

#2320

Rev. 2/1/86

HARDCASTLE AND McCORMICK

"POKER NIGHT"

CAST

MILTON C. HARDCASTLE
MARK McCORMICK

MATTIE GROVES
CHARLIE MASARYK
FREDERICK A. (BUMMER) BUMGARNER
FRANK HARPER
TOMMY KITCHENS
JOEY BRITTON
CRAZY HORSE
DEBBIE PLEDGER

MARTINELLI
OLD WOMAN
OLD MAN

*

*

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SETS

INTERIORS:

GATEHOUSE
/LIVING ROOM *

LIQUOR STORE

GULLS WAY
/DEN
/KITCHEN
/HARDCASTLE'S BEDROOM
/BATHROOM
/FRONT DOOR
/UPSTAIRS BATHROOM
/TOP OF STAIRS *
/FOYER *

#2320

HARDCASTLE AND McCORMICK

Rev. 2/1/86

POKER NIGHT

ACT ONE
(X)

FADE IN:

1.
thru
3

OMITTED

1
thru
3

3A INT. GATEHOUSE/DOWNSTAIRS - DAY

3A

We open on McCormick looking critically at his reflection in a mirror. He has a scarf which he tries on with his outfit, which consists of a blazer, sweater and new trousers. Hardcastle trots in, glaring and angry. When he speaks, he roars.

HARDCASTLE

Where is it?

Hardcastle goes to McCormick, as McCormick jumps, then looks elaborately innocent.

McCORMICK

Where's what? You think I should wear a tie?

HARDCASTLE

My rum, that's what!

Hardcastle spots the rum on the table and dives for it. McCormick dives at the same time. They both clutch the bottle, pulling it back and forth between them as they argue.

McCORMICK

No, Judge! Don't do that! I need that! Come on...be regular...

HARDCASTLE

Not one drop, McCormick!

McCORMICK

Why not? You got a whole bottle!

HARDCASTLE

Yeah, and nobody's drinking it but good ol' Charlie Masaryk!

CONTINUED

3A

CONTINUED

3A

McCORMICK

Good ol' Charlie Masaryk would be
happy with after-shave!

HARDCASTLE

Twenty-five years a bailiff today!
It's Charlie's favorite rum!
El Papagayo! Get your hands off
it!

At last, Hardcastle gives the bottle such a tug that McCormick
lets it go. The Judge goes back a couple of steps and retains
his balance.

McCORMICK

What's so special about it?

HARDCASTLE

I'll tell you what's so special!
The stuff's a hundred and fifty-
one proof and I had to go to six
places to get it, but good ol'
Charlie Masaryk's gonna have
some tonight!

McCORMICK

That's very nice of you, Judge,
to go to all that trouble...

HARDCASTLE

Well, Charlie and I go back a long
time...he was my first bailiff...
we put away Goosey McGowan
together...

The Judge looks ready to elaborate on the finer points of
the case. McCormick, losing interest, turns back to the
mirror, again examining his outfit.

McCORMICK

Uh, Judge, I'd really like to stand
around all night and reminisce about
criminals with nursery rhyme names,
but I got a date...should I wear
a tie?

HARDCASTLE

As long as I got my rum back, you
can wear a dress for all I care.

CONTINUED

McCORMICK

You're still mad because I'm not playing poker tonight, aren't you?

HARDCASTLE

No! Why should I be mad? All you did was cancel out at the last minute, leave Charlie and Mattie to find another player with two hours' notice and steal my rum! Why should that make me mad? You made a commitment to play poker, McCormick!

McCORMICK

It's just a poker game!

HARDCASTLE

It's more than that.

McCormick turns from the mirror, having decided to scrap the scarf and unbutton the jacket.

HARDCASTLE

It's excitement, action, camaraderie, give and take! The tension of competition! When you get older, you'll understand it.

McCORMICK

I hope I never get old enough to prefer that to Debbie Pledger!

HARDCASTLE

Debbie Pledger? Where'd you meet her?

McCORMICK

On an elevator...this afternoon. She's an anthropology major. She likes daiquiris. I need that rum!

HARDCASTLE

Then go buy some at Martinelli's! For an elevator pick-up you're gonna break poor ol' Charlie's heart...

CONTINUED

3A

CONTINUED - 3

3A

McCORMICK

Give him the rum and a straw and
he'll never notice I'm gone...

Hardcastle makes a disgusted gesture and starts out. He
stops, grabbing things on the table.

4

RESUME SCENE

4

McCORMICK

Some of this is mine! I shopped
for the food!

HARDCASTLE

I paid for it!

Hardcastle grabs everything, loading down his arms with
plates, silver, candlesticks, etc. McCormick stands
watching helplessly as Hardcastle heads for the door,
precariously balancing his recovered loot in both hands.
He stands in front of the door, until McCormick comes to
open it for him.

McCORMICK

Alright, be that way! See what
happens when you wanna borrow
some of my stuff!

Hardcastle marches through the door while McCormick holds
it for him.

HARDCASTLE

Have a nice time on your date,
thief!

McCORMICK

Scrooge!

Hardcastle gets out and McCormick slams the door behind him.
McCormick looks at his watch and bounds up the stairs.

5
thru
16

OMITTED

5
thru
16

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6.
(X)

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16A INT. LIQUOR STORE - DUSK

16A

We are in the middle of a robbery. Three Intruders with guns (one with a rifle, the other two with large handguns), are holding up the store. We never see the faces of these men and we never know which is which. What we do see is three figures, from the necks down. One of the men with a handgun points toward the cash register with the gun.

FIRST INTRUDER

Open it up...C'mon...all you got!

The Intruder with the rifle points it in a different direction.

16B ANGLE - OLD MAN AND OLD WOMAN - SAME TIME

16B

Two Customers, an OLD MAN and an OLD WOMAN, thoroughly intimidated and frightened to death, are cowering beside the counter. At command, they move over toward the end of the counter. They both have their hands up.

SECOND INTRUDER

Get over there! Hurry up!

16C ANGLE - COUNTER MAN

16C

The store clerk begins quickly taking everything out of the drawers. He hands the money to one of the intruders.

THIRD INTRUDER

The drawer under the cash box, too!
Now!

The counter man pulls up the drawer and hands the intruder some money from the drawer under the cash box, too.

16D ANGLE - INTRUDERS

16D

We see all three Intruders. One is holding the money and stuffing it into his pockets.

16E ANGLE - COUNTER MAN

16E

Seeing his chance, he goes under the counter with his hand and starts to push the alarm button. He stops, reacting and realizing that he has been caught.

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7.
(X)

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16F ANGLE - INTRUDERS

16F

The Intruder with the rifle reacts quickly and fires, the gun exploding.

16G ANGLE - COUNTER MAN

16G

He takes a hit from the rifle and slumps back against the shelves and from there, onto the floor. He is dead.

16H ANGLE - BYSTANDERS

16H

The Old Man and the Old Woman cringe against the wall, watching the old counter man fall. They are now staring at the intruders.

SMASH TO:

17 INT. GULLS WAY/DEN - NIGHT

17

Hardcastle is carrying a tray of snacks. He goes to MATTIE GROVES and CHARLIE MASARYK, who are sitting on the couch. He offers them snacks. Mattie takes two, Charlie takes five or six.

CONTINUED

HARDCASTLE

I got a surprise for you later,
Charlie...

CHARLIE

Aw, you remembered, Milt...

MATTIE

Sure he remembered, you old coot...
You been dropping hints for six
weeks...

Charlie Masaryk is somewhere between fifty-five and sixty years old. He is huge, cumbersome, formidable and very sweet. He is a gentle giant, slightly rumped, modest and good-natured. We see immediately that he would be a most effective bailiff.

Mattie Groves is approximately fifty years old. Mattie is good-natured, handsome, no-nonsense and lots of fun. She is also a judge. She is the only female allowed to play poker with this tight little group of men. Mattie is the kind of woman who, while always first and foremost a woman, is yet a swell guy as well. Her laugh is loud and merry and we can easily picture her crossing the American West in a prairie schooner.

CHARLIE

I didn't think anybody noticed.

MATTIE

You're about as subtle as the
Johnstown flood...

Mattie, accustomed to Hardcastle's house, goes to the desk and takes out cards. Charlie automatically follows with the table. Hardcastle takes out chips. Everyone knows exactly where everything is. They've been doing this for a long time. Pretty soon, the table is set up and everyone settles at his or her accustomed place.

MATTIE

Where's Frank? He's coming, isn't
he?

HARDCASTLE

Yeah, he'd call if he wasn't...
Probably got caught workin' late...

CONTINUED

MATTIE

Damn, I hate to play with cops...
they always hold everything up...

CHARLIE

Long as we can't play, I heard a
good one the other day...

MATTIE

(to Hardcastle)

The other day about thirty years
ago...

CHARLIE

(unaware of Mattie's
remark)

Seems there was this sailor went
into a restaurant, ordered fish...
Waiter says okay...

