

RAMPART DIVISION  
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ADAM-12

THE SEARCH

(Formerly: "Partners")

by

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ADAM-12

THE SEARCH

TEASER

FADE IN

1 EXT. POLICE STATION - DUSK 1

Reed and Malloy are just exiting the building carrying their paraphernalia to Adam-12 when MacDonalld breaks away from a cluster of other officers and approaches. He crooks a finger at them.

MAC DONALD

Come here, you guys. I want to show you something.

They follow him across the parking area to where several new shiny patrol cars are parked. On the roof of one of the units is painted a huge A-12.

2 ANGLE TOWARD CAR - INCLUDING REED AND MALLOY 2

as they approach the new unit with large smiles. It is a brand new 1971 Plymouth.

MAC DONALD

You two are in a new car.

3 ANGLE ON REED AND MALLOY 3

They exchange a pleased look.

MAC DONALD

Came over from the garage this afternoon. You're the first ones to use it. The day watch went out in the old unit.

(a beat)

I don't suppose I have to tell you to be careful with it, Malloy. There are two other teams that have to use it.

REED

(turning the knife)

Yeah, Pete. Don't bang it up or anything.

4 ANGLE - MALLOY

He gives Reed a disgusted look.

5 RESUME FULL SHOT

Reed piles into the car as Malloy waves to MacDonald.

6 INT. ADAM-12

Reed is looking the car over like a kid with a new bicycle. Checking the glovebox, etc. Malloy is obviously pleased, but not as anxious to cop out about it.

REED  
(looking in  
glovebox)  
Hey, look at this, Pete. We even  
got an owner's manual.

Malloy starts the car as Reed is thumbing through the manual.

7 EXT. POLICE PARKING AREA

As the unit backs out of its stall and drives slowly out of the Rampart Street station.

8 INT. ADAM-12 - TOW SHOT

As they pull past the station. Reed is admiring the interior trim of the new unit. (Note: Description to match car).

REED  
This is more like it. Y'know, a  
little plusher -- We even got an  
air conditioner.

He reaches out and fingers some of the trim.

MALLOY  
Beautiful. You want to clear us.

REED  
Yeah, sure.

Reed reaches down and picks up the mike.

REED  
One-Adam-12 P.M. watch clear.

CONTINUED

8

CONTINUED

8

R.T.O.

One Adam-12. Repeat, we didn't receive you.

Reed and Malloy exchange a look.

REED

One Adam-12 P.M. watch clear.

R.T.O.

One Adam-12 clear.

Reed replaces the mike and they ride in silence. Reed is still looking around the interior, after a beat.

REED

You can really feel the horses in this. Why don't you step on it once, see what she'll do?

9

ANGLE FAVORING MALLOY

9

He gives Reed a disgusted look.

MALLOY

That's a great idea. Let's see if we can find another unit and work up a drag race...There's a nice stretch of road on Vermont next to the school.

REED

Very funny.

They ride in silence and then Reed finally speaks again.

REED

(a slight smile)

You know what's going to happen? We're going to spend the night taking 459 reports. We won't get one hot call.

(a beat)

We ought to see how she handles.

MALLOY

You know, Reed, sometimes you can be so stubborn. So unbearably, uncontrollably stubborn.

CONTINUED

9 CONTINUED

9

REED  
 (disgusted)  
 Okay. Okay. We'll do it your way.  
 Let's try and get a drag race over  
 on Vermont.

Malloy looks over and gives Reed a giant take. Reed grins  
 back at him.

R.T.O.  
 All units in the vicinity and One  
 Adam-12. A 211 in progress at the  
 market. Los Feliz and Vermont.  
 Code 3.

Malloy looks over at Reed and hits the reds.

MALLOY  
Now I'll punch it.

With that he hits the accelerator and the new unit jumps  
 forward and squeals up the street.

10 EXT. ADAM-12

10

as it blows past the other traffic on the street and  
 continues on Code 3.

11 INT. ADAM-12 - TOW SHOT - ANGLE FAVORING REED

11

He is on the mike.

REED  
 One Adam-12 roger.

R.T.O.  
 One Adam-12. Your calls are breaking  
 up.

Malloy is concentrating on the road ahead but he glances at  
 Reed.

MALLOY  
 Might be a short in the button.  
 Try pressing it down hard.

REED  
 (pressing hard)  
 One Adam-12 Roger.

CONTINUED

11 CONTINUED

11

R.T.O.

One Adam-12 roger. Loud and clear.

Reed replaces the mike. And begins looking at the numbers on Las Feliz.

MALLOY

We better get that radio looked at.

REED

Right...Vermont's coming up. The market's on the left.

Malloy reaches down and switches off the red lights and siren.

12 EXT. ADAM-12 - NIGHT

12

As it slides into the market parking lot about ten or fifteen yards from the front entrance. This is a small market delicatessen.

13 ANGLE TOWARD MARKET

13

Inside we can see two robbers. They are just starting out and are armed.

14 REED AND MALLOY

14

As they deploy. Reed heads to the right and Malloy to the left setting up a situation for a cross fire.

15 COVER SHOT - THE MARKET

15

The robbers are now at the door and are starting around to the side of the market when they see the Black and White and then spot Reed and Malloy.

MALLOY

Freeze and drop the guns!

