

#2216

HARDCASTLE AND McCORMICK

"ANGIE'S CHOICE"

by

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&

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#2216

Rev. 10/4/84

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CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

ANGIE BLOOM  
NICKY BLOOM  
LINDSEY BLOOM  
CATES  
MIKE DELANEY  
SCULLY  
STEVIE RAY  
DUKE NABORS  
DR. SUSAN RABIN  
DOLORES DEL ADAZA  
CLIFF  
CABBIE  
FIRST OFFICER  
SQUAD CAR DRIVER  
NADLER  
SECRETARY  
THUG  
MICHAELS  
1ST COP

\*  
\*

#2216

(X)

HARDCASTLE AND McCORMICK

"ANGIE'S CHOICE"

SETS

EXTERIORS

ANGIE'S APARTMENT  
    /DOOR  
PARKING AREA  
STREET  
GULL'S WAY  
    /GARAGE  
    /POOL  
    /DRIVEWAY  
    /GATE  
MALIBU PIER  
MARINA  
    /PARKING LOT  
COAST HIGHWAY  
SERVICE STATION  
ROADSIDE  
CURB BY PARK

INTERIORS

LAPD SQUADROOM  
ANGIE'S APARTMENT  
    /BEDROOM  
RAY'S OFFICE  
GULL'S WAY  
    /DINING ROOM  
    /DEN  
    /KITCHEN  
    /BEDROOM  
LIMO  
COYOTE  
DOLORES'S APARTMENT  
CONFERENCE ROOM  
SQUAD CAR

"ANGIE'S CHOICE"

ACT ONE

FADE IN

1 INT. A BUSY LAPD SQUADROOM - PANNING - DAY 1

the normal flurry of phone calls, exasperated men and women in shirtsleeves and loosened collars. PAN to a desk officer named CATES, talking on the phone. Before we rejoin the caller, he whispers to another officer:

CATES

...put a trace on this -- we got a talker.

(to caller)

...look ma'am, there's no way anybody can help you until you make a statement. Now what's your name?

MIKE DELANEY is walking by and Cates gestures him over.

INTERCUT WITH

2 INT. ANGIE BLOOM'S APARTMENT - ANGIE BLOOM - DAY 2

ANGIE, an attractive woman of about thirty-five is calling from her bedroom. She's talking quietly. In b.g. is the SOUND of CARTOONS on the TV: She's desperate and frustrated.

ANGIE

I can't. Look, you know the murder in Chinatown? A guy named Tommy Chen got shot by Stevie Ray...? I saw it happen. \*

Cates looks at Delaney whose been waiting impatiently. Covers the mouthpiece.

CATES

Some woman says she's an eye-witness against Stevie Ray. \*

CONTINUED

2 CONTINUED

2

DELANEY

You got a trace going?

(off nod)

Keep her on. Get her name.

CATES

(gently)

Ma'am...we wanna help you, we really do. But to do that, we need your name.

ANGIE

(scared, angry)

No, no...they're trying to kill me. I've got to get out.

She hangs up in total frustration.

3 RESUME - CATES AND DELANEY

3

Cates puts the phone down. Delaney sighs.

CUT TO

4 EXT. APARTMENT HOUSE - ESTABLISHING - DAY

4

This is an average apartment house on a street lined with more of the same. The curbs are jammed with the cars the parking slots can't accomodate...and one other car. It's got two guys inside, they're SCULLY AND NADLER, and they're watching the apartment house.

5 INT. ANGIE BLOOM'S APARTMENT - DAY

5

Right now, confusion reigns. ANGIE is quickly packing two small overnight bags in her children's room. She already has a bag packed for herself. The TV we heard earlier is on in this room. Cartoons. Loud.

\*  
\*

ANGIE

(yells out)

Got 'em brushed?

A ten year old boy, NICKY, comes into the room. He wears jeans and a miniature leather motorcycle-style jacket. We sense he's a tough kid. We also sense he loves his mom and sister very much and that they're everything to him.

CONTINUED

5 CONTINUED

5

NICKY

Five minutes ago. I was watching those guys down on the street.

She's scared and thinks out loud.

\*

ANGIE

He sent somebody this fast?  
(sharply to him)

I told you not to open the drapes, Nicky.

\*

\*

NICKY

You can see through the drapes, Mom. We better get outta here. Now.

She shoots him a look. A seven year old girl, LINDSEY, enters, wiping her mouth after brushing. As Angie closes the overnighters and hands both to Nicky as they move out of the room:

ANGIE

Listen carefully to me, Nicky. I'm gonna really need you to do exactly what I tell you....I love you both so much.

Play the awful emotion of her having to ask Nicky to be older than his years.

CUT TO

6 EXT. APARTMENT HOUSE - SCULLY AND NADLER'S CAR - DAY

6

They're watching. Scully's got a cellular car-phone in in hand.

SCULLY

Looks like she's home, Mr. Ray... her car's here...

INTERCUT WITH

7 INT. A LARGE OFFICE - STEVIE RAY - DAY

7

RAY is a graceful man who somehow manages to appear calm no matter what he's feeling. His pale eyes bore the air over his desk as he concentrates on the phone call.

CONTINUED

7 CONTINUED

7

RAY

Take her out.

\*

SCULLY

(reacts)

You don't want us to wait for  
the kids to go someplace?

RAY

She's the only witness. Move.

\*

8 EXT. ANGIE'S APARTMENT - DAY

8

looks out at the car below. ADJUST TO the two men  
starting to get out. Angie sees this and moves.

9 EXT. DOOR TO ANGIE'S APARTMENT - DAY

9

Angie and the kids come out, looking scared, moving  
toward the parking in the back.

SCULLY (o.s.)

(yells out)

Angie!

ANGIE

(to kids)

Don't stop.

As she says this, she turns, pulls a good sized HAND GUN  
from her handbag and FIRES!

10 ANGLE - SCULLY AND NADLER

10

diving to avoid as the bullet excavates a large divot  
from the concrete at their feet, the flying bits taking  
out two windows in the manager's apartment. Angie and  
the kids are most of the way down the stairs when she  
cuts loose with another BLAST, keeping Scully and Nadler  
pinned. She and the kids are around the corner. Scully  
motions for Nadler to follow him back to their car.

11 EXT. PARKING AREA - ANGIE'S CAR - ANGIE, NICKY, LINDSEY - DAY 11  
Angie floors it and hauls ass out of there.

12 EXT. STREET - SCULLY AND NADLER'S CAR - DAY 12  
Nadler punches it around the corner and they see the empty street before them.

NADLER  
They're gone!

SCULLY  
Go! Go! Maybe we'll get lucky.

And they barrel through.

13 OMITTED 13

14 EXT. GULL'S WAY - ESTABLISHING - A RAINY NIGHT 14  
a great night to be inside. Thunder and lightening.

15 INT. GULL'S WAY - DINING ROOM - NIGHT 15  
they're eating a feast. Ham, pies, home-made potatoes, the works. Lightening flashes outside the windows.

HARDCASTLE  
(looks at food)  
Y'know when I was a kid we didn't eat this much food in a month.

MCCORMICK  
Aw, now you're gonna gimme that rap about how much poorer than me you were as a kid.

HARDCASTLE  
More poor. "Poorer" is poor English.

MCCORMICK  
Yeah, well we couldn't afford proper English in my house.



15 CONTINUED

15

HARDCASTLE

Least you had a house. You know what a share-cropper's shack in Arkansas looks like?

McCORMICK

(takes a bite of ham, reacts)

People eat a lot of cloves in Arkansas?

(re: ham)

You put cloves on this ham, didn't you?

HARDCASTLE

Sure. Everybody loves cloves.

McCORMICK

Cloves. Cloves are for guys in tights.

At this there is a KNOCK at the front door. They swap looks. Pretty late for visitors. Mark gets up and goes to the door. Opens it to REVEAL NICKY AND LINDSEY BLOOM, Angie's kids, standing there in the dark and rain with their bags. Play the moment as lightening bleaches the sky.

NICKY

Hardcastle?

McCORMICK

Uh...no...just a second.

He turns to Milt, who's still at the table, unable to see who's there.

