

#2313

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HARDCASTLE AND McCORMICK

"The Yankee Clipper"

BY

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HARDCASTLE AND McCORMICK

"The Yankee Clipper"

CAST

MILTON C. HARDCASTLE  
MARK McCORMICK

BILL BAUER  
TIU  
COLONEL JOE BARTZ  
MAILMAN  
PATRICK BURKE  
CHUCK STEFFAN  
PETER TRIGG  
MAN (Oriental)  
POLICE LIEUTENANT DIRKSON

"The Yankee Clipper"

SETS

INTERIORS

GULL'S WAY  
    /HARDCASTLE'S DEN  
    /GATEHOUSE  
TEA HOUSE (oriental)  
FUNERAL HOME  
FOOD CATERING VAN  
CHURCH  
LIVING ROOM  
COFFEE SHOP  
HOUSE (residential)  
    /BATHROOM  
SHANGHAI NOODLE FACTORY WAREHOUSE  
    /FRONT OFFICE  
    /REAR OF WAREHOUSE  
COYOTE  
FERRARI

EXTERIORS

GULL'S WAY  
    /POOLSIDE AREA  
    /FRONT DRIVE  
    /GATEHOUSE  
HO CHI MINH CITY  
    /CURBSIDE GUTTER  
    /BLACK MARKET AREA  
TEA HOUSE (Oriental)  
LONG BEACH HARBOR  
    /LOADING DOCK  
SMALL CHURCH  
CEMETERY  
HOUSE (residential)  
CHINATOWN (of Los Angeles)  
    /ORIENTAL NEWSSTAND  
SHANGHAI NOODLE FACTORY  
    /WAREHOUSE  
VARIOUS STREETS AND HIGHWAYS

"The Yankee Clipper"ACT ONE

FADE IN

- 1 CLOSE ON - A CURBSIDE GUTTER 1  
...flat stones and strips of asphalt pooling the rain from a relentless monsoon. Then, feet scurrying back and forth, some with sandals, some with sneakers, bare ankles clad in baggy army surplus khaki... The wheels of a rickshaw, maybe a motor scooter or two: the wet, frantic feeling of a Third World city.
- 2 WIDEN TO INCLUDE - EXT. HO CHI MINH CITY - DAY 2  
and before we lost our first war, this place was known as Saigon. But now, the one time heart of free Asia is nothing but a sea of broken humanity. Hundreds of Asians splash through the pelting monsoons, darting about the black market, dodging motor scooters and basically trying to stay alive: coolie hats and cases of Coca Cola, American smokes and canned food...win or lose this ancient war continues for reasons beyond the grasp of the western world. Then:
- 3 CLOSE ON - A BLIND MAN 3  
He is an American in torn clothes, white cane and dark glasses. This man is maybe thirty years old, in need of a shave and shoeless; appearing to be just another in the endless army of wandering, world class beggars. His name is BILL BAUER, but no one has called him that since he was reported as an M.I.A. on April 30th of nineteen hundred and seventy-five: the day our Armed Forces pulled out of Vietnam... But now, ten years later, Bill Bauer is simply known as the YANKEE CLIPPER, a Third World con man who lives off raw wits, fast hands and a quick mind. CAMERA FOLLOWS him as he makes his way through the black market mass of beggars, thieves and assassins, then:
- 4 ANGLE - CHAI MIN 4  
just another flat, Oriental face standing under the

CONTINUED

4 CONTINUED

4

tarpaulin of a house that sells poppies and hash oil. Min is nothing if not deadly and as he watches Bauer disappear into what can only be described as an ancient, Oriental tea house: a pagoda with hand carved gargoyles hunched along the roof and guarding the door.

5 INT. TEA HOUSE - DAY

5

And the feeling in here is as dank and gray as the monsoon that continues to rage outside. After a beat, Bauer steps through a garishly paneled paper door and removes his dark glasses, folds up his white cane and coolly lights a smoke. As he looks around and rings a small bell, we can see that this tea house is little more than foot stools and vegetable crates, tea leaves and smoke. Bauer rings the bell again, and:

BAUER

Up against the wall! It's the  
Royal Canadian Mounted Police.

There is a beat and then from out of the back room an Oriental man with black teeth, wispy hair and a thin goatee moves to Bauer. They both exchange a formal, eastern bow and then a warm, western handshake. This man's name is TIU and he smiles.

TIU

It is good to see the Yankee  
Clipper...

BAUER

Even if it's for the last time?

Tiu laughs and pours some tea.

TIU

It is only the last time until  
the next time...

(knowing)

There is much to learn, you  
have many lives yet to live.

Bauer tastes his tea and grimaces.

CONTINUED

5

CONTINUED

5

BAUER

(Re: tea)

I think we both do...and let's  
not start with the 'you're gonna  
come back in your next life as a  
rock', okay?

Tiu just smiles, nodding and sipping his tea.

BAUER

But, if you could  
fix it, next time around  
I wouldn't mind playing center  
field for the Dodgers.

\*

\*

TIU

(softly)

I will miss you...

BAUER

Me, too...

\*

Bauer opens his shirt and we can see that he has about ten  
stacks of money taped around his rib cage. He peels off  
five stacks and hands them to Tiu.

BAUER

Fifty thousand American.

TIU

That is too much.

BAUER

Hey, Tiu? It's my funeral,  
let me tell you how much it  
costs.

TIU

Every man's funeral is his own.

They look at each other for a beat and we can see that  
these two guys really care about each other.

CONTINUED

5 CONTINUED - 2

5

BAUER

We both knew I was never gonna  
be able to make it out of here  
alive...

(Beat)

So, I guess it's time to mail  
this....

\*

Bauer hands Tiu a letter.

6 TIU'S POV

6

and the address on the letter reads:

\*

Mark McCormick  
1 Gull's Way Road  
Malibu, California

7 RESUME SCENE

7

as Tiu reads the address, hesitant, maybe even skeptical.

TIU

Can you trust him? Ten years  
is a long time.

BAUER

Relax, in his next life  
McCormick's comin' back as  
Richie Cunningham.

And as they shake hands, we:

CUT TO

8 EXT. TEA HOUSE - DAY

8

Bauer steps out into the rain, a blind man once again.

CONTINUED

8

CONTINUED

8

tapping his cane across the street and just missing a motor scooter with a sidecar filled with about ten family members.

9

NEW ANGLE - CHAI MIN

9

But now he is with another MAN of the same deadly breed. His name is NANG. There is a beat as Chai Min watches Bauer walk into the black market crowd, then as he moves off he nods Nang toward the front door of the Tea House. Nang slips across the street, he checks to make sure he's alone and then pulls a curved knife out from beneath his baggi, black shirt... He enters.

10

NEW ANGLE - THE BLACK MARKET

10

as Bauer moves through the pouring rain and past small tents and cardboard huts that sell anything from Adidas running shoes to cases of Campbell soup, nylon stockings and Hustler magazines...dope, disease and dishonesty.

11

ANGLE ON - CHAI MIN

11

as he follows Bauer facelessly through the crowd.

12

RESUME - BAUER

12

And maybe we can see that he knows he is being followed, so cool with the white cane and dark glasses. Bauer hails a cab and climbs in just as Chai Min runs up and rolls a hand grenade under it... There is a beat, and then the grenade blows the cab into the air with an explosion of white light... and we:

CUT TO

13

CLOSE ON - HARDCASTLE

13

He is looking into CAMERA, his Yankee cap and sweatshirt heat-stained and as always, wrinkled.

CONTINUED



CALL SAG sec? JHM 6. Wednesday Type Goddy Fred O. p. 10 ch. Heavily

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13

CONTINUED

13

Sandy Cunningham

HARDCASTLE

No one deserves that kind of treatment.