The robbers stand frozen for a moment, then one of them runs for it, trying to get around the side of the market. Reed takes off after him but the man disappears. The other man turns and runs back inside the market. Malloy hot on his tail.

16 INT. MARKET - NIGHT

16

The shelves are set in two small rows and the manager of the market is crouched behind one of the counters. When he sees Malloy he yells.

MAN

He went out the back!

Malloy runs out the back of the market, after the robber.

17 EXT. MARKET - BACK ALLEY

17

Several yards up the alley parked in the shadows, is a white convertible. The man Malloy is chasing is already in the car and it begins to burn rubber up the street. Reed has chased the other man into the alley and grapples with him briefly before subduing him.

REED

(calling out)

I got this one, Pete... Go!

Malloy turns and runs through the market as the white convertible is still burning rubber up the alley. As he runs he can hear Reed shouting after him.

REED

Turn right.

18 ANGLE - ADAM-12

18

as Malloy dives into the unit and screeches out of the parking area and whips a right. Code-3. Then snatches up the mike.

MALLOY

One Adam-12. In pursuit of 211 suspect in white Chevrolet convertible. Sam Charles Ida 154... Code three. Northbound on Las Feliz. From Vermont.

R.T.O.

One Adam-12. Your calls are breaking up. Repeat description of suspect vehicle.

MALLOY

White Chevrolet convertible. License Sam Charles Ida 154.

LINK

All units all frequencies, stand by:  
One Adam-12. Repeat description.



- 19 EXT. CITY STREETS - ADAM-12 AND WHITE CONVERTIBLE 19  
Malloy is closing the gap. The white convertible shoots through a red light with Malloy still on his tail.
- 20 SERIES OF SHOTS - DIRECTORS SEQUENCE - THE CHASE 20  
as Malloy continues, Code three, after the white convertible -- the last shot is of the car turning into Griffith Park, Adam-12 in close pursuit.
- 21 PAN THE TWO CARS PAST 21  
and come to rest on a sign reading:  
GRIFFITH PARK OPEN: 8 A.M. to 10 P.M.
- 22 INT. ADAM-12 22  
Malloy with the mike to his mouth.  
MALLOY  
Suspect's vehicle entering Griffith Park on Griffith Park Road.  
LINK  
One Adam-12. In pursuit in Griffith Park.
- 23 FAST CUT 23  
of the two cars screaming up through the mountain roads of the park and:  
CUT TO
- 24 EXT. MARKET - NIGHT 24  
Two other patrol units are now there as back-ups. Reed is putting the other suspect in the back of one of the other cars. Several officers are listening to the pursuit over the radio.  
LINK  
One Adam-12 is on Griffith Park Road. Repeat cross street. Your calls are still breaking up.

25 ANGLE OTHER OFFICERS - FAVORING REED 25

as they look to him questioningly.

REED

There's something wrong with our  
radio.

CUT TO

26 EXT. PARK ROAD - NIGHT 26

as a pair of headlights race toward the camera followed closely  
by the red lights of Adam-12. The two cars scream by the  
camera.

27 INT. ADAM-12 27

MALLOY

(into mike)

Coming up on intersection of  
Griffith Park Road and Reese Street.

LINK

One Adam-12. Repeat your location.

Malloy brings the mike up to his mouth to give the call again.

28 SHOT OF ROAD - IN FRONT OF ADAM-12 28

There is a large patch of gravel. As Malloy hits the loose  
gravel he loses control of the car and goes sideways on the  
narrow road, then whips the other way and jumps the curb on  
the far side of the street.

29 SHOT - ADAM-12 29

as it dives nose first down a steep rocky incline, bouncing  
violently.

30 INT. CAR 30

Malloy taking a beating, jammed into the dash! Trying to  
control the car!

31 EXT. ADAM-12 - HILLSIDE

31

as the car rolls two or three times and finally comes to rest up against a tree. The front end of the car is destroyed; the headlights out; the car terribly disfigured by the crash; one front wheel is off the ground and spinning.

32 INT. - ADAM-12

32

Malloy is knocked unconscious, his head on the steering wheel, blood coming from a cut over his eye. Over this:

LINK

One Adam-12...One Adam-12...

Come in, we are not receiving you.

(a long pause)

One Adam-12. Code one.

Hold on Malloy, unconscious, and badly hurt, as we:

FADE OUT

END OF TEASER

ACT ONE

FADE IN

33 ON BLACK

33

The screen remains black while we hear the R.T.O.

R.T.O.

One Adam-12 Code one.

(a beat)

One Adam-7. A 459 report. See the man at the jewelry store. Western and 7th.

(a beat)

All units...a supplemental on the A.D.W. want for Charles P. Finta. The suspect is wearing a green jacket....

The calls go on as we slowly open out of black on:

34 INT. OF CAR - MALLOY'S POINT OF VIEW - SOFT FOCUS

34

The inside of the car is filled with debris from the glove box. An angle toward the passenger door of the unit. The shot gun has been knocked out of its bracket in front of the seat and is over against the door. We begin a slow pan of the interior of the car and as we pan we slowly sharpen focus. Malloy's flashlight is shattered, and his clipboard and ticket book litter the car with loose paper from his attache case.

