

#2215

HARDCASTLE AND McCORMICK

"THERE GOES THE NEIGHBORHOOD"

by

Lawrence Hertzog

A STEPHEN J. CANNELL PRODUCTION

October 5, 1984 F.  
Ent. Script Rev. October 11, 1984 F.  
Rev. October 15, 1984 F.  
Rev. October 17, 1984 F.

#2215

HARDCASTLE AND McCORMICK

Rev. 10/11/84

"There Goes the Neighborhood"

CAST

MILTON C. HARDCASTLE  
MARK McCORMICK

DELANEY  
JOE HAYES  
HAL ROGERS  
ADELE ROGERS  
LAUGHTON  
KOZONOFF  
KIM  
DANNY  
ERIC  
TIM  
MARY  
NED \*

BARKER \*

MEL

ARTHUR

COMMANDO(s)

SUIT (stuntman) \*

#2215

HARDCASTLE AND McCORMICK

"There Goes The Neighborhood"

SETS

EXTERIORS

GULL'S WAY  
    /NEAR POOL  
    /REAR GROUNDS  
    /BEACH ADJACENT TO  
SUPERMARKET  
HIGHWAY  
POLICE STATION  
CONSTRUCTION SITE  
VARIOUS STREETS  
VARIOUS CAR CHASES  
HOUSE WALKWAY  
RUSSIAN EMBASSY  
ROGER'S HOUSE  
CIA BUILDING  
RANCH  
    /RANCH HOUSE

INTERIORS

GULL'S WAY  
    /HARDCASTLE'S DEN  
SUPERMARKET  
    /VARIOUS ISLES  
COYOTE  
LIMO  
CAR  
JOE'S TRUCK  
HARDCASTLE'S PICKUP TRUCK  
DELANEY'S OFFICE  
FIRE STATION  
RUSSIAN EMBASSY  
    /EMBASSY OFFICE  
POLICE HOLDING CELL AREA  
ROGER'S STUDY  
CIA INTERROGATION ROOM  
AIR PLANE

"There Goes The Neighborhood"ACT ONE

FADE IN:

1 EXT. SUPERMARKET - ESTABLISHING - NIGHT 1

McCORMICK (V.O.)  
It's eleven o'clock at night.  
Why don't you shop like a  
normal person, when the sun's  
out?

2 INT. SUPERMARKET - NIGHT 2

Hardcastle and McCormick drift through the aisles as  
the MUZAK plays our THEME, "BACK TO BACK."

HARDCASTLE  
What would you know about  
normal people?  
(checks his list)  
Grab a bottle of tile cleaner.

As McCormick reaches for the tile cleaner, he looks to:

3 HIS POV - MOTHER WITH YOUNG BOY IN SHOPPING CART 3

She's wearing shorts and running shoes, showing off  
great legs, etc.

4 RESUME SCENE 4

McCormick moves back to Hardcastle with the cleaner.  
They move along.

McCORMICK  
Y'know I never thought about  
it but this could be a great  
place to meet women.

A very attractive girl cuts between them to grab  
something from the shelf. She smiles at McCormick  
as if to say, "Hi there." She shashays off.

McCORMICK  
(trying it)  
Hi, come here often? What's  
your cleanser.

5 COOKIE AISLE

5

as the mother (KIM) and son (DANNY) move along. She stops the cart to scan some of the crackers.

DANNY

Mom -- can we get a box of chocolate chippies?

KIM

Not now, Danny.

DANNY

Pleeease?

KIM

Danny, they're full of sugar. When we get home I'll give you some fruit.

He kicks the basket.

DANNY

I hate fruit. I want chocolate chippies.

Our guys approach as Hardcastle checks his list.

HARDCASTLE

Grab a couple a boxes of chocolate chippies.

McCormick moves to shelf and grabs three bright, bold boxes of "CHOCOLATE CHIPPIES." Danny stares in frustrated wonder. McCormick gives him a look.

McCORMICK

You're right.

He grabs a fourth box. Danny's pissed and McCormick gives him a look before moving off.

6 OMITTED

6

7 FREEZER AISLE

7

The mother and child move along. The basket's stocked with healthy fruits and vegetables. While the mother looks through the frozen foods, the kid turns to the other side of the aisle, trying to open the ice cream locker.

HARDCASTLE AND MCCORMICK

at the top of the ice cream aisle.

HARDCASTLE

We outta ice cream?

MCCORMICK

Every time there's a John Wayne picture on after midnight, we're out of ice cream.

HARDCASTLE

Get some Cherry chocolate Fudge -- some butter pecan --

MCCORMICK

The banana surprise was pretty good.

HARDCASTLE

Whatever. I'll meet you at the register.

Hardcastle moves off. McCormick starts scanning the ice cream. He's still away from:

DANNY AND KIM

as the kid manages to grab a large gallon container of ice cream, just as mom turns to see him.

KIM

Danny, no!

The kid embraces the ice cream, securing it.

DANNY

I want it.

KIM

I said, 'no.' It's not good for you. We'll get some yougurt.

DANNY

Yecch. I hate yougurt.

Kim takes the container and reads the label.

CONTINUED

9

CONTINUED

9

KIM

This stuff's full of chemicals  
and sugar. Banana surprise.  
You know what the surprise is?  
There aren't any bananas  
in it.

McCormick turns from the locker, having overheard.

McCORMICK

Oh hey -- look, that's the  
last one. If you're not  
gonna buy it --

The kid looks up. He just about hates McCormick by  
now.

KIM

It's all yours.  
(hands it over)  
The surgeon general oughta  
put a warning on that.

She wheels Danny away. He remains fixed on McCormick  
who's loaded down with ice cream.

10

CHECK OUT LINE

10

as McCormick and Hardcastle unload onto the conveyor.  
Danny and Kim roll up behind. He eyes our guys booty.

HARDCASTLE

I used to be able to go into  
the market with twenty bucks,  
do my shopping and come home  
with change.

McCORMICK

Yeah -- and milk was a nickel,  
there was no crime in the  
streets, and you hadda trudge  
six miles through the snow to  
get to the one room schoolhouse  
with the coal burning stove.

Danny's trying to reach from his basket and get  
McCormick's Chocolate Chippies. Hardcastle's  
occupied with Kim's looking for her checkbook.

CONTINUED

- 10 CONTINUED 10  
McCormick reaches for a can of Brussel Sprouts. \*
- 10A INSERT - BRUSSEL SPROUTS CAN \*
- 10B RESUME SCENE \*

McCORMICK

Here you go -- I won't eat  
'em anyway.

As Danny examines the can, we:

CUT TO

- 11 EXT. HIGHWAY - COYOTE DRIVE-BY - NIGHT (STOCK)

HARDCASTLE (V.O.)

What time is it?

McCORMICK

Twelve fifteen.

CONTINUED



11 CONTINUED

11

HARDCASTLE (.O.)  
Good, "True Grits" gonna  
be on the Late Show.

12 EXT. GULL'S WAY - NIGHT

12

as the Coyote comes up the way and stops in front.

13 OMITTED

13

EXT. GULL'S WAY

as they exit the car, each carries a couple of bags from  
the market. They cross toward the door.

HARDCASTLE  
You ever seen True Grit?

MCCORMICK  
Don't tell me -- John Wayne's  
real tough, comes up against  
some ornery characters and  
finally beats them senseless,  
all in the name of justice.

HARDCASTLE  
(going for keys)  
You did see it.

15

CLOSER - DOOR

15

as Hardcastle sets down the bags to open the door. In a SHOCK REVEAL, two men step from the darkness, one has a knife, the other a gun. The man with the gun is ERIC. He has the gun painfully pushed into Hardcastle's ribs.

ERIC

Keep your mouth shut and open the door.

HARDCASTLE

You don't need --

Eric hauls off and slugs Hardcastle. These guys are wired and scared -- and very dangerous. McCormick starts to move but the other man, TIM, lets him see the business edge of the blade.