MATTIE

I'm sorry. I can't take it again.
Charlie, you've told that joke
every poker night for three years!
Last week you told it twice! I'm
starting to worry about your arteries...

CHARLIE

You heard it, huh?

Mattie laughs and grabs her huge purse. She takes out a
small, wrapped gift.

MATTIE

If you promise not to tell that joke
again, I'll give you your present.

Mattie hands Charlie his present and she and Hardcastle
smile and watch as Charlie tears into the gift. He gets
the box open and takes out a pair of brass handcuffs.

CHARLIE

Where'd you get those, Mattie?

MATTIE

Had 'em made...they're inscribed.

Charlie looks inside them, reading.

CHARLIE

"To one great judicial bouncer."
Thanks, Mattie...

Charlie gets up and kisses Mattie. She laughs and brushes her face off.

MATTIE

Any excuse to make a pass...give him your present, Milt...

HARDCASTLE

I'm saving it for after the game. Something special. Who'd you get to play in McCormick's place?

Mattie and Charlie look at each other uneasily, not wanting to tell Milt.

MATTIE

You know, Milt, that's kind of a long, funny story...

CHARLIE

Yeah, pretty short notice, you know.

HARDCASTLE

Yeah, I'm sorry about that. Who'd you finally get?

MATTIE

Well, it's kind of a surprise...

CHARLIE

You'll never guess.

HARDCASTLE

Bud Hanson! You got Bud Hanson, didn't you? I haven't seen Bud in...

MATTIE

Milt...Milt...it's not exactly Bud.

HARDCASTLE

Oh...who?

CHARLIE

Relax, Milt...we got somebody.

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11.
(X)

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18 CLOSE - HARDCASTLE 18

Hardcastle is becoming uneasy about this.

19 RESUME SCENE 19

As we HEAR the front doorbell. Hardcastle jumps up,
heading for the door.

HARDCASTLE
Probably Frank.

MATTIE
Well, finally!

Hardcastle goes to the door.

20 OMIT 20

20A INT. GULLS WAY/FOYER - SAME TIME 20A

Hardcastle throws the door open. A young man of thirty-five,
impeccably dressed and definitely yuppie, is smiling affably
as he comes in, carrying a large sack. He is FREDERICK A.
(BUMMER) BUMGARNER.

HARDCASTLE
What took you...
(shocked to
see Freddie)
so long...

BUMMER
Hello, Judge Hardcastle...I can't
tell you what a privilege it is
to be invited tonight, sir...

Hardcastle has stopped dead. Suddenly, remembering himself,
he slaps a fierce, frozen smile on his face and shakes hands
with Bummer. They go into the den.

HARDCASTLE
(smile still
frozen)
Glad you could make it, Freddie...

20B

INT. GULLS WAY/DEN - SAME TIME

20B

Hardcastle and Freddie come into the den. Hardcastle goes by Mattie, whispering, still smiling.

HARDCASTLE

(a mean hiss)

You invited Bummer Bumgarner? I haven't liked him since he took four days on a three hour case and ruined my fishing trip!

MATTIE

(also smiling
and hissing)

He was there...he wanted to come.. What'd you want me to do? Shoot him in the head?

HARDCASTLE

(still hissing)

Yes.

Hardcastle turns back to Bummer, who is busy taking off his coat and putting down his bags. Hardcastle keeps grinning.

MATTIE

Did you bring the beer, Freddie? Freddie volunteered to bring the beer, Milt.

BUMMER

Actually, I didn't. I thought a good wine would make the evening a little more festive...I don't like to skimp on friends...

Bummer takes the wine out of the bag. About four bottles.

HARDCASTLE

Wine? You brought wine?

BUMMER

Yes, it's one of my favorites. White, very dry, fruity...lotta body...right for poker...

CHARLIE

(stifling
a laugh)

Oughta be real nice with chili and cold cuts, Milt...

Charlie wipes the grin off his face when Hardcastle shoots him a look that could stop a train.

CONTINUED

20B

CONTINUED

20B

HARDCASTLE

(under his breath)

I don't know when and you won't
know when, but I'm gonna get you,
Mattie...

(out loud)

Would you excuse me for a minute?

Hardcastle heads into the hall, as everyone settles. From
the hall, we HEAR McCormick coming in and yelling.

McCORMICK'S VOICE

Anybody home?

MATTIE

(yelling)

Hi, Mark!

Mattie, Charlie and Bummer trail back into the hallway to
see Mark. Hardcastle digs under the sink, pulls out the
precious bottle of rum and heads upstairs.

21

INT. GULLS WAY/DEN - SAME TIME

21

McCormick and the others are in the den. He takes Mattie
in his arms and dances her around.

McCORMICK

There's my girl!

McCormick dips Mattie and gives her a kiss on the cheek.
Mattie enjoys all this very much. McCormick pulls her
back up and Mattie looks at him.

MATTIE

Hello, Handsome! Got a hot date,
huh?

McCORMICK

Yeah, but I'd dump her in a minute
if I thought I had a chance with
you.

Mattie laughs and rumples McCormick's hair.

MATTIE

Oh, that curly hair and those big,
blue eyes...if I was only twenty
years younger...

McCormick grabs Mattie again and eats on her neck playfully.

CONTINUED

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14.
(X)

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21

CONTINUED

21

MCCORMICK

If I was only four years older...

MATTIE

Boy, am I sucker for that kind
of talk...

MCCORMICK

If only I'd had you for my Judge...

MATTIE

I would've given you life with no
parole...but I woulda come to
see you...

They stop dancing and McCormick turns to shake hands with
Charlie.

MCCORMICK

Happy twenty-fifth, Charlie...

CHARLIE

Thanks, Mark.

McCormick turns to Bummer, they shake hands.

MCCORMICK

Hi, Freddie.

BUMMER

Hi, Mark...looks like I'm your
replacement...

MCCORMICK

Yeah, I guess the Judge's pretty
happy about that...

22

INT. GULLS WAY/BEDROOM - SAME TIME

22

Hardcastle is looking around for a hiding place for his
rum. He hugs the bottle, looks in closets, drawers, under
the bed.

HARDCASTLE

Bummer Bumgarner...they probably
coulda got Bud Hanson...This is
all McCormick's fault!

Hardcastle starts to put the bottle into a drawer.

HARDCASTLE

No...first place he'd look...

CONTINUED

Hardcastle looks at the pillows. He starts to put the bottle under the pillows, stops.

HARDCASTLE

Makes a bulge...

He opens the closet, looks around in it, fumbling through different articles, until he comes upon an old fishing boot.

HARDCASTLE

Aha! Find it there, McCormick!

Hardcastle shoves the rum bottle as far down into the boot as he can. He looks at the boot, which is so beat up that the bottle makes no difference at all. He is pleased with this hiding place. He tosses the boot back into the closet and closes the door.

HARDCASTLE

That oughta hold you for a while...
Ha!

We HEAR a CAR HORN and McCormick bounds for the door.

MCCORMICK

That's my date!

CHARLIE

She's picking you up?

MATTIE

Yeah, they're giving women drivers' licenses now, you dinosaur.

McCormick is heading out the door, just as FRANK HARPER comes in the door.

MCCORMICK

Hi, Frank.

HARPER

Hi, Mark...leaving?

MCCORMICK

Yeah, I got a date...'Night everybody!

McCormick pops back in the door.

CONTINUED

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15A.
(X)

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23

CONTINUED

23

MCCORMICK

Do I look collegiate to you?

MATTIE
Absolutely.

CHARLIE
Yeah!

HARPER
No...

Frank watches as Mark nods and disappears out the door.

HARPER

Where's Milt?

Hardcastle comes in just as Harper finishes speaking.

CONTINUED

HARDCASTLE

Right here! Let's play poker!

MATTIE

What took you so long?

HARPER

I was on my way an hour ago and I ran into a road block. Everything's slow on the highway because of a robbery down at Martinelli's Liquor Store. Martinelli's dead...

CHARLIE

What happened?

HARDCASTLE

Martinelli was a nice old guy... I musta known him for almost thirty years. Every time I went in he said he was gonna retire...

HARPER

He should have. When I got there the place was a mess. Looked like three guys came in from what the witnesses said...Martinelli's been robbed six times in two years. They figure he got tired of it and tried to press the alarm button. Anyhow, they blew him away in front of two customers. We're talking about some crazies here...

Harper is obviously deeply moved and shaken by this. Mattie goes to him.

MATTIE

We'll play a little poker, talk a little foolishness...you'll feel better in no time...

HARPER

I'd kinda like to freshen up...

He starts for the door, turns.

CONTINUED

HARPER

It's a funny thing...when I was a rookie, they used to tell me I'd toughen up...you know, it wouldn't bother me anymore...things like this...They still do...after twenty years, I still wanna cry...

Harper goes out. Mattie looks after him, smiling fondly.

MATTIE

You know, I wish there were more cops like Frank.

HARDCASTLE

I can't get over poor old Martinelli.