14

ANGLE WIDENS TO EXT. GULL'S WAY - POOLSIDE - DAY

14

Tarky John

and sitting across from Hardcastle is another MAN of about the same age and demeanor. He might have been a one time athlete, but now he has gone a bit to seed and maybe a beer belly sags slightly over his belt. His name is JOE BARTZ and his razor-short haircut reminds us of a high school coach.

Senior Command He's had it for years in brief

BARTZ

Negative, Milt... You do. (laughs)

Well, maybe not. But, I think I can get a hundred civilians who might think you do.

Dad w/ w/ 4 USMC Rig

HARDCASTLE

Gees Joe, I don't know. I mean, these fund raisers, the poor slob's pay 'bout a grand a plate for elastic chicken and soggy potatoes just to hear some jerk bray about truth, justice and the American way.

Wes Belt + USMC Emston

Wounded 3 Times

Sharp speech 2 1/2 hrs Tough For: each

BARTZ

Uncle Sam doesn't want "some jerk", Milt.

(points his finger)

He wants you.

Major Decoration

McCormick has walked up and places a pitcher of lemonade on the table.

MCCORMICK

Well, in that case, you're both right.

Hardcastle shoots him a look as McCormick starts to salute and then thinks better of it.

CONTINUED

McCORMICK  
Mornin', Colonel.

BARTZ  
At ease, soldier.  
(checks watch)  
Oh-nine-hundred hours? Looks  
like you bunked out right  
past reveille.

*Dod  
watch!*

McCORMICK  
Night maneuvers, Sir.

HARDCASTLE  
Or maybe a little hand to hand  
combat with a certain waitress?

McCORMICK  
War is hell, Judge.  
(smiles)  
Look, don't pretend to fight  
this one. I know you're  
dying to bray about truth,  
justice and the Hardcastle  
way. You and Superman,  
faster than a rubber chicken  
at five hundred a plate.

BARTZ  
Wish I would'a had this boot  
in my unit, Milt. Could'a  
cleaned the mud right out'a  
his mess kit.

HARDCASTLE  
With all due respect, Joe.  
That's a pretty tough detail.

BARTZ  
You were in the service,  
McCormick?

McCORMICK  
Not exactly.

BARTZ

What? You got deferred on a  
medical, student? Bad knees?  
Four "F"?

McCORMICK

Two "P"... Prison.

He nods to Hardcastle

McCORMICK

But, I did wear a uniform. \*

HARDCASTLE

In the next war I'm gonna  
give him to the enemy. It's  
a sound military strategy  
that dates back to the ransom  
of Red Chief... Make'em  
collapse from within, that  
kind'a thing.

This time he salutes Hardcastle.

McCORMICK

Request permission to make an  
assault on the refrigerator, Sir.  
(to Bartz)

Tell him that part again about  
how this is an honorable way to  
serve his country and I think  
you got him, Colonel.

McCormick foot kicks a military spin and marches off toward  
the main house. Bartz shoots him a look and shakes his  
head.

HARDCASTLE

He's a good kid... just got  
this thing about respect for  
authority... he doesn't have  
any.

CONTINUED

14 CONTINUED - 3

14

BARTZ  
Marine Corps, Milt. He's not  
too old.

And we:

CUT TO

15 ANGLE - A MAIL TRUCK

15

one of those special delivery jobs as it circles up the  
driveway of Gull's Way. A MAILMAN gets out and moves to  
the front door, ringing the bell.

16 CLOSER ANGLE - FRONT DOOR

16

as McCormick opens it.

MAILMAN  
Special delivery for Mark  
McCormick? I'll need a  
signature. Are you him?

McCORMICK  
Depends.  
(Re: letter)  
Is that from the department  
of motor vehicles?

The Mailman shakes his head: impatient.

McCORMICK  
The credit bureau?

MAILMAN  
No.

McCORMICK  
California parole board?

The Mailman shakes his head again: getting edgy.

McCORMICK  
Okay, I'm him. I'll sign.

CONTINUED

16

CONTINUED

16

McCormick signs, takes the letter and as the Mailman leaves:

MAILMAN

It's from the State Department.

McCormick calls after him, a little concerned.

McCORMICK

What state?

MAILMAN

Washington, D.C.

McCORMICK

That's not a state.

MAILMAN

I'm not a geography teacher,  
sue me.

McCORMICK

But, you're a funny guy.

The Mailman drives off as McCormick opens the letter and reads it.

17

CLOSER ANGLE - McCORMICK

17

And we can see that whatever this letter says has a profound effect... It is, at the very least, a very sad moment. And:

18

RESUME - EXT. POOLSIDE - DAY

Bartz is continuing his pitch.

BARTZ

Let me be honest with you,  
Milt. Yeah, I feel a little  
funny about this kind of thing,  
too. But, when they retired me  
out after forty years, I  
couldn't let go of the Corps.  
I mean, look at my haircut.

(MORE)

S. 30  
35

18

CONTINUED

18

CONTINUED

18

\*

BARTZ (Cont'd)

Anyway, they put me on the fund-raising desk, this Veterans Library is a good cause. I think you deserve the honor and you can help us raise some money from the private sector.

(Beat)

Volunteer for the duty, Milt.

Hardcastle shuffles.

BARTZ

Be a good soldier. Like I said, it's an honor.

HARDCASTLE

(trying to be humble)

Yeah, I know... But, I'm just a working stiff mostly. I got lucky to be a judge. And sure, I might'a ruled on a couple of landmark cases, but--

BARTZ

The private sector loves that legal stuff, Milt. It's very American... Clarence Darrow would do this.

HARDCASTLE

Clarence Darrow was a great American. Me? I'm just a retired judge. What you need is a National Hero.

BARTZ

We tried that, but Rodney Dangerfield is doing a beer commercial.

And on that McCormick enters the pool area and just stands, holding the letter in his hand. After a beat, Hardcastle reacts.

CONTINUED

HARDCASTLE

Mark?

McCormick doesn't answer.

HARDCASTLE

Something wrong?

McCormick nods and regards the letter in his hand.

McCORMICK

(simply)

Bill Bauer is dead.

HARDCASTLE

Who?

McCORMICK

I grew up with the guy.

My best friend...

(Beat)

He's been listed as an M.I.A. since seventy-five. But, I just always hoped that if they never found his body, he might still be alive.

(trying to be cheerful)

Bauer was good at that kind'a stuff, making you think one thing and doing another.

HARDCASTLE

I'm sorry, kid.

McCormick hands Hardcastle the letter.

McCORMICK

They want me to receive the body... Bill didn't have any family.

Hardcastle reads over the letter.

CONTINUED

HARDCASTLE  
He was a Marine?

McCORMICK  
(nods)  
Twenty Second Regiment.

*Twenty 2nd*

HARDCASTLE  
(to Bartz)  
Didn't you command the Twenty  
Second in Vietnam, Joe?

Bartz is very somber here, respect for a dead soldier.

BARTZ  
Yes, I did.

McCORMICK  
Did you know him?  
(brightens)  
Bill Bauer, made it to  
lieutenant I think. Heck  
of a card player, shot pool...  
Could juggle three cans of  
beer and chug one while he  
told you to go to hell and  
made you look forward to going.

*A real mel  
low  
size?*

BARTZ  
I'm afraid I didn't. It was  
a big regiment.

McCORMICK  
Too bad, he was a real  
piece'a work.

McCormick takes a beat and thinks back.

McCORMICK  
When we were growing up, there  
were five of us who had a deal.  
Whoever died first would get  
buried by the rest of us...  
I'm gonna have to make some  
calls, Judge.