TIM

Heroes die, buddy.

McCormick settles.

ERIC

Get it open.

Hardcastle plays the beat, then opens the door.

TIME CUT TO:

16

INT. GULL'S WAY - NIGHT

16

CLOSE on a couple of drawers being rifled for jewelry, watches, etc. PULL BACK. Eric's going through the drawers while Tim grabs some of the larger things. Hardcastle and McCormick are seriously bound and gagged, lying on the floor. Their eyes watch, helplessly.

ERIC

Grab the stereo. I'm almost done here.

Tim moves to the stereo and yanks the wires free. He moves out with it as Eric finishes and crosses to the phone. He yanks the phone wire from the wall. Then he moves to Hardcastle, the gun perilously close to Hardcastle's face (though not yet pointed directly at it.)

(CONTINUED)

ERIC

I gotta choice here. I  
can blow you away  
and be sure you won't make  
any trouble for me. Y'see.  
if I just walk outside...

\*

Tim comes back inside.

TIM

Leave him a lone. Let's  
get out.

ERIC

They've got eyes.

TIM

(coming closer)  
What the hell're they gonna  
do? Let it go.

Eric takes one last beat.

ERIC

Saved by the bell. grandpa.  
Just remember -- you don't  
wanna tell any stories.

He gets up and moves off with Tim. Hardcastle  
and McCormick can just look at each other.

17  
and  
18

OMITTED

19

EXT. POLICE STATION - ESTABLISHING - DAY (STOCK)

HARDCASTLE (V.O.)

That's the whole story, Mike.

\*

INT. DELANEY'S OFFICE - DAY

He's with Hardcastle and McCormick.

HARDCASTLE

If the cleaning lady didn't show up this morning, we'd

DELANEY

I'm sorry, Milt but this kind of thing happens twenty times a day. You know that.

HARDCASTLE

Not to me it doesn't.

DELANEY

I wish I had a nickel for every time I've heard that. It's always someone else's problem until it happens to you.

HARDCASTLE

C'mon Mike, you can't hang that on me. I spent most of my life tryin' to put guys like this on the other side of the wire.

DELANEY

Point made, Milt, but you know how these things go down. If you're lucky, we may track down some of your stuff. Catchin' the guys -- that's another ball game.

MCCORMICK

That's great. I do time for taking my own car back from my own ex-girlfriend and these clowns hold us at gunpoint, rip us off, take my stereo and no one can do anything about it. Good system.

DELANEY

I didn't say 'no one.' I said, 'we'.  
(more)

CONTINUED

DELANEY (CONT'D)

(re file)

You two live in a top flight neighborhood. In fact, in the last two weeks there've been two other break-ins. You wanna do something about it?

(takes a beat)

You oughta think about a neighborhood watch.

Hold for Hardcastle and McCormick to react, then:

SMASH TO:

EXT. GULL'S WAY - NEAR POOL - DAY

CLOSE on McCORMICK.

McCORMICK

This is a bad idea, Judge.

HARDCASTLE

It's not a bad idea. Mike's right, the cops can't do it all -- if we're gonna get some help, we gotta help ourselves. Puttin' an organization together is the first step to gettin' these guys.

McCORMICK

Putting an organization together is the first step to putting an organization together. I mean there's gonna be rules, and committees and debates and hassles and it's a terrible idea.

HARDCASTLE

We're just gonna organize and set up a few harmless watch patrols.

(CONTINUED)

21 CONTINUED:

21

McCORMICK

Harmless? You ever see what happens to people when you give them some power? We're gonna get some guy owns a dry cleaning store and he's gonna start learning how to break down an M-16 and ask questions later.

HARDCASTLE

Wrong bunch, kiddo. This isn't your neighborhood, it's mine. This is a real civilized group of people.

Hold, then:

SMASH CUT TO:

22 TIGHT ON M-16 BEING COCKED

22

as we pull back to see that we are:

23 INT. FIRE STATION - DAY

23

JOE HAYES is holding the M-16. Joe's stocky; a good hard mixture of meat and gristle.

JOE

Y'know I moved out of the westside 'cause these slime breaths were hittin' every other house. I'm with you Judge -- It's time to stop running and let some lead fly.

McCormick looks over to Hardcastle -- "see what I mean?"

HARDCASTLE

C'mon Joe, we're just gonna set up a few patrols, walk a beat and let the other team know we're keeping an eye out.

(CONTINUED)

JOE

Hey, I gotcha, Milt. But just in case a few of 'em slip through the net --  
(pats gun)  
-- we'll introduce 'em to Mr. Muzzle here.

MCCORMICK

You don't own a dry cleaners by any chance?

JOE

Dry cleaners? Nope. Hot wax. An extra buck at the car wash makes the red light spin around, gives you a good shpritz of carnuba and makes Joe a rich boy. I just wanna hold onto the prizes, y'know what I mean. Keep the garbage outta the neighborhood.

An older woman, MARY, is finishing laying out some cookies and tea on the table behind them. She stands back, surveying, bumping Hardcastle.

MARY

Excuse me, Milton. It looks kind of thin.

HARDCASTLE

It'll be terrific, Mary.

MARY

Thank you -- but we're not going to tackle gangsters on an empty stomach. The first order of business ought to be organizing the refreshment committee.

McCormick smiles, "I told you so." Hardcastle reacts.

HARDCASTLE

(sotto voce)  
Shut up McCormick.

CONTINUED

Hardcastle moves McCormick off to one side.

MCCORMICK

I didn't say anything.

HARDCASTLE

You didn't have to say anything.  
I could hear you chortling --  
inwardly.

MCCORMICK

No way. Snickering, maybe.

HARDCASTLE

All right, so we got a few  
loose screws here and there --  
But you can't go writing off  
an entire community just  
because it's got its head-  
cases.

MCCORMICK

I wouldn't think of it, Judge --  
I live with you.

HARDCASTLE

You're new around here, kiddo.  
Let me tell you something about  
this neighborhood. When the city  
was getting jam packed with  
people -- wall to wall anxiety --  
a few of us packed our bags and  
moved out farther west.

MCCORMICK

Loaded the covered wagon and  
braved ten miles of open  
country. Can I go now?

HARDCASTLE

I'm not done. There wasn't  
a highway here, just a dirt  
road that came down from  
Malibu. Most of the people  
in this neighborhood were  
pioneers, groundbreakers.  
We got a real old world sense  
of community going here.

CONTINUED



McCORMICK

I'm happy for you Judge -- and now you can serve them refreshments and Joe can hunt them down for recreation.

(beat)

I've been trying not to say I told you so, but look around here -- look at what's going on.

HARDCASTLE

I am lookin' around. And what I see is a lot of good friends. People who have a stake in the neighborhood. You live somewhere else, you're lucky you even know the people next door. Not in this group -- you lose touch with a good neighbor -- you can pick up old friendships --

(snaps fingers)

-- just like that.

A man, NED, comes up. He's angry.

NED

Hardcastle.

HARDCASTLE

(big and bright)

Ned, how are you?

Hardcastle holds out for a handshake. He doesn't get it.

NED

Cut the chummy stuff, alright? You know me and I got your number. I just don't want you thinking that this neighborhood watch is gonna make things okay.

HARDCASTLE

(trying to cover)

Hey, Ned, you're not still upset about that tree I cut down?

NED

(sarcastic)

Upset? No.

(MORE)

(CONTINUED)

NED (CONT'D)

Tree's been shading my house for fifteen years, you cut it down -- costs me fifteen grand to air condition -- hell, why should I be upset? I love to swelter.

Hardcastle's trying to get away from this.

HARDCASTLE

It was my tree Ned, but I'm really sorry if cuttin' it down was a problem.

NED

Oh yeah? Well, you oughta sit in my den and try to watch a Dodgers game when the sun's beating down on the roof. You oughta have three kids with the stereo blasting who like the temperature set to sixty-five degrees.