CHARLIE

I'm gettin' tired of hearin' about punks with guns killin' people.

BUMMER

What sort of mentality does it take to do a thing like that?

HARDCASTLE

Judicial system's goin' to hell! Parents don't teach kids anything any more! What they need on the bench is tough old birds like you and me, Mattie.

BUMMER

Oh, yes, I've heard the Hardcase Hardcastle stories...I'd like to talk to you about some of your cases some time, sir...

Hardcastle forces a smile at Freddie.

CUT TO:

INT. GULLS WAY/BATHROOM - SAME TIME

Harper is removing his holster with his gun in it. He hangs it on the back of the door along with his jacket. He runs cold water over his face and washes his hands.

25

INT. GULLS WAY/DEN - SAME TIME

25

Hardcastle, Mattie, Charlie and Bummer are still talking.
They are putting out cards, ash trays, chips, etc. *

HARDCASTLE

There's no doubt that things're
outta hand. You can't get justice
in the courtroom, because of
technicalities and red tape...
the dockets're filled up for the
next year and a half. It's too
damn complicated.

MATTIE

Ain't it the truth? I threw a
case out the other day on a
technicality...I knew he was
guilty...feeling better, Frank? *

Everyone looks up as Harper comes back into the room. He
is more cheerful now.

HARPER

Yeah...let's play poker!

Hardcastle grabs the cards, shuffles and begins to deal.

BUMMER

Just a minute...I'd like to do
something before we start...

Bummer goes over to a bottle of wine chilling and pours
out glasses for everyone. Hardcastle makes a face. Mattie
and Charlie look at each other. Harper stares at Bummer.
Bummer brings the glasses to the table, handing one to each
of the players and keeping one for himself. He raises his
glass as everyone stares stonily at him.

BUMMER

I'd just like to make a toast...
to good times and good friends...

Everyone starts to take a drink. They put their glasses
down again when he continues. *

BUMMER

And to poker... *

Again, everyone starts to drink, putting their glasses down
when Bummer speaks. *

BUMMER

And to the great judicial system
of the United States...long may
it wave...

CONTINUED

They all hesitate, thinking there may be more, but this is the end and Bummer clinks glasses all around. The regular players take a swig, put down their glasses and are ready to play poker.

MATTIE

(very sweetly)

Freddie, honey? Are you finished?

BUMMER

Yes.

MATTIE

Good, then glue your little buns to that chair, shut your yap and let's play poker!

Slightly intimidated by Mattie, Bummer sits down quickly and the dealing begins. Everyone is dealt their cards and all goes well, until Bummer speaks again.

BUMMER

Uh, can we just review the rules of the game for a minute?

HARDCASTLE

Don't tell me you don't know how to play poker!

BUMMER

Oh no, I played in college...
Now, let me see...two pair beat
a pair...a flush beats...no...

Hardcastle puts his face close to Freddie's and recites the rules quickly, through clenched teeth.

HARDCASTLE

Two pair beat a pair, three of a kind beats two pair, a straight beats three of a kind, a flush beats a straight, a full house beats a flush, a straight flush beats four of a kind. A royal straight flush beats a straight flush! Understand?

Bummer, thoroughly confused and intimidated now, smiles weakly and nods.

CONTINUED

25

CONTINUED - 2

25

BUMMER

I'm sure it'll all come back to me...

HARDCASTLE

Good!
(tosses chip
in pot)
Call.

Charlie looks at his hand and tosses it in, face down.

CHARLIE

Too rich for my blood.

Mattie picks up a chip and sees the bet.

MATTIE

I think I'll take another lap
around the track, fellas.

25A

ANGLE - BUMMER

25A

as he stares at his cards, a chip held tentatively in his hand.

BUMMER

Let's see.
(points to
Hardcastle)
You called, Judge, and Charlie here
went out and Mattie saw the bet,
right?

HARDCASTLE

(forcing a smile)
That's right. So what it means
is you can either call or fold.

BUMMER

Right. Call or fold.
(looks at cards)
Stay in or go out.

HARDCASTLE

(smile getting
more forced)
Yeah.

BUMMER

What's the name of this game again,
Judge?

CONTINUED

25A CONTINUED

25A

HARDCASTLE

Five card draw! Now would ya either see the bet or throw in the hand before we all die of old age, okay?

BUMMER

(eyeing cards)

You're right. I have to make a decision. I have to either call or fold.

He picks up another chip and tosses two chips in the pot.

BUMMER

(hesitantly)

Is it okay if I raise?

25B ANGLE - HARDCASTLE

25B

about ready to get an ulcer. Just then the doorbell RINGS. Hardcastle throws down his cards in disgust.

HARDCASTLE

Probably McCormick...I'm not answering that door!

MATTIE

Pretty short date...

HARDCASTLE

She probably stood him up...

MATTIE

Aw, go on and open the door! I wanna play!...I haven't felt lucky like this in two months...

Hardcastle moves out into the hall.

26 INT. GULLS WAY/FRONT DOOR - SAME TIME

26

HARDCASTLE

Okay, McCormick, what'd you forget?

26A ANGLE - DOORWAY

26A

Three men, two with hand guns and one with a rifle are standing there, aiming all the guns at Hardcastle.

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20B.
(X)

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26B

ANGLE - HARDCASTLE

26B

on his reaction, we

FADE OUT

END OF ACT ONE

FADE IN:

27 INT. GULLS WAY/DEN - NIGHT

27

as TOMMY KITCHENS, JOEY BRITTON and CRAZY HORSE shove Hardcastle hard into the den. They are all wielding their guns. Crazy Horse grins. He is about thirty-five years old, small and skinny, with thin, wispy hair, a washed-out complexion. He is obviously high on something. He never stops moving and he often grins. The grin is malicious, as though extreme violence and cruelty were just beneath the surface.

The second intruder is Joey Britton, about twenty-eight years old, tall, thin, looking younger than he is. Joey is terrified.

The third member of the trio is also the oldest, Tommy Kitchens. Tommy is about forty, big and brawny like a construction worker. He is handsome, definitely the commander. All three of the men have the look of hunted animals about them.

They follow Hardcastle into the den, leveling guns at each individual there. Mattie, Charlie, Bummer and Harper all stand up, astonished.

28 ANGLE - HARPER

28

He automatically goes for the gun which is usually just inside his coat. He is disappointed.

29 RESUME SCENE

29

Crazy Horse goes to each person in turn and pushes each poker player down into a seat. He comes to Hardcastle, who is still standing, looking fierce. He puts his hands on Hardcastle's arm to push him. Hardcastle wrenches away, staring into Crazy Horse's grinning face.

HARDCASTLE
What do you want here?

CRAZY HORSE
This is your house?

HARDCASTLE
Yes.

CRAZY HORSE
Whooooee! A rich man!

CONTINUED

Tommy starts over to Hardcastle when he hears that he owns the house. He violently pushes away the poker table, which is in his way, knocking chips and cards and wine glasses flying.

TOMMY

You listen and you listen good.
We're gonna stay here for a while...
You keep it shut and you get a shot
at living...you get silly and
you're gonna die fast...all of
you...

Tommy pushes Hardcastle into a chair and the three intruders stand with their guns leveled until they are sure everyone has the message. Each in his own way definitely has the message. Charlie is angry. He juts out his chin and glares. Mattie sits watching everything grimly, tough to the end. Bummer pours himself a quick glass of wine and drinks it down. Hardcastle sits quietly studying the faces of the intruders. Harper is frustrated and feeling helpless. As a cop, he doesn't like this feeling at all.

HARDCASTLE

How long're you staying?

TOMMY

As long as we want to...We all got
guns...we'll use 'em.

While Crazy Horse looks at everyone, grinning, Tommy pokes around the room. He comes to the gun case.

CONTINUED

TOMMY

You like guns, huh?
(to Joey and
Crazy Horse)

Check the rest of the house...get
the phones, too.

Crazy Horse and Joey leave the room. Tommy tries to get into the locked gun case. He can't. Instead, he shakes at the case, getting frustrated. He turns to Hardcastle.

TOMMY

Get me a key.

HARDCASTLE

They're not loaded. They're just
'collectors' pieces.

TOMMY

They're guns.

Tommy uses the gun butt on the case. The lock breaks and he begins shovelling weapons into a sack he carries.

Hardcastle reacts to the breaking of his case as we

CUT TO:

30 INT. GULLS WAY/KITCHEN - NIGHT

Joey comes in, clips the wire on the phone with a knife, looks in drawers, cabinets, etc. He grabs food and begins to eat off the party trays as though he were starving.

31 INT. GULLS WAY/UPSTAIRS BEDROOM - SAME TIME

31

Crazy Horse is looking all over the bathroom. He looks into the shower, closes it, into the medicine cabinet. He opens several bottles, looking at their contents, throws them on the floor, finding nothing he wants. He turns to the counter, becoming fascinated with Hardcastle's after-shave. He smells it, puts some on himself.