35 MED. SHOT - MALLOY

35

He is still jammed up against the dash with his head on the steering wheel. He moves his head slowly up, and surveys the damage, starts to shift his weight and stops abruptly, gasping then beginning to cough. And with each cough his face contorts. After a moment the coughing subsides. The radio is still squawking out its calls.

(NOTE: DURING ALL OF THE SCENES IN THE CAR THE RADIO WILL BE UNDER. WE WILL ONLY RELATE THOSE CALLS THAT ARE PERTINENT).

36 NEW ANGLE - MALLOY

36

reaching out his hand for the cord on the microphone. He has to stretch and his head remains on the steering wheel. Finally he gets his right hand on the cord and begins to reel in the mike. After several moments he has retrieved it.

- 37 INSERT SHOT - MALLOY'S HAND - THE MICROPHONE 37
- The mike has been badly damaged in the crash; the plastic casing appears hopelessly shattered.
- 38 RESUME MALLOY 38
- He keys the broken mike and attempts to broadcast.
- MALLOY  
(a hoarse whisper)  
One Adam-12. T.A. off the road  
below intersection of Griffith Park  
Road and Reese Drive. Officer  
needs help.
- 39 INSERT - CLOSEUP RADIO 39
- R.T.O.  
One Adam-25. Roger Code Seven.  
(a beat)  
One Adam-16, a 586-E report. Zelza  
and Clintwood.  
(beat)  
One Adam-12, Code One.
- 40 RESUME MALLOY 40
- He drops the mike on the seat and again tries to straighten up. He moves very slowly, in great pain. Then, after a moment, he reaches in front of him and flips the switch for the red light and siren. Almost immediately we can hear the sounds of electric circuits shorting. An ominous snapping and popping from under the dash. A curl of smoke begins to rise. Malloy turns off the switch.
- 41 NEW ANGLE - MALLOY 41
- He reaches down and releases the seat, pauses for a moment and then with a lunge, racks the seat back as far as it can go. As he does, he lets out a scream of pain. The smoke continues to curl up from the dash.
- 42 TIGHT SHOT - MALLOY 42
- Sweat beginning to bead on his forehead. He looks down at his legs.

43 ANGLE TO FOLLOW 43

His legs are still jammed up under the dash. Slowly he reaches down with his hands and begins to feel his right leg.

MALLOY

(a whisper)

Broken.

44 ANGLE - TO INCLUDE DASH 44

The smoke is still rising. The front seat of the car is now becoming clouded with it. Malloy reaches down and unfastens his seat belt.

45 FULL SHOT - INSIDE OF CAR 45

Malloy now begins to edge himself out from under the dash. He moves as fast as he can trying to get out of the car before it catches fire. He tries the driver's door but the car is up against a tree, then he leans over and tries to open the passenger door. It is hopelessly jammed shut, the window up. He reaches for the shotgun which is near his right leg, and pulls it across the seat, grabs it in both hands and ejects the shells from the chamber. Then turns it around and shoves the stock of the weapon through the passenger window, breaking the glass. He racks the stock around the frame clearing the particles and then chucks the shotgun out.

46 NEW ANGLE 46

Malloy reaches into his pocket and retrieves a small pocket knife; opens one of the blades, and cuts the seat belts off of the front seat. He throws them out of the window after the shotgun. Then, moving as quickly as he can, he edges out from behind the wheel and works his way across the seat to the broken window.

47 ANGLE TOWARD WINDOW 47

Malloy grits his teeth, pulls himself up and snakes his body out of the window of the car, finally managing to reach the balancing point and then he tumbles out.

HARD CUT TO

- 48 TIGHT SHOT - MALLOY 48  
as he hits the ground with a thud. He lets out an anguished scream and then drops his head and struggles to remain conscious.
- 49 HIS POINT OF VIEW - NIGHT - THE AREA AROUND THE CAR 49  
Overgrown with brush and trees. The shot goes in and out of focus. Several times before sharpening.
- 50 RESUME MALLOY - WIDER 50  
He slowly regains his strength and begins to pull himself away from the car. It is long, hard work. Reaching out with his hands and grabbing twigs and patches of grass, and using his good left leg to push he manages to make slow progress away from the car.
- 51 COVER SHOT - NIGHT - THE AREA AROUND CAR - FAVORING CAR 51  
Malloy pulls himself away in an awkward crab-like motion. We can see that the car is totally destroyed. It has come to rest under a heavy stand of trees, and is almost completely covered by the heavy underbrush. All the while the radio blurts out police calls.
- 52 TIGHT ON MALLOY 52  
He has now covered almost five yards and is close to where the shotgun rests. He pulls his head up to look around and then with a slight moan he lays silently in the wet grass as we:  
  
CUT TO
- 53 EXT. MARKET - NIGHT 53  
Reed is standing next to the only remaining Backup unit. The one with the suspect has left. MacDonald pulls into the parking lot in L-20. He parks next to the backup. Gets out. Reed and the other two officers are listening to the R.T.O. as he approaches.  
  
MAC DONALD  
We're code four here? Right?  
  
REED  
(worried)  
Yeh, it's all over. Brinkman took the suspect in. Anything on Pete?

54 ANGLE - MAC DONALD

54

He hesitates for a moment then:

MAC DONALD

No other units have seen him. He hasn't acknowledged his Code One in over a half hour. We're starting a search.