(beat)

You wanna pay my electric bills. That'll make you really sorry.

McCORMICK

You know it's great to see how you two could pick up --

(snaps fingers)

-- just like that.

(aside, to HC)

Tell him about the pioneers. If it gets serious, put the wagons in a circle.

McCormick slips off. We follow as Joe accosts him.

JOE

Y'know, I've been thinking about it. What about dogs? Dogs don't have second thoughts. They just sink their teeth in and go for broke.

(beat)

It might work. Think about it.

Joe moves off as McCormick's approached by HAL RODGERS and his wife, ADELE.

(CONTINUED)

23

CONTINUED

5

23

HAL

There goes the neighborhood,  
huh?

(handshake)

Hal Rogers -- my wife, Adele.

MCCORMICK

Mark McCormick.

HARDCASTLE (O.S.)

Okay everybody -- why don't you  
take your seats. Officer Leeper  
had some car trouble, so we'll  
start withoutt him.

\*

24

OMITTED

thru  
26

27

NEW ANGLE

27

Hardcastle's in front of the room at a podium. The  
others begin to file through the rows of set-up folding  
chairs. McCormick moves to an aisle, and sits.

HARDCASTLE

Okay -- we all know why we're  
here. Crime in the neighborhood's  
up over fifteen per cent from  
last year.

JOE

From last week, if you wanna  
know the truth.

HARDCASTLE

Three or four houses have been  
hit over the last couple of  
weeks. People have been robbed,  
scared. I came pretty close to  
getting killed.

(beat)

Now what we're suggesting here  
is not a police force. We're  
not vigilantes. We'll work with  
the police. I just think it'd  
be a good idea if we got together,  
started a few patrols, and got a sense  
of who our neighbors are. It's  
time we kept our eyes open and started  
lookin' out for each other.

CONTINUED

27 . CONTINUED

27

Light applause.

JOE

And keep the undesirables from  
even crossing west of the highway.

Another man, MEL, a stickler for rules, speaks up.

CONTINUED

27 CONTINUED 2

27

MEL

First thing we'll need, Milt, is a little parliamentary procedure. Can't run a show unless you play by the rules. We'll need a captain -- we're gonna need some schedules.

\*

MARY

I've already talked with Milton and he said I could head the refreshment committee.

MEL

Now frankly, that's out of order, Milt. With all due respect, before you can appoint committee heads you oughta be officially installed as captain.

\*

JOE

What the hell're you talking about?! Who died and left you in charge. This a free election. Maybe we don't want him.

\*

McCormick expected this.

MEL

I was just making a friendly point.

JOE

Yeah, well we're not here to make friends. We're here to load our clips and get down to business.

28 HAL AND ADELE

28

HAL

(aside)

Almost two thousand years of civilization to get to this.

29 RESUME

29

HARDCASTLE

Hold on will ya?

CONTINUED

29 CONTINUED

29

Mel and Joe quiet down.

HARDCASTLE

The first order of business will  
be to elect a captain.

(beat)

And it is a free election. I  
just thought because I've had  
some experience in law enforcement --  
that I know my way around the streets...

NED

I nominate Mark McCormick.

McCormick cringes.

HARDCASTLE

Excuse me?

NED

You heard me. We're dealing  
with criminals here. And  
everyone in town knows McCormick's  
an ex-con. It takes one to know  
one, right?

JOE

I'm not takin' shooting orders from  
some ex-con kid.

HARDCASTLE

If you'll just calm down for a  
second.

MEL

I think it makes sense. I  
second it.

HARDCASTLE

Don't you think that first --

MARY

I think he's adorable. I  
third it.

HARDCASTLE

If you'd just settle down.

CONTINUED

MEL

Robert's Rules of Order,  
Milt. You're gonna have to  
call for a show of hands.

HARDCASTLE

But --

MEL

Law and order Milt. Call for  
a vote.

HARDCASTLE

All right -- all those in favor  
of Mark McCormick for captain,  
please raise your hands.

With the exception of Joe and maybe one or two others,  
all the hands go up.

JOE

Great. Some neighbors. We're  
gettin' together to kick some  
bones and the first thing we  
do is elect an ex-con as captain.

(looks around)

Whatta we do next, vote on  
lemonade or iced tea?

MARY

Don't bother, I'll bring both.

HARDCASTLE

Well -- I guess we've got a captain.

Everyone applauds.

31 EXT. CONSTRUCTION SITE - DAY

31

It's quiet. Maybe it's Saturday -- who could say. The only activity is the presence of two cars, almost nose to nose. One car is a limousine -- the other's an N.D. moderate junker (not too beat up, though). A Chauffeur sits behind the limo wheel while three men meet. Two of them are Eric and Tim, the guys who shook down Hardcastle. The other man we haven't seen before. For the moment, we'll call him LAUGHTON. He's handing over a few hundred dollars in cash to Eric and Tim.

LAUGHTON

You're doing good work.

ERIC

Yeah, well, we're glad you're happy.

Eric sniffles a little.

LAUGHTON

You'd get a lot farther if you didn't put all your profits up your nose.

ERIC

Hey look -- you hired us out. You're not runnin' my life.

He hands over the cash.

LAUGHTON

That's obvious.

TIM

You want us to do another job?

LAUGHTON

This is your third hit. One more should do the trick.

ERIC

What're you runnin' anyway? You're payin' us to hit the houses -- we keep the goods. What's in it for you?

(CONTINUED)



31

CONTINUED:

31

LAUGHTON

I get to meet such interesting  
people.

He turns and walks toward the limo. Eric gestures as if  
to move on him, but Tim holds him back.

TIM

Forget. We got paid.

As Laughton enters the limo, Tim and Eric cross to  
their car.

32

INT. LIMO

32

as Laughton enters and talks to the driver in RUSSIAN.

LAUGHTON

Potz Fleedsoh.

33

EXT. CONSTRUCTION SITE

33

as the limo pulls out. Eric and Tim pull out and head  
in another direction.

DISSOLVE TO:

34

EXT. LOS ANGELES STREET

34

as the limo comes TOWARD CAMERA. It passes and CAMERA  
PANS as the limo enters a gated driveway. We TIGHTEN  
on a brass plaque, cemented to the gatepost. It reads:  
UNION OF SOVIET SOCIALIST REPUBLICS -- EMBASSY.

SLOW FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

35

EXT. NEIGHBORHOOD - NIGHT

35

This is a more residential section of Malibu than Gull's Way may suggest. Hardcastle moves along the quiet streets in his pick-up, with his partner, Hal Rogers.

HARDCASTLE

Gorman Aircraft? You guys do a lot of missiles and weapons development, don't you?

HAL

Nothing quite that exotic. Mostly radar and detection equipment.

HARDCASTLE

How long've you worked there?

HAL

Depends when you ask me. You ask me this month, the answer's 'too long.'

HARDCASTLE

Well, it probably makes you feel pretty good to know that the work you're doing is important.

HAL

You want to know something -- this is a lot more straightforward -- At least you know what you're working for -- friends, neighbors. It's black and white. You can tell the good guys from the bad guys.

Hardcastle reacts mildly, not so sure what was behind that. But he's willing to give it some silent consideration.

36

ANOTHER STREET

36

as an N.D. sedan pulls up and kills its headlights.

(CONTINUED)

36

CONTINUED:

36

Eric and Tim are in the car: Eric pulls out a small vial, sticks a spoon into it, and takes a hit up each nostril.

TIM

You keep doin' that, man,  
and it's gonna fall off  
your face.

ERIC

Look, I left my mother back  
in New York, okay? So just  
put it away.

(beat)

We gonna do this.

Tim takes the beat, then shifts the car into gear.

37

EXT. ON CAR

37

as it rolls, without headlights, into the neighborhood.