32 OMIT

32

32A INT. GULLS WAY/FOYER - SAME TIME

32A

Joey looks around the room. He picks up a small silver plate and pockets it.

33 INT. GULLS WAY/HARDCASTLE'S BEDROOM - NIGHT

33

Crazy Horse tears out the phone, then moves to drawers. He finds Hardcastle's pistol in the bedside table. He confiscates it. He looks under the bed, into drawers, throwing socks, underwear, shirts, etc. He moves to the closet. He tosses things out, then turns his attention to the clothes. He takes several ties, draping them around his neck. Next, he tries on hats, looking at himself in the mirror. He chooses one and these things he keeps.

34 INT. GULLS WAY/DEN - NIGHT

34

As everyone sits wondering what's happening and Tommy sits watching them, Crazy Horse and Joey come back in. Crazy Horse spots the radio and begins to turn the dials, switching from station to station.

TOMMY

Anybody else?

JOEY

Uh-uh...you know what they got outside? A race car...

CONTINUED

Joey is very excited about this. He is almost childlike.

JOEY

Man, I bet that thing does maybe
200...no sweat!

TOMMY

What else?

JOEY

Couple of cars and a pick-up...
what're we gonna do?

TOMMY

I don't know. I gotta think.

JOEY

There were cops all over the place,
Tommy!

Tommy grabs Joey's arm.

TOMMY

Shut up!

JOEY

Those people, Tommy...those people
at the store...

TOMMY

Don't talk about it! Forget it!
It's done!

JOEY

You know what we oughta do, Tommy?
We oughta take off in that race
car, that's what we oughta do...
with me drivin' that thing, they'd
never catch us! Man, I could fly
in that thing!

Tommy shakes Joey even harder.

TOMMY

Forget that race car! We need
something they won't spot! We're
in trouble, Joey, get it?

35

ANGLE - HARDCASTLE AND HARPER

35

Hardcastle shifts so that he is close to Harper's ear.

HARDCASTLE

(whispering)

Where's your gun?

HARPER

(also whispering)

Bathroom, hanging on the back of
the door.

36

RESUME SCENE

36

Crazy Horse is still playing with the radio. Finally, he
stops on a station.

CRAZY HORSE

I wanna hear my publicity...I found
me one of them 24-hour news stations.

A broadcaster is going through the news.

BROADCASTER'S VOICE

...dead tonight after a liquor store
robbery in which the gunmen got an
estimated two hundred dollars. The
suspects cannot be described by
witnesses because they were wearing
ski masks. Police are puzzled, as
the gunmen seem to have simply
disappeared.

Crazy Horse LAUGHS.

CRAZY HORSE

Just like Zorro, man!

CONTINUED

CRAZY HORSE

I'm the man with the gun, pops...
that makes me the boss.

CHARLIE

That makes you the same loser you
were when you woke up this morning.

Suddenly, Crazy Horse stops grinning. He jumps up and starts to slap Charlie with the back of his hand. Mattie jumps up now.

MATTIE

Don't you dare!

Crazy Horse turns on her. He turns slowly and menacingly. Mattie doesn't bat an eye. She stands him face to face.

CRAZY HORSE

Well, hello, Mama...that your
boyfriend?

MATTIE

Don't get smart-mouthed with me,
you slimy little twerp!

Crazy Horse looks at Mattie, impressed by her spirit.

CRAZY HORSE

What do they say in the movies?
You got spunk...that's it. You
called Crazy Horse a name, Spunky...
you don't wanna do that...I might
pop your girdle for you...

Mattie, outraged by Crazy Horse's language, hauls off and slaps his face, hard. There is complete silence in the room, everyone frozen for a moment, waiting for what comes next. The tension is unbearable. Again, Crazy Horse's face is no longer smiling. He grabs Mattie by an arm, holding her fast as she squirms, and shaking her.

TOMMY

Stop it, Crazy Horse...No stuff... *

CRAZY HORSE

It makes me mad when people hit me. *

Mattie is frightened, but she stands her ground.

CONTINUED

36

CONTINUED

36

BROADCASTER'S VOICE
Chief Wallace Carroll estimated that the suspects couldn't have gotten out of the area quickly enough to bypass the roadblocks, which were set up within minutes of the report of the robbery. A six-mile area is cordoned off, leaving no escape route for the gunmen who are almost certainly still in the exclusive Malibu area...

37

OMIT

37

38

RESUME SCENE

38

Crazy Horse switches off the radio. He seems rather pleased with his publicity. Tommy is grim. Joey is more frightened than ever. Crazy Horse sits on the couch beside Charlie, punching him in the ribs.

CRAZY HORSE

They're talking about us, man...

As Charlie looks disgusted, Crazy Horse LAUGHS a wierd hyena laugh.

HARDCASTLE

You heard it. They're not going to let you out of here. Eventually, they'll do a house to house search...

TOMMY

Shut up. I have to think..

HARDCASTLE

So far, thinking hasn't done you a lot of good...you're trapped.

TOMMY

So are you!...and I got the gun...

Crazy Horse lets out another LAUGH.

CHARLIE

What're you laughing about?

CRAZY HORSE

We're famous! I'm gonna get my agent to get me on Johnny Carson!

CONTINUED

CHARLIE

You killed a man for two hundred bucks? You're not famous, you're stupid...

Crazy Horse pushes his gun into Charlie's chest. Charlie is cool and simply glares at him.

CRAZY HORSE

Don't you call me stupid, man...
I don't like it...not from anybody!

HARDCASTLE

Charlie...it won't do any good...

CHARLIE

I've never been afraid of a punk with a gun, Milt...you know that...

Crazy Horse puts his face into Charlie's and grins.

CRAZY HORSE

You better be afraid of me...

CHARLIE

Who the hell do you think you are?

CONTINUED

MATTIE

I've seen an awful lot of sick little boys like you. I'm not impressed.

Unable to win a verbal battle, Crazy Horse pushes Mattie down. She lands hard on the floor. Unable to bear this, Charlie and Hardcastle stand up, ready to fight. Just before they advance on Crazy Horse, he turns and gives Hardcastle a vicious hit in the ribs with the end of his gun. Tommy goes to Crazy Horse.

TOMMY

No stuff, I said!

CRAZY HORSE

I'm just gonna teach an old dog a new trick, man...

TOMMY

No stuff! I mean it!

Crazy Horse looks at Tommy for a moment.

CRAZY HORSE

Don't tell me what to do!

Crazy Horse is about to kick Mattie. Noting that Hardcastle and Charlie are ready to do something, Joey levels his gun at them, keeping them at bay. Tommy goes to Crazy Horse before he can kick Mattie and instead kicks Crazy Horse's legs out from under him. Crazy Horse falls beside Mattie. He is ready to fight, but Tommy gives him no time, kicking him and slapping him hard. Crazy Horse is afraid to put up a fight. He sits on the floor staring at Tommy, astonished. Tommy grabs Mattie's hand, picks her up and takes her over to Hardcastle's desk, sitting her behind it.

TOMMY

(to Crazy Horse)

Leave her alone. Don't ever do that to a woman again...not while I'm around...I'll kill you.

When Tommy deposits her behind Hardcastle's desk, Mattie looks up at him, very surprised, trying to understand what he's just done.

CONTINUED

TOMMY
(whispering to
Mattie)

Stay over here and be quiet...
I won't let him hurt you...I
promise.

MATTIE
(also whispering)

Thank you.

TOMMY
(to Mattie)

Just keep your mouth shut...
(to the company)

Everybody quiet! You see what
happens when you try something.
We're gonna stay here until the
roadblocks're gone. Nobody's
gonna get hurt. We just wait.
All of us.

(to Crazy Horse)

All of us.

They look at each other, very relieved.

HARDCASTLE
(re: Crazy Horse)

That one's coming unglued...We
gotta do something soon.

Joey comes over, poking his head between the two.

JOEY
What're you whispering about?

Joey looks very hard at Hardcastle.

JOEY
You own that red race car?

HARDCASTLE
Yeah.

JOEY
Come on...you don't drive it...

HARDCASTLE
I hire the drivers.

#2320

29A.
(X)

Rev. 2/1/86

38

CONTINUED - 4

38

JOEY

Yeah? I always wanted something
like that...I wanted to be a driver
when I was a kid...I handle a car
pretty good...that's what I always
wanted to do...

CONTINUED

39

CONTINUED

39

HARDCASTLE

You're still a kid...maybe you could if you ever got outta this...

JOEY

You think so? I'd like that.

HARDCASTLE

Trouble is, you're in so deep now, you might never get out of it... 'course, you didn't pull the trigger on the old man, did you?

JOEY

No! Not me...it was...

40

RESUME SCENE

40

Tommy whirls around, leveling on Joey.

TOMMY

Shut up, Joey! They don't need to know anything! You just leave him alone!

Joey goes across the room.

JOEY

I just wanted to ask about the car, Tommy...I didn't mean anything...

41

ANGLE - BUMMER AND CRAZY HORSE

41

Bummer is terrified, as Crazy Horse begins to draw closer to him and stare at his clothes.