Hardcastle nods.

CONTINUED



18

CONTINUED - 4

18

HARDCASTLE

Sure.

BARTZ

We lost a lot of brave young men from the Twenty Second, Mark. I'm glad this one is finally coming home.

*thinky*

And on that, we:

CUT TO

19

CLOSE ON - A CASKET

19

as it is lowered off a freighter in Long Beach harbor. On it we can read a large red seal that states in three different languages:

VIRAL CONTAMINATION - WORLD HEALTH ORGANIZATION

DO NOT OPEN

and as this casket is lowered toward McCormick who wears a sportcoat and stands next to a hearse:

MUSIC UNDER AND IN:

*you always won  
everytime you placed a bet  
you're so damn good  
no one's gotten to you yet*

20

ANGLE - THE CASKET

20

as McCormick signs for it with two Full Dress Marines standing at a respectful attention and the casket is covered with an American flag and rolled into the rear of the hearse..

*everytime,  
they were sure they had you caught  
you were quicker than they thought  
you'd just turn your back and walk*

21 ANGLE - THE HEARSE 21

as it streaks down a freeway with McCormick riding behind in the Coyote...

22 INT. COYOTE 22

McCormick is alone and he turns up the Coyote stereo and now the music plays as SOURCE.

*you always said  
cards never do you wrong  
the trick you said  
was never play the game too long*

And as the music continues, we:

CUT TO

23 CLOSE ON - CHUCK STEFFAN 23

A one time student activist now turned middle American as he sits in a modest living room somewhere and watches television, in the b.g. we can see two small children playing on the floor and a woman who must be his wife on the telephone.

*a gambler's share  
the only risk you would take  
the only loss you could forsake  
the only bluff you couldn't fake*

And as the woman moves to Steffan and takes his hand, greeting him with eyes that can only bare bad news, we:

CUT TO

24 ANGLE - A LOADING DOCK 24

as a strong and long haired man of about thirty wheels up to his FOREMAN on a fork truck. He takes off his hard hat as the Foreman tells him something we can't hear. This man's name is PETER TRIGG and for a beat we can see that he is stunned, then he smashes his hard hat to the floor and as the music continues,

CUT TO

25

INT. FUNERAL HOME

25

as McCormick sits with the coffin, alone.

*and you're still the same  
I caught up with you yesterday  
moving game to game  
no one standing in your way*

and we:

CUT TO

26

EXT. HIGHWAY - DAY

26

as a black Ferrari streaks past CAMERA.

27

INT. FERRARI - DAY

27

and at the wheel is PATRICK BURKE, a prosperous and obviously well paid television producer who chain smokes his way through endless hours of the eight o'clock time slot, continually battling Italian heavies and the Network hysteria of programming executives. The feeling here is a sad one.

*turning on the charm  
long enough to get you by  
you're still the same  
you still aim high*

and:

CUT TO

28

EXT. A SMALL CHURCH

28

The Ferrari is parked next to McCormick's Coyote, Hardcastle's pickup is there. A hearse, maybe a cab or two, a sedan... Nothing more save for a GARDENER who quietly trims some hedges along the farside of the chapel.

*there you stood  
everybody watched you play  
I just turned and walked away  
I had nothing left to say*

29

INT. CHURCH

29

McCormick wears a black suit and stands at the pulpit next to Bauer's casket and with a bible spread in front of him. He nervously clears his throat and the music fades.

McCORMICK

Bill Bauer was my best friend...  
And he still owes me twenty-six  
bucks for some Bruce Springsteen  
tapes he was gonna bootleg at  
the Ashbury Park concert... But,  
he ended up trading his recording  
equipment for an electric guitar  
so he could start a band that got  
him a date with Jeanne Stefano...  
If anyone remembers, I wanted to  
date Jeanne Stefano.

30

REVERSE ANGLE - PEWS

30

and sitting in the pews we can see Chuck Steffan, Peter Trigg and Patrick Burke...all are sadly smiling and behind them Hardcastle looks on: well dressed and respectful. Next to him is Joe Bartz in full custom dress.

McCORMICK (V.O.)

Bill was a lotta things, but  
I know he never did anything  
to us that we wouldn't have  
done to him...

(smiles)

He was just better at it than  
we were.

(Beat)

He asked nothing more than that  
we let him be who he was, and  
in return we got to be who we  
were...

CUT TO

31

EXT. CHURCH - DAY

31

as Trigg, Steffan, Burke and McCormick perform their

CONTINUED

31

CONTINUED

31

pallbearing duty; carrying the casket of a friend down the front steps and toward an open hearse... Following them at a somber distance is a MINISTER, Hardcastle and Bartz. OVER THIS, McCormick's VOICE continues as they move to the hearse.

McCORMICK (V.O.)

If you find someone who backs your play, you don't forget him. Bill Bauer backed ours more than once, so let's not... I loved him... I'm gonna miss him...and I hope where he is now they got a poker parlor with a back door and pretty girls who like to dance.

And as the funeral procession wheels off the HEARSE WIPES CAMERA to REVEAL:

32

CLOSE ON - THE GARDENER

32

and we recognize him as the assassin from the top of this Act, Chai Min. Then:

CUT TO

33

INT. HARDCASTLE'S DEN - NIGHT

33

Hardcastle has set up a buffet and McCormick and his friends, Hardcastle and Bartz, are participating in a good old fashioned Irish Wake... The whiskey flows and throughout this SCENE we will MOVE IN VARIOUS TWO SHOTS: eavesdropping on the conversation.

HARDCASTLE

Mark tells me you do that TV show... Doc-Star?

He is talking to Patrick Burke who is piling hors d'oeuvres on a paper plate.

BURKE

Med-Star, eight o'clock eastern, seven central. Channel three.

CONTINUED

HARDCASTLE

About that brain surgeon who chases bank robbers when he's not cutting open people's heads, right?

BURKE

Thirty share... Top show for women eighteen to forty and men over fifty-five... Mark tells me you're a fan.

Hardcastle shrugs.

HARDCASTLE

Can I ask you why a doctor would do that? In real life I thought they played golf.

BURKE

The scalpel's just a metaphor for a fast gun, Milt.

Hardcastle doesn't get that one...and neither do we.

HARDCASTLE

Oh...

BURKE

Male bonding's the theme this season, Milt. I hope you'll watch.

HARDCASTLE

Male bonding?

BURKE

You'll love it.

They both try to exchange a polite smile and we:

and maybe we can see that Steffan has had a couple too many drinks, clearly an unhappy guy.

CONTINUED

STEFFAN

'member when we tried to shut down that bank that was funding the defense budget?

TRIGG

You and Bauer chained the doors shut and I dropped a couple of stink bombs into the air-conditioning?

(smiles)

A shining moment in our brief career as revolutionaries... We had to do it before ten o'clock 'cause you had your mom's car.

STEFFAN

I'm the assistant loan manager at that bank now...

Steffan pours himself another drink.

STEFFAN

I okay loans for insurance salesmen who wanna buy station wagons... I hate it.

TRIGG

What do you want to do, Chuck?

STEFFAN

I wanna feel something again.

And we:

34A

ANGLE - McCORMICK

34A\*

as he stands off to one side of the room and watches his old pals, Hardcastle and Bartz, etc. We can see that he is pensive... There is a beat and then Patrick Burke comes over and joins him, offering him a drink.

McCORMICK

No thanks...

McCormick regards Burke's clothes.

CONTINUED

MCCORMICK

You're doing all right for  
yourself, aren't you?

Burke smiles.

BURKE

Six hundred thou last year.  
Even after the agent and  
business manager took theirs  
I had a pile left.

MCCORMICK

I thought you wanted to write  
plays in New York City.