McCORMICK

We have visitors...

Hardcastle approaches, stopping when he sees them. Waifs in the storm, soaking wet. A beat. Play his reaction.

CONTINUED

15. CONTINUED

15.

HARDCASTLE

Oh. Hi. Come on in, get outta  
the rain.

The kids walk in and stop in the dining area.

NICK

You Hardcastle?

HARDCASTLE

Yeah. Who're you?

NICKY

Nicky. This is Lindsey.

HARDCASTLE

(a little wave)

Hi.

Lindsey looks the more scared of the two. In fact Nicky  
doesn't really look scared at all.

LINDSEY

Are you my daddy?

HARDCASTLE

Ah, no...

LINDSEY

(to Mark)

Are you?

McCORMICK

I don't think so...

Milt and Mark swap looks: What the hell is this?

NICKY

(to Milt)

Got any I.D.?

(off reactions)

Wanna be sure you're Hardcastle.

Milt thinks, then takes out his wallet and shows his  
license. Nicky checks it out.

CONTINUED

NICKY

Phony?

Hardcastle shakes "no". He and Mark are utterly confused, here. Nicky seems content and hands him an envelope. Milt opens it. Reads a note inside aloud.

HARDCASTLE

"...Please take care of my children".

Milt and Mark react.

NICKY

I promised my mom I'd try this, but if you don't wanna help out, we'll hit the road...

HARDCASTLE

Wait a second...your mom just left you here?

MCCORMICK

How did you get here?

LINDSEY

Taxi.

NICKY

Dropped us off down there. We squeezed through the bars on your gate. You oughta get a better security system, man. All I did was cut one wire.

HARDCASTLE

Okay, kids, good joke. Now where's your mom?

NICKY

We can't tell you.  
(to Mark)  
You the butler?

This gets a look from Mark. Lindsey sees the table jammed with food.

CONTINUED

LINDSEY

You gonna eat all that yourself?  
We haven't had any dinner...

NICKY

(scans table)

No fries...what is this, a joke?  
(beat)

Which way to the can?

Milt points. Nicky nods, moves off. Lindsey moves to the table, digging into one of the plates that Hardcastle and McCormick were already using. The guys watch for a beat. And suddenly with a roar of thunder and lightening, the lights flicker on and off a few times...Lindsey's instantly terrified. She screams. Bloody murder.

\*  
\*

MCCORMICK

Lindsey...it's just the storm...

But she's going bonzo. They're very uneasy: what to do with a wailing kid?

HARDCASTLE

It's okay, honey...look...

(makes a little  
face from a napkin)

See? Napkin man says "it's okay."

Worse scream: Just now Nicky returns. She sees him:

NICKY

It's okay, Lindsey...I'm here.

LINDSEY

I need Rags.

He moves to her suitcase on the floor near the table. He takes out a stuffed toy dog and holds it up.

NICKY

(holds up a  
stuffed toy dog)

Rags.

Lindsey gets Rags. Now she's okay. Nicky nods to Mark and Milt matter-of-factly.

CONTINUED

NICKY  
Complete addiction.

HARDCASTLE  
See if you can get the cops  
on the line, kiddo. Bet their  
mom's already called.

Mark tries the phone. Nothing.

MCCORMICK  
Dead. Must be the storm.

NICKY  
Trying to pawn us on the cops,  
huh?

HARDCASTLE  
Trying to help's what I'm tryin'  
to do.

NICKY  
Our mom said if you let us in,  
this other envelope's for you,  
too.

Nicky gives Hardcastle a second envelope.

HARDCASTLE  
I'll bet your mom explains it  
all in here, huh?

Nicky just looks at him. Hardcastle opens it. Inside:  
four hundred dollars. No note.

MCCORMICK  
Y'know kids...this isn't completely  
fair. I mean, most people these  
days sort of come with last names,  
y'know?

NICKY  
No last names.

On reactions:

CUT TO

16

INT. STEVIE RAY'S OFFICE - STEVIE RAY, SCULLY, DUKE NABORS - NIGHT

16\*

DUKE NABORS is Stevie's extremely competent three-piece-suited attorney with no sense of decency. Stevie stares out the window.

\*

NABORS

This isn't magic, Stevie. It's law. We're out of delays and the D.A. won't play ball on plea-bargaining, so we're locked into trial five days from now.

\*

(beat)

And this mess with Angie having been an eyewitness when you killed Tommy Chen makes it worse than before. She could finish you.

RAY

Her testimony'll stick in court?

NABORS

You kiddin' me? You could get the penalty if we get the wrong judge.

(beat)

Look, will she take money?

RAY

After we tried to whack her and she got away? Would you?

(beat)

She's chomping at the bit to testify...she doesn't like the way I "do business". She told me she thought the Chen thing was an execution. Money isn't gonna mean spit to her.

\*

Everybody's thinking. Then:

NABORS

What about her kids? She'd shut up to save them.

RAY

That's a last choice.

CONTINUED

16 CONTINUED

16

NABORS

That's where it's at.

Play the beat and

CUT TO

17 INT. GULL'S WAY - DINING ROOM - NIGHT

17

Nicky and Lindsey are eating, wolfing it down. Mark and Milt watch.

NICKY

(mouthful)

There's cloves on this ham. I can't stand cloves.

(to Mark)

You made this, right?

Mark smiles, points to Milt, who's trying to be patient.

HARDCASTLE

Okay, tell us this. Is your last name the same as your mom's last name?

NICKY

(puts fork down)

Hey, we're not that stupid, man. We said we can't tell you. Lighten up.

McCORMICK

(sotto to Milt)

Judge...I'm not enjoying my dinner.

HARDCASTLE

I know...but let's just try and think, okay?

(checks watch)

'Cause considering the phone's dead and the roads are a mess, I think we're sorta gonna have to put up with 'em for tonight.

CUT TO

18 OMITTED

18"

19 INT. THE BEDROOM - HARDCASTLE AND LINDSEY

19

Milt is just now tucking her in, her stuffed animal Rags, clutched beside her.

LINDSEY

I'm sorry we can't tell you anything you want to know, Mr. Hardcastle.

(re: stuffed dog)

Rags is sorry too.

Milt smiles.

HARDCASTLE

Well, I'm sure you've got pretty good reasons.

LINDSEY

(nods)

Mom was scared. But Nicky told her not to worry.

HARDCASTLE

Nicky's a good brother, huh?

Lindsey nods.

LINDSEY

He just acts tough. You've gotta get to know him...

Play the warm beat as just now McCormick and Nicky enter through the door from the hall. Play Mark's reaction to gruff ol' Hardcase Hardcastle being kind to this little girl...Nicky's wearing a robe and p.j.'s. Has his motorcycle jacket over his shoulder.

NICKY

Hey Hardcastle. How come you're letting us sleep in your bed? What's the catch?

CONTINUED



HARDCASTLE

No catch. Thought you two might be more comfortable in here. Sounds to me like you might've had kind of a bad day.

NICKY

I've had worse.

HARDCASTLE

(nods)

I bet you have.

LINDSEY

Nicky, will you tell me a bedtime story?

NICKY

(a look)

Lindsey...not in front of these guys...

On his embarassment:

CUT TO

19A INT. DINING ROOM - HARDCASTLE AND McCORMICK- NIGHT

19A

they're cleaning up the dinner dishes, stacking them and getting ready to take them into the kitchen.

McCORMICK

You know, Judge, I don't think you oughta let that little kid wise off to you so much. And while we're on the subject, you shouldn't have let 'em have seconds on the pie. Kids need vegetables.

HARDCASTLE

What kids need is a break, McCormick. And those two haven't gotten any.

McCORMICK

I'm just sayin' you've gotta say "no" once in a while. Kids need to know where they stand with you.

CONTINUED

HARDCASTLE

Thank you, Doctor Spock.

Picks up McCormick's plate, looks at it, gets an idea.

HARDCASTLE

And by the way, you didn't finish  
your cauliflower.

McCORMICK

You over-cooked 'em. And I'll  
tell you something. The reason  
I'm sayin' all this is the minute  
they walked in here, you had  
"sucker" printed on your forehead.