BUMMER

Is there something you want?

CRAZY HORSE

(grinning)

Your tie...I like ties...

He indicates the ties around his neck, which he has collected from Hardcastle's closet.

CONTINUED

CONTINUED

BUMMER

My tie?

CRAZY HORSE

Yeah...your tie. I like your ring,
too, man.

Crazy Horse begins to finger the lapels of Bummer's jacket, feeling the material, flicking lint off. Bummer's eyes get wider and wider and he moves back just a little.

CRAZY HORSE

Give 'em to me.

Bummer slowly removes his tie, his ring and, for good measure, his watch. Crazy Horse grabs them and tries them all on. He admires the watch on his wrist, the ring on his finger. He drapes the tie with the rest of his loot, around his neck. He smiles pleasantly at Bummer.

CRAZY HORSE

Now, take off your jacket.

Bummer does. Crazy Horse tries it on. It is too small, but he likes it anyway. He struts around in it.

ANGLE - HARDCASTLE AND HARPER

Hardcastle is looking around the room. Joey is sitting in a corner, playing with the silver plate he stole. Tommy sits beside Mattie and talks to her in a quiet voice, while Crazy Horse is talking to Bummer.

HARPER

I'm going.

HARDCASTLE

Be careful.

Harper stands up. He goes to Tommy.

HARPER

I have to go to the bathroom.

TOMMY

Crazy Horse, take him to the john.

Crazy Horse looks over, suddenly laughing.

CRAZY HORSE

You gotta go?

HARPER

Yes.

CRAZY HORSE

Then raise your hand and say,
"May I?"

Harper looks at Crazy Horse, then to Tommy.

TOMMY

Take him!

CRAZY HORSE

I'm not a babysitter!

TOMMY

Just do it!

Crazy Horse is afraid of Tommy. He grabs Harper and nastily and violently shoves him out of the room, still looking over his shoulder at Tommy. As soon as Crazy Horse is out of the room, Hardcastle begins to speak to Tommy.

HARDCASTLE

How long do you think you can control him?

TOMMY

Just as long as it takes...

HARDCASTLE

Another two hours and he'll be climbing the walls.

TOMMY

I can handle him.

CONTINUED

43

CONTINUED

43

Mattie makes her way to Tommy.

MATTIE

Thank you for helping me.

TOMMY

It's okay. You're not afraid of anything, are you?

MATTIE

I was scared enough to faint. But I'm not scared of you. You have sense.

HARDCASTLE

You've also got a pretty sad army. A half-feeble-minded kid and a junkie who's ready to blow...

MATTIE

He's right. Something's going to happen, Tommy. Go now, while you can. Take a car. If you don't, Crazy Horse is going to kill somebody.

TOMMY

I don't know...if I could think... I won't let anything happen to you...

Mattie and Tommy look at each other. Tommy is softened by her.

44

OMIT

44

45

INT. GULLS WAY/DOWNSTAIRS HALLWAY - SAME TIME

45

Harper and Crazy Horse have reached the door to the bathroom. We can see the holster hanging on the back of the door, because the door is ajar. We cannot see whether the holster has the gun in it or not. Harper stops, because Crazy Horse stands so close that he cannot close the door.

HARPER

You going in with me?

Crazy Horse laughs and leans against the wall, as Harper closes the bathroom door.

INT. GULLS WAY/BATHROOM

Harper is looking in his holster for the gun. The holster is empty. The door swings open and we see Crazy Horse holding his own shotgun in one hand and Harper's gun in the other. He twirls the gun, grinning.

CRAZY HORSE

Looking for this?

Harper says nothing.

CRAZY HORSE

What's the gun for?

HARPER

Lotta people carry them.

CRAZY HORSE

To protect you from crazy junkies?

HARPER

Something like that.

Crazy Horse grins a crooked, off-center smile and moves slightly toward Harper with a gun pointed at his belly.

CRAZY HORSE

You know what? It don't work.

Crazy Horse aims the gun and it explodes.

END OF ACT TWO

ACT THREE

FADE IN:

46A EXT. GULLS WAY - NIGHT - STOCK 46A

To establish. Over this we hear:

TOMMY'S VOICE
What the hell happened?

46B INT. HALLWAY - NIGHT - ON TOMMY 46B

as he stands in the doorway of the bathroom looking at Harper leaning against the tub holding his side, his shirt stained with blood. Hardcastle kneels down beside him and looks at the wound. Crazy Horse hands Tommy Harper's wallet.

CRAZY HORSE
Guy went for his gun, man. He's a cop! A lousy cop!

Tommy flips open the wallet and stares at Harper's badge and I.D.

46C ANGLE - HARDCASTLE 46C

as he grabs a towel off a rack and presses it against Harper's side.

HARDCASTLE
(to Tommy)
He's bleeding pretty bad. We have to get him to a hospital.

TOMMY
No hospital. No way.

HARDCASTLE
He could die if we don't get him some help.

CRAZY HORSE
Then that's his tough luck, pops, isn't it?

HARDCASTLE
At least let me take him to one of the bedrooms where he can lie down.

TOMMY
All right, take him upstairs.

CONTINUED

46C

CONTINUED

46C

Hardcastle looks at Harper.

HARDCASTLE

Can you get to your feet?

HARPER

(grimacing in
pain)

Yeah...I think so.

Hardcastle throws Harper's arm around his shoulders and gets Harper to his feet, Harper pressing the towel to his side. They walk out of the bathroom. Tommy motions to Crazy Horse.

TOMMY

Go with them.

47

INT. GULLS WAY/DEN - NIGHT - ON TOMMY

47

As he walks in. Joey holds his gun on Charlie, Mattie and Bummer.

JOEY

What happened?

TOMMY

Guy that went to the bathroom was a cop. He tried to take Crazy Horse out and got popped.

JOEY

Is he dead?

TOMMY

Not yet. Get their wallets. I don't want any more surprises.

47A

ANGLE - JOEY

47A

as he goes over to Charlie, Mattie and Bummer. He pulls out Charlie and Bummer's wallets from their pockets and rummages through Mattie's purse, finding her billfold.

CHARLIE

(to Tommy)

You're out of your mind if you think you can get away with shooting a cop.

Joey carries the wallets over to Tommy and hands them to him.

CUT TO:

48

INT. GULLS WAY/BEDROOM - NIGHT - ON HARDCASTLE

48

As he eases Harper down on the bed. Hardcastle eases the towel away from Harper's side and checks the wound. He presses a clean section of the towel against the wound.

HARDCASTLE

Keep the towel pressed against the wound, Frank.

Crazy Horse glances at Harper.

CRAZY HORSE

(to Hardcastle)

You're wasting your time. The guy ain't gonna make it.

Harper looks at Hardcastle.

HARPER

He had my gun...all the...time, Milt. He was just...playing with me.

CRAZY HORSE

(smiles)

That's right, cop. And you lost.

He motions with his gun at Hardcastle.

CRAZY HORSE

All right, you did all you can for him. Let's go. Move.

Hardcastle gets to his feet and Crazy Horse shoves him out of the room.

49

OMIT

49

50

INT. GULLS WAY/DEN - NIGHT - ON CRAZY HORSE

50

As he shoves Hardcastle in the room. Joey looks at Crazy Horse.

JOEY

(scared)

There's a judge and a bailiff and a D.A.!

Tommy drops the wallets on a table.

CONTINUED

50

CONTINUED

50

TOMMY

(disgusted)

We really know how to pick 'em.

Joey searches Hardcastle and pulls out his wallet. He flips it open.

JOEY

(to Tommy)

This one's a judge too.

50A

ANGLE - CRAZY HORSE

50A

as he points his gun at Hardcastle and pantomimes blowing him away.

CRAZY HORSE

I'm gonna like blowin' away a judge.

He laughs and shoves Hardcastle over to the others. He walks over to the table where the billfolds lie and starts going through them, stuffing money in his pocket.

50B

ANGLE - MATTIE

50B

as she looks at Hardcastle.

MATTIE

How's Frank, Milt?

HARDCASTLE

Bad. He's losing a lotta blood.

50C

ANGLE - JOEY

50C

as he holds his gun on Hardcastle and the others across the room and glances at Tommy by the radio.

JOEY

I'm scared, Tommy. Maybe somebody heard the shot...we gotta get outta here.

TOMMY

Yeah, I know. Let me think.

50D

ANGLE - HARDCASTLE AND MATTIE

50D

and the others as they watch Crazy Horse rummaging through the wallets and Tommy and Joey talking. They start talking softly among themselves.

CHARLIE

We gotta do somethin' before these animals kill us all.

BUMMER

Maybe they won't...I mean kill us.

HARDCASTLE

I wouldn't give you long odds on that. These guys got nothin' to lose. No, if we wanna come outta this in one piece, we're gonna have to do somethin'.

MATTIE

I wanna try something, Milt.
(looks at Tommy)
I want to talk to Tommy.