BURKE

I did... But, there's no money  
in it.

MCCORMICK

I didn't know that's why you  
wanted to write'em.

BURKE

It wasn't.

(Beat)

But I figure there's only so  
many apples in the barrel, and  
I'm gonna dunk for all I can  
while I have the chance.

(Beat)

You don't approve?

MCCORMICK

Whatever makes you happy, Patrick.

BURKE

There's no Santa Claus, Mark.  
People change.

MCCORMICK

I haven't.

BURKE

And maybe that's why you haven't  
gotten your apple.

MCCORMICK

Yeah, maybe it is.

McCormick walks off and leaves Burke standing by himself.



35

ANGLE - JOE BARTS

35

as Hardcastle walks up to him and Barts pops an hors d'oeuvre into his mouth and nods toward the buffet table.

BARTS

Too bad this is one party that Bauer won't get to attend...

HARDCASTLE

Well, it's nice that his friends came.

(looks around)

Have you seen McCormick?

Off of Bartz' shrug, we:

CUT TO

36

EXT. CEMETERY - NIGHT

36

CAMERA PANS over the grave stones and we can hear the sound of a shovel digging through the fresh topsoil of a burial site less than a day old.

37

CLOSE ON - A SHOVEL

37

and we can't see who is using it to dig up Bauer's grave, but we can see that they are working furiously, albeit quietly. Play this, then:

38

CLOSE ON - McCORMICK

38

as he walks through the cemetery on his way to visit an old friend for the last time.

39

RESUME - THE GRAVE

39

as this mysterious person continues to dig, unloading piles of dirt.

40

RESUME - McCORMICK

40

as he responds to the sound of the shovel.

41

HIS POV

41

And in a LONG SHOT we see a MAN digging up Bauer's coffin.

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22.

42

CLOSE ON - McCORMICK

42

For a beat he can't believe what he is seeing, then:

McCORMICK

Hey!

and:

43

WIDER ANGLE - CEMETERY - NIGHT

43

as McCormick takes off after the MAN who was digging up the grave. We play a foot chase through the cemetery as both of these guys leap over tombstones, bash through vases of flowers, etc. McCormick is closing in and after a couple of hundred yards of chasing, he finally tackles the man and pulls him to the ground in a full nelson.

McCORMICK

What the hell are you doing?

And as McCormick flips this guy over, kneels on his chest and makes ready to unload a huge right hand, he stops...

44

CLOSE ON - THE MAN

44

and we can see that it is none other than Bill Bauer: alive and well, back from the grave.

BAUER

(smiles)

Go ahead. Be a big shot.  
Punch a dead guy.

45

RESUME - McCORMICK

45

stunned.

McCORMICK

Bauer...?

and off his look:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

46 EXT. CEMETERY - NIGHT

46

Bauer and McCormick stand and just stare at each other for a beat... we can see that McCormick is both shocked, stunned and maybe even a little angry.

BAUER

I think this is where  
you're supposed to say,  
"what the hell is going  
on?"

McCORMICK

You're alive...

BAUER

You've got a facile mind,  
Mark. I always liked that  
about you.

McCORMICK

(steady)

Give me a break if I'm a  
little blown away... I just  
buried you this morning.

Bauer walks over towards McCormick and we can see that he is limping a little bit, in pain.

BAUER

And I trust it was a  
touching eulogy...

McCormick grabs Bauer and shakes him: ripping Bauer's shirt.

McCORMICK

Cut it out, Bill!

\*

BAUER

Watch the shirt, huh? Get'em  
made in Paris at two hundred  
a crack.

CONTINUED

46

CONTINUED

46

McCormick looks at Bauer as blood starts to seep through his shirt. McCormick reacts.

McCORMICK  
(Re: the blood)  
What happened? \*

BAUER  
Shared a cab with a hand  
grenade in Ho Chi Minh City...

McCORMICK  
Saigon?

BAUER  
Oh, you still remember.  
Yeah, Saigon.

McCORMICK  
This is a whole lot heavier  
than bootleggin' Bruce  
Springsteen tapes, isn't it  
Bill?

Bauer nods.

BAUER  
But it pays better.

McCORMICK  
And there's nobody in that  
casket we put in the ground  
this afternoon...

BAUER  
Again, the facile mind.  
(Beat)  
What you buried was sixteen  
million in U.S. cash, unmarked  
and ready to spend.

McCormick shoots Bauer a look and shakes his head.

CONTINUED

BAUER

Relax, I was gonna cut you in. All of you... Trigg, Steffan, Burke. I never made a short count in my life.

MCCORMICK

Bill, you've got two minutes to tell me what's goin' on, or we're going to the police. I can still take you. I always could.

Bauer smiles.

BAUER

I figured living with the illustrious Milton C. Hardcastle was gonna change you. Retired Superior Court in eighty-two, right?

McCormick reacts to Bauer's knowledge about Hardcastle.

BAUER

I try to know as much as I can, Mark. Information gives me an edge... Maybe what I'm gonna say will give you one.

MCCORMICK

The only edge I want is the truth.

BAUER

Fair enough.

And on that:

CUT TO

Bauer is sitting across McCormick in a coffee shop booth.

CONTINUED

47

CONTINUED

47

BAUER

In April of seventy-five I was wearing a gold bar with the Twenty Second'n Saigon. The U.S. was pulling out, if you were watchin' the news you know it was a madhouse. And my job was, get this, "sanction and relieve" all U.S. funds so they wouldn't fall into enemy hands. "Sanction and relieve" meant burn, big piles of it like the Fourth of July. Well, I burned about twenty million before our last chopper split from the roof of the American Embassy and left me to die in the middle of a swamp.

McCORMICK

They just left you there?

BAUER

(nods)

But the last G.I. left alive in Nam was gonna be well paid.

McCORMICK

And you waited until Hanoi made the good will gesture of releasing the bodies of M.I.A.'s and you fixed it so your casket would come back filled with cash.

BAUER

Serious cash, Mark. Sixteen million dollars.

McCORMICK

But it's not your money.

BAUER

Well it isn't the Pentagon's and we left fifty thousand guys over there who'd want me to spend it... Nobody knows about it but me.

CONTINUED

McCORMICK

And me...

BAUER

I always thought that that was the same thing.

McCORMICK

It's not... I've changed.

BAUER

The only thing people can change is their clothes, Mark.

McCORMICK

(smiles)

Then wait'l you meet my tailor.

BAUER

(smiles back)

I already have one, remember? Makes shirts in Paris at two hundred a crack.

McCormick just looks at Bauer for a beat, then:

McCORMICK

I'm glad you're not dead.

BAUER

Me too.

And off that, we:

CUT TO

It is early morning.

BURKE (V.O.)

He wants to know what's his character's motivation?

49

INT. GATEHOUSE - DAY

49

and it looks like somebody threw a slumber party on acid: pillows, blankets, etc. are everywhere and Patrick Burke is on the telephone, long distance of course. He is dressed in a velour jogging suit, sunglasses, silk running shoes and gold chains... In the b.g. we can hear someone flushing the toilet in the bathroom.

BURKE

Tell him his motivation is  
thirty-five grand an episode,  
or "Med-Star" starts looking  
for a new brain surgeon...

McCormick enters and Burke holds a finger up to his lips, pointing to the telephone...the toilet flushes again.

BURKE

(to McCormick)  
Long distance, babe.  
(into telephone)  
And tell him McClean Stevenson  
wears a stethoscope and it's  
a forty share...  
(softly)  
But, don't tell him it came  
from me.

Burke hangs up and regards McCormick who clearly has been up all night.

BURKE

Take some zinc, Mark. You  
look like hell. \*

McCORMICK

I gotta talk to you guys,  
where's Chuck and Pete?