HARDCASTLE

...Yeah, right.

McCORMICK

Listen to me, I'm not makin' it  
up. You're fallin' all over  
yourself to be the nice guy with  
'em.

HARDCASTLE

They were abandoned.

McCORMICK

I know that, Judge, and I'm just  
as upset about it as you are. But  
you're acting like a frustrated  
Grandpa here, and that's not  
doin' 'em any good.

HARDCASTLE

It's not doin' 'em any harm, either.  
I'm just being a pal. What're you  
afraid of? They're gonna get  
too attached or somethin'?

LINDSEY (o.s.)

(from top of  
stairs)UncaMilt? Could I have a drink  
of water? I'm thirsty...

Play the reactions and

CUT TO

19B EXT. ANGIE'S APARTMENT - ESTABLISHING - NIGHT 19B

19C INT. ANGIE'S APARTMENT - SCULLY AND NADLER - NIGHT 19C

rifling the place. Pulling open drawers, slinging contents into the room. Papers fly, cabinets are emptied, and etc. Finally after a good search Scully looks to Nadler, Nadler shakes his head.

NADLER

Zip.

SCULLY

S'try the bedrooms.

They move down the dark hall.

19D ANGIE'S BEDROOM - SCULLY - NIGHT 19D

forages through a nightstand, a closet and a dresser. We HEAR Nadler in the next bedroom doing the same. Scully finally also searches the bathroom to no avail and stops looking. Nadler appears in the doorway. Scully swaps frustrated looks with him and we HEAR O.S. as Ray appears in the doorway.

\*

\*

SCULLY

Clean.

RAY

No book of phone numbers and addresses? Nothing?

CONTINUED

19E CONTINUED

19E

SCULLY

She musta been thinkin' ahead.  
Place is in neutral.

Ray is thinking, looking very dangerous.

RAY

Take a run by her night school.

NADLER

She'd never...I mean, Mr. Ray,  
she'd have to be out of her  
mind.

RAY

We check everything. You under-  
stand?

SCULLY

We're on our way. What if we  
find her there?

RAY

She flunks out.

As they nod and start to move out...

RAY

Scully...

(Scully turns)

Tomorrow, go by the kids' school.  
That private one...you know it?

SCULLY

(nods)

'They're around, we'll grab em'.

\*  
\*

Ray nods, waves him on.

CUT TO

20  
thru  
24

OMITTED

20  
thru  
24

25 EXT. LAPD HEADQUARTERS - ESTABLISHING - DAY (STOCK)

RABIN (v.o.)

They're one-hundred per cent  
normal kids.

26 INT. CONFERENCE ROOM - HARDCASTLE, McCORMICK, DELANEY,  
DR. SUSAN RABIN - DAY 26

DR. RABIN is a professional looking woman in her late  
thirties, given to colorful, trendy clothes.

RABIN

(continuing)

They love their mommie, guys.  
They just won't tell me who she  
is. And I asked about a hundred  
times. Tried every trick in the  
book.

HARDCASTLE

How 'bout their dad?

RABIN

Nicky said they didn't have  
the same father. That's all I  
could get.

McCORMICK

Brothers and sisters?

RABIN

"None of your business". That's  
a quote from Nicky.

(beat)

I doubt you could do better, but  
if you want to try, you can ask  
him. I had Sergeant Parks take  
them down to the cafeteria for  
a burger.

(beat)

Part of the deal.

Delaney is frowning. He's not crazy about the way this  
is going down.

CONTINUED

DELANEY

The more that kid stalls, the more I think he's lying...

(beat)

And I'll tell you what. Those two better not be a couple of runaways trying to get some attention from their folks while they have fun...

\*  
\*

MCCORMICK

Or what? Straight to the chair?

\*

There is a beat. Delaney just shakes his head...he doesn't know...

HARDCASTLE

I gotta tell you, Mike...I don't think they're havin' fun at all.

\*

MCCORMICK

They're decent kids.

HARDCASTLE

They're great kids. Nicky's just seen too many Dirty Harry movies.

\*

RABIN

Well, I'm afraid I'd recommend temporarily placing them in a foster home.

MCCORMICK

(quickly)

You mean until we find the mother?

RABIN

Maybe even after, if she's not fit. We have to be realistic.

This get to Mark...

CONTINUED

MCCORMICK

Judge...hold on a second. You know as well as I do, if you wanted, you could pull strings. They're just little kids...

(beat)

We gotta do something to get 'em released into our custody. I mean, nobody's gonna make sure they get their vegetables like I will. They need us. Have a heart.

Hardcastle looks at him and begins to smile.

HARDCASTLE

Okay.

MCCORMICK

What?

HARDCASTLE

I agree with you. I think we should take 'em.

(to Delaney)

When do you think we'll hear, Mike?

MCCORMICK

Wait a second...you guys've got this thing set up already?

(off nods)

Why'd you let me go on like that, Judge?

HARDCASTLE

I love it when you get worked up, kiddo. Keeps your hair curly.

DELANEY

We oughta hear anytime, Milt. I don't see why they'd say no.

MCCORMICK

Dr. Rabin?

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21.  
(X)

26 CONTINUED - 3

26

RABIN

I'll give you my o.k.

Hardcastle nods thanks to her. Then, to Mark.

HARDCASTLE

See, just 'cause I make your  
life miserable doesn't mean I'm  
a bad guy.

MCCORMICK

(impressed)

You're all right, Grandpa.

Everybody smiles.

HARDCASTLE

Yeah, I know.

(thinks)

Hey...don't call me Grandpa.

Play the moment and

CUT TO

27 OMITTED

27

28 EXT. ROADSIDE PAY PHONE - DAY

28

as Angie's car pulls up and stops. She gets out. Worried  
glances. She moves to the phone, drops the coins and  
dials. We HEAR the RING through the phone. It rings  
and rings. She's going nuts.

CUT TO

29 EXT. GULL'S WAY - DAY

29

still hearing the RINGING PHONE OVER

30 INT. HARDCASTLE'S DEN - ON PHONE

30

ringing.

31 RESUME - ANGIE

31

at the phone booth, looking upset and worried. She  
finally hangs up and turns away.

CUT TO



31A OMITTED

31A

31B INT. GULL'S WAY LIVING ROOM - HARDCASTLE, McCORMICK, LINDSEY  
AND NICKY - DAY

31B

playing charades. Nicky and Mark are on the same team. Lindsey and Hardcastle are the other team. Lindsey is up. She's making the "movie" category gesture: imitating a camera.

HARDCASTLE

Movie!

She nods, excitedly. She makes a "Two Words" gesture for the title.

HARDCASTLE

Two words!

She nods. Makes the gesture for "First Word". Nicky is getting impatient.

NICKY

Can we speed this up? I hate charades. Don't you guys have any horses to ride around here or anything?

McCORMICK

Nicky! Let her finish.

Lindsey agrees with Mark and gets back on track: "first word". She points to heavens. Hardcastle rapid-fires some guesses. She shakes her head "no" after each.

HARDCASTLE

Sky? Roof? Fiddler on the Roof?

NICKY

That's four words. Can we go get some chilidogs? This is a drag.

HARDCASTLE

Planets? Moon? Stars?

She points and gets thrilled. Stars was right!

HARDCASTLE

Stars..... Stars....

CONTINUED

31B CONTINUED

31B

Nicky yawns.

Nicky  
Star Wars, obviously.

Lindsey gets furious and stomps at him.

LINDSEY  
Nicky! You're wrecking it!

He doesn't care. She picks up a pillow and throws it at him. He picks up another one from the couch and throws it at her. They begin throwing them back and forth at each other.

HARDCASTLE  
Hey, kids, no rough housing in...

He is interrupted by a pillow which flies right into his face. McCormick is amused by this and as he laughs, Milt tosses a couple fast pillows right at McCormick.

31C ANGLE - ALL OF THEM - DIRECTOR'S SEQUENCE.