HARDCASTLE

You ask me, you'd have more luck reasoning with a rattlesnake.

50E

ANGLE - MATTIE

50E

as she steps across the room. Crazy Horse grabs her by the arm as Hardcastle and the others watch.

CRAZY HORSE

(smiles)

Where you goin', mama?

MATTIE

I wanna talk to Tommy.

50F

ANGLE - TOMMY

50F

as he turns away from the radio and looks at Mattie.

TOMMY

Let her go.

Crazy Horse reluctantly lets go of Mattie and she crosses over to Tommy.

CONTINUED

50F

CONTINUED

50F

TOMMY

(to Joey)

I'm hungry. Make up some sandwiches.

Joey walks off and he turns to Mattie.

TOMMY

Okay, you wanna talk to me, lady, talk.

MATTIE

Nobody knows you're here yet. The roadblocks're gone by now. This is your chance to get out.

TOMMY

Look, I don't expect you to believe this but I didn't want any of this to go down. I just wanted to score a few bucks nice and clean...pocket money to Mexico. Then everything fell apart.

MATTIE

I believe you. I know you didn't want anyone to get hurt. It doesn't have to get any worse.

TOMMY

What are you sayin'?

MATTIE

You can tie us up and leave us. It'll take a while before anybody finds us.

TOMMY

What about the cop upstairs?

MATTIE

Mexico's less than two hours from here. As soon as you're across the border you can put in a call to the paramedics. Send them here.

Tommy shakes his head in admiration and smiles on Mattie's spunk.

TOMMY

You got it all figured out, haven't you? You're somethin', you know that?

And off his look we...

50G

ANGLE - HARDCASTLE

50G

and the others watching Mattie and Tommy talking.

CHARLIE

(sotto voice)

Maybe you were wrong, Milt. At
least he's listening to her.

HARDCASTLE

(sotto voice)

Maybe. I just hope McCormick
doesn't walk in on this when he
gets back here.

And off Hardcastle's look we...

SMASH CUT TO

50H

INT. GATE HOUSE - NIGHT - ON McCORMICK AND DEBBIE

50H

As they walk in and McCormick snaps on the lights. DEBBIE
PLEDGER, a pretty young woman of about twenty-six or -seven,
looks around.

DEBBIE

This is a great little place you
have here, Mark.

McCORMICK

I like it.

He helps her off with her jacket.

McCORMICK

Why don't you make yourself
comfortable while I...

(smiles)

...create a little 'atmosphere.'

He steps over to the lights and dims them.

McCORMICK

Romantic lighting.

50J

ANGLE - McCORMICK

50J

as he steps over to the record player and flicks it on.
Soft romantic music starts to play.

McCORMICK

(smiling)

...soft music.

CONTINUED

50J

CONTINUED

50J

He looks at Debbie sitting on the couch.

MCCORMICK

And I bet you think I forgot your favorite drink. A strawberry daiquiri.

DEBBIE

You remembered.

MCCORMICK

Of course.

He backs away to a small table against the wall where he keeps his liquor.

MCCORMICK

One daiquiri coming right up.

He turns and starts fixing the drink. He pulls out a bottle of rum with barely enough liquid in it for one drink.

50K

ANGLE - MCCORMICK

50K

as he carries two drinks, Debbie's daiquiri and his glass of wine over to the couch and sits down next to Debbie. He hands Debbie her glass.

MCCORMICK

(proposing toast)

To two people alone...at night... together...

DEBBIE

I'm not sure I should drink to that. Afterall, we hardly know each other, Mark.

MCCORMICK

Of course, you're right. I was being a little forward.

Debbie sips at her daiquiri, quickly swallowing most of it.

DEBBIE

Hmmm...

She kicks off her shoes and curls her legs up under her. She smiles at McCormick as she plays with his collar.

CONTINUED

50K

CONTINUED

50K

DEBBIE

I just love daiquiris. They do something to me.

She runs a finger along his neck.

DEBBIE

The more daiquiris I drink, the more romantic I get.

MCCORMICK

You do?

Debbie finishes off her drink.

DEBBIE

(sexily)

All my inhibitions just seem to melt away...

MCCORMICK

(smile grows wider)

Melt away?...

And off his look we

CUT TO:

50L

CLOSE ON - RADIO

50L

as we hear:

BROADCASTER'S VOICE

In the latest development concerning that liquor store robbery in the Malibu area that left one person dead, police have reported finding the stolen car used in the robbery abandoned off South Rossmore Road.

We WIDEN to reveal we're...

50M

INT. GULLS WAY/DEN - ON TOMMY AND CRAZY HORSE

50M

as they listen to the newscast. Tommy holds a half-eaten sandwich in his hand.

BROADCASTER'S VOICE

Police in the area are questioning area residents in case someone saw the three men without their masks.

CONTINUED

50M

CONTINUED

50M

Joey walks over to Tommy and Crazy Horse.

JOEY

Someone coulda seen us run up here.

TOMMY

No one saw us. If they did, this place would be crawlin' with cops by now.

JOEY

Tommy, we gotta get outta here before it's too late. We wait until it gets light, somebody's gonna see us for sure.

50N

ANGLE - HARDCASTLE

50N

as he looks at them.

HARDCASTLE

(to Tommy)

The kid's right. The game shoulda broken up by now. Charlie here, his wife is gonna start to worry why he's not home. Maybe Mattie's husbank is gonna try to call and start to wonder how come the phone isn't working.

50P

ANGLE - CRAZY HORSE

50P

as he goes over and grabs Hardcastle by his jacket front.

CRAZY HORSE

I just about had it up to here with you! Always talkin'...

He presses his gun against Hardcastle's chest.

CRAZY HORSE

Maybe I oughta off you right here, huh? How would you like that, huh?

Tommy walks over and shoves the pistol away from Hardcastle's chest. He looks at Crazy Horse.

CONTINUED

50P

CONTINUED

50P

TOMMY

Nobody gets it unless I say so.
We got enough trouble without
you freakin' out on me, man!

Crazy Horse shoves Tommy back.

CRAZY HORSE

And nobody puts their hands on me!
You got that?! Nobody!

Tommy leans his rifle against the wall as he holds up his hands showing he's not armed.

TOMMY

(trying to calm
the guy down)

You're right. I shouldn't of done that. Look, man, I'm sorry. I didn't mean nothin' by it. We all gotta stick together to get outta this, right?

50Q

ANGLE - MATTIE

50Q

staring at the rifle leaning against the wall near her. She sees her chance and takes it, grabbing for the rifle.

50R

ANGLE - JOEY

50R

as he sees her bringing up the weapon.

JOEY

Tommy!

Tommy catches the movement out of the corner of his eye and he grabs the barrel of the rifle.

50S

ANGLE - CRAZY HORSE

50S

as he draws down on Hardcastle and the others.

CRAZY FORSE

Anybody even blinks, they're dead meat.

50T

ANGLE - MATTIE

50T

as she rakes Tommy across the face with her nails as he shoves her aside and yanks the rifle out of her hands. He touches his face and looks at the blood on his fingers.

50U

ANGLE - CRAZY HORSE

50U

as he smiles at Mattie.

CRAZY HORSE

Aw, Spunky, you done it now! You made Tommy mad...

(off Mattie's look)

You don't get it, do you? See, Tommy's a real sweet guy till you get him mad, see...

MATTIE

...Don't do this...Don't let him do it...

CRAZY HORSE

Don't look at him! He ain't gonna help you...he's gonna kill you! See, you thought it was ol' Crazy Horse killed that guy at the liquor store, didn't you? No! It was Tommy!

Crazy Horse is laughing...enjoying this.

CRAZY HORSE

See, I'm a junkie, but Tommy's a psycho, man!

Crazy Horse is still dancing around, enjoying this misery very much.

CRAZY HORSE

Alright! Let the blood run!

TOMMY

(hard)

Line them up.

And off his murderous look we...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

51 OMITTED

51

51A INT. GATEHOUSE - NIGHT

51A

McCormick and Debbie are kissing. A beat. Debbie pulls ever so slightly away. Her lips are only a few inches from McCormick's.

DEBBIE

You know what I would really like, Mark?

MCCORMICK

(inviting)

What?

He starts to lean forward to kiss her. She raises her hands and stops him.

DEBBIE

(playfully)

You know.

MCCORMICK

Another daiquiri.

And as he kisses her again.

51B ANGLE - MCCORMICK'S HAND

51B

It reaches out to the table...feels its way along the length...finds the empty bottle of rum.

51C ANGLE - MCCORMICK

51C

as he diverts his eyes to the rum. He turns the bottle upside down...not a drop trickles out.

51D ANOTHER ANGLE

51D

as Debbie reacts.

CONTINUED

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43A.
(X)

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51D

CONTINUED

51D

DEBBIE

Please.

She starts to tickle him. McCormick begins to laugh.
And as he pulls away.

MCCORMICK

That's it...The lady wants a
daiquiri...the lady gets a daiquiri.

McCormick gets up and starts to move to the door.