REED

(uncertain)

It's probably just the radio.

MAC DONALD

Yeah, I heard the pursuit.

(a beat)

It's just routine; no need to get worried, Reed.

REED

(false courage)

Who's worried...Pete's too chicken to get shot up...and he wouldn't dare crash our new car.

The words die on his lips. He hesitates for a moment then changes his tack.

REED

Mack! Put me in an L Car. I'd like to get out and start looking.

MAC DONALD

Why don't you come with me. I'm setting up a command post in the park -- I've already called for the helicopter.

55 ANGLE - REED

55

He shakes his head.

REED

If you could spare the car I'd rather....

MAC DONALD

(quickly)

Okay.

He turns to the other unit.

CONTINUED



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55 CONTINUED

55

MAC DONALD  
Can you guys drop Reed off at the  
station?

(to Reed)  
I'll clear you for an L-car.

They nod and Reed starts to get into the unit. It is obvious from his manner that Reed is gravely worried. Mack holds the door and leans in.

MAC DONALD  
(softer)  
Hey, Reed. These things happen.  
Be a pro.

56 ANGLE - REED

56

He looks up at MacDonald searching for the right words. Then, finally:

REED  
We were real close...  
(a beat)  
Y'know...close.

Mack nods and slams the door.

57 NEW ANGLE - FAVORING MAC DONALD - THE DEPARTING CAR

57

as it pulls out of the market parking lot. Mack watches it go, a worried look on his face.

CUT TO

58 EXT. GRIFFITH PARK - NIGHT - PANNING

58

The moon lights up the scattered clouds over the park, turning the trees into black silhouettes. Our camera pans down to the stand of trees and heavy brush which conceal Adam-12. We can hear the faint sound of the R.T.O. mixed with night sounds.

59 NEW ANGLE - AREA AROUND ADAM-12

59

Malloy is leaning up against the trunk of a tree and is attempting to splint his leg with the shotgun. He pushes the barrel down into his shoe and then begins to lash the weapon to his leg with the seat belt straps.

CONTINUED

59 CONTINUED 59

He is breathing in shallow gasps and as he sets the buckle on the first strap he winces with pain. He lays back against the tree and begins to cough. Heavy wracking coughs which pass over him in waves. He reaches down and picks up one of the seat belts and wraps it under his arm pits around his chest and ribs, then sets the buckle as tightly as he can stand it. His coughing is diminished and finally stops.

60 NEW ANGLE - MALLOY 60

He leans back against the tree and pauses for a moment. Then goes back to work strapping the top part of the gun to his leg. As he is doing this:

61 TIGHT SHOT - RADIO 61

The R.T.O. blares a call.

R.T.O.

All units involved in the search for the missing officer switch to Tack 2. The Command Post has been set up in Griffith Park at the Observatory.

62 MALLOY'S POINT OF VIEW - UP THE HILL TOWARD ROAD 62

It is almost a quarter of a mile and over steep, rocky terrain. For a man in his condition, a hopeless venture.

63 RESUME MALLOY 63

He listens to the call then finishes splinting his leg. He is moving with a dogged determination but his hands are unsteady.

64 NEW ANGLE 64

Using the tree as a back brace he attempts to get to his feet rising uncertainly on his left leg while he gets his splinted right leg under him.

65 SERIES OF SHOTS - MALLOY 65

as he moves uncertainly over to the car. His face contorts with pain at each step. Half way there he almost passes out, and then finally gains the patrol car.

66 HIS POINT OF VIEW - INSIDE THE CAR

66

The fire has gone out and the green light from the R.T.O. casts a glow on the vinyl seat. Malloy tries to get the door open; there is some give, but it is still jammed. He reaches down awkwardly and picks up a piece of side trim off the car and, using it as a lever, he manages to pry the door open.

67 NEW ANGLE - SHOOTING INSIDE THE CAR

67

as Malloy reaches in and puts the radio on Tack Two, then he retrieves the shattered microphone and lowers himself gingerly down. Using the side of the car as a backrest he seats himself on the ground beside the unit.

68 NEW ANGLE - MALLOY

68

He takes the small pen knife out of his pocket and opens up an arm which has a screw driver on the end. He looks at the mike and begins to undo the screws which secure the plastic covering.

69 IN TIGHT ON THE MIKE

69

His hands are shaking slightly and every so often he begins to cough shallowly.

70 RESUME MALLOY

70

He has the casing off and is holding the mike up to examine it when we can hear the soft chopping sound of a helicopter in the distance.

Malloy drops the mike. He starts to get up and screams with pain, grabbing at his stomach. The sound of the helicopter comes closer. Malloy struggles with his gun belt finally getting it off. That seems to relieve some of the sharp abdominal pain. This time moving more carefully he starts to get to his feet. The helicopter now seems to be almost on top of him.

MALLOY

(murmuring)

Flares. Got to get flares.

On his feet he moves around the car with his awkward stiff-legged gait and tries to get the trunk open. But it, like both the doors, is hopelessly jammed.

