna be one of those lectures, don't bother.

HARDCASTLE

No lecture.

ROSCOE

Good.

There is a beat.

ROSCOE

You ain't gonna last long in here, you know that?

(beat)

Word in the yard is that Blatt was paid to take you out...

HARDCASTLE

You know by who?

Roscoe shakes his head.

CONTINUED

ROSCOE

Someone on the outside with a
lotta dough...

(beat)

So, tell me. Why'd you do it?

Hardcastle just shoots him a look.

ROSCOE

I mean, if they did have a real
piece'a hard beef on you, you
wouldn't be spending Christmas
Eve with me.

CONTINUED

102

CONTINUED - 3

102

HARDCASTLE
I didn't do it.

ROSCOE
We all say that.

Hardcastle nods.

HARDCASTLE
But the difference is, I didn't.
You did.

ROSCOE
No, the difference is...guys'
like you usually don't get
caught.

There is a beat and then Roscoe pulls out a harmonica
and starts to play, "Silent Night".

*
*

103

EXT. STREET - NIGHT

103

McCormick makes his way through the city streets past
the junkies and the hookers, maybe a drunken Santa Claus,
etc. Then, he walks past a LITTLE KID of about twelve,
who has about ten Christmas wreaths wrapped around his
neck.

LITTLE KID
Hey, mister. Wanna buy a
Christmas wreath?

McCormick walks right past without saying a word.

LITTLE KID
Merry Christmas to you too, Ace.

McCormick stops and turns to the kid.

MCCORMICK
It's a little late for a kid
like you to be out on Christmas
Eve, isn't it?

LITTLE KID
Whatta you, a social worker?

CONTINUED

McCORMICK

If you start home now, you
might still catch Santa coming
down the chimney.

LITTLE KID

Santa's a rap...

He looks over at a drunk Santa Claus.

LITTLE KID

And that one over there's got
the D.T.'s. You wanna a wreath
or what? It helps take a little
of the stink offa the fact that
you're never gonna have to see
me again...five bucks.

There is a beat, and then McCormick hands over about
fifty dollars.

McCORMICK

I'll take all of them.

The Little Kid is blown away and he hands over the
wreaths and counts the dough.

LITTLE KID

Is there something wrong with
you?

McCORMICK

Yeah...

McCormick walks off with the wreaths and the Kid calls
out after him.

LITTLE KID

Merry Christmas.

as he walks down the street, handing wreaths to whomever
he sees.

McCORMICK

Merry Christmas.

As he hands a wreath to a hooker:

CONTINUED

#2210

44. 45. 45A.
(X)

Rev. 11/7/84

104

CONTINUED

104

McCORMICK

Merry Christmas.

Then he hands over a wreath to a newspaper vender, etc.

CUT TO

105

INSERT LIST

105

We see several names of bailbond offices crossed off with only two remaining.

106

RESUME SCENE

106

McCORMICK

(sotto)

Think positive.

107

McCORMICK'S POV

107

The sign reads, "LILY'S BAIL BONDS".

108

ANGLE - McCORMICK

108

McCormick, with determination in his eyes, goes inside.

109

ANGLE - GLASS FRONT WINDOW

109

We see McCormick talking to a WOMAN through the glass. Every time McCormick says something she shakes her head, no. McCormick exits less than triumphant.

CUT TO

110
thru
115

OMITTED

110
thr
115

116

EXT. PRISON - NIGHT

116

to establish.

- 117 INT. PRISON CORRIDOR - NIGHT 117
A Guard escorts the inmates back to their cells. Hardcastle walks toward his own.
- 118 INT. HARDCASTLE'S CELL - NIGHT 118
Hardcastle enters his cell, then sits on the bed. Something catches his eye.
- 119 HARDCASTLE'S POV 119
A Christmas wreath hangs on the wall. There is a card.
- 120 RESUME SCENE 120
Hardcastle reaches for the card and opens it.
- 121 INSERT - CARD 121
It's a musical Christmas card and it plays, "We Wish You a Merry Christmas" or something on that order. It is signed, "Love, Mark".
- 122 RESUME SCENE 122
Hardcastle just stares at the card for a beat as it continues to play the tune. O.S. we HEAR his cell door SLAM shut. Off his reaction, we:
- CUT TO
- 123 EXT. GULL'S WAY - CHRISTMAS MORNING 123
We HEAR the same tune playing in the b.g.
- 124 INT. HARDCASTLE'S LIVING ROOM - MORNING 124
McCormick sits alone in front of the half decorated tree, sipping eggnog as the RADIO continues to play the song.
- 125 EXT. GULL'S WAY - DAY 125
As McCormick exits the front door and moves to the Coyote. He takes it in with a long look, touching