31C

As a full scale, all-out pillow fight commences. Kids diving over the couch in hiding, adults being clomped over the head with pillows, feathers being released as pillows tear open and the room filling with floating feathers. Milt sneezes. So does Mark. And so it goes, playing this crazy free-for-all for as long as it will last until we:

DISSOLVE TO

31A CONTINUED - 2

31A

MCCORMICK

Joke all you want, I could really see myself settling down...

(beat)

...a couple kids, a wife...a little farm, some cattle... family singing songs around the piano after dinner...

HARDCASTLE

A farm?

MCCORMICK

Nothing fancy. Just a few hundred acres. Maybe a lake.

HARDCASTLE

Why not a river?

MCCORMICK

You're makin' fun of me. I know that.

HARDCASTLE

I'm not makin' fun of you. I'm just tryin' to tell you you're not ready for all that family stuff. Not right now.

(beat)

The day'll come.

(beat)

You'll be old, but the day'll come...

On Mark's reaction:

CUT TO

32 EXT. N.D. WAREHOUSE - ON A MAN - DAY

32

He's CLIFF, a complete scuz and one of the many links in the chain that make up the "word on the street". He spots a car coming into the station and wipes his greasy hands on a rag. The car stops in front of him and the window rolls down. Scully's at the wheel.

SCULLY

Heard you wanted to talk to me,  
Cliff.

CLIFF

Got a lead for you. There's a  
cabbie swears he gave Angie's  
kids a ride to Malibu last night.  
Says you pay, he'll talk.

SCULLY

It better be right, Cliff.

CLIFF

It's right. He heard her call the  
boy Nicky. I mean, that's gotta  
be right.

Scully reacts, hands him some money.

SCULLY

(quiet threat)  
Yeah. It's gotta be.

Cliff hands him a piece of paper. Scully just stares at him and roars away. As Cliff counts his money, we go to an ominous musical note and:

CUT TO BLACK

END OF ACT ONE

ACT TWO

FADE IN

33 INT. STEVIE RAY'S OFFICE - RAY AND SCULLY - DAY

33

Stevie is pissed.

RAY

Angie's kids haven't been to school all week.

(sarcastic)

This thing just keeps getting better.

(beat)

Same with her night classes?

~~SCULLY~~

Office said that was private, so we waited around outside one of her classes and asked a couple people. Absent all week.

Ray grabs something on his desk and throws it against the wall where it SMASHES. Ray looks off.

RAY

What's the story with the cabbie?

\*

SCULLY

Thought you might wanna talk to him yourself.

Ray stares out the window moodily.

\*

RAY

...Yeah.

\*

34 EXT. MALIBU BREAKWATER - ESTABLISHING - DAY

34\*

surfers glide, lovers stroll. This is the place and it's great. OVER we HEAR

NICKY (v.o.)

I thought you said this place was great. It's a dump.

\*

35

ANOTHER ANGLE - HARDCASTLE AND NICKY - DAY

35

strolling along the breakwater. Nicky chews gum.

HARDCASTLE

It's been here a while.

\*

NICKY

You oughta know.

HARDCASTLE

Nicky, how can you not like the ocean?

NICKY

It's wet. Big deal.

Hardcastle has to smile to himself and stops to look out at the ocean.

HARDCASTLE

You know, I was thinkin', since you're the man in your family I guess maybe we oughta talk man to man, huh?

\*

(off Nicky's shrug)

I'd offer you a cigarette but I don't smoke.

NICKY

Whatever.

Nicky peers out to sea.

HARDCASTLE

You know, yesterday down at the police station I coulda let 'em put you and Lindsey in that foster home. I wanted you to stay with me and Mark 'cause I thought we could help.

NICKY

What's stopping you?

HARDCASTLE

You. Can't do it alone, pal.

CONTINUED

\*

NICKY

That's life, Jack.

HARDCASTLE

Maybe yours, Jack. Not mine. See, when I got a problem and somebody's trying real hard to help, I try to meet 'em half way. Now maybe you think you're helping your mom or Lindsey by keeping a secret but you're making it worse.

NICKY

(disgusted)

Can we go home?

Hardcastle is getting pissed.

HARDCASTLE

Hate to lay it on you, killer but it's not your home. And unless you start acting like a good guy, you might not have a home. And neither will Lindsey. Or your mom.

NICKY

That a threat?

HARDCASTLE

Whatever.

NICKY

Look, there's nothing to tell, okay? My mom does weird stuff, that's all.

HARDCASTLE

Parents don't leave their children on people's doorsteps just 'cause they're feeling weird. Now I wanna know your mom's name or you and I are gonna stand here playing tough all week.

Nicky stares off , thinking. He decides to take a risk. \*

CONTINUED

NICKY

Look, I'm not just playing, y'know. I have to be like this. It's like carrying a gun or something. People stay off your case when you cop an attitude.

HARDCASTLE

Must be tough not havin' a dad around.

NICKY

You don't have to feel sorry for me. I've got a dad. He's just puttin' stuff together so we can all move to this ranch he's gonna buy. We're gonna have horses and me and Lindsey are gonna have our own rooms and everything.

(beat)

Maybe him and my mom'll get back together.

HARDCASTLE

So you're just holdin' down the fort 'til he gets in touch... lookin' out for your mom and your sister.

NICKY

You got it.

(beat)

And I don't have any back-up.

HARDCASTLE

You will if you tell me her name. I'm promising you, Nicky. I'm a judge. We keep promises.

There's a beat. He's making up his mind, looking out to see...

NICKY

Shelly Cambridge. That's it. You happy now?

CONTINUED



35

CONTINUED - 3

35

Hardcastle is. But his kid is a pain. Still, there's something inside him you wanna reach.

HARDCASTLE

You're okay, Nicky.

NICKY

Hey, if I was just okay I wouldn't have told you nothin'. But I figure you mess this up, I'll fix it. No big gamble. I've had to fix worse.

HARDCASTLE

You're welcome.

-NICKY-

If you're expecting a thank-you, give it up. I don't thank anybody, 'till they come through. \*

Hardcastle nods and the two walk on.

CUT TO

36

EXT. ALONG A CURB BY A PARK - RAY'S LIMO AND A TAXI CAB - DAY 36

Ray and Scully are standing opposite a very nervous CABBIE.

RAY

So?

CABBIE

Yeah...

(he's got a paper,  
looks at it)

Place called Gull's Way. You want the address?

Ray just snatches the paper from the guy's hand and looks at it. Pockets it.

RAY

What did the woman who paid you say?

CONTINUED

CABBIE

Uh...nothing, really. Not to me.  
She just kept talkin' to the  
kids...tellin' 'em not to give  
some guy named Hardcastle any  
trouble.

They react to the name. What criminal wouldn't. The  
Cabbie looks worried.

RAY

You know who I am?  
(off nod)  
You understand what happens if  
this information is trash?

CABBIE

It's not, Mr. Ray. I know  
better than that.

The guy looks as sincere as he can. Ray stares at him.  
As he does he takes a gun from his coat. The Cabbie reacts.  
Ray removes two bullets from the gun, grabs the Cabbie's  
hand and puts the bullets in the guy's sweaty palm. Then  
he pats them and holds the hand.

RAY

(to Scully)

Pay him.

Scully does, stuffing money in the guy's pockets. The  
guy seems even more scared by the second as Ray squeezes  
his hand tighter around the bullets.

CABBIE

What're ya doin'? What're these  
bullets for?

RAY

Downpayment. If you're wrong.

Scully just looks at him as Ray gets into the limo. Then  
Scully gets in, too. The cabbie lingers a beat, then walks  
to his back.

37 INT. LIMO - SCULLY AND RAY - DAY

37

as they sit there by the park. Ray is angry.

SCULLY

Think it's Judge Hardcastle  
he was talkin' about?

RAY

What would she have to do with  
him?

(thinks)

But if there's some weird way  
they know each other, that  
makes everything worse.

(beat)

Somebody like Hardcase Hardcastle'd  
hear what she's got to tell about  
me and run her right by the D.A.

SCULLY

Wanna have a look?

CONTINUED

37 CONTINUED

37

RAY

Before we do anything, I wanna think this out.