Again, the toilet flushes.

BURKE

(Re: bathroom)  
Chuck's been driving the  
porcelain bus all morning.  
Pete's writing a protest song.  
(calls out)  
Hey Trigg!

CONTINUED



Steffan comes out of the bathroom, a little shaky and Trigg comes down the stairs in his underwear.

McCORMICK  
(to Steffan)  
Hungover this morning?

Steffan just waves him off: he is.

TRIGG  
This morning? The guy's been  
singing lunch all night.

Steffan moves toward a cup of coffee.

STEFFAN  
Any requests?

TRIGG  
(looking around)  
Yeah, where are my socks?

BURKE  
Just follow the smell, you'll  
find them.

McCORMICK  
Guys? I got something to tell  
you...

Burke and Trigg ignore McCormick.

TRIGG  
(Re: Burke)  
Oh, listen to our prime time  
panderer in the plastic pants.

McCORMICK  
(softly)  
Hey, guys...

BURKE  
We can't all wear hardhats,  
comrade.

STEFFAN

(singing Dylan)

"Twenty years of schooling and they put you on the day shift."

BURKE

It beats the law and order  
propaganda you've been  
pollut'n the airways with.

Steffan moves to McCormick

STEFFAN

Y'know, I think Jane Fonda  
married the wrong guy.

Finally McCormick just shouts it out.

MCCORMICK

Bill Bauer is still alive!

And for a beat, Trigg, Burke and Steffan just look at McCormick.

MCCORMICK

He is...

Trigg, Burke and Steffan exchange looks, skeptical.

MCCORMICK

I saw him.

STEFFAN

Talk about who's gonna have a  
hangover...

TRIGG

Are you all right, Mark? We  
all loved Bill, and it's real  
hard, but--

And Trigg is stopped cold as Bauer walks into the room.  
There is a beat.

BAUER

Gentlemen, it's the ghost of  
Woodstock past. Anyone wanna  
buy some concert tickets?

And off their look, we:

CUT TO

INT. HARDCASTLE'S DEN - DAY

Hardcastle is at his desk, sketching a couple of logos. He holds one up, looks at it and shakes his head.

HARDCASTLE  
(sotto voce)  
Nah, too proud.

McCormick enters and Hardcastle holds up both logos.

HARDCASTLE  
Whatta'ya think, Milton  
Hardcastle's Memorial Library,  
or Hardcastle Hall?

MCCORMICK  
I think I need to talk to you.

HARDCASTLE  
Yeah, I know. You seem to feel  
this fund raiser thing is going  
to my head, well it's not.  
It's just a very good cause.  
(thinks)  
A memorial library kind'a sounds  
like I'm dead, doesn't it?

MCCORMICK  
And Hardcastle Hall sounds like  
a gymnasium at Buff State.

HARDCASTLE  
That remark makes me think you're  
feeling better... Are you?

MCCORMICK  
I don't know.

HARDCASTLE  
It's tough when friends die,  
kiddo.

MCCORMICK  
Especially when they don't.

HARDCASTLE  
Is this a riddle?

CONTINUED

50

CONTINUED

50

MCCORMICK

Judge, remember how I used to tell you that I wished you could'a had a chance to meet my old pal Bill Bauer?

HARDCASTLE

Yeah, you said the two'a you could drive me nuts in half the time it took just you.

MCCORMICK

Well, we might still get the chance.

and off Hardcastle's look:

CUT TO

51

INT. GATEHOUSE - DAY

51

Again, Burke is on the telephone and Steffan is packing a suitcase.

BURKE

Look, it's a smash. A missing-in-action hero comes home a millionaire ten years later? C'mon!

(Beat)

So, we'll make it legal.

Trigg leans over the railing from upstairs.

TRIGG

(to Burke)

Bauer told us in confidence, Ace.

BURKE

(covers phone:  
to Trigg)

Relax. I'll change his name.

Hardcastle and McCormick enter.

BURKE

(to Hardcastle  
and McCormick)

Sssshhh, long distance, babe.  
(MORE)

CONTINUED

BURKE (cont'd)

(into phone)

We'll shoot it in Mexico, do  
an M.O.W. then release it in  
Europe as a theatrical.

Hardcastle shoots McCormick a look.

HARDCASTLE

I hope he reversed the charges.

MCCORMICK

I think you have to bill his  
business manager.

(to Steffan)

Where's Bauer?

Steffan shuts his suitcase and makes for the door.

STEFFAN

Gone...

MCCORMICK

What?

STEFFAN

He left... And I'm getting the  
hell out before he comes back.

MCCORMICK

Where'd he go?

STEFFAN

Who cares... The last time  
Bauer pulled me into one'a  
his scams I spent a week in  
jail with the Chicago seven...

(Beat)

I'm a loan manager.

Steffan leaves as Burke hangs up the telephone and Trigg  
comes down from upstairs.

MCCORMICK

(to Burke and Trigg)

How could you let him leave?

CONTINUED

BURKE

I'm not a cop, Mark.

TRIGG

No. A pimp maybe, but definitely not a cop.

Burke shoots Trigg a look.

BURKE

The revolution is over, Trigg. Your side lost...

(to McCormick)

Look, if you see Bauer, tell him I'm gonna need a page'n a half on his story before I can get him a dime.

HARDCASTLE

This guy smuggled sixteen million dollars into this country, illegally. And all you care about is whether it'll get a forty share?

TRIGG

The only thing illegal about that money was the U.S.'s involvement in the Vietnam War ten years ago.

HARDCASTLE

(to Trigg)

Get a haircut.

MCCORMICK

We'll find him, Judge.

(to Trigg and Burke)

Look, you two stay here in case he comes back.

Burke stands.

BURKE

I'd love to, babe. But I gotta get back to the studio and pitch this to the network.

As Burke leaves, we:

CUT TO

52

EXT. HIGHWAY - DAY

52

Bauer is hitchhiking and a car slows to pick him up, and:

CUT TO

53

EXT. ANOTHER HIGHWAY - DAY

53

as the Coyote drives past CAMERA.

54

INT. COYOTE - DAY

54

McCormick is at the wheel and Hardcastle looks out the window.

HARDCASTLE

What makes you think Bauer's gonna go back to the cemeterey?

MCCORMICK

'Cause that's where the money is... And he won't fold his cards 'til he wins.

HARDCASTLE

But his old friends will...?

MCCORMICK

Yeah... I guess they will.

HARDCASTLE

Disappointed?

MCCORMICK

(nods)  
A little.

HARDCASTLE

People change...

MCCORMICK

(smiles)  
Only their clothes.

HARDCASTLE

What Bauer's doing is wrong, Mark.

CONTINUED

54

CONTINUED

54

McCORMICK

Maybe, but it's no more wrong than selling out to work at a bank, comin' on to starlets on a casting couch, hangin' on to all that anger from back in the sixties.

(Beat)

I mean, at least what Bauer does, nobody seems to get hurt.

And on that

CUT TO

55

CLOSE ON - A MAN

55

but we can't tell who he is because he wears a ski mask as he opens the coffin from Bauer's grave, taking out a large suitcase.

56

ANGLE - BAUER

56

as he moves toward the grave and sees the MAN with the suitcase... He just stands there quietly for a beat and watches.

57

ANGLE - THE COYOTE

57

as it wheels into the cemetery and parks. Both Hardcastle and McCormick get out and McCormick sees Bauer.

McCORMICK

(Re: Bauer)

What did I tell you?

(calls out)

Hey, Bauer!

58

WIDER ANGLE

just as Bauer turns and the MAN reacts to him... He picks up an automatic weapon lying by the side of the grave and fires off a clip. Bauer takes a slug, dead center in the chest and it knocks him back about ten feet.