CONTINUED

- 125 CONTINUED 125
 a fender and then he fishes his keys out of his pocket
 and climbs in and drives off, as we:
- CUT TO
- 126 EXT. PRISON - DAY 126
 to establish.
- 127 INT. PRISONER'S LOUNGE - DAY 127
 It's Christmas Day and the room is filled with inmates.
 Some are sitting with visitors. Off in a corner we see
 Hardcastle sitting in a chair. His eyes glued to the
 door.
- 128 ANGLE - GROUP OF INMATES 128
 Gathered around the Christmas tree are half-a-dozen of
 the slimmest, meanest, most murderous looking guys in
 the world. They are singing something on the order of,
 "Jingle Bells" or another out of character tune.
- GUARD (V.O.)
 Visitor, Judge.
- Hardcastle looks up to see:
- 129 ANGLE - McCORMICK 129
 who's beaming.
- 130 ANGLE - HARDCASTLE 130
 His face breaks into a wide smile.
- CUT TO
- 131 INT. PRISON OFFICE - DAY 131
 CLOSE ON a desk as an envelope is tossed into FRAME.
 WIDEN TO INCLUDE Hardcastle as he empties the contents
 out on the desk. McCormick in the b.g., still beaming.

CONTINUED

131

CONTINUED

131

HARDCASTLE

I thought you couldn't get me out on bail.

MCCORMICK

I made a deal with one'a Santa's helpers.

*

Hardcastle checks to see if his watch is working.

HARDCASTLE

Gimme a break, kiddo, you don't have any money? -- What did you do?

MCCORMICK

I got you out.

*

CUT TO

132

EXT. PRISON - DAY

132

Hardcastle and McCormick exit the prison. We see a bright yellow Volkswagen parked outside the gate. It's your typical Rent-a-Wreck type vehicle.

HARDCASTLE

By the way, thanks for the wreath.

Hardcastle stops in his tracks and looks around.

HARDCASTLE

Where's the car?

MCCORMICK

In the shop.

HARDCASTLE

What shop?

MCCORMICK

Pawn shop.

Off of McCormick's warm shrug, we:

CUT TO

133

CLOSE ON - A FILE

133

On it we can see the name, CHERNEY...A.K.A., Tony Boston, Robert Gray and Terry Meyers. Then:

133A

PULL BACK TO INCLUDE - HARDCASTLE'S DEN - DAY

133

McCormick and Hardcastle are pouring over the contents of the file; in the b.g., we can see the Christmas tree, etc.

McCORMICK

Cherney's not your ordinary hood. This frame he pulled on you is pretty slick.

HARDCASTLE

Hey, you wanna see slick...stand back. I spent the last 24 hours behind bars comin' up with some-thin'.

McCORMICK

Thought Lady Justice was gonna take care of this one from now on?

HARDCASTLE

I said she was fair -- I didn't say she was fast. Sometimes she needs a little help.

As they exchange looks, we:

CUT TO

134

INT. CHERNEY'S OFFICE - DAY

134

CLOSE ON about fifty handwritten pages with edges torn. ANGLE WIDENS and we see, DANA FERGUSON, a ravishing brunette. Cherney looks to her.

CHERNEY

Where did you get this?

DANA

It's half of Ashley's diary. Pretty steamy stuff... Names, dates, places. Seems you've been in a lot'a different businesses. Drugs, extortion... Gun running.

(beat)

And seeing as to how much Ashley knew about you...you might'a just wanted to take care of her.