\*

CUT TO

38 INT. GULL'S WAY - DEN - McCORMICK, NICKY, LINDSEY - DAY

38\*

Lindsey watches cartoons at a volume that's turning Mark's brain into a bowl of Captain Crunch. Nicky deals a hand of poker for he and Mark. Before Mark sits down, he turns the volume level lower and Lindsey doesn't even flinch. McCormick rubs hands together and sits with Nicky, who chews gum throughout.

NICKY

Got something against cartoons?

\*

McCORMICK

I play best under a hundred decibals. So...we're all dealt?

NICKY

You got eyes. Ante up or drop-out.

McCORMICK

(antes, checks cards)

Okay, okay...house opens with three cents.

(Nicky glares)

What's the problem?

NICKY

This ain't Sesame Street, Jack. I'm trying to pick up some bucks here.

Mark can dig it. Fishes some cash out of his wallet. Nicky does the same. Maybe twenty between them.

McCORMICK

Okay...House opens with a... single.

NICKY

Don't go broke or nothin'. Match the buck, raise you three.

CONTINUED

MCCORMICK

(probing subtly)

So, how was the beach? \*

NICKY

Complete joke. The old guy wanted to "talk." You been inside...you know that rap.

MCCORMICK

He's trying to help you, Nicky. Match your three, raise you two.

NICKY

Hey, Lindsey change the channel will ya? I hate that cartoon show!

LINDSEY

Who cares?!

NICKY

(to Mark)

Women. Match your two. Raise you five.

MCCORMICK

Call you. Listen, being inside isn't a picnic you know. It's a crummy, scary place. Guys'll kill you for candy bars. Don't be thinking it's cool. 'Cause it's not cool.

Nicky shows his cards. Mark his. Nicky's got him and rakes the money. Starts to shuffle the cards again.

NICKY

Maybe. But at least when you've been inside you know who you can trust and who you can't.

(beat)

The old guy's out of it thinking I'm gonna talk straight to him. He was a judge. He's the "man."

(beat)

'Least I got lunch off him.

CONTINUED

McCORMICK

(realizes)

You gave him a phony name on your mom, didn't you.

Nicky just laughs tough-guy style. We know he did.

McCORMICK

...He's down there in his basement right now going through his files looking for her and you lied to him!

NICKY

Cool out. His problem. Take your cards.

McCormick shoves the cards away.

McCORMICK

C'mere. Now.

38A

EXT. GULL'S WAY - BY FRONT DOOR - McCORMICK, NICKY - DAY coming outside.

38A\*

NICKY

So...what'd you wanna do, tell some jokes without Lindsey around or something?

\*

McCORMICK

Nicky, I got something to tell you. You're a smart kid but you got some real dumb ideas.

NICKY

I don't like lectures.

McCORMICK

Yeah, well I'm bigger than you so you got no choice. Listen, you know those thoughts you're having right now? When I was a kid I had all of 'em. A hundred times more. Everybody else was stupid and I was smart and that's exactly how I ended up in prison and it's not gonna be any different for you.

CONTINUED

NICKY

Not my fault you got caught.  
Shoulda been more careful.

MCCORMICK

Did you know I used to be a race  
car driver? I was good. I was  
making money. Winning trophies.  
But I blew it. Just like by  
lying to the Judge, you blew  
it. You're being dumb.

NICKY

Hey! I ain't dumb.

MCCORMICK

Oh, yeah you are. Your sister  
and your mom are counting on you  
to protect them and you lied  
to the guy who wants to help.  
That's dumb.

NICKY

Don't have a fit, I didn't really  
lie to the old guy. I just gave  
him an alias.

From inside, we HEAR Hardcastle coming toward the door. \*

HARDCASTLE (o.s.)

Got something McCormick!

He comes out. Sees Nicky. \*

NICKY

You don't have anything.

HARDCASTLE

Yeah, I do...

(beat)

You're not so dumb, Nicky.

Nicky looks at Mark: "I told you so."

CONTINUED

38

CONTINUED - 4

38

HARDCASTLE

(to Nicky)

You gave me an alias to make  
it harder.

NICKY

I wanted to see if you were  
any good.

HARDCASTLE

Don't start makin' me pass tests,  
Nicky.

NICKY

Don't tell me what to do. And  
don't forget one thing: you  
guys get my mom or Lindsey in  
any trouble...I'll kill you.

After a beat, Nicky cool-guys it away from Milt and Mark.  
McCormick just stands there stunned.

McCORMICK

Nice guy.

HARDCASTLE

That is one very scared little  
boy.

McCormick is too weirded-out to talk. Hardcastle slaps  
his hands together.

HARDCASTLE

Well, we better get busy, kiddo.  
Shelly Cambridge is an alias for  
Angie Bloom and I know her.  
Rehabilitated her myself. We  
got something to sniff around  
with.

No answer from McCormick. Play his disturbed expression.

HARDCASTLE

What's the matter?

CUT TO

39

OMITTED

39



40 EXT. STREET - COYOTE - DAY 40

runby. OVER we HEAR:

MCCORMICK (v.o.)

You're missing my point, Judge.  
He threatened to kill us.

41 INT. COYOTE - HARDCASTLE AND MCCORMICK - DAY 41

Mark is driving. He's very concerned about Nicky.

HARDCASTLE

No biggie, kiddo. 'Tellin' you,  
you don't understand child  
psychology. He's just afraid  
and tryin' to look tough. He'll  
grow out of it.

MCCORMICK

Just hope he doesn't take  
hostages.

HARDCASTLE

Hey, you think we oughta call  
home and see how those guys  
Delaney sent over are doing  
watching the kids?

MCCORMICK

Why bother? Nicky's probably  
got 'em bound and gagged by now.  
(beat)

You know, I feel kinda bad it's  
been so hard for Angie. Nobody  
deserves that.

HARDCASTLE

Take a left.

(beat)

It's hard for everybody, kid.  
Just some people get a real  
bad dose.

(MORE)

CONTINUED

HARDCASTLE (cont'd)

First time Angie came through my court she looked like an angel. But she was turning ten tricks a day just to feed her arm. And she was fifteen years old.

MCCORMICK

That's a bad dose.

(beat)

But I guess all those father-daughter type talks you had with her musta done some good, though, huh?

HARDCASTLE

Not if Delaney's info is right and she's hanging around with a major scum-ball like Stevie Ray. She's too good for that.

CONTINUED

41 CONTINUED - 2

41

McCORMICK

Judge, I got a newsbreak for ya.  
Maybe she likes him. Everybody  
loves somebody.

HARDCASTLE

I'll remember that. You make  
that up?

McCORMICK

Hey, Judge. I got a real heavy  
question. Where the hell are we  
going?

HARDCASTLE

Say hi to a hooker.

McCORMICK

Right. Where're we really going?

On Hardcastle's smile:

CUT TO

42 OMITTED

42

43 INT. DOLORES DEL ADAZA'S APARTMENT - DAY

43

it's old, ladylike and immaculate. There are old photos of  
her stripping in off-broadway theaters, and arm in arm with  
guys that look like hoods or captains of industry. There's  
even a marquee with her name on it. Quite a background.  
Mark and Milt sit in the living room and Dolores Del Adaza,  
an older ex-hooker and madam, is bringing in a tray of  
goodies to snack on. Before she's fully in the room, our  
guys whisper:

McCORMICK

Judge...you gotta be kidding me...  
that little old lady in the  
kitchen was...

HARDCASTLE

One of the best, kiddo. Dolores  
ran five different houses.

CONTINUED

MCCORMICK

She's gotta be...

HARDCASTLE

McCormick, anybody can get older.  
All you gotta do is hang around  
long enough.

Dolores is entering to sit down, handing them tea or  
whatever. She's a stylish looking older woman.

DOLORES

You know, Milt, I was remembering  
in the kitchen how you used to  
ride around this neighborhood  
on your motorcycle and wear that  
tight blue uniform. These beef-  
cakes today don't have anything  
on you.

McCormick gives him a "you devil you", look. Hardcastle  
is very eager to change the subject.

MCCORMICK

(tease)

You know, Judge, you're still  
kind of a beefcake.

(to her)

Works out with weights every day.  
You should see him out there  
huffing and puffing with the  
strength of ten men...