*Now Watch*

58



#2313

37.

59 ANGLE - HARDCASTLE AND McCORMICK

59

dodging the gunfire and sprinting towards Bauer who is lying face down on the ground.

60 CLOSER ON - BAUER

60

lying dead-still maybe a hundred feet from the grave as the Man in the ski mask grabs the two suitcases and runs toward an N.D. sedan parked off on one of the service roads. Hardcastle and McCormick sprint up and the Man opens fire again. They both roll for cover and McCormick crawls toward Bauer's body, dodging the automatic fire. We play this as he rolls him over and sees the slug hole in his chest that tore a gash in his shirt. Bauer's eyes are open and blank... The Man fires again and then makes it to the sedan. Diving in, he squeals off as Hardcastle and McCormick run after him: leaving Bauer's body behind.

~~NO WATCH~~ NO WATCH

61 ANGLE - THE SEDAN

61

as it wheels past the Coyote and chops up the front fenders, wheels and tires with a half'a clip of machine gun fire. Then blasts toward the cemetery's exit as Hardcastle and McCormick stop chasing it and Hardcastle nods to McCormick, asking a question he already knows the answer to.

HARDCASTLE  
Bauer?

McCORMICK  
Dead...

And:

62 RESUME - THE SEDAN

62

as it wheels out of the cemetery and hauls off down the street, WIPING CAMERA to REVEAL:

63 ANGLE - CHAI MIN

63

sitting in a food catering van... He slowly pulls out to follow the sedan and on the side we can read: SHANGHAI NOODLE FACTORY.

64

RESUME - GRAVESIDE

64

and Hardcastle and McCormick are looking around...Bauer's  
body is gone.

McCORMICK

Judge, it was right here.

(Beat)

And he was dead. He took a  
bullet in the chest. \*

HARDCASTLE

I know...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

65 EXT. GULL'S WAY - DAY 65

The Coyote is being hauled up the drive by a tow truck.

66 INT. HARDCASTLE'S DEN - DAY 66

Hardcastle is on the telephone. Trigg sits and McCormick paces.

HARDCASTLE  
(into telephone)  
Yeah, Bob. Thanks. You hear something, let me know.

He hangs up.

MCCORMICK  
Anything?

Hardcastle shakes his head.

HARDCASTLE  
Nothing... Dirkson had his men search the whole cemetery. No blood, no tracks... and no admissions to any emergency rooms within a hundred miles.

MCCORMICK  
Well, he didn't just crawl off to die in some secret burial ground like an elephant.

HARDCASTLE  
What can I tell you kid.

TRIGG  
C'mon, we all know what happened here. I mean, they never found Che Cueva's body either... \*

(Beat)  
(MORE)

CONTINUED

TRIGG (cont'd)

The military industrial complex  
wants you to disappear...

(snaps fingers)

You disappear.

HARDCASTLE

Here we go...

TRIGG

Hey, bury your head in the mud,  
Hardcastle, but the time is  
right for fighting in the streets.  
Time to bring the greedheads and  
the fatcats to their knees. Time  
to free the people.

(beat)

Bauer was an enemy of the gov-  
ernment.

HARDCASTLE

He was a thief.

TRIGG

So was Robin Hood...

HARDCASTLE

Oh, brother... Look, this is  
no conspiracy. It's a simple  
case of some crook choppin' up  
another crook to get his hands  
on somebody else's money...

McCORMICK

But, it doesn't make any  
difference, does it? Bauer's  
dead. And I want to find out  
why because he was my friend.

(to Trigg)

You in or out?

TRIGG

I've got two kids to feed and  
a sixty-seven station wagon  
with bad tires, Mark.

HARDCASTLE

In other words, you're out.

CONTINUED

70

CONTINUED

70

McCORMICK .

(not happy)

I ought'a punch your head in.

BAUER

I know.... Look, Mark,  
I'm sorry, but I wasn't gonna  
wait around and give an inter-  
view. The guy had an M-sixteen.

(smiles)

Ya' see, the trick is never  
play the game too long.

McCORMICK

You got shot. I saw  
you.

\*

BAUER

Like I said, I have a heck of  
a tailor.

Bauer picks up a bullet proof vest that was hung over the  
back of a chair and hands it to McCormick.

BAUER

Information will generally give  
you an edge, Mark, but sometimes  
nothing'll beat a bullet proof  
vest.

Hardcastle regards the vest..

HARDCASTLE

Carbon fibre, sixteen ounce,  
flack resistant. Government  
issue. Stops just about any-  
thing.

\*

BAUER

But it wrinkles the shirt.

(to McCormick)

I don't blame you for being mad,  
but I didn't know what to  
do... Look, I promise when I  
really do die, you don't have  
to come to the funeral. Don't  
even have to cry. Debt's paid.

CONTINUED

McCORMICK

(hard)

What's going on, Bill? Who's trying to kill you?

BAUER

(shrugs)

I don't know, really.

HARDCASTLE

Well, from the way McCormick tells me you've been living your life, it could be anyone from Ho Chi Minh to Al Capone.

(Beat)

You've been breaking alot of laws, kid.

BAUER

Coming from you, I guess that's a compliment.

McCormick almost goes to slug Bauer but Hardcastle stops his arm.

HARDCASTLE

Technically he's still in the Marines, kiddo. So, let's not damage any government property... I'll call Joe Bartz and have him send some M.P.'s over here.

And on that Bauer laughs out loud.

BAUER

Bomber Joe Bartz!?

HARDCASTLE

Do you know the colonel?

BAUER

Know him? Who do you think built his indoor swimming pool in the DMZ? I kept that lunatic in scotch and caviar for two years. I was his personal aid. He was the clout, I was the con.

CONTINUED

McCORMICK

Colonel Bartz said he never heard of you.

BAUER

He lied... Old Bomber Bartz was the one who put me on the money burning detail. It was his gig. We were gonna split the dough, but when he hung me out to dry I decided to keep his half.

McCORMICK

I thought you said no one else knew about the money.

BAUER

Okay, so I lied, too. Bartz, now it makes sense. I thought I shook the Bomber off my trail two years ago in Uganda. He's good.

McCormick looks to Hardcastle.

McCORMICK

I'll say... The Memorial Library? Hardcastle Hall...? "It's a great 'cause', kiddo". Bartz set you up months ago, Judge, and you ate the whole thing. Kind'a puts a hole in the "no conspiracy" theory, doesn't it?

HARDCASTLE

What do you want from me, McCormick. He appealed to my sense of patriotic duty.

McCORMICK

What he appealed to was your ego, Judge. Your name ten feet tall on the top of a sandstone building with a statue on the lawn.

HARDCASTLE

It wasn't gonna have a statue on the lawn.

CONTINUED

70

CONTINUED - 4

70

BAUER

Too bad, 'cause I could'a gotten you a great deal on the one in front of the Pentagon.

MCCORMICK

What are we gonna do, Judge?

HARDCASTLE

We're gonna go check a book out of the Colonel's library.

And on that:

71

EXT. HOUSE - DAY

71

in a middle class part of town, single story clapboards with nice front lawns, etc. A beat, then Hardcastle's pickup truck pulls in the drive and parks behind an N.D. sedan. Parked in the street we can see the Shanghai Noodle Factory van. \*

72

INT. HOUSE - DAY

72

We can hear Hardcastle knocking on the door...

HARDCASTLE

Joe!? It's Hardcastle... Lemme in!