CONTINUED

134 CONTINUED

134

CHERNEY

Okay, let's say you're right about that.

(beat)

And what would prevent me from killing you?

DANA

Simple... The other half of this diary. Touch me, and it goes to the police.

She breaks lose and then tosses a card on his desk.

DANA

The price tag is ten thousand dollars.

(re: card)

My number's on the card.

(beat)

Call me.

There is a beat.

CHERNEY

How would you like to make five times that.

Off her reaction:

SMASH CUT

134A EXT. GULL'S WAY - DAY

134

A messenger truck pulls in. The MESSENGER crosses to the door and rings the bell.

134B INT. FOYER

134

as Hardcastle crosses to answer. He opens the door as McCormick comes up behind him.

MESSENGER

Delivery.

He hands Hardcastle an envelope and Hardcastle signs.

HARDCASTLE

Thanks.

He and McCormick move back into the house.

135
thru
136

135
thru
136

137

INT. CHERNEY'S OFFICE - DAY

137

Dana is on the phone. Cherney's nearby.

DANA
Judge Hardcastle?

INTERCUT:

137A INT. HARDCASTLE'S DEN

137A

He's on the phone.

HARDCASTLE
Who is this?

DANA
It doesn't matter who I am.
You just received a delivery.
It's a page from Ashley
Austin's diary.

HARDCASTLE
It's not much.

DANA
It's enough to get you off
the hook and put Martin
Cherney away.

HARDCASTLE
I don't even know if it's
legitimate.

DANA
That's a chance you're going
to have to take. You want the
rest -- be at the warehouse on
the pier. Bring ten thousand
dollars and come alone.

She clicks off.

137B RESUME DANA

137B

as she smiles at Cherney.

138 OMITTED 138

TIME CUT TO

139 EXT. WAREHOUSE - DAY 139

In the b.g., we see Cherney's limo parked high on a hill.

140 CLOSE ON LIMO 140

as Cherney and Granger get out. Joey and Dana remain inside.

GRANGER
What if they don't show?

CHERNEY
(confident)
They'll be here.

Cherney raises a pair of binoculars, and sights down the hill.

141 POV THROUGH BINOCULARS 141

He FOCUSES on the warehouse -- then SLOWLY PANS the area. It's totally deserted.

142 RESUME SCENE 142

Cherney is completely calm, truly nerveless. We HEAR the SOUND of an ENGINE. Cherney raises the binoculars.

143 POV THROUGH BINOCULARS 143

Cherney sights perfectly Hardcastle's pickup as it PULLS INTO FRAME.

144 ANGLE - HARDCASTLE AND McCORMICK 144

as they exit the truck, head toward the warehouse and go inside.

145 RESUME SCENE 145

Cherney checks his watch. Granger's uneasy.

146 ANGLE - DANA 146

as she watches intently.

CHERNEY

Now.

Granger opens his briefcase and pushes the handle of a small plunger.

147 EXT. WAREHOUSE - DAY 147

There is total silence. A beat, then the entire warehouse BLOWS UP. Fragments of wood and glass fly in all directions and flames roar twenty feet high. Hardcastle and McCormick are no where in sight, and we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

148 EXT. CHERNEY'S LIMO - DAY 148

as the limo flashes PAST CAMERA, weaving its way through traffic.

149 INT. CHERNEY'S LIMO - DAY 149

Cherney and Dana are in the back seat. Joey is driving. Cherney pours himself a drink.

CHERNEY

If you cooperate with me I
can make things quite pleasant
for you.

DANA

You've already done enough.
Hardcastle's dead, you're gonna
get the diary...and I make fifty
grand.

CHERNEY

Not exactly.

Cherney pushes a button and the glass divider of the limo rolls down.

CHERNEY

(to Joey)

Pull over.

The limo stops at the curb.

CHERNEY

Jeey, take the lady into the bank
and get the other half of the
diary.

150 EXT. STREET - DAY 150

Joey exits the limo and opens the door for Dana. She's half way out of the car, hesitates, then walks with Joey.

CUT TO

151 EXT. BANK - DAY 151

Joey and Dana go through a revolving door.