- 71 NEW ANGLE - MALLOY - SHOOTING UP 71  
Off to the right and behind Malloy, the helicopter comes into view. The white light from the belly of the ship probes down into the dark foliage of the park. As the light moves it cuts across the hill behind Adam-12 and begins to pass Malloy's position about fifteen or twenty yards to the right. Adam-12 is so positioned under the trees as to be invisible from the air.
- 72 ANGLE - MALLOY 72  
as he realizes he's about to be passed! He stumbles away from the car and in his hopping, dragging, gait he tries to get out into the open.
- 73 SERIES OF SHOTS - MALLOY 73  
as he careens after the light! Hobbling on the splinted leg into the darkness.
- 74 NEW ANGLE - FAVORING A SMALL STREAM - SHOOTING UP - TOWARD MALLOY 74  
as he reels forward after the departing helicopter. He stumbles toward the camera unaware of the stream until he is already into it. Then, losing his footing, he falls face forward into the water.
- 75 NEW ANGLE 75  
Malloy is now half submerged in the water. We can hear the sound of the departing helicopter and Malloy lifts his head and looks off.
- 76 ANGLE - TO FOLLOW 76  
as the white light from the helicopter disappears over the next ridge. And with it, the soft copping sound of the roater.
- 77 RESUME MALLOY 77  
as he watches, his expression blank. Hold for several beats and:  
FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

78 INT. L-15 - NIGHT - REED

78

He is driving slowly through the park. His headlights and spot light picking up anything that could be a clue to the missing car. Reed slows the unit and trains his spot on a section of the curb, then, finding nothing, he switches it off. All the while we can hear MacDonald directing the search operations on Tack 2. From what we can hear coming over the radio the search area in the park is widening and to date has turned up nothing.

MAC DONALD (v.o.)

(TAC 2)

L-20 to air-ten. Break off looking in the northwest quadrant and work over to the north. The area bordering the freeway.

PILOT (v.o.)

Roger L-20. I'm going that way now.  
(a long pause)

PATROLMAN (v.o.)

One Adam-25 to One L-20. We're entering the park to join the search.

MAC DONALD (v.o.)

You guys are supposed to be off duty.

PATROLMAN (v.o.)

Yeh, but we cleared it with the lieutenant. We want to join up for a few hours.

MAC DONALD (v.o.)

One Adam-25 Roger. Glad to have you. Report to the Command Center for search maps and instructions.

79 NEW ANGLE - REED

79

He listens to the radio calls and we can see a tenseness about him. His expression looks drawn in the half light from the dash.

80 ANGLE - THROUGH THE WINDSHIELD - TOWARD ANOTHER PATROL CAR

80

It is parked off to the side of the road. Two officers are out of the unit and are shining their spot light down the hill on the near side of the road.

81 COVER SHOT - THE AREA

81

As Reed parks L-15 behind them, gets out and approaches. The two officers are Sanchez and Brinkman. Sanchez is several paces down the hill shining a flashlight when Reed approaches. He glances up and sees Reed then, shoots a look at Brinkman, flicks off the light, and returns to the road.

SANCHEZ

Hi, Reed.

(to Brinkman)

Nothing.

REED

What you got?

BRINKMAN

There were some skids on the road back there and we were checking the hill. Nothing!

(a beat)

They look kinda old anyway.

82 ANGLE REED

82

He turns on his light and looks over the skid marks then climbs down to where Sanchez has been standing and shines his light down the hill. (This is not the place where Adam-12 crashed).

83 ANGLE - BRINKMAN AND SANCHEZ

83

They watch Reed and then exchange a look. Finally, Reed switches off his light and climbs back up the hill and joins the other two.

REED

Nothing.

84 ANGLE - BRINKMAN AND SANCHEZ

84

This is an awkward moment and they don't know what to say.

85 COVER SHOT - ALL THREE

85

REED

Never hurts to be double sure.

SANCHEZ

We'll find him, Jim. Most of us feel he's not in the park, anyway. With his radio out he could of sailed right on out of here behind that guy without the dispatcher ever knowing.

CONTINUED

85 CONTINUED

85

BRINKMAN

Yeah. Let's hope so. This place is huge -- and dark.

86 ANGLE - FAVORING REED

86

He nods his head and Brinkman glances at Sanchez immediately regretting the remark.

REED

I have a hunch he's here somewhere.

BRINKMAN

We got twelve units in the park, plus the chopper. We can't help but spot him if he's here.

REED

We better not stand around.

He turns and heads back to L-15 and gets inside. Sanchez calls after him.

SANCHEZ

Next thing you know the Dispatcher will be saying, One Adam-12 clear.

It has a hollow ring to it.

REED

Yeah...Those are the words I'd really like to hear.

He gets into L-15 and starts the engine. Backs out and then pulls around Sanchez and Brinkman. They watch him depart.

CUT TO

87 EXT. ADAM-12 - NIGHT - THE PARK

87

Malloy has pulled himself out of the stream and is leaning up against the wrecked car. Immediately we can see that his condition has worsened. He moves much slower and his hands shake more violently. The wet uniform is covered with dirt and clings to his body. He is back at work on the microphone and with hands that shake he is trying to rebuild the broken instrument. Reattaching wires with the tiny screwdriver. He is breathing in very shallow gasps and from time to time he winces with pain and grabs at his stomach. In the background, his only link with the world, is Mac's voice on Tack 2. (NOTE: Wild track dialogue attached to back of script)

88

NEW ANGLE

88

as Malloy begins to shiver violently and drops the mike in his lap. He leans back and hugs his arms to his body to try and stop the shivering. Then takes his pulse and lays back against the car.