There is no response and then Hardcastle kicks in the front door, followed by McCormick and Bauer. They move toward a bathroom where we can hear water running in the tub. They open the door and:

73

THEIR POV

73

the tub is empty and no one is in the bathroom... Then, from behind the door Colonel Bartz falls over, dead as a boot and still wearing the ski mask. Bauer bends down and pulls off the Colonel's mask, checking his pulse.

BAUER

(re: Bartz)

Bombs away...

CONTINUED



73

CONTINUED

73

and on that we hear an engine start up and the screech of tires.

74

EXT. HOUSE - DAY

74

as McCormick blows out of the front door and the Shanghai Noodle Factory van races off with Chai Min firing an automatic weapon from the passenger side window. McCormick rolls for cover and the van blasts off as Hardcastle runs to McCormick and picks him up.

HARDCASTLE

You all right?

McCORMICK

(nods)

Y'know, I wish Bill would'a just kept to bootlegging Bruce Springsteen tapes. Rock stars generally don't carry guns.

They exchange looks and walk back towards the house. \*

HARDCASTLE

Or tunes. Can you I.D. that van? \*

McCORMICK

Yeah... Where's Bill? \*

Hardcastle nods to the house and:

75

RESUME - INT. HOUSE - DAY

75

as Hardcastle and McCormick enter.

McCORMICK

Bauer? Hey, Bill?

CONTINUED

#2313

48.

75

CONTINUED

75

McCormick shoots a look to Hardcastle just as we hear the pickup's engine fire to life with a screech of tires. They run to the front door and:

76

THEIR POV

76

just as Bauer pulls out of the drive and roars off behind the wheel of Hardcastle's truck.

HARDCASTLE

He did you again, kiddo.

And off McCormick's look, we:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

77

EXT. CHINATOWN - DAY

77

...that section of Los Angeles that is at once both old world Asia and new wave rock, a neon ghetto of Chinese food stands and opium dens, paper tigers and tourists traps... A parade of conflicting images and new world aspirations.

78

ANGLE - SHANGHAI NOODLE FACTORY VAN

78

as it passes slowly past CAMERA and down a narrow sidestreet, the back alleys of Chinatown.

CUT TO

79

EXT. ROADSIDE - DAY

79

Hardcastle stands with his thumb towards the traffic and tries to flag a ride as McCormick searches through the Yellow Pages inside a public phone booth.

McCORMICK

I found it, Judge. The  
Shanghai Noodle Factory.  
It's in Chinatown, Moon Alley  
and Spring Street.

\*

HARDCASTLE

Call Lieutenant Dirkson and  
tell him we'll try and meet  
him there.

McCormick shoots Hardcastle a look and moves next to him by the roadside.

McCORMICK

I can't do that, Judge.

HARDCASTLE

We have to, Mark.

CONTINUED

ACT FOUR

FADE IN

77

EXT. CHINATOWN - DAY

77

...that section of Los Angeles that is at once both old world Asia and new wave rock, a neon ghetto of Chinese food stands and opium dens, paper tigers and tourists traps... A parade of conflicting images and new world aspirations.

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CUT TO

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HARDCASTLE

Call Lieutenant Dirkson and tell him we'll try and meet him there.

McCormick shoots Hardcastle a look and moves next to him by the roadside.

McCORMICK

I can't do that, Judge.

HARDCASTLE

We have to, Mark.

CONTINUED

79

CONTINUED

79

McCORMICK

I can't... Calling the cops  
is like turning Bauer in. I  
won't do that to a friend.

HARDCASTLE

What makes you think Bauer's  
still your friend?

McCORMICK

Because I'm still his, and  
he wouldn't do it to me.

HARDCASTLE

Maybe he already has, he might  
be half way to Mexico by now...

McCORMICK

No... Bauer'd never leave a  
show like this until it was  
over.

HARDCASTLE

You're sure?

McCORMICK

Positive.

And on that:

CUT TO

80

CLOSE ANGLE - BAUER

80

standing in a mass of people by an Oriental newsstand and  
reading a magazine, glancing up toward the Shanghai Noodle  
Factory van that passes at curbside.

81

NEW ANGLE - THE VAN

81

as it pulls into the rear of an old warehouse that is ad-  
jacent to some rusted railroad tracks and an old loading  
dock. Above one of the warped, wooden doors an ancient  
sign hangs that is lettered in both English and Chinese:

SHANGHAI NOODLE FACTORY

Since 1867

CONTINUED

81 CONTINUED

81

Then, Chai Min gets out of the van and takes the suitcase from behind the front seat, an M-sixteen slung over his shoulder. He moves to the door and knocks as Nang climbs out from the driver's side, leveling his gun and standing guard.

82 RESUME - ORIENTAL NEWSSTAND

82

and Bauer is nowhere to be seen... Then, across the street, a beat-up old station wagon slows to the curb and coughs to a stop.

83 CLOSER ANGLE - STATION WAGON

83

and Hardcastle and McCormick get out of the back seat.

HARDCASTLE  
(to the driver)  
Thanks for the lift.

They look around and McCormick points off to the warehouse that sits a hundred yards down an alley.

84 HIS POV

84

the Shanghai Noodle Factory sign waves in the breeze above the van.

85 RESUME - HARDCASTLE AND McCORMICK

85

Hardcastle reacts to the van.

HARDCASTLE  
Is that the van?

McCORMICK  
That's it...  
(looks around)  
What do you think?

HARDCASTLE  
I think we're nuts to even  
think about making a run at  
(MORE)

CONTINUED

85

CONTINUED

85

HARDCASTLE (cont'd)  
those guys. There's only two of  
us and who knows how many of them.

McCORMICK  
There's three of us, Bauer'll  
show.

HARDCASTLE  
What he's gonna show is a fake  
passport at the Mexican border.  
Probably planning on openin' one  
of those youth clinics that cures  
old age with almonds, tomato  
juice and silicone.

McCORMICK  
Look, we'll just check it out.  
If it gets heavy, we'll call the  
cops. I can't just blow him off,  
okay?

As they walk off down the alley we can see Hardcastle pull  
his revolver out from under his sweatshirt.

86

CLOSER ANGLE - HARDCASTLE AND McCORMICK

86

as McCormick presses his ear to a door at the back of the  
Shanghai Noodle Factory warehouse... He listens for a beat  
and then tries the doorhandle, it's locked.

McCORMICK  
Gimme a credit card.

Hardcastle hands over a credit card from his wallet and  
McCormick uses it to slip the lock. Then:

CUT TO

87 INT. SHANGHAI NOODLE FACTORY WAREHOUSE - DAY

87

but inside here it is as dark as night. McCormick and Hardcastle enter, backlit by the daylight as Hardcastle braces his gun and McCormick closes the door... It is very dark and as they take a step or two, we can hear a cat yeowl and Hardcastle almost turns and fires, sweat pouring down his face. Then, McCormick motions to a crack of daylight that is coming from a door across the concrete floor of the warehouse. They move to it and:

88 REVERSE ANGLE - NANG

88

standing silently in the darkness and watching, his long curved knife dancing lightly in his agile hands.

89 RESUME - McCORMICK

89

as he approaches the door and we can hear some indistinct voices coming from inside. Then, from out of nowhere we can hear the swoosh of Nang's knife slicing through the darkness and impaling itself into the wall maybe a half an inch above McCormick's head.

90 WIDEN ANGLE TO INCLUDE - SCENE

90

just as Nang lets loose with a blood chilling scream and leaps on McCormick. Hardcastle turns and fires into the darkness as two other Asian hoods in black baggy pants attack him and kick his ass... McCormick wrestles Nang to the ground and closes him out with a huge right hand just as Chai Min leaps out of the shadows and flattens McCormick. We play this for as long as it holds and until Hardcastle and McCormick are both flat on their backs, held down by their assailants then, a gun muzzle comes into FRAME...