\*  
\*  
\*

HARDCASTLE

McCormick...

DOLORES

Well you can believe me, Milt was  
just about the best looking young  
man who ever carted me off to jail.

HARDCASTLE

Dolores, it was a raid...I didn't  
have a choice.

\*

DOLORES

I'm just teasin' ya, Milt. I  
know that.

CONTINUED

HARDCASTLE

Yeah, well, it's sure nice reminiscing, but, ah, look Dolores, the reason we're here is Angie Bloom left her kids on my doorstep the other night with no explanation. I need to talk to her.

DOLORES

You figured she'd hide here like when her pimps used to beat her up in the old days?

HARDCASTLE

I was hoping...I know she's gotta be scared to leave those kids.

ANGIE (o.s.)

Terrified.

All three look up. There's Angie standing there looking like hell. Scared, not enough sleep, lonely. But glad to see Hardcastle.

HARDCASTLE

Angie...

She runs to him and hugs for dear life as one would a long-missed father. Dolores and Mark watch, moved, as Angie buries herself in Milt's chest and we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

44 EXT. GULL'S WAY - DAY 44  
 there's a police squad car parked in front of the house.  
 Nicky asks with flat-voiced, tough-guy curiosity. \*

NICKY (V.O.)

You guys are the man, huh?

(beat)

So, you busted a lot of head-  
cases?

45 EXT. GULL'S WAY - GARAGE - NICKY AND TWO POLICEMEN AND 45  
 McCORMICK - DAY

the two cops swap bemused looks. McCormick is working on  
 the Coyote in b.g. Nicky's got a wrench in his greasy mitt.

FIRST COP

Not this week.

NICKY

Great. Heckle and Jeckle.

(to cops)

Hope you know which end of the  
gun to use. Stevie's just  
gettin' warmed up. \*

On the cops' reaction:

CUT TO

46 EXT. GULL'S WAY POOLSIDE - TABLE - HARDCASTLE AND LINDSEY - 46  
 DAY

having prepared breakfast for Angie, who is still asleep.  
 They're carefully carrying the food, juice, coffee, etc. \*  
 out to the table. She's got the juice pitcher, walking  
 slowly so as not to spill...

HARDCASTLE

How's that coming, sweetheart?

CONTINUED

46 CONTINUED

46

LINDSEY

Fine.

They reach the table. Put stuff down. She takes something out from the waistband of her jeans -- it's a photo. She's also got her stuffed toy dog Rags.

HARDCASTLE

Whatcha got?

LINDSEY

Picture.

HARDCASTLE

Looks kind of like one of mine.

LINDSEY

Uh-huh... I found it in your room.  
Is this you and your daddy?

Hardcastle takes a closer look. Smiles and nods.

HARDCASTLE

Yup. That's exactly who it is.

LINDSEY

Do you see him a lot?

HARDCASTLE

Well... not any more 'cause he  
died... but we were real good  
buddies when he was alive.

LINDSEY

(thinks this over)

I write letters to my dad. I draw  
stuff for him too.

HARDCASTLE

I'll bet you're a good artist.  
Does he write you back?

LINDSEY

(looks down)

Not too much.

(beat)

Do you think my dad still loves  
me?

CONTINUED

46 CONTINUED

46

HARDCASTLE

Sure. Dads always love their kids.

LINDSEY

Mom says you should love your friends, too.

HARDCASTEE

I think that's a good idea.

LINDSEY

So you love Mark, right? 'Cause he's your friend?

Hardcastle just looks at her, reacting to her honesty. Play the moment for a beat until McCormick, with perfect emotional timing, enters from O.S. looking at food.

MCCORMICK

Hey, Judge... thought I smelled a little nutrition goin' on...

He grabs some toast, plops some egg on the toast, reaches for juice as he gobbles the eggs on toast. Hardcastle watches this, as does Lindsey. Both shake their heads... ugh...

HARDCASTLE

Let me give that last question some thought, Lindsey...

CUT TO

45A INT. SCULLY'S CAR - SCULLY - DAY

46A\*

talking on his cellular phone.

\*

SCULLY

We're all set to go, Mr. Ray. You're sure she's there?

INTERCUT WITH

46B STEVIE RAY

46B

in his office, on the phone with Scully.

CONTINUED



#2216

42A

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46B CONTINUED

46B

RAY

I'm sure. My guy in the D.A.'s  
office swears Hardcastle's sending  
her downtown from Gull's Way to  
testify in an hour.

(beat)

Don't let her slip through again.  
I don't wanna have to take a  
third shot.

CONTINUED

\*

\*

46B CONTINUED

46B

SCULLY

Won't need it.

As he hangs up, we:

CUT TO

46C A SUGAR BOWL

46C

as the lid is put snugly back on top. Hold on this for a moment, then WIDEN TO REVEAL that Hardcastle is having breakfast around the table by the pool. McCormick's sitting at the pool's edge, pants rolled, legs in.

HARDCASTLE

Look, I appreciate you're worryin' kiddo. But I don't need any advice on how to handle this. See, unlike yourself, I got a knack for sensitive stuff..

McCORMICK

Judge, the lady's in a very vulnerable state... that's all I'm sayin'.

HARDCASTLE

Well, what'd'ya think I'm gonna do? Slap her on the back and say hey, too bad things are all messed up but better luck next time and what'd'ya think of the Raiders this year?

McCORMICK

Who know what you'll do. Remember a few months ago when my heart was breaking?

HARDCASTLE

McCormick, who could forget? When you break up with a girl, you're doin' the death scene from Romeo and Juliet twenty-four hours a say.

(mimics)

No, no, Judge...you go on and live your life...I'll just lay here until they find me...

CONTINUED

46C CONTINUED

46C

MCCORMICK

(out of pool).

She wasn't just a "girl." Her name was Marlene and she was an angel. Anyway, the point is, you sat in your den and gave me some classic advice.

\*  
\*

HARDCASTLE

Yeah...well, I figured you needed a little support.

MCCORMICK

What you said with your "special knack" for the sensitive stuff, was, "Cut the melodrama, kid, there's a hundred million fish in the sea."

\*

HARDCASTLE

Damn good advice.  
(nods o.s.)  
Hey, ixnay, huh?

\*

CONTINUED

46C CONTINUED

46C

McCormick looks and we ADJUST to reveal Angie approaching.

HARDCASTLE

Angie, come on over and join us.  
Have some breakfast. Want  
some coffee?

She sits down with them.

ANGIE

(re: coffee)

Just black, Milt.

MCCORMICK

So...you finally get a little  
rest?

ANGIE

Nicky said he could hear me  
snoring. It's funny. I don't  
sleep too good when I'm not  
around the kids.

HARDCASTLE

They were pretty worried about  
you, too.

ANGIE

I want you to know I realize I've  
really imposed on you both...

HARDCASTLE

Aw, no big thing.

CONTINUED

46C CONTINUED - 2

46C

ANGIE

There wasn't anybody else in the world I could really know my kids'd be safe with...

McCORMICK

You were right. The Judge and Mother Theresa trade recipes through the mail, don't you Judge?

HARDCASTLE

Sure kid, whatever you say.  
(warms-up)  
So Angie...what went wrong with you and Stevie, anyway?

Mark shoots him a look. Milt shoots it back. He wants to know.

ANGIE

(shakes her head)

He was really kind to me for a while...but I started hearing little things...I guess it was hard to miss the kind of business he was in, even when I didn't want to see.

McCORMICK

Hey...y'know we understand if you don't wanna talk about it...  
(pointedly)  
Don't we Judge?

ANGIE

Actually, it's a relief to be opening up.

Milt glances at Mark. Clears his throat. Mark backs off.

HARDCASTLE

You know, Angie, you're gonna feel a whole lot better about testifying against Stevie when you've got the law working behind you.

CONTINUED

#2216

47.  
(X)

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46C CONTINUED - 3

46C

ANGIE

(pushes plate away)

I guess so...I still don't know  
if I can, Milt. I'm scared.

(beat)

I know it sounds nuts after I  
stood there and watched him  
shoot that poor man...