38

HARDCASTLE AND HAL IN PICK-UP

38

as they move along the quiet streets. They look to:

39

THEIR POV - MARY

39

She's on her front porch, her house warmly lit up behind her. She rocks in her rocker, an afghan over her lap.

40

NEW ANGLE

40

as the pick-up stops and Hardcastle calls out.

HARDCASTLE

Everything okay, Mary?

She moves the afghan to reveal a twenty-two rifle,  
resting across her lap.

MARY

Just fine, Milton.

(CONTINUED)

40 CONTINUED

40

HAL  
Refreshment and artillery  
committee.

Hardcastle shifts the truck into park and the two men  
exit and cross the Mary.

41 NEW ANGLE

41

as they come up to the porch.

HARDCASTLE  
What're you doin', Mary?  
You don't need this.

Hardcastle takes the gun, breaks it open and takes the  
cartridges.

HARDCASTLE  
That's what the patrols are for.

MARY  
I got that neighborhood watch  
hand-out from the police --  
with all the local robbery  
reports. Do you know how  
many cars were stolen, just  
last month?

HARDCASTLE  
You shouldn't read those things --  
they'll just frighten you.

MARY  
Well they sent 'em out, and  
I did and I am -- and anyone  
tries to get past those rose  
bushes down there -- they're  
gonna have to deal with a  
little fire power.

Hardcastle and Hal exchange a look.

CONTINUED

42 EXT. ANOTHER STREET - NIGHT 42

as Eric and Tim roll up, lights off, and stop in front of an impressive house.

43 INT. CAR 43

Tim kills the engine and looks to Eric.

CONTINUED

43 CONTINUED:

43

TIM  
You ready?

Eric pulls out an automatic and loads a round into the chamber.

ERIC  
Right behind you.

Tim takes a beat and they both exit the car.

44 LOW ANGLE ON HOUSE WALKWAY

44

as the two men, unaware, cross past an infra-red sensor.  
AN ALARM SOUNDS.

45 NEW ANGLE

45

For a moment, Eric and Tim freeze.

TIM  
Let's get out of here.

The two men bolt back toward their car.

46 NEW ANGLE

46

Hardcastle's pick-up almost two-wheels it around the corner as it speeds toward the sound of the ALARM. The powerful side-mounted spot goes on, searching for the intruders. The light sweeps, as it passes, right into CAMERA. Eric points his gun and fires a few times. One of the shots blows out the spotlight on hardcastle's truck. The pick-up, skids sideways as Eric and Tim dive into their car and burn out. Hardcastle shifts and takes chase.

47 THE CHASE - DIRECTOR'S SEQUENCE - NIGHT

47

as the pick up moves after the heavies in an all-out burner. Play it for all it's worth until Tim, taking his eye off a turn, pulls it tight and ramps up into the air over a parked car. The N.D. sedan flips and turns.

48

NEW ANGLE

48

as Hardcastle and Hal move out of the pick-up, Eric and Tim are sliding out of the wreck. Tim's stunned. So is Eric, but he manages to extend the automatic, shakily, toward Hardcastle. Hardcastle extends his shotgun.

HARDCASTLE

You're not serious.

There's a stand-off for a beat, then Eric tosses the gun. Play the moment, as:

McCORMICK (V.O.)

It's just sour grapes, that's what it is.

49

EXT. GULL'S WAY - REAR GROUNDS - DAY

49

Sunny, pretty and Malibu. Hardcastle sits down to breakfast while McCormick paces.

HARDCASTLE

I'm a grown-up, McCormick, I don't get sour grapes.

McCORMICK

Well call it whatever you want -- but why should we disband the watch? The whole thing was your idea, remember? \*

HARDCASTLE

Yeah, I remember. And I remember why it was my idea. To catch the guys who were turning over the neighborhood. And as soon as we get word from the cops that the guys I caught were behind the other jobs, we won't need the watch anymore.

McCORMICK

What about prevention, Judge? The watch can prevent crime as well as catch criminals.

(CONTINUED)

HARDCASTLE

You put salt and pepper in the eggs again? I keep tellin' you, they go on the eggs, not in 'em.

MCCORMICK

I can't believe you. You know what you are?

Hardcastle couldn't care less.

MCCORMICK

Tommy Iconetti.  
(crosses and  
sits)

Tommy was the only kid on my block with a hardball. Everyone else got stuck with nickel spauldings.

HARDCASTLE

You're not gonna tell me about trudging through the snow to your one room schoolhouse?

MCCORMICK

I'm not finished. We were picking teams. Tommy couldn't hit to save his life so he got picked last. You know what he did?

HARDCASTLE

Took his hardball and went home.

McCormick's surprised.

MCCORMICK

Yeah. Right. That's what he did, and that's just what you're doin'. You just can't handle the fact that I got to be captain.

HARDCASTLE

(rising)

Listen, kiddo, I don't wanna be the one to bring ants to your picnic -- and I know how you feel --

(MORE)

(CONTINUED)



49

CONTINUED - 2

49

HARDCASTLE (cont'd)

Here you are, finally gettin' to be head of something besides magazine distribution in cell block C. But we did what we had to.

(beat)

You wanna make an impression -- learn how to scramble eggs. That's the biggest problem left in the neighborhood.

He leaves, as we:

CUT TO

50

EXT. RUSSIAN EMBASSY - ESTABLISHING - DAY

50

LAUGHTON (V.O.)

We're going to move tonight.

51

INT. EMBASSY OFFICE - DAY

51

Laughton is in an impressive office talking with another man, KOZONOFF. Aside from the flags flanking the window, this is a lovely, wood-panelled office with no other political overtones.

KOZNOFF

(re: file)

Cocaine, speed, psychiatric instability. Where'd you find these two?

LAUGHTON

The usual procedure... Local talent.

KOZNOFF

Apparently not very talented.

(beat)

The whole idea was to make our break-in look like one more in a bad streak. Now these two get themselves arrested--We don't have the time for this.

CONTINUED

LAUGHTON

We're not going to lose any time. I've already taken care of our two friends... I don't think they'll say much... and we're ready to move on Roger's house tonight.

KOZONOFF

Try to do it without tripping over your feet.

(rises; looks  
out window)

This would have been so much easier if Rogers hadn't decided to hold out the last set of plans. He delivered all the others right on schedule.

LAUGHTON

Idealistic traitors are the least reliable. They're subject to conscience.

KOZONOFF

You're sure he'll have them with him?

LAUGHTON

He's got clearance to come and go with them and he's too nervous to leave them where he thinks they're vulnerable. Clearance and conscience -- a bad combination.

Play the moment, then:

as a pair of hands empties some papers from an attache case into the safe.

INT. HAL ROGER'S STUDY - DAY (EVENING)

Hal is just putting his papers into the safe as his wife, Adele comes up to him with a drink. He locks the safe and takes the drink. She's got one for herself.

ADELE

Hal, we can't keep living like this. You're going to have to talk to someone.

HAL

I'm not ready, Adele. I've got to think it through.

ADELE

You have been thinking it through. This is tearing you apart --

(as he crosses)

Why don't you just give them what they want and they'll leave us alone.

HAL

I can't. I thought you understood.

ADELE

So did I. Maybe at first you did the right thing -- at least if both sides had the tracking system, neither of us could move against the other.

HAL

If Congress hadn't pulled the project --

ADELE

If, Hal. We've been living on ifs for the last five months.

HAL

What should I do? If I give them the last set of plans -- then they'll have the system and we won't.

CONTINUED

53

CONTINUED

53

ADELE

And if you don't give them  
the plans?

(beat)

How long do you think we can  
hide?

He takes a sip of his drink, knowing full-well she's right.

53A

EXT. POLICE STATION - ~~ESTABLISHING~~ - DAY

53A

DELANEY (V.O.)

We still haven't found  
the stuff they grabbed  
from your house.

54

INT. POLICE HOLDING CELL - DAY

54

as Hardcastle, McCormick and Delaney move toward a cell.