VOICE (OVER)

You should'a let this one  
alone, Mark.

Hardcastle and McCormick react and:

91 REVERSE ANGLE - A MAN

91

standing in the darkness and holding a gun. Then, after a beat the lights go on in the warehouse and we see that this man is Peter Trigg.

CONTINUED



91

CONTINUED

91

McCORMICK

Peter?

TRIGG

You can't be surprised, Mark...  
You know I'd never give up on  
the revolution. The rest of  
you maybe, but not me. Never.

Trigg motions to Chai Min.

TRIGG

Get'em up.

And as Hardcastle and McCormick are dragged to their feet, we:

CUT TO

92

EXT. SHANGHAI NOODLE FACTORY - DAY

92

And we see Bauer walking toward the front business entrance  
of this warehouse. He is dressed in a white smock, an offi-  
cial looking blue cap and he carries a clipboard.

93

INT. FRONT OFFICE - SHANGHAI NOODLE FACTORY - DAY

93

Bauer enters and looks around with just a touch of official  
disdain, nodding toward an older ORIENTAL MAN of about fifty-  
five who stands behind the counter. Bauer wipes his hand  
along the counter and comes up with some dust.

BAUER

When was the last time you  
hosed this place down, pops?

MAN

May I help you?

BAUER

Yeah...

Bauer quickly flips open his wallet and then puts it away.

BAUER

Robert L. LaPort, field rep for  
the county health department...  
Got a complaint.

CONTINUED

MAN

I'm afraid I don't understand?

Bauer refers to his clipboard.

BAUER

Boll weevils in your wheat germ, pal. And the protein base in your egg noddle mix is hatching D-9 larvae like, like, well, like larvae. I'm gonna have to go through this place room by room and then bring in the spray guns... Got to shut you down.

Bauer makes for a door that leads to the back room and the old Man tries to stop him.

MAN

You can't go in there.

And on that Bauer pulls a revolver from under his shirt and points it dead center at the Asian.

BAUER

Make a sound and it'll be your last.

And we:

CUT TO

Trigg has Hardcastle and McCormick held at gunpoint as his men load up supplies and weapons, taking them out to the van. Next to Trigg, the suitcase sits on the floor open and jammed with hundred dollar bills.

TRIGG

There's a world-wide network of soldiers struggling to free the world. When Bauer needed my help, I contacted the necessary freedom fighters.

HARDCASTLE

You mean terrorists, don't you?

CONTINUED

TRIGG

That depends on who's side you're on... You sat on a bench and sent our brothers to prison, I unloaded trucks and waited until the time was right.

McCORMICK

You helped Bauer get out of Nam?

TRIGG

That's right, your government forgot about him, but the people didn't. I didn't.

McCORMICK

But you were gonna have to kill him when you got the money. Bauer'd never go for this.

TRIGG

Bauer is a casualty of war... And his sixteen million dollars will buy guns for the revolution and food for the hungry...

HARDCASTLE

And what are we?

TRIGG

Prisoners of war... But, unfortunately, our army doesn't have the luxury of taking prisoners...

And on that Bauer blows out from behind some boxes and rolls to the ground, bracing his gun.

BAUER

Don't move, Trigg!

But Trigg turns and fires as McCormick pushes Hardcastle out of the way and makes a dive for Chai Min. We play all the action here as Hardcastle grabs for his gun and Trigg makes a run for the door with McCormick hot on his tail. Bauer and Hardcastle go toe to toe and kick ass on the other guys that are scrambling to get out, as we:

CUT TO

95 EXT. WAREHOUSE - DAY

95

Trigg blows out of the warehouse and jumps into the van. Starting it up, he peels off a three hundred and sixty degree skid and screams down the alley toward the street as McCormick explodes out of the door and leaps on the van's roof.

96 ANGLE - STREET

96

as the van blows out of the alley with McCormick clutching to the roof. We play all the action we can as Trigg swerves the van through traffic and McCormick tries to hang on... Trigg reaches up toward the roof and tries to fire his revolver as McCormick wrestles with his arm barely holding on. Then, as the van whips around a corner McCormick slips down along the driver's side and hangs onto the mirror, finally he gets the gun lose and it falls to the ground. He punches Trigg and Trigg loses control of the van, smashing into a fire hydrant; causing it to explode in a shower of water. McCormick is thrown to the ground and climbs to his feet as Trigg makes a run for it. McCormick tackles him and rolls him over, about to smack him in the face. But he can't... He just looks down at his old friend.

McCORMICK

We grew up together, man.

TRIGG

So what...

And on that,

FADE OUT

END OF ACT FOUR

TAG

FADE IN

97

EXT. GULL'S WAY - DAY

97

A couple of squad cars are parked in the front drive and McCormick is giving a statement to LIEUTENANT DIRKSON: a tall, journeyman cop in a wrinkled suit. Next to Dirkson is a uniformed COP about twenty-five years old.

DIRKSON

That's it?

McCORMICK

Basically, yeah. Then Trigg cracked up the van and we called you guys to come in and clean up.

Dirkson shoots McCormick a look.

DIRKSON

This kind'a wild cowboy stunt can get people killed, McCormick.

McCORMICK

Tell me about it.

DIRKSON

You should'a called us in as soon as you thought something was sideways.

McCORMICK

Hey, I wanted to... But, you know how Hardcastle is. Out there John Wayne'n it with both hands. Lieutenant, believe me, if I had it my way I'd a watched this whole thing on the news.

DIRKSON

(to Cop)

Let's get a statement from Hardcastle and take Bauer in...

(back to McCormick)

(MORE)

CONTINUED

DIRKSON (Cont'd)

Your friend 's probably gonna take a pretty hard fall on this, not to mention what the Military'll charge him with.

McCORMICK

I know... But, maybe after he does his time, he can get his life working in a straight line.

In the b.g. we can see Hardcastle walking up.

DIRKSON

What makes you think he can?

McCORMICK

'Cause I did.

DIRKSON

Give us a statement, Milt and we can save you a trip downtown 'til tomorrow.

McCORMICK

(to Hardcastle)

Where's Bill.

HARDCASTLE

Gatehouse.

McCORMICK

Alone?

HARDCASTLE

Yeah, he said he wanted to be by himself for a minute. Considering where he's goin' I figured he deserved that.

McCORMICK

Judge--

HARDCASTLE

Relax, kiddo. He's your friend, and he gave me his word.

CONTINUED

McCORMICK

He also taught me everything  
I know.

and McCormick jogs off toward the Gatehouse.

McCORMICK

Bauer!?

CUT TO

and of course, it's empty. McCormick opens the door and  
just stands, looking toward an open window.

McCORMICK

(softly)

Bill...?

Hardcastle comes in and looks around a little sheepish as  
McCormick picks up a note from the table and reads it.

HARDCASTLE

Maybe he's taking a bath?

McCormick just shakes his head.

McCORMICK

(reading note)

Dear Mark... Don't worry, I'll  
leave your car somewhere close.

And off their looks:

CUT TO

as the Coyote streaks past CAMERA at maybe a hundred and  
ten miles an hour with six state troopers on its bumper.

MUSIC UNDER AND IN

*you always won  
everytime you placed a bet  
you're so damn good  
no one's gotten to you yet*

100

INT. COYOTE

100

as Bauer smiles into his rear view mirror and hits the gas.

*Everytime  
they were sure they had you caught  
you were quicker than they thought  
you'd just turn your back and walk*

101

RESUME - THE CHASE

101

as the Coyote pulls away toward the sunset.

*you always said  
cards never do you wrong  
the trick you said  
was never play the game too long*

And:

FREEZE FRAME .

THE END