MALLOY

(sotto whisper)

Going into shock. Gotta stay awake  
...get warm...Gotta stay awake.

He struggles to his feet and now we can see the pain in his abdomen is getting much worse. As he stands he can only assume a bent over posture with one hand tightly grasping his belly. Reaches into the car and rummages around for his jacket; finally retrieves it from under the seat. Before getting out of the car he switches the radio back to Tack One.

He eases himself down to a sitting position and tries several times to put the jacket on but the motion requires twisting his abdomen and the pain prohibits it. He finally places the jacket on his upper body, over his arms and shoulders and tries to snuggle under it.

Slowly he picks up the mike and begins to go back to work.

89

LONG SHOT - TOWARD ADAM-12 - OVER A MAN'S SHOULDER

89

The man has his back to us and is watching Malloy. This is Boone Wexel. All we can see is the back of his massive shoulders, and bull neck.

90

RESUME MALLOY

90

He finally finishes the mike and holds the instrument up for inspection, then with a shallow sigh he keys the mike. The radio calls inside the car abruptly cease showing that he has made some contact. The red light on the radio comes on.

MALLOY

(into mike, softly)

One-Adam-12. T.A. Off the road  
at the intersection of Griffith  
Park Drive and Reese Road. I am  
bleeding internally and have a  
broken leg. Send an ambulance.

He releases the button and waits. There is a soft rustling sound off to the right as Boon Wexel moves quickly out of the darkness.



91 NEW ANGLE - MALLOY - TOWARD WEXEL 91

He can see Wexel's shadowy outline several yards away.

MALLOY

(a whisper)

Help me!

Both men stare at one another for a long moment, Wexel not sure what his next move will be; then:

R.T.O.

Will the unit that broadcast the last call please repeat. The call was broken.

92 ANGLE - WEXEL 92

This makes up his mind. He moves over to where Malloy is sitting and slowly takes the microphone out of his hand and puts it back into the squad car. Wexel is huge, with contemporary clothes and a hill-billy accent.

93 TWO SHOT 93

Malloy looks at Wexel for a long moment.

MALLOY

(a whisper)

Help me...Please.

WEXEL

(amused)

Old Boon almost got hisself caught flat footed. Didn't think you was gonna get that thing together.

94 ON MALLOY 94

His gaze is directly at Wexel.

MALLOY

(more composed)

Need help. I'm bleeding internally. I think I have a ruptured spleen.

WEXEL

Yeah. You ain't looking too hot.  
(a beat)

I been watching ya...been almost five minutes now ---

- 95 ANGLE MALLOY 95  
as he registers a slight look of concern.
- 96 ANGLE - MALLOY'S HAND 96  
It moves slowly over to his gun belt.
- 97 COVER SHOT - BOON, WEXEL AND MALLOY 97  
Wexel doesn't take his eyes off of Malloy but waits until Malloy has just about reached his gun and then almost casually Wexel reaches out and moves it further away.
- 98 NEW ANGLE 98  
Wexel reaches over and retrieves Malloy's revolver and puts it in his waist band.
- WEXEL  
I'd like to help ya but I just  
can't seem ta get in the mood.
- He reaches over and touches the shotgun on Malloy's leg then takes his hand away.
- MALLOY  
Are you hot?
- WEXEL  
Yeah, baby, and I done in a couple  
a cops along the way.  
(a beat)  
One thing bout us hillbillies we  
can sure lose ourselves in the  
wilderness.  
(a smile)  
I been livin' up here for ten,  
twelve days, and I was sure I was  
cooling off some. Then tonight  
this place comes alive and's  
crawling with cops. Even got a  
twirly bird flying round with a  
big old light on its belly.  
(a beat)  
Old Boon gets hisself kinda scared.  
Then I see ya down here all trashed  
out and trussed up like a back home  
turkey. And Old Boon knows he ain't  
hot at all.

CONTINUED

98 CONTINUED

98

WEXEL (Cont'd)

(looking at the  
car covered with  
foliage)

You plum got yourself camouflaged.  
They ain't never gonna spot ya  
down here.

Wexel reaches over and touches the shotgun again.

WEXEL

You got any bird shot for that  
scatter gun?

MALLOY

No.

WEXEL

You wouldn't go lying to old Boon?

99 ANGLE - MALLOY

99

He says nothing and Boon reaches out and pokes Malloy in the stomach. Malloy manages to keep from crying out, but he almost loses consciousness.

WEXEL

Kinda tender there, ain't it?

100 ANGLE - WEXEL

100

He walks over to the patrol car and begins to rummage around inside.

WEXEL

Hey cop. You didn't bring no  
brown bag lunch, did ya?

101 ON MALLOY

101

He doesn't say anything, as Wexel laughs at his own joke.

WEXEL (o.s.)

Well lookee here.

102 NEW ANGLE - WEXEL

102

He picks up several of the shotgun shells that Malloy had ejected. He walks back to Malloy and holds them up and grins savagely.

103 INTERCUT - MALLOY 103

as he shows no emotion.

104 ANGLE - FAVORING WEXEL 104

He reaches down and roughly begins to unstrap Malloy's shotgun from his leg. He pulls the straps off and yanks the gun out of Malloy's shoe. He doesn't even look at the gun but turns to Malloy, who is clamping his jaw shut with pain.