DELANEY

They might've fenced it or  
dumped it somewhere safe.  
But no goods -- it's gonna  
be a tougher case to make.

HARDCASTLE

Maybe we can 'convince' 'em  
to cooperate.

They come to the cell. It seems like Eric and Tim are  
asleep on their cots.

DELANEY

You must've wore 'em out  
last night.

CONTINUED

54

CONTINUED

54

They enter the cell. Delaney bumps Eric.

DELANEY

Come on guys, nap time's over.

He doesn't move. There's a beat as Hardcastle moves to Tim and we TIGHTEN on Delaney with Eric.

DELANEY

I said 'get up!'

55

NEW ANGLE

55

Hardcastle, who's checked Tim's pulse, lets the arm go.

HARDCASTLE

I don't think waking up is on the agenda Mike.

Delaney, not believing, not sure, moves center.

DELANEY

What're you talking about?

HARDCASTLE

(to McCormick)  
Check the other one.

McCormick crosses and checks Eric's wrist and carotid pulse. Delaney can't believe it.

DELANEY

Wait a second, this is crazy. No one's been in here since you brought 'em in. It's been eight hours.

MCCORMICK

Heck of an eight hours.  
(gives up  
on Eric)  
He's dead, too.

DELANEY

Milt -- this can't happen.

Hardcastle crosses to him, understanding, but:

CONTINUED

55 CONTINUED

55

HARDCASTLE

Yeah, Mike, I know -- but  
it did happen. You better  
get the M.E. to check 'em  
out.

(starts out)

I don't think it was the food.

McCormick and Hardcastle exit, leaving a perplexed  
Delaney behind.

56 EXT. COYOTE - DRIVE-BY - DAY

56

INT. COYOTE - MOVING - DAY

An uncommon silence. McCormick finally breaks it.

McCORMICK

Any ideas?

HARDCASTLE

You know the drill. No one gets in or out of those holding cells except cops and prisoners.

McCORMICK

Somebody got to them.

HARDCASTLE

I know. I don't like it.

After a beat (or cutaway to run-by):

McCORMICK

I think you're gonna have to re-think about disbanding the watch.

HARDCASTLE

The guys're dead, McCormick. I don't think they're gonna 'cause us much trouble.

McCORMICK

Yeah, but someone got to them. Why? I'm telling you, this is all tip-of-the-iceberg stuff. I think we should keep the patrols until we know what's goin' on here.

HARDCASTLE

You're right.

McCORMICK

(surprised)

I am?

HARDCASTLE

I know -- it surprises me, too. Not that I agree with your reasons.

(CONTINUED)

MCCORMICK

You don't think there's more  
to this thing?

HARDCASTLE

Not those reasons -- the  
real reasons -- you just  
love wearin' the badge.

MCCORMICK

That's what you think?

(on HC's nod)

You're really underestimating  
me, Judge -- I'm just looking  
out for some of our good  
friends and neighbors.

HARDCASTLE

You don't have any good friends  
and neighbors. It's my house.  
You're a rental.

(beat)

Besides, what happened to  
'I hate organizations.  
You can't go giving guns  
to Mister Guy next door?'

(CONTINUED)



57

CONTINUED: 2

57

McCORMICK

So I was wrong. Haven't you  
ever been wrong.

HARDCASTLE

No.

McCORMICK

Well, I was, okay. I under-  
estimated your neighborhood.  
It's full of very sensible  
people.

HOLD, then:

CUT TO:

58

EXT. STREET - NIGHT

58

as Joe loads the back of his souped up 4X4 with a  
couple of formidable shotguns, scoped rifles, etc.  
McCormick watches in shock. He's got a mere base-  
ball bat. Joe unloads some shotgun carts from his  
hunting vest.

JOE

I'm tellin' you -- behind the  
knees. You shoot 'em behind  
the knees, they hit dirt quick.  
Cripples 'em for life. Then you  
can move in and get whatever  
information you're lookin' for.

As McCormick crosses to passenger seat.

McCORMICK

Great. Next you'll be talking  
torture.

They enter the car.

JOE

Yeah, that's not bad either.

59 INT. JOE'S TRUCK - NIGHT

59\*

MCCORMICK

Joe, you've got an armory here.  
We're just a patrol -- a neighbor-  
hood watch. We don't need guns.  
We see anything, we call the cops.

\*

JOE

Terrific. We elected a  
chicken spit ex-con as our  
captain. Did Hardcastle  
call the cops?!

\*

MCCORMICK

That was different. Those  
guys --

JOE

No, buddy, you're different.  
And let me tell you something.  
I'm not all that fired up  
about 'different.' I like  
'similar,' y'know what I'm  
saying? Guys I can relate  
to. People I can trust.  
People like me.

McCormick settles back for a long night as they pull out.

\*

60 EXT. ROGER'S HOUSE - NIGHT

60

Lit up. Homey.

61 INT. ROGER'S STUDY - NIGHT

61

Hal is sitting, puffing thoughtfully on a pipe.  
Adele's looking through a magazine.

ADELE

How long does this go on?

HAL

Excuse me?

ADELE

The silence. I can't think  
anymore.

(CONTINUED)

61 CONTINUED:

61

HAL  
I -- I just need some time.

A searchlight cuts across the room, coming from outside. Adele reacts with fright. Hal moves and looks out the window.

HAL  
It's just the watch.

He pulls the blinds closed. Then he crosses and sits next to his wife.

HAL  
Everything's going to work out.

She leans against him.

62 EXT. ROGER'S HOUSE

62

as the pick-up goes by. Once it passes, two men, dressed in commando blacks, move stealthily up to the house, crossing the street.

63 INT. PICK-UP

63

Joe stops and starts to turn the truck around.

MCCORMICK  
What's going on?

JOE  
Goin' back for a look see.  
Empty car parked up the block.

64 EXT. ON TRUCK

64

as Joe moves a ways, kills his lights and motor, stops.

JOE  
We do it on foot.

(CONTINUED)

64 CONTINUED:

64

McCORMICK  
C'mon, Joe.

JOE  
(getting out)  
If you're frightened, I'll  
do it myself.

McCormick's pissed but he's gonna go. He gets out  
and the two men move across the street. Joe,  
of course, carries a weapon.

65 ROGER'S HOUSE

65

as the commandos, having looked through the den blinds,  
begin their move toward the door. It's a quiet approach  
until:

JOE (O.S.)  
Now!

And the commandos are hit with the beam from a powerful  
hand-held torch.

66 NEW ANGLE

66

McCormick holds the beam. Joe holds his weapon. One  
of the commandos breaks to run. Joe fires a lighting  
round. He's got an Uzzi! The commando freezes and  
McCormick freaks.

McCORMICK  
Joe, cut it out! What're  
you doin?! Put it down.

The commandos are frozen as Joe and McCormick approach.

JOE  
(muzzle down)  
Okay kiddies, fun time's  
over.  
(to McCormick)  
Check 'em for weapons.

As McCormick moves, the two commandos react with  
lightning reflexes. McCormick's easily felled, but  
Joe's commando disables him with a flying kick, sending  
Joe and his gun to the ground.

67 THE FIGHT

67

is amazingly brief and professional. This is no brawl. McCormick gets one move, is grabbed, and with some kind of quick jab to the neck area is sent down and unconscious. The same's true of Joe. Joe's commando picks up the Uzzi and the two men take off the street to their car, and burn away.

68 ANGLE - JOE AND McCORMICK

68

as they come around.

McCORMICK

What the hell -- ?

JOE

'Put it down, Joe.' 'What're  
you doin', Joe?'

(beat)

Just what I needed.

And on that:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

69 EXT. GULL'S WAY - ESTABLISHING - NIGHT

McCORMICK (V.O.)  
I told you -- it doesn't hurt.

70 INT. HARDCASTLE'S DEN - NIGHT

McCormick's sitting down with an ice pack on his neck and shoulder. Hardcastle's behind him, over his shoulder, trying to survey the damage.