HARDCASTLE

The Tommy Chen murder...

46C CONTINUED - 4

46C

ANGIE

(remembering)

I couldn't believe it when it happened...they were just standing there like people do when they're having a conversation... and then all of a sudden Stevie was yelling at him...and he just shot him. No fanfare, no apology, nothing. Just like that. I couldn't react.

(beat)

What's the matter with me? How come I feel guilty every time I think of getting up on the stand against him? He did it.

She's trying to hold it back, but the remembered trauma is bringing tears.

McCORMICK

The D.A.'s gonna need your help, Angie. Otherwise Stevie could get away with it...

ANGIE

What happens if I testify and they still don't convict him? What happens to me and my kids when he gets back on the streets?

HARDCASTLE

You gotta take a chance. But anything's better than having to run for the rest of your life.

HOLD on Angie and

CUT TO

46D EXT. COAST HIGHWAY - SQUAD CAR - RUNBY - DAY

46D

This is the car being sent to take Angie downtown. Inside are two officers.

CONTINUED

46D CONTINUED

46D

ANGIE (v.o.)

So...what time's the police  
escort supposed to pick me up  
here, Milt?

46E EXT. ROADSIDE - TWO UNIFORMED POLICE OFFICERS - DAY

46E

walking. They're on a small canyon road called JACKSON  
CANYON ROAD (NOTE: we can see a sign.) They look up  
the way and see:

46F THE APPROACHING SQUAD CAR

46F

which slows as it spots them One of the uniformed  
officers on foot is MICHAELS, who we've never seen  
seen before. The other is N.D.

SQUAD CAR DRIVER

What's the problem, guys?

MICHAELS

Boiled over up in the canyon.  
Got any coolant?

DRIVER

Yeah, in the trunk. You radio  
in?

MICHAELS

Sure...

DRIVER

I didn't hear it.

In a flash, Michaels and friend have whipped out their  
guns and have the drop on these two. Michaels is opening  
the driver's door right away...the guy has both hands up.

MICHAELS

Next time I'll talk louder. Out.

The cops, after a beat of disgusted reaction and a little  
fear, are starting to get out of the car as we:

CUT TO



46G EXT. GULL'S WAY - ESTABLISHING - DAY

46G

46H INT. GULL'S WAY - DEN - HARDCASTLE, McCORMICK, NICKY,  
LINDSEY, ANGIE - DAY

46H

As Angie comes down the stairs and presents herself to the others: She's now made up and dressed up to go downtown and meet with the D.A. From her look, it's clear she's not going anywhere exciting.

ANGIE

Ta-daaa.

LINDSEY

You look beautiful, mommy.

NICKY

You're losin' it, mom. You weren't gonna wear that 'til you graduated from high school.

\*

McCORMICK

Takin' some classes?

ANGIE

One semester away from my diploma. Bet you never thought I'd get around to it, did you, Milt?

HARDCASTLE

Yeah, I did.

ANGIE

I'm supposed to be handing in a book report for English in a few days. I haven't even had time to think about it.

HARDCASTLE

Tell ya what...since you're puttin' yourself out a lot testifying like this...I can put myself out a little bit, too.

(beat)

Tell me what the book is...I'll read it and write the report for you.

\*

CONTINUED

46H CONTINUED

46H

ANGIE

(smiles)

I think I better write  
it myself. Only way I'll  
learn anything.

(beat)

But I will let you help.

On the warm moment:

CUT TO

47  
thru  
59 OMITTED

47  
thru  
59

60 EXT. GULL'S WAY - DRIVEWAY - THE SQUAD CAR - DAY

60

door open, back seat empty. Michaels is standing  
just outside the squad car, waiting...the other  
"cop" sits at the wheel.

HARDCASTLE (o.s.)

...you just give 'em the details  
of what you saw happen to Tommy  
Chen. The D.A.'ll keep you on  
track.

WIDEN TO REVEAL Angie standing nearby, about to get into  
the car. Nicky and Lindsey stay close to her as she  
talks to Milt and Mark. The two officers who've been  
patrolling Gull's Way stand some distance away.

MCCORMICK

Hang in there, Angie.

NICKY

She'll be okay. I'll be with  
her.

LINDSEY

Me, too.

CONTINUED

60

CONTINUED

60

HARDCASTLE

Sorry, kids. You can't go.

NICKY

No way! We're goin'!

\*

ANGIE

Nicky...do what Milt says.

Nicky accepts it from his mother. Angie gives them a hug and kiss and steps into the car. Looks at her kids.

ANGIE

I love you...you be good.

The door closes and on its SLAM, the car rolls. Lindsey waves as Nicky takes her other hand.

LINDSEY

Bye, mommy...

CUT TO

61

EXT. GULL'S WAY GATE - SQUAD CAR - DAY

61

pulls onto the road, blows past CAMERA.

61A

DNT. SQUAD CAR - MICHAELS, ANGIE, 2ND THUG - DAY

61A

now that they're off Gull's Way property, Michaels turns, his gun levelled on her and off her reaction we

DISSOLVE TO

62  
thru  
65.

OMITTED

62  
thru  
65

66

INT. GULL'S WAY - DEN - HARDCASTLE - LATER - DAY

66

pale with concern, on the phone with Delaney, who we'll

67

INTERCUT - AT HIS OFFICE

67

HARDCASTLE

They could be anyplace with her, Mike! Where'd your guys say they got ambushed?

CONTINUED

DELANEY

'Bout a mile from your place.

\*

HARDCASTLE

Ray's gotta be plugged into somebody at the D.A.'s office. Otherwise he couldn't have known where she was.

\*

DELANEY

Don't worry. There was exactly one guy besides the D.A. who knew she was coming. We've already collared him.

\*

(beat)

Now, listen, we're checking Ray's house, his boat and his office.

(beat)

Office is closest to you...

HARDCASTLE

Gimme the number.

He's got a pencil in hand and is writing down what Delaney tells him, nodding...we don't HEAR it...when Milt's done,

HARDCASTLE

Okay, Mike. I'm down there.

DELANEY

Look, don't get there before we do...this guy's probably sitting on a hardware store.

HARDCASTLE

Then, tell your guys to move it.

And he hangs up and we

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

69 EXT. ROADSIDE - STEVIE RAY'S LIMO - DAY 69

parked on an obscure sideroad. Beat. The squad car with Angie in back, pulls alongside, stops. She's hustled into the limo. Scully is the limo driver. Nadler's on shotgun. Ray's window powers down. He calls to Michaels in the squad car.

RAY

Car's hot. Ditch it.

The squad car pulls out. Beat. As we hold on the limo

ANGIE (o.s.)

So what's it gonna be, Stevie?

70 INT. LIMO - RAY, ANGIE, SCULLY, NADLER - DAY 70

Ray has the TV on in the back seat. He's giving it more attention than he gives her.

ANGIE

Dump me by the side of the road?  
Take me to your boat and drop  
me outside the breakwater? You're  
so versatile, I never know what  
to expect.

RAY

Told you I'd find you, didn't I?

(beat)

You look old, Angie. Old and  
worn out.

ANGIE

I haven't slept. I've sort of  
had this problem.

RAY

We've all got problems.

(beat)

Even Hardcastle.

She knows his meaning.

CONTINUED

70

CONTINUED

70

ANGIE

Leave him out of this. It's strictly between you and me.

STEVIE

Sorry, babe. It was. You shouldn't've tattled about what you saw. Now he's gotta be put outta the way, too. Sort of like dominoes...

Play the beat...she's full of hate for him.

ANGIE

You're wrecked. Doesn't matter who you kill, anymore. Too many people know.

STEVIE

Hey, maybe they'll catch us and blow us away...put us in the movies, huh? Ex-lovers gone bad ...like Bonnie and Clyde.

(off her look)

I don't get off on it, Angie. It's just circumstances.

Play the moment and

CUT TO

71

EXT. COYOTE - RUNBY - DAY

71

doing the cylinder-head-boogie down the Coast Highway.

McCORMICK (v.o.)

It almost makes you think Nicky was right not to trust anybody, Judge.