DEBBIE

Where are you going?

MCCORMICK

To get a bottle of the greatest
rum in the world...a hundred and
fifty-one proof...I'll be right
back.

And Debbie smiles. And McCormick decides to cross back to
her, kiss her again. And as he starts to leave.

MCCORMICK

Don't move...I'll be right back.

And as McCormick exits.

RADIO ANNOUNCER (V.O.)

The man-hunt for the suspected
killers of liquor store owner
Francis X. Martinelli continues...

CUT TO

INT. HARDCASTLE'S DEN - NIGHT

And we OPEN on the radio.

RADIO ANNOUNCER (V.O.)

...At dawn police will resume a house-to-house search...concentrating their manpower in a one-square mile area off Pacific Coast Highway in Malibu...

Tommy turns away from the radio.

TOMMY

(to Joey)

We're leaving...Go check that four-wheeler outside...make sure it's gassed up...and get some food out of the kitchen.

JOEY

(re: hostages)

What about them? I don't want anybody else to get hurt.

TOMMY

Nobody's gonna get hurt if they do what I tell 'em...now go.

Joey nods and exits.

CRAZY HORSE

Hey, man, this guy's got money all over the place...There's some great stuff here. I'm not leaving without it.

TOMMY

You heard what I told Tommy... You'll do what I tell you.

CRAZY HORSE

I already did that...and what'd it get me? Two hundred bucks and a murder rap. That ain't gonna get me what I need.

And Crazy Horse approaches Hardcastle...eyeball-to-eyeball.

DRAZY HORSE

Rich guy like you...bet you got money stashed all over the house... maybe some jewelry...Maybe you even got yourself a safe? Huh?

CONTINUED

52

CONTINUED

52

Tommy moves over, shoves Crazy Horse aside.

TOMMY

He's right...If we're gonna get
to Mexico, we need cash.

And as Tommy levels his gun at Hardcastle.

TOMMY

Where do you keep the cash, Judge?

HARDCASTLE

I don't keep anything here.
Everything's in a safe deposit box
at the bank.

CRAZY HORSE

He's lyin', Tommy! He's got it all
over this house. I can smell it!

And Tommy takes a beat and we --

52A

ANGLE - THE GUN

52A

as Tommy slowly moves the barrel off Hardcastle and points
it at Mattie.

TOMMY

(to Hardcastle)
Maybe your memory just improved.

And as Crazy Horse laughs, Hardcastle looks at Mattie.

HARDCASTLE

Okay. Okay. There's a safe.

TOMMY

Open it.

Hardcastle crosses over to the mantle, slides a picture
away REVEALING a wall safe. And as Hardcastle throws a
look back at Tommy and Mattie...Tommy pumps the rifle.

52B

ANGLE - THE SAFE

52B

Hardcastle turns back, runs through the combination. And
as he opens it.

CUT TO

53 INT. GULLS WAY/KITCHEN - NIGHT 53

McCormick sneaks through the back door and enters.

MCCORMICK

(to himself)

If Hardcastle catches me, he'll
hang me up by my thumbs.

And he throws a look back at the door and thinks about
Debbie waiting for him in the gatehouse.

MCCORMICK

It's worth the risk. Who needs thumbs?

He moves to the sink, bends down, searches underneath it
for the rum...clearly this is one of Hardcastle's well-
known hiding places. He comes up empty. A beat as he
searches through the cabinets.

MCCORMICK

I hate it when he does this...
Where else could it be?

And as McCormick looks over at the door that leads to the
rest of the house...he makes a decision...and as we FOLLOW
him out.

CUT TO

53A INT. FOYER

53A

As we PICK UP McCormick exiting the kitchen...trying to be
very quiet. He moves slowly toward the den.

53B HIS POV - THE DEN DOORS

53B

Maybe they're closed or maybe only one door is closed, but
the important thing is McCormick can't see in from where
he's standing.

53C RESUME - MCCORMICK

53C

as he considers moving closer for a listen, decides against
it, then tip-toes up the steps to Hardcastle's bedroom.

CUT TO

54 OMITTED

54

- 55 INT. HARDCASTLE'S BEDROOM - NIGHT 55
- It's dark. The door opens and McCormick enters. He moves past Harper who's drifting in and out of consciousness on the bed. McCormick makes his way over to the closet.
- 55A ANGLE - THE CLOSET 55A
- as McCormick slides open the door.
- 55B HIS POV - HARDCASTLE'S BOOTS 55B
- McCormick reaches a hand down into one of the boots and comes up with the bottle of El Papagayo.
- McCORMICK
(to himself)
It'll be a cold day in hell before
you can outfox Mark McCormick,
Milton C. Hardcastle.
- 55C RESUME McCORMICK 55C
- He gets up, closes the closet door and exits past Harper. And as he gets to the door, he hesitates.
- McCORMICK
Check the other boot.
- McCormick starts back for the closet. We HEAR a LOW MOAN.
- 55D HIS POV - HARPER 55D
- as McCormick looks over and for the first time sees Harper laid out on the bed.
- 55E NEW ANGLE 55E
- McCormick makes his way over to the bed.
- McCORMICK
Frank...are you okay?
- And as Harper touches his wound...grimaces in pain.
- HARPER
Mark...looks like we got ourselves
a real situation here.

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(X)

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55E CONTINUED

55E

And as McCormick reacts...doesn't know what the hell is going on.

CUT TO

56 INT. HARDCASTLE'S DEN - SAME TIME

56

as Hardcastle hands the last of the cash and jewelry to Tommy.

TOMMY

Two thousand in cash...some jewelry.

Joey enters.

JOEY

The four-wheeler's got a full tank...And there's enough food to last a coupl'a days.

TOMMY

Then we're outta here...after we take care of the loose ends.

Joey panics.

JOEY

Tommy, you promised nobody else'd get hurt. You said we'd tie them up.

And as Tommy exchanges a look with Crazy Horse.

TOMMY

That's what I said...Go check the cop upstairs.

JOEY

No...What are you gonna do down here?

TOMMY

Just do like I told you...go.

Joey reluctantly exits. And we:

CUT TO

57

INT. HARDCASTLE'S BEDROOM - SAME TIME

57

There's a light on. McCormick is holding the ripped out wire to the phone. Harper is sitting up.

HARPER

They got a lot of ammunition...
including my service revolver.

McCORMICK

We're gonna create a diversion.

HARPER

With what?

McCORMICK

I don't know.

And McCormick looks around, then moves over to Hardcastle's drawers...puts down the rum, starts pillaging in the drawers...comes up with a couple of shotgun shells.

HARPER

What're you doing?

And McCormick goes into the bathroom and comes back out with a cardboard cylinder from a roll of toilet paper, white adhesive, first aid tape, a plastic basin and a pair of manicure scissors.

FRANK

What's that for?

McCORMICK

A guy I knew in prison...Phil...
that was his name...he was always
talking about going over the
wall...we all did, but nobody
ever went.

And McCormick puts the supplies down on the dresser, crosses over to the closet. Pulls out one of Hardcastle's ties.

HARPER

He was going over with a pair of
scissors and a tie?

And as McCormick starts to cap one end of the cardboard cylinder with tape...soaking the cylinder in a basin full of rum...removing the gun powder from the shotgun shells and generally constructing a make-shift bomb out of view of the camera:

CONTINUED

57 CONTINUED

57

McCORMICK

Pretty much. Phil said a bomb like this makes one hell of a diversion.

HARPER

They can make bombs in there?

McCORMICK

Sure. While I was inside, two guys got burned bad and one got killed.

HARPER

I never thought I'd say this, but I'm glad you learned that.

And as McCormick starts to cut Hardcastle's tie in half.

McCORMICK

Hardcastle's favorite tie...All in a good cause...I hope this works... I never did anything like this before...I wish I'd listened better to Phil.

And as McCormick finishes his preparations, we HEAR FOOTSTEPS coming down the hall.

PRODUCTION NOTE: The bomb when completed should look like a cardboard cylinder capped at one end by adhesive tape... soaked in rum...powder from the shotgun shells sprinkled inside...then the two-pieces of the tie pushed down inside to make a fuse.

HARPER

(quietly)

Mark.

McCORMICK

Yeah...I'm with you.

And McCormick creeps over behind the door, hits the light switch. A beat, Joey walks in.

57A ANGLE - McCORMICK

57A

As he taps Joey on the shoulder. Joey turns around. McCormick connects with a right hook. Joey sinks to the floor.

57B ANOTHER ANGLE

57B

As McCormick steps over Joey, picks up the "bomb" and hands it to Harper.

HARPER

If you can get to the gatehouse...
you can call for help.

McCORMICK

Yeah...but I wanna go around to
the front first...see what the
situation is in the den...Let's
say five minutes...then you
know what to do.

(a look to
Harper)

Frank...are you sure you're up to
this?

HARPER

Yeah...just help me off the bed
before you go.

And McCormick helps Harper to his feet.

HARPER

I'm fine...get outta here.