HARDCASTLE  
What doesn't hurt? Your  
shoulder or your pride?  
(crosses around)  
I just wanna make sure you're  
okay. \*

McCORMICK  
I'm tellin' you, Judge,  
these weren't regular guys.

HARDCASTLE  
Whatd'you mean they weren't  
regular guys -- what'd they  
have -- x-ray vision and capes.

McCORMICK  
No, I think you've got a lock  
on the superhero market.  
(beat)  
Look, I'm just saying these  
guys didn't fight like anything  
I ever saw before.

HARDCASTLE  
You mean they took you out.  
(beat)  
Look, Mark -- I know what you're  
going through. Everyone I know's  
been through something like this.  
Captain of the team and no date  
for the prom -- lead in the play,  
you have to wear the tights.  
(MORE)

CONTINUED:

70

CONTINUED:

HARDCASTLE (CONT'D)

I don't want you to feel you  
have to build these guys up  
just to save face. It happens.  
Nobody's perfect.

McCORMICK

(a little pissed)

You don't wanna listen to me --  
do you?

HARDCASTLE

I am listening -- between the  
lines.

McCORMICK

What's with you?! I mean  
we've got two guys dead in  
a jail cell -- the neighborhood's  
been hit three or four times  
in two weeks -- and I'm tellin'  
you that something wierd's goin'  
on here and the guys that jumped  
me were trained specialists.  
Professionals.

HARDCASTLE

Let me tell you a story.

Just what McCormick needs.

HARDCASTLE

My first month on the force,  
I pulled a fifteen year old  
girl over for a routine license  
check. Cute kid. Bangs,  
big brown eyes -- I wasn't  
thinking -- she made a move  
toward my gun --

McCORMICK

You're telling me you got  
taken out by a fifteen year  
old girl?

HARDCASTLE

What're you kidding?!

(MORE)

(CONTINUED)

70 CONTINUED

70

HARDCASTLE (CONT'D)

I took a quick feint to my right, she moved left. I got my gun out and booked her. But my point's the same. She tried. It coulda nappened. Y'see what I'm saying.

McCormick rises.

McCORMICK

Listen between the lines, Judge --  
You're not listening.

He starts out, winces, grabs his shoulder and exits.

71 EXT. POLICE STATION - ESTABLISHING - DAY

71

DELANEY (V.O.)

You shoulda listened to him, Milt.

72 INT. DELANEY'S OFFICE - DAY

72

Delaney's with Hardcastle.

DELANEY

There's nothing routine about this thing.

HARDCASTLE

You've been hanging out with McCormick too long. He's starting to rub off.

DELANEY

I've been hanging out with you long enough to know that you can be pretty lead-headed when you want to be. You're good, Milt -- you think like a cop -- But, this stuff's out of our league.

\*

CONTINUED



CONTINUED:

HARDCASTLE

Mike, guys get hit. We've both seen it before. What's everyone so excited about?

Delaney picks up a file.

DELANEY

M.E.'s report on those two guys.  
(re: file)  
Serratia Marcescens.  
(beat)

It's a virus. Pretty lethal stuff -- Kills in forty-eight hours. Clean, effective, and reliable.

HARDCASTLE

You telling me these guys were sick?

DELANEY

Not that kind of bug. Germ warfare. Science fiction stuff. Someone slipped 'em a hell of a Mickey.

HARDCASTLE

You're sure about this?

Delaney holds up file.

DELANEY

Medical examiner is.

Hardcastle takes the beat.

HARDCASTLE

Mike... if that stuff takes forty-eight hours?

DELANEY

I know. Those guys were only here for eight. Someone got to 'em long before you did.

CONTINUED

## HARDCASTLE

(rising)  
What is this, Mike? We got punks  
rippin' off the neighborhood --  
that shoulda closed it. Now they  
drop dead in their cells from this  
virus. The guys who hit McCor-  
mick? You track anything?

## DELANEY

This is off the line for me, Milt.  
I think like a cop, too.

Play the moment, then:

CUT TO:

INT. RUSSIAN EMBASSY OFFICE - DAY

It's the same office as earlier. Laughton speaks with  
the COMMANDO(s). He's a blond-haired, blue eyed young man  
with a German accent. He's also ice.

CONTINUED

73

CONTINUED

73

LAUGHTON

You were right there. You should've gone back into the house.

COMMANDO

We had to make a decision. The break-ins you staged to cover us panicked the whole neighborhood. They have people patrolling.

LAUGHTON

People? Private citizens. You two have been trained. Or was two against two more than you bargained for?

COMMANDO

You're right. We have been trained. To think as well as to act. Would you be happier if we had killed them? Would you be sitting there offering us congratulations when the newspapers told the story?

Laughton turns to the window.

LAUGHTON

I'm running out of time. Forget the break-ins. We're risking exposure. The neighborhood's too hot. It's not the plans we need anyway -- It's the man that designed them.

\*

Play the moment between the two men, then:

74

EXT. BEACH (GULL'S WAY ADJACENT) - DAY

74

The gulls screech and the waves crash into foam as we shoot with a long lens. Include McCormick, isolated, BACK TO CAMERA, chucking a few shells, thoughtfully, into the sea.

CONTINUED

74 CONTINUED:

74

HARDCASTLE (O.S.)  
McCormick!

McCormick doesn't react. He probably can't hear over the sound of the SURF.

75 REV. ANGLE

75

as Hardcastle moves up to him. Hardcastle hesitates.

HARDCASTLE  
I thought you preferred subways  
and cement over sand and surf.

MCCORMICK  
Yeah, well, no place to buy  
tokens out here.

Hardcastle shifts. He's obviously got something on his mind. Finally he squats down beside McCormick, finds his own shell and chucks it in.

HARDCASTLE  
You know I sat on the bench  
for over twenty years.

MCCORMICK  
I guess I was lucky -- I caught  
up to you in your prime.

HARDCASTLE  
I was thinking, you know --  
Something always struck me as  
kinda funny right after I  
passed sentence on someone.

MCCORMICK  
I was there once or twice,  
Judge. You shoulda shared  
the joke.

HARDCASTLE  
Different kinda funny. I  
mean the people you end up  
lookin' at -- arsonists, armed  
robbers, wife-beaters -- all  
the big-shot tough guys of  
the world.

(MORE)

CONTINUED:

HARDCASTLE (CONT'D)

And I always wondered what all these guys had in common. Y'know what it was?

(McCormick faces him)

They all felt they were right -- they were gettin' the short end. The only thing they did wrong was gettin' caught. Not one of 'em was sorry for what they did.

MCCORMICK

Lotta bad people out there.

HARDCASTLE

A lotta wrong people. And I think what made them so wrong was how much they thought they were right. No one ever looked up at me and said, 'Judge, I'm sorry, I won't do it again.' They all bit the bullet, took their punishment, and you could tell -- they were just waiting to get outta jail and be right all over again.

MCCORMICK

What brought all this up?

Hardcastle chucks another shell, takes a beat, then:

HARDCASTLE

I'm sorry.

Play the moment as they exchange looks. Hardcastle finally gets to his feet and slaps McCormick on the shoulder.

HARDCASTLE

Dinner's on the stove.  
Don't let it get cold.

Hardcastle moves off.

76

EXT. GULL'S WAY - ESTABLISHING - NIGHT

76

McCORMICK (V.O.)  
Judge -- let me come with you.

77

INT. HARDCASTLE'S DEN - NIGHT

77

as Hardcastle preps for his watch patrol. He checks his gun and puts on his jacket.

HARDCASTLE  
I'll be fine. Hal'll be there if anything happens.

McCORMICK  
Hal. Judge, the guy smokes a pipe and reads scientific American. What's he gonna do for you in a street fight? Throw ideas at you?

\*

HARDCASTLE  
Look, everything'll be okay. I got my warm jacket on and I washed behind my ears. Why don't you go watch TV or something.