72

INT. COYOTE - RUNBY - DAY

72

HARDCASTLE

Almost means not quite, kiddo. Remember that. We're gonna get her out of this.

McCORMICK

Assuming she's still alive.

73 EXT. COYOTE - RUNBY - DAY

73

breaking every speed law imaginable.

CUT TO

73A INT. STEVIE RAY'S OFFICE SUITE - SECRETARY - DAY

73A

sitting at her desk, working on typing a letter as the door to her office is suddenly kicked open and there's Hardcastle and McCormick, levelling guns on her. She freezes, not moving, not screaming, nothing, her hands poised over the keys where they were.

HARDCASTLE

Nice. I like that. Don't  
move 'em.

SECRETARY

(transfixed on guns)

Fine.

HARDCASTLE

Ray inside his office?

SECRETARY

No...he's out.

(scared)

Look, I don't know anything.

On their disbelieving looks as her eyes quickly glance behind them they are tackled from behind by a couple heavies. These apes have come through the door behind them and we're into a

73B

## FIGHT - THE KESS-MAN'S SEQUENCE

73B

Specially formulated for the very tired under-fed director, this fight bangs around in this small secretarial receiving room, right up til the moment that Milt and Mark really start taking charge. Then, turning on these lummoxes who've moved on them, we're into acrobatics. Milt comes through with a haymaker that drives his foe right through the glass partition (if there is one) and into Stevie Ray's inner sanctum...revealing at the same time that there is truth nobody in there at all. Milt notes this. Oh. Meanwhile, Mark sends his adversary out into the hall, where he follows and finishes the guy, O.S. KO time. Mark comes back, exchanges looks with Milt and the exasperated secretary in what's left of her office.

SECRETARY

I told you he wasn't here...

Hardcastle is looking into the office of Stevie Ray. He looks at the guy he knocked in there. He turns to Mark for:

HARDCASTLE

Time to get crazy.

McCORMICK

I'm in the mood.

They move into the office and Mark grabs the guy, holding his gun uncomfortably close to the thug.

McCORMICK

Where? Now!

THUG

(confused)

What?

HARDCASTLE

Where's Stevie Ray?

At this, Mark shoves the guy into a wall with a whack. The gun burrows into his gut. Mark glares into the guy's face rabidly.

\*

CUT TO



#2216

58.  
(X)

2nd Rev. 10/4/84

73C OMITTED 73C

74 EXT. MARINA - PARKING LOT - DAY 74

The limo is pulling in. As it does...

THUG (v.o.)  
The yacht harbor... About forty  
miles down. First one you come to.

74A EXT. VARIOUS DIRECTIONS - SQUAD CARS - DAY 74A

are approaching! Sirens and lights suddenly go on.

74B INT. LIMO - RAY, ANGIE, SCULLY - DAY 74B

reacting to all this...Angie isn't smiling, but she isn't  
sorry. Stevie sure as hell is. He leans forward.

RAY  
Get me outta this damn lot!

Scully's doing his damndest, throwing the big limo into an  
improbably squealing one-eighty as the cops scream down on  
them, and manages to get the limo progressing forward again  
in time to

74C EXT. THE PARKING LOT - VARIOUS 74C

scoot the long-bodied car right through some costly marina-  
member-paid-for shrubbery surrounding the parking lot,  
across the sidewalk and onto the Marina drive as just  
about now

75 OMITTED 75

76 LIMO POV - COYOTE 76

screaming right at them down the Marina Drive!

76A THE CHASE - SECOND UNIT DIRECTOR'S SEQUENCE - DAY

76A

as the Coyote, with squad cars trailing, chases the limo through a variety of interestingly tight and twisty thoroughfares. Through and over canal-like water-passages, across vacant lots, past construction sites and through them, too, until finally, after we've played this for the variety of the chase and the exhaustion of the drivers, particularly Scully, the limo loses its grip on the asphalt and goes off the road to stop in a smoking, steaming disarray.

77  
thru  
8477  
thru  
84

85 ANOTHER ANGLE

85

as the Coyote squeals in to a quick stop near the limo and the guys vault out with guns on the big car. Two squad cars are quickly in behind to help block off any further progress from the limo...cops position themselves around the captured car. Finally, after a beat, Hardcastle opens the back door. Ray is inside with hands held up... and Angie's visible, too...and she's okay.

HARDCASTLE

Hiya, Stevie...how's every little thing?

(beat)

Out.

Stevie looks beaten. He is. Angie looks at him a beat, then runs to Milt, hiding in his arms. Stevie watches with unbridled hate.

HARDCASTLE

(to Angie)

You okay?

She nods, sobbing, as the others in the car are getting out at gunpoint...spreadeagled quickly against the car and searched and cuffed. McCormick relaxes now, too. Looks to Angie and Milt.

CONTINUED

#2216

60.  
(X)

85

CONTINUED

85

MCCORMICK

Guess you're gonna finish that  
book report after all, huh  
Angie?

She gives a laugh of relief through her tears.

HARDCASTLE

Gonna be okay...It's all over...

Play the moment and

FADE OUT

END OF ACT FOUR

TAG

FADE IN

86

EXT. GULL'S WAY POOL AREA - DAY

86

everybody's relaxing and getting sun. Lindsey is playing with Rags, and Nicky floats in the pool wearing mirrored sunglasses looking like a gangster on holiday, in ½ scale. The "grown-ups" sit around the table. It's a perfect day.

McCORMICK

(re: Nicky)

Never actually thought we'd get that motorcycle jacket off him.

HARDCASTLE

He wanted to wear it in but I told him no way.

McCORMICK

So what're your plans, Angie?

ANGIE

My sister has a place up in Tacoma...her and her husband have been on me to get the kids up there for five years. She's got some room...so...auspicious beginnings.

McCORMICK

Pretty fancy words there.

ANGIE

(smiles)

I got it out of the book I'm reading for my report.

HARDCASTLE

(sighs)

Well, doesn't work out, come on back. You wanna talk about room...

(re: Gull's Way)

...place practically needs a map.

CONTINUED

ANGIE

Thanks Milt. Mark. Maybe one day, I can return all this.

HARDCASTLE

Knowing Stevie locked up returns it plenty. \*

NICKY

Hey, the heater broken in this thing or you trying to freeze me to death?

HARDCASTLE

What's the problem, Nicky?

NICKY

I'm turning into a popsicle, that's the problem. \*

MCCORMICK

If you're cold, swim. It's called exercise, buddy.

NICKY

It's called, get lost, buddy.

(gets out)

I'm going down to the beach. This is a drag.

HARDCASTLE

Hear you're leaving today, Nicky.

NICKY

So?

ANGIE

(mom-ish)

Maybe you should try saying thanks to Milt and Mark for everything, honey. \*

Nicky stares at her. Walks closer, stands in front of Hardcastle. Lifts his own mirrored glasses. Looks at Mark. Looks at Milt. Thinks. Finally:

CONTINUED

NICKY

You dudes ever get in a bind...  
you get in touch with me.

He nods seriously at them...then smiles with unguarded warmth  
and heads off to the beach.

ANGIE

Closest thing to thank you  
I've ever heard from him.

LINDSEY

Mommy, I'm thirsty, can I have  
some soda?

ANGIE

It's inside, honey. You can  
get it.

Mark rises.

McCORMICK

No problem. I was heading in  
anyway.

HARDCASTLE

Grab me a beer, will ya?

McCORMICK

Hey, Judge, I got two hands.  
Unless you're plannin' on givin'  
me a tip, how 'bout some help,  
huh?

Hardcastle sighs, rises and heads in.

as they rummage through the fridge and get sodas together.  
Mark closes the freezer door and finds a roughly drawn  
portrait of he and Milt, in crayon. It's signed by  
Lindsey, with "love".

McCORMICK

You see this?

HARDCASTLE

Yeah.

MCCORMICK

I'm gonna miss them, Judge.

HARDCASTLE

What? The kids? Yeah, they're  
kinda cute I guess.

The two of them stare at the picture and then

MCCORMICK

...you want a beer, right?

HARDCASTLE

...yeah.

And as the bachelors go about their business we

FADE OUT

THE END