McCormick nods and crosses over to the window. He opens it, starts to climb out...turns back, flashes a thumbs up sign to Harper, then disappears. And as Harper moves slowly and painfully toward the door, we:

CUT TO

58 INT. HARDCASTLE'S DEN

58

Crazy Horse is stuffing the money into his pockets and credit cards from the wallets. Tommy starts to move around the room restlessly. He has a terrible look on his face.

TOMMY

What's keepin' Joey?

CRAZY HORSE

You want me to go see?

TOMMY

No...Line 'em up.

Crazy Horse, laughing, begins to line people up.

CONTINUED

58

CONTINUED

58

CRAZY HORSE

Alright! Now we're gonna see some action! First the lady judge... and then the D.A. and then the bailiff...let's do Fancy Pants first.

TOMMY

Hardcastle first.

Tommy takes the Judge and pulls him out of line. Hardcastle stands grimly staring at Tommy, resigned and taking it like a man.

BUMMER

No! Me.

Everyone turns to stare at Bummer.

BUMMER

If you have to kill somebody, kill me. Leave the others alone. Better still, take me with you. You'd have a hostage, you see. Just leave them alone.

And as the others react surprised at Bummer, who has obviously sipped a good deal of wine, we see

58A ANGLE - THE WINDOW

58A

McCormick's on the outside looking in.

59
thru
61 OMITTED

59
thru
61

61A INT. GULLS WAY/FOYER

61A

As Harper crawls around a corner out to the landing at the top of the stairs. He takes a moment to rest.

61B ANGLE - DEBBIE

61B

as the front door opens. She steps in, holding an empty daiquiri glass. And as she moves toward the den.

DEBBIE

Mark...are you here? It's daiquiri time.

- 62 INT. HARDCASTLE'S DEN 62
Tommy and Crazy Horse react. Crazy Horse races into the foyer.
- 62A NEW ANGLE 62A
Crazy Horse spots Debbie. She reacts, screaming bloody murder. And as Crazy Horse levels his gun at her, he spots Harper out of the corner of his eyes.
- 63 INT. FOYER 63
As Crazy Horse swivels. BLASTS away at Harper, who jumps out of the way, rolling himself on the floor. And as he dodges the blast, ignites the "bomb".
- 63A INT. HARDCASTLE'S DEN 63A
At that same instant, Tommy takes aim at Hardcastle. McCormick wastes no time in flying through the window. Tommy reacts to the intrusion. Turns toward McCormick. Hardcastle karate chops him from behind.
- 63B INT. FOYER 63B
And Harper tosses the bomb down the stairs. It floats downward...during what seems to be an eternity...then we see a brief burst of flame as it hits the floor. And suddenly the hallway is filling up with smoke.
- 64 DIRECTOR'S SEQUENCE 64
There's a lot of smoke as everyone participates in this mayhem. Mattie and Charlie grab for wine bottles and flail at Crazy Horse. McCormick dives into Hardcastle's struggle with Tommy. They subdue him. Move off to help Mattie and Charlie. Then Bummer who has been cowering in the B.G. near the desk watches as Tommy gets up...reaches for his gun...takes aim at Hardcastle...Bummer looks over at the desk, picks up one of Hardcastle's awards and cracks it over Tommy's head.
- 64A ANGLE - BUMMER 64A
as Tommy slumps to the floor in a heap. Bummer picks up the gun, levels it at Tommy.

CONTINUED

64A CONTINUED

64A

BUMMER
Freeze, turkey!

64B ANGLE - HARDCASTLE AND McCORMICK

64B

as they look at Bummer in total amazement. The smoke is getting pretty thick. And as Hardcastle drags Tommy to his feet.

McCORMICK
Frank! The smoke'll kill him!

We FOLLOW McCormick as he bolts into the foyer.

64C INT. FOYER

64C

as McCormick charges up the stairs. Hardcastle exits the den, hands over Tommy to Charlie who is holding a gun on Crazy Horse.

HARDCASTLE
Get everybody outside!

And as Charlie steers Mattie, Debbie, Bummer, etc. out the front door, Hardcastle charges up the steps after McCormick.

65 INT. UPSTAIRS LANDING

65

McCormick and Hardcastle fight their way through the smoke. Coughing. Calling out.

McCORMICK
Frank!

HARDCASTLE
Frank!

They fall to their knees and crawl up the steps, impeded by the smoke and still calling for Harper.

McCORMICK
Frank! Frank!

Suddenly Hardcastle litterly runs into the unconscious body of Harper.

HARDCASTLE
McCormick! Here!

CONTINUED

McCormick gathers him up in his arms and begins to drag him down the stairs. Hardcastle rushes to aid McCormick. Together they finally get Harper to the bottom of the stairs. When they are almost out of the smoke, they stop to rest. They pat Harper's face.

HARDCASTLE

C'mon, Frank, stay with us...just a little longer.

Harper opens his eyes, coughs weakly and smiles.

HARPER

Did we get the bad guys?

HARDCASTLE

Yeah, Frank, we got 'em.

Harper raises his head and looks around him groggily. He is confused and bewildered.

HARPER

Is the house on fire?

MCCORMICK

Nah...we just smoked them out.

McCormick and Hardcastle, still coughing, look at each other and the damage to the house.

FREEZE FRAME

END OF ACT FOUR

FADE IN:

66

INT. GULLS WAY/DEN - A WEEK OR TWO LATER

66

Everyone is gathered again, exactly as it was before. The house is back to normal, all ship-shape. Harper is a little stiff, but otherwise out of danger and fine. He is telling about his wounds, as everyone listens.

HARPER

It's the last time I leave this gun anywhere...

Harper pats his holster.

MATTIE

You feeling better?

HARPER

Oh, sure. Once they got the bullet out, I felt better right away.

Hardcastle trots over to the desk, takes out a key, holds the key up in triumph and unlocks a drawer in the desk with a flourish.

McCORMICK

What're you doing?

HARDCASTLE

What I was gonna do two weeks ago...
Happy twenty-fifth, Charlie!

Hardcastle pulls a bottle of El Papagayo rum out of the desk drawer and holds it up. Everyone claps and Charlie blushes. He takes the bottle in his hands and hugs it to him as Hardcastle and McCormick pass out glasses to put the rum in.

CHARLIE

Aw, Milt...El Papagayo...

Charlie pulls off the cap and begins to happily pour small quantities into the glasses. When this is done, Hardcastle raises a glass in toast.

HARDCASTLE

I just wanna say here's to Freddie Bumgarner...I haven't been nice to you in the past and I'm sorry and I just want you to know I'm...well, You were willing to die for all of us...In my book that makes you a helluva man...that's it.

CONTINUED

Bummer looks completely astonished and overwhelmed as everyone applauds.

BUMMER

I don't know what to say...

McCORMICK

Don't be modest, Freddie...that was something...

Debbie is looking at Bummer with new eyes.

DEBBIE

I think you were wonderful... anthropologically speaking, you're the most interesting man I ever met...a man willing to sacrifice himself for his comrades ...that's almost unknown now...

BUMMER

Really?

DEBBIE

Uh-huh...

Debbie smiles warmly, dazzling Bummer and apparently causing him to experience some vertigo. He smiles back dizzily and adjusts his tie. McCormick appears not to be crazy about this.

McCORMICK

I thought of the bomb...

Mattie elbows McCormick and whispers to him.

MATTIE

(whispering)

Don't worry, handsome...you still have me...

McCormick looks around at her, leers theatrically and kisses her neck, making little snorting noises. They laugh. Hardcastle claps his hands together with relish and sits at the poker table.

HARDCASTLE

Well, let's do what we came here to do...let's play poker!

There is general agreement to this suggestion. Hardcastle begins to shuffle, but Freddie gets up.

CONTINUED

BUMMER

Before we start, I just...my heart is so full, I don't know what to say...

The poker players look at each other, settling in for a long, dull speech.

BUMMER

When people go through something like this together, they get close fast...I feel so close to all of you right now...I've always been lonely...Oh, I know I cut a dashing figure and I have a career ahead of me, but I've always missed that feeling of easy friendship and belonging that I feel here...I was thinking on the way over here tonight...

MATTIE

Freddie? You wanna clap a lid on it?

Freddie stops, surprised and self-conscious. He sits down, looks all around him and smiles.

BUMMER

Let's play poker...

Hardcastle turns to Debbie.

HARDCASTLE

Do you play?

DEBBIE

(sweetly)

A little. I played in college...

HARDCASTLE

Would you rather sit out a couple of hands while you get the hang of it?

Debbie gives him a dazzlingly innocent smile.

DEBBIE

No, sir...I think I'd like to play... as a matter of fact, I think I'll deal.

Debbie takes the cards from Hardcastle and begins a blinding series of fancy shuffles.

CONTINUED

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62A.
(X)

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66

CONTINUED - 3

66

DEBBIE

What's the game and what's the
ante?

She smiles around the astonished table and we end on
the surprised looks as we

FREEZE FRAME

THE END