152 OMIT *152

153 INT. CHERNEY'S LIMO - DAY 153

Cherney is on the car phone.

CHERNEY

(into phone)

Everything's set. The shipment will be at the pier in an hour.

(beat)

And, Alan -- there better not be any screw ups. *

He hangs up the phone. There's tension building in his face. The car DOOR OPENS and Dana gets in. She has a small black book in her hand.

CHERNEY

I'll take that.

Cherney grabs the diary from her. He flips through it: we can see that it's blank. *

CHERNEY *

(re: diary)

I thought you were smarter than this.

TIME CUT TO

154 EXT. PIER - DAY 154

Granger is leaning against the Mercedes as TWO MEN are

CONTINUED

154 CONTINUED

154

loading crates onto a truck. Cherney's limo pulls up. Cherney gets out of the limo, pulling Dana with him.

CHERNEY
(to Granger)
How's it going?

GRANGER
Fine. We're right on schedule.

CHERNEY
When we're finished here -- take
the lady for a ride.

*

Cherney pushes Dana to Granger.

155 ANGLE - CHERNEY

155

He reacts to the SOUND of a CAR ENGINE ROARING. Looks in all directions, then sees:

156 CHERNEY'S P.O.V.

156

The Coyote as it burns over a hill. Hardcastle leans out of the window and snaps off a shot with the .45.

157 RESUME SCENE

157

CHERNEY
What the hell?

Cherney pulls out a gun. Dana knocks it from his hand and aims her revolver at him.

DANA
Police. -- Freeze!

Cherney cold cocks her and she falls to the ground.

158 SERIES OF SHOTS - DIRECTOR'S SEQUENCE

158

The choreography of which the location will dictate. The Coyote slides into the SCREEN, throwing dirt. Cherney jumps in his car and takes off. Granger does the same. Hardcastle fires after them. Play the chase for as long as it holds. Finally, Granger's car hits something and flips over.

INTERCUT

159 INT. - POLICE CAR - DAY

159

A cop drives while Lt. Giles is on the radio.

GILES

All units close in.

Several squad cars pull into pursuit. Granger is pulled out of his car by a cop, spread eagled and cuffed.

160 RESUME - CAR CHASE

160

The Coyote is burning after Cherney's car. Cherney is taking shots at Hardcastle, which the Judge successfully dodges, while Joey drives like a bat out of hell. McCormick gains on Joey and succeeds in cutting him off. Joey reacts too late, slamming the breaks, sending the car into an uncontrollable spin, then slips end over end sparks flying.

161 ANGLE - HARDCASTLE AND CHERNEY

161

as Hardcastle pulls Cherney from the car and disarms him. They exchange several punches. Cherney falls backwards and Hardcastle picks up the gun and levels it at him.

162 ANGLE - MCCORMICK

162

as he roundhouses Joey then drags him toward the Judge.

163 ANGLE - LT. GILES

163

He collects Cherney and Joey and pushes them over to one of his men. The cops start handcuffing them. Hardcastle moves over to Dana who is on the ground where we left her, still rubbing her jaw. He extends his hand down to her.

HARDCASTLE

Are you all right, Sargent
Ferguson?

DANA

I'm fine.

Hardcastle helps her up.

CONTINUED

HARDCASTLE

That was one hell of a job you did...

DANA

Y'know, high school Christmas play. I always used to get the lead.

Dana pulls a wire from her blouse, ejects a tape and hands it to Hardcastle.

DANA

(cont'd)

Got it all on tape.

McCormick pulls up in the Coyote just as a couple of cops wheel the motorcycle out from the warehouse. There is a Christmas ribbon still tied to the handlebars. McCormick shoots it a long look. In the b.g. we can see some other cops unloading gun crates and etc.

MCCORMICK

(to one of the cops)

Nice ride.

Hardcastle moves up toward the motorcycle. One of the cops turns to him.

COP

What do you want us to do with the bike, Judge? Run down to impound? I don't have it listed on a hot sheet. It might not be contraband.

HARDCASTLE

I'll take care of it...

Looks to McCormick.