\*

Hardcastle exits. McCormick crosses to the phone and dials.

McCORMICK  
Joe -- Mark McCormick.  
(beat)  
Look -- how do you feel about watching the watch?

\*

Hold, then:

CUT TO:

78

EXT. STREET - NIGHT

78

as Hardcastle's pick-up cruises the street.

79

INT. HARDCASTLE'S PICK-UP - MOVING - NIGHT

79

Hal seems very uptight (as he should be). Hardcastle notices.

HARDCASTLE

So -- how's the world of radar and detection.

HAL

Excuse me?

HARDCASTLE

And I thought only Judges got preoccupied. Tough day in the coal mines, huh?

Hardcastle looks out to:

80

NEW ANGLE

80

An N.D. sedan is parked, flashers on, jacked up in the back as two figures struggle with a spare tire. The pick-up comes up to them.

81

INT. PICK-UP

81

as they stop.

HARDCASTLE

I guess good samaritan goes with the job.

He and Hal exit the truck.

82

EXT. TRUCK

82

as they cross to the stranded motorists.

HARDCASTLE

Give you a hand?

One of the motorists turns. It's the East German commando. He's got a gun and he jabs it in Hardcastle's ribs. There's tire screeching from O.S. They turn to see:

83

NEW ANGLE

83

as Joe's pick-up careens into view.

COMMANDO  
(to partner,  
re Hal)  
Get him in the car.

Hal is shoved into the backseat as McCormick and Joe jump into the scene.

84

FIGHT - DIRECTOR'S SEQUENCE

84

The commando fires at McCormick and Joe. Joe returns fire. In the melee, we'll see another sedan pull up at some distance. Two men, in suits, jump out and will enter fight slowly.

One of the commandos is hit by gunfire from Joe. The other one wastes no time jumping into the car with Hal, gunning the engine and driving right off the jack that had it raised. But Hardcastle and McCormick have their hands full as they move on the two guys with suits. Joe's sorta vanished as Hardcastle and McCormick polish off the suits.

85

NEW ANGLE

85

Hardcastle and McCormick bring the defeated suits to their feet.

MCCORMICK  
They got Hal.

HARDCASTLE  
(tightens grip)  
Someone's gonna have to answer  
a lot of questions.

SUIT  
I think it's gonna be you,  
Judge Hardcastle.

CONTINUED:



86 CONTINUED: 86  
He reaches into his pocket and pulls out ID.  
87 INSERT - ID 87  
88 RESUME SCENE 88

SUIT  
Barker. FBI. \*

Hardcastle and McCormick look at the guys they're holding  
by the collars as we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

89 EXT. FBI BUILDING - ESTABLISHING - DAY (STOCK) \* 89

ARTHUR (V.O.)  
Just answer the question,  
Judge Hardcastle -- yes or  
no?

90 CLOSE ON POLYGRAPH 90

as the needle marks its wiggly lines.

ARTHUR  
I asked you if you knew  
anything about the background  
of Harold Rogers?

PULL BACK to see that Hardcastle and McCormick are both  
strapped to polygraphs, both machines running. We are:

91 INT. FBI INTERROGATION ROOM \* 91

It's cheerless and windowless. One of the suits, ARTHUR,  
is interrogating. The other suit watches. From time  
to time we will INTERCUT INSERTS of the POLYGRAPH NEEDLES.

HARDCASTLE  
I met him this week when we  
started the watch.

Steady needle.

ARTHUR  
(to McCormick)  
What about you?

McCORMICK  
What's this all about?

ARTHUR  
It's about you not ending  
up face down in a puddle.

(CONTINUED)

91

CONTINUED:

91

McCORMICK

I just met him.

Steady needle.

HARDCASTLE

What's the problem, here?  
We're private citizens  
protecting our neighborhood.  
We have our rights.

ARTHUR

(as if reading)

Milton C. Hardcastle.

(beat)

This isn't the first time  
your name's come up around  
here, Judge. What's your  
problem? You see yourself  
as some kind of Lone Ranger  
or something?

HARDCASTLE

I do what I do. I'm not  
interested in being a hero.

Needle wavers. McCormick looks and sees.

McCORMICK

Don't look now Judge, but  
your mask just fell off with  
a hearty hi ho silver.

HARDCASTLE

Quit lookin' at that thing,  
McCormick.

Arthur, still pacing in front of them, moves to Mark.

ARTHUR

You had no idea you were  
intefering with a government  
operation?

McCORMICK

You guys havin' a problem  
with this? It's a neighborhood  
watch. We thought we were busting  
some hoods. Well dressed hoods --  
but that's it.

Steady.

(CONTINUED)

91 CONTINUED 2

91

ARTHUR

(re file)

It says here that you're the  
captain of this local army.  
You get a kick outta that  
sort a thing? Playing chief?

McCORMICK

No way. Look I'm only in this  
thing because I had a sense  
of Civic responsibility.

Needle goes nuts.

McCORMICK

I don't even like being  
captain.

Needle's banging the walls.

McCORMICK

I'd be much happier if Hardcastle  
took over, gave the orders,  
and I could just sit back  
and be one of the troops.

The needle almost leaps off the page. Hardcastle sees.

HARDCASTLE

Hah!

Arthur studies the file.

McCORMICK

You're laughin' at me, huh?

(to Arthur)

Ask him how he feels being  
second banana?

(to HC)

You hate it don't you.

HARDCASTLE

Doesn't bother me.

Hardcastle kicks the tray with the polygraph on it so  
it rolls out of McCormick's view.

CONTINUED

91 CONTINUED 3

91

## HARDCASTLE

Let me tell you something,  
McCormick. I didn't need  
you comin' into my life and  
messin' things up. All you've  
done is eat and complain.  
It's fine with me if you  
pack your bags and take off.

Needle almost leaves the paper.

## McCORMICK

Fine -- that's great. Bein'  
Superman's pal's a dumb job  
for a grown-up anyway.  
And I've had just about as  
much as I need from you.

Needle's still bouncing. Arthur looks up from his file.

## ARTHUR

You two done?

## HARDCASTLE AND McCORMICK

I am.

## ARTHUR

All right -- let me fill  
you in on what's going on  
here.

CUT TO

92 EXT. RANCH HOUSE - DAY

92

as a car pulls up. The East German is driving and Laughton  
with Rogers exits from the back. A small Cessna stands  
by the side of the house, facing the runway of a  
private landing strip.

## LAUGHTON

Call Kozonoff. We'll fly  
into San Francisco and make  
our connections at the airport  
there. I want to be out of  
here before noon.

CONTINUED

92 CONTINUED

92

HAL

Look -- you don't have to do this. I told you, I'll give you what you want.

The East German slaps him.

COMMANDO

You most assuredly will.

He pushes Rogers toward the house.

93 INT. FBI INTERROGATION ROOM -

93

Arthur closes the file and looks to the other suit.

ARTHUR

Take 'em off the machine.

The suit moves to disconnect Hardcastle

McCormick

Before you do that could I just ask one more question?

Hardcastle scowls at him.

ARTHUR

All right -- I'm gonna let you guys get out of here. The whole thing sounds like a foul-up.

Hardcastle's free from his "binds." The suit works to loosen McCormick.

ARTHUR

Let's get something straight, though, before you go. You've just got a lot of priveleged information. You know about our operation and you know about Roger's connection to the Soviets.

McCormick's freed.

ARTHUR

You let any of this out -- to anyone -- you're gonna end up packin' parachutes in a brick room.

CONTINUED

93

CONTINUED

93

They start to exit.

MCCORMICK

\*You guys are on our side.

They exit and we:

SMASH TO:

94

EXT. GULL'S WAY - DAY

94

as Joe steps CLOSE INTO CAMERA.

JOE

Rogers is a commie.

95. NEW ANGLE

95

Hardcastle and McCormick are just getting out of the Coyote. Joe's been there, waiting for them.