WEXEL

You ain't gonna make it much more'n a couple a hours; and they ain't gonna be no fun. I want you should think of them hours as old Boon's present ta ya.

MALLOY

(a whisper)

Get lost.

WEXEL

I aim to do that little thing.

He leans into the patrol car and takes up the microphone. While Malloy watches he yanks the mike off the cord and heaves it into the darkness. Then he turns back to Malloy and shoves the shells into the shotgun -- Malloy rolls over on his side.

105 NEW ANGLE - FAVORING WEXEL 105

He lumbers off into the darkness.

106 RESUME - MALLOY 106

Now almost unconscious, his eyes closed. Then slowly he opens them and tries to sit up; but he can't make it. He begins to cough again and then his body is racked with shivers. Over this:

R.T.O.

All units involved in the search for the missing officer, the command post has been moved out of Griffith Park. The new location is on Burbank Avenue, north of the freeway at the intersection of Norman.

Hold on Malloy's expression, and then:

FADE OUT

END OF ACT II

ACT THREE

FADE IN

107 EXT. A PARKING LOT - NIGHT

107

This is a parking lot behind a dark theater. L-20 is prominent in the shot and there are one or two patrol cars parked there. After establishing, L-15 pulls into the theater and comes to a stop next to MacDonald's station wagon.

108 NEW ANGLE - TO INCLUDE ALL

108

as Reed exits the car and heads over to MacDonald who is talking on the microphone. He finishes his call as Reed approaches.

REED

Who's working the park?

MAC DONALD

Right now we're concentrating on this side of the freeway. We have good reason to feel he got out of the park.

109 ANGLE - REED

109

He is more than a little upset. He glares at MacDonald.

REED

Who says.

MAC DONALD

Listen, Reed, I know this thing has got you upset and I can understand it, but....

REED

(overlapping)

Don't treat me like some rookie Mack.

MAC DONALD

Okay. His radio was out. He was chasing a guy who was obviously headed out of the park. We got a citizen who remembers a police car going out of the park on this end, about the time the pursuit was going down.

CONTINUED

109 CONTINUED

109

REED

Did he see the white convertible?

MAC DONALD

No. But that's a normal occurrence. The patrol car would be the natural thing to remember.

REED

I want to keep looking in the park.  
(a beat)  
He's in there, Mack.

MAC DONALD

We searched it methodically. There's a chance we missed him, but there's a much larger chance that we didn't and that means that he could be out here somewhere shot and bleeding to death.

REED

(upset)  
He's my partner....

MAC DONALD

(overlapping)  
And he's my friend.  
(a beat)  
Ordinarily I'd humor you, Reed. I'd turn you loose in the park just to get rid of you, but the rest of the division is having a rough night. There are crimes going on all over the city. I'm down to five cars on this search and like it or not we're searching outside the park.

110 ANGLE - THE TWO MEN

110

It is obvious that the strain of the search and worry over Malloy is telling on both of them. They stand there for a long moment and Reed doesn't say anything.

CONTINUED

110 CONTINUED

110

MAC DONALD

You're tired. Why don't you get a cup of coffee. It's been four hours.

Reed shakes his head.

REED

(in control)

I'd rather stay out there. Give me a new area to search.

MacDonald turns to the board behind him and looks over a section marked out; then turns to Reed.

MAC DONALD

Start checking the side streets on the north side of the freeway between Pass Avenue and Glendale Boulevard.

Reed nods and heads back to the unit. He pauses half way there and calls back to MacDonald.

REED

I'm sorry, Sarg.

MAC DONALD

(a friendly wave)

Go on, get rolling.

Reed gets in the car as we:

SMASH CUT TO

111 TIGHT SHOT - MALLOY'S FACE

111

his head in the grass, his eyes open. The calls coming out of the radio are from the R.T.O. 211's, 459's, Unknown trouble. Malloy is listening to the calls, his face is pale from loss of blood and, finally, as we watch, he seems to summon up one last reserve. He begins muttering softly, illegibly, as he reaches up and begins to pull himself into the patrol car. It is a long, agonizingly slow maneuver. As he does it we will be able to see the tremendous deterioration in his condition. He is now so weak that the act of moving his hand or his leg takes all his concentration. Finally he manages to pull himself into the front seat of the car.

112 INT. ADAM-12

112

Malloy pulls himself slowly but steadily into the car. He continues toward camera until he is in a tight shot.

113 HIS POINT OF VIEW - THE RADIO 113  
as it spits out its call.

114 RESUME MALLOY 114  
Slowly he reaches out and switches the set to Tack 2.  
Immediately he can hear MacDonald's voice in the middle of  
a call, then:

MAC DONALD (TACK 2)  
One L-15, this is One L-20. Give  
me your location again.

REED (TACK 2)  
(hesitant)  
Uh. I'm at the intersection of...  
Garvey...and....

MAC DONALD (TACK 2)  
(angry)  
Reed, are you in the park?

REED (TACK 2)  
Yes.  
(a beat)  
Look, Sarg, let me make this one  
run through and then I'll stay  
north of the freeway. I promise.

There is a long pause and then:

MAC DONALD (TACK 2)  
(tiredly)  
Okay. One pass and then out.