HARDCASTLE

Nice bike.

MCCORMICK

I'll say...

Dana smiles: knowingly.

CONTINUED

HARDCASTLE

Looks like someone was supposed to get it for Christmas... Too bad, probably really disappointed somebody when it wasn't sitting under the Christmas tree.

MCCORMICK

Well, at least you're okay, Judge. That's a good enough present for me.

HARDCASTLE

Ah... You're getting mushy, kiddo.

MCCORMICK

That can happen, it's Christmas.

Hardcastle reaches for the Christmas card that is tied to the handlebars of the bike along with the ribbon. He hands it to McCormick.

HARDCASTLE

Read this to me, huh Mark?

MCCORMICK

What'ya got, tears in your eyes?

HARDCASTLE

Just read it.

MCCORMICK

(he reads the card)

Ride this in good health, kiddo, and always wear a helmet... Merry Christmas, ... Love, Santa.

McCormick looks to Hardcastle and then back to the Motorcycle: in shock.

HARDCASTLE

That bike was supposed to be under the tree in the first place.

CONTINUED

MCCORMICK

(moved)

Thanks Judge.

HARDCASTLE

Don't thank me... Thank Santa.

MCCORMICK

I mean it, thanks. I mean, I don't know what to say.

HARDCASTLE

I had nothing to do with it. It was Santa Claus... You must'a been a very good boy this year.

MCCORMICK

(smiles)

Santa Claus, huh?

HARDCASTLE

That's right... The old man with the big belly and the white hair. Got a beard, a couple of reindeers ... Big leather bag and an old sled.

MCCORMICK

And a gun rack hanging in the back window of his pickup truck.

HARDCASTLE

Ho, ho, ho, kid. Very funny.

and as they shake hands we:

FREEZE FRAME

END OF ACT FOUR

TAG

FADE IN

164 EXT. GULL'S WAY - DAY

164

Hardcastle and McCormick are sitting by the pool listening to a recorder.

DANA'S VOICE

You've got the gun. Hardcastle's dead and you're gonna get the diary. -- You've made out pretty clean.

CHERNEY'S VOICE

I always do.

Hardcastle switches off the recorder.

McCORMICK

Great. Now that the case is officially closed -- there's something I want to show you.

HARDCASTLE

Gee, McCormick, can't you see I'm relaxing?

McCORMICK

C'mon, trust me on this. You're gonna love it.

Hardcastle gets up and follows McCormick.

CUT TO

165 INT. HARDCASTLE'S DEN - DAY

*165

The room is totally decked out in Christmas decor. The Christmas tree is completely decorated with lights, popcorn, etc. A fabulous Christmas dinner with all the trimmings sits on the table.

McCORMICK

I know it's a few days late but -- Merry Christmas, Judge.

CONTINUED

165 CONTINUED

165

Hardcastle and McCormick sit at the table. Hardcastle tastes the food.

HARDCASTLE

This is great. When did you learn to cook?

MCCORMICK

I didn't. But I'm glad you like it.

McCormick reaches into his pocket, pulls out a slip of paper and hands it to Hardcastle.

HARDCASTLE

What's this?

MCCORMICK

The bill from the caterer.

Hardcastle gives him a look.

MCCORMICK

Spent the money I saved up for your Christmas present on a little kid with a bunch'a Christmas wreaths... But...

McCormick gets up from the table to retrieve a small gift from under the tree. He puts it in front of Hardcastle.

HARDCASTLE

Now what?

MCCORMICK

Just a little something to keep you humble.

Hardcastle opens it and reacts.

166 INSERT - A PHOTO

166

It's a picture of Hardcastle with the inmates on Christmas Day.

CONTINUED

#2210

62.
(X)

11/7/84

166

CONTINUED

166

MCCORMICK

Well, what do you think?

Hardcastle hesitates for a beat, and McCormick winks.

MCCORMICK

Y'know, one excon to another.

HARDCASTLE

(shakes his head)

Christmas.

And on that, maybe we hear the sound of bells coming from the rooftop and a quiet "Ho, ho, ho." Off their look

FREEZE FRAME