JOE

I followed the car after they grabbed him last night. Potato heads. Both of 'em. They brought Rogers out to this landing strip near Saugus. Got a plane waiting.

McCORMICK

What's the matter, Joe? You couldn't stop them? You leave your grenade launcher back in your den?

JOE

(to Hardcastle)

You live with this guy?

HARDCASTLE

Where is this place?

McCORMICK

Judge -- forget it. You know what you're dealin' with here? You're gonna end up with a head cold you may never get over.

JOE

It's about eight miles west of the 405 -- Ranch Road.

McCORMICK

No way. I've seen those movies. I mean guys named Louie with guns is one thing -- These guys wear ties and carry cyanide capsules.

JOE

What's he ranting about?

(be)

You still chicken, McCormick?

(CONTINUED)



95 CONTINUED

95

McCormick starts toward Joe, but Hardcastle reaches out and grabs his shoulder.

HARDCASTLE

Cut it out, McCormick.

MCCORMICK

You're gonna do this, aren't you? Judge Milton C. Hardcastle -- twenty five years Superior Court Judge, retired and started World War Three.

(beat)

You're way outta your league here, Hardcastle.

HARDCASTLE

Dirt's dirt, McCormick. We got those guys for breaking and entering, assault with intent to do harm, attempted burglary and kidnapping. They're hoods. They get dressed in the morning like everybody else.

MCCORMICK

No they don't Judge. When they shower, they sing in Russian.

JOE

How come I didn't get you for a watch partner.

HARDCASTLE

(to Joe)

Call the cops. Let 'em know where we're going.

Hardcastle moves toward the Coyote as McCormick hesitates toward Joe.

HARDCASTLE

Let's go, McCormick.

MCCORMICK

(to Joe)

I owe you.

HARDCASTLE

McCormick!

McCormick breaks for the Coyote.

CONTINUED

96 EXT. RANCH HOUSE - DAY 6  
as the German and Laughton lead Rogers toward the Cessna.

LAUGHTON  
When we get to San Francisco  
the tickets are under the  
name: Borden. Kozonoff's man  
will meet you on the other  
side.

They move into the plane.

97 INT. PLANE 97  
as the East German begins to fire the engines.

98 NEW ANGLE 98  
The Coyote burns onto the ranch, blowing dust.

99 INT. COYOTE 99

HARDCASTLE  
(indicating plane)  
Over there.

100 EXT. COYOTE 100  
as it speeds toward the plane. The East German fires  
at them from the cockpit. McCormick hits into a skid.

101 INT. PLANE 101

LAUGHTON  
Let's go.

102 EXT. RANCH 102  
as the plane starts to move. The Coyote burns a spin  
and starts off after it. Hardcastle's got his shotgun  
pointing out the window. He fires at the plane.

## 103 THE CHASE - DIRECTOR'S SEQUENCE

103

as the Coyote chases the plane. One of Hardcastle's shots forces the plane into a skid. It's got to straighten out and try for a take-off again. There's not enough room and it aborts, spinning, ready to try again the other direction.

The Coyote and the Cessna are face to face. McCormick sets his nerves and shifts -- it's a game of chicken as the two vehicles rush each other. The East German struggles with the controls.

Joe's pick-up burns onto the ranch and Joe gets out with his shotgun.

The plane is almost on the Coyote. It starts off the ground inches before a crash. Hardcastle steps out and fires with the plane still close. He hits. The engine flares and smokes and the plane has to touch down in the bushes. Joe, Hardcastle and McCormick break for the crash site.

## 104 CRASH SITE

104

as they arrive and help everyone out of the plane. The East German's hurt the worst, Laughton staggers out and McCormick helps Hal. They turn to Joe.

HARDCASTLE

Where the hell are the cops?

Joe takes a sophisticated radio transmitter from his jacket.

JOE

(into transmitter)

All agents, this is Red-neck.  
Looks like project 'neighbors' is  
a wrap. Target apprehended,  
visiting team in custody.  
Let's close this one and  
bring in the clean up.

## 105 NEW ANGLE

105

Hardcastle and McCormick look at Joe in shock. We HEAR a Chopper.

(CONTINUED)

105 CONTINUED:

105

A Chopper rises from the woods and we hear car engines start as N.D. sedans pull out from around the house.

VOICE (thru transmitter)  
Okay everybody, you heard  
the boss, clear out and  
alert clean-up.

106 AERIAL SHOT

106

looking down at ranch, crash-site, etc. as the  
CIA pulls up the stakes on its operation.

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

EXT. GULL'S WAY - ESTABLISHING - DAY (STOCK)

McCORMICK (V.O.)  
This is unbelievable.

REAR GROUNDS - DAY

McCormick paces reading from a paper, while Hardcastle listens.

McCORMICK  
A local neighborhood watch put an end to a month long series of burglaries when it apprehended two men, responsible for the break-ins.  
(puts paper down)  
You know what they did here? They used us.

HARDCASTLE  
C'mon McCormick, you're not gonna start with one of those paranoid, 'they' stories.

McCORMICK  
Judge -- Joe set us up. He leads us to Rogers, and we make the jump. And no one knows about tracking systems, Russians, nothing. It's all routine.

HARDCASTLE  
You're still seeing these guys like super-heros. It's no different from a police operation.

McCORMICK  
With a little exotic virus thrown in now and then.  
(beat)  
I'm telling you -- these guys are everywhere. I mean we don't even know when they started this operation.

(MORE)

(CONTINUED)

CONTINUED:

MCCORMICK (CONT'D)  
Maybe they started the whole  
idea of the watch.

HARDCASTLE  
Give me a break, McCormick.

MCCORMICK  
I mean, how did you and I  
even team up in the first  
place. Maybe they engineered  
my coming up before you for  
my trial. They probably knew  
you'd blackmail me into working  
with you.

HARDCASTLE  
It wasn't blackmail. You're  
under my judicial stay.

MCCORMICK  
Call it what you want -- but  
who's running the show here.

As they talk a pool truck drives up and a POOL MAN will  
exit.

MCCORMICK  
I mean, think about it.  
If I'da gotten better grades  
in school, I wouldn't have  
been stealing cars.  
(remembers)  
Y'know I had a math test  
once. I'm pretty sure  
I should've passed.

HARDCASTLE  
I don't think the FBI flunked  
you on a math test.

MCCORMICK  
You never know. And what  
about you? What if you had  
been captain of the watch?  
Different watch partners,  
different scenario.

(CONTINUED)

CONTINUED:

Hardcastle's considering. He's also looking at the pool man.

MCCORMICK

You never thought it made any sense that I was elected captain.

Hardcastle's trying to avoid the seduction.

HARDCASTLE

Are we gonna get to work on these files?

MCCORMICK

Think about it -- you're teamed with Hal Rogers. The one Judge in the group, just coincidentally gets teamed with the target of a government operation.

Hardcastle's reacting, more attention to the pool man.

MCCORMICK

Think about your whole career. A kid from the streets -- makes Superior Court Judge --  
(snaps fingers)  
Just like that.

HARDCASTLE

(to pool man)  
Where's Dwight today?

POOL MAN

Came down with a bug or something. No problem. I'll take care of you. Just go back to work.

Hardcastle watches as he moves.

MCCORMICK

All right -- what is this file that's so important.

HARDCASTLE

I just saw Dwight on Tuesday. He looked fine.

(CONTINUED)

CONTINUED:

MCCORMICK

Don't worry about it. Trust  
me --pool cleaning doesn't  
need a specialist.

(re file)

Now're we gonna go after this  
guy or what?

Hardcastle's still concerned about the pool man. McCormick  
reaches for the file.

MCCORMICK

Sandy Ty --

Hardcastle grabs the file.

HARDCASTLE

Shut up, McCormick.

MCCORMICK

What's wrong with you?

Hardcastle rises.

HARDCASTLE

Let's talk inside.

And we:

FREEZE

THE END