115 NEW ANGLE - MALLOY 115  
He is just about unconscious but he manages a small smile.

MALLOY  
(softly)  
Great stubborn jerk.

Malloy remains still for several moments, then:

116 MALLOY'S POINT OF VIEW - MICROPHONE WIRES 116  
There are the ends that were pulled out of the mike when  
Wexel ripped it free.



- 117 RESUME MALLOY 117
- He begins to turn himself over on his back. After several long moments he has positioned himself so that both of his hands are free. Then he reaches out and grabs the two loose ends of the wire and begins touching them together.
- 118 TIGHT SHOT - THE WIRES 118
- As they give off tiny sparks with each touching. The red light flashes. Hold for a moment and then:
- CUT TO
- 119 INT. ONE-L-15 - NIGHT - INSIDE GRIFFITH PARK 119
- Reed moves the unit slowly through the park. On his radio there is the sound of static.
- 120 NEW ANGLE - REED 120
- He looks at his receiver and then screeches the unit to a stop and cranks up the volume on the receiver. We can hear the familiar sound of an S.O.S. in morse code, coming over the receiver in short bursts of static.
- Reed snatches up clipboard and a pen and waits. The message begins. A series of dots and dashes. Reed starts copying the message. After a moment he drops the clipboard and shoves the car into gear.
- 121 IN TIGHT ON THE MESSAGE 121
- It reads:
- T.A. INT. GRIF PARK RD.  
& REESE.
- 122 RESUME REED 122
- He is squealing away from the curb as he snatches up the mike and switches to tac one.
- REED
- One-L-15. Requesting ambulance  
at intersection of Griffith Park  
Road and Reese. In the Park.  
Show me Code Six at the location.

- 123 EXT. PARK ROAD - NIGHT 123  
As the L-car powers up the road. Then:  
CUT TO
- 124 STREET SIGN 124  
Marking the intersection.
- 125 PAN DOWN 125  
As Reed screeches the unit up and piles out of the car with his flashlight.
- 126 COVER SHOT - THE INTERSECTION 126  
Reed searches, then finds the place where the car went over marked by a small trail of rubber on the curb. He follows the angle and sights down the steep incline.
- 127 NEW ANGLE - REED 127  
He begins to climb down the hill, shining his light in front of him. He moves as quickly as he can over the rough terrain, stumbling several times and almost falling.
- 128 ANGLE - SHOOTING UP THE HILL TOWARD REED 128  
As he half slides, half stumbles down the long rocky hillside. He finally gets to a level spot and shines his light around.
- 129 HIS POINT OF VIEW - BOTTOM OF HILL 129  
As his gaze sweeps the area. There is no sign of Adam-12. Then in the distance he can hear the faint sound of Malloy's radio as it cuts the silence with MacDonald's voice on Tack 2.
- 130 ANGLE REED 130  
He listens then points his light in the direction of the sound.
- 131 WIDER 131  
As he starts on down the hill, following the sound of the radio.

132 SERIES OF SHOTS - REED 132

As he negotiates the rest of the steep hill and pauses at the bottom. He points his light at a clump of bushes and low trees.

133 HIS POINT OF VIEW - ADAM-12 133

In the light from Reed's flashlight the car has a ghostly quality. It lies like some undersea derelict buried under the clump of low brush and trees.

134 RESUME REED 134

He moves toward the car almost reluctantly, afraid of what he might find. He finally reaches the unit and shines his light inside.

135 HIS POINT OF VIEW - OF MALLOY 135

unconscious in the front seat. The wires from the mike still in his hand.

136 INT. ADAM-12 - RESUME FULL SHOT 136

Reed leans in and takes the wires out of Malloy's hand. Malloy opens his eyes and looks up. Hold for several beats...then:

MALLOY  
(a whisper)  
Partner.

137 NEW ANGLE - TWO SHOT 137

As Reed reaches out for Malloy's hand and the two men touch. Freeze frame. Hold freeze for ten long beats and then:

R.T.O.  
One-Adam-12...Clear.

FADE OUT

THE END

WILD TRACK DIALOGUE FOR TAC 2

AIR TEN

Air ten to 1-20. We are at the new location. Proceeding north to east. We are now proceeding toward the northeast section of the park. Will keep you notified. K.M.A.

MACK

Air ten roger. For your information one Adam-25 is working the south-west quadrant. One-exray-27 is in the Travel Town area east of the freeway. L-15 is running the main roads east to west.

AIR TEN

I gotcha, Mack.

LINK

One 1-20 this is the link operator. You have a six-car plan. I'd like to verify the units involved in the search. I'll read my list for a confirmation.

MAC DONALD

Ah, roger link go ahead.

LINK

One L-15. Shop number 81233. One Adam-25 80265. One Adam-7 80718. One Adam-46 81626. One L-32 80455. One Exray-15 shop number 81262.

MACK

Correction on One Exray-25. Shop number 81268.

LINK

Roger L-20...K.M.A. 367.

MACK

One Adam-7 your location.

Long pause.

BRINKMAN

Roger L-20. We're Code six at the intersection of Park Road and Griffith. Just leaving to continue eastward search pattern.

MAC DONALD

Roger...One Adam-7.  
(a beat)  
One Adam-12...Code One.  
(a beat)