

#2108

HARDCASTLE AND McCORMICK

"THE BLACK WIDOW"

by

Stephen J. Cannell

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NOTE

\*\*\* Please take note of these three name changes. For practical purposes, the names are only changed on the revised blue pages. Should they appear in pink pages, they should be changed as follows:

DON FILAPENO changed to DON FILAPIANO

KYLE changed to ADLER

LT. CARLTON changed to LT. STANTON

#2108

Rev. 9/2/83

HARDCASTLE AND McCORMICK

THE BLACK WIDOW

CAST

JUDGE MILTON C. HARDCASTLE  
MARK McCORMICK

STEVE KELLY

MANNV

ADLER

JOE BEIBER (PRONOUNCED BEE - BER)

TINA GREY

MIKE

DON FILAPIANO

WOMAN

STANTON

ADAMS

\*

\*

\*

\*

#2108

HARDCASTLE AND MCCORMICK

THE BLACK WIDOW

SETS

EXTERIORS

CITY STREETS  
SAN PEDRO PIER  
GULL'S WAY  
L.A. MUSEUM OF MODERN ART  
BEL AIR STREET  
SMALL COFFEE SHOP  
POLICE STATION  
    /POLICE PARKING LOT  
    /POLICE CORRIDOR  
CRASH SITE  
SMALL GARAGE  
BEIBER'S PROPERTY

INTERIORS

MERCEDES  
BLUE SEDAN - KYLE'S CAR  
LIMO  
KITCHEN  
ART GALLERY  
COYOTE  
COFFEE SHOP  
ESTATE  
    /HARDCASTLE'S DEN  
    /ENTRY HALL  
    /KITCHEN  
    /DINING ROOM  
    /LIVING ROOM  
    /GARAGE  
BEIBER'S HOUSE  
POLICE COMPUTER ROOM  
GREY SEDAN - TINA'S CAR  
SQUAD ROOM  
FILAPENO'S OFFICE  
SMALL GARAGE  
POLICE HOLDING CELL  
POLICE CAR

HARDCASTLE AND McCORMICKTHE BLACK WIDOWACT ONE

FADE IN

1 EXT. CITY STREETS - NIGHT 1

A white Mercedes flashes PAST CAMERA, moving fast. After several beats we will see that it is being pursued by a grey sedan which goes sideways on a corner and recovers, heading after the Mercedes.

2 INT. MERCEDES 2

Behind the wheel is a flashy-looking hood named STEVE KELLY. He has Hollywood good looks with a deep Palm Springs tan. He fights to control the car as it screams OVER CAMERA. The grey sedan is right behind him.

3 INT. SEDAN 3

Two forty-inch necks, one named MANNY, the other named ADLER. They're from New York and hate L.A., and they don't really like each other. They almost sideswipe a passing car.

MANNY \*

(behind wheel)

I thought it was a one way.

ADLER \*

This ain't Jersey. Don't got no  
One Ways in L.A. Damn town's a  
nightmare.

(screaming)

He's going right!

4 INT. MERCEDES 4

Steve Kelly swings a right and finds himself heading up a cul-de-sac. He throws the Mercedes into a sideways skid, pulls a gun and dives out of the car.

5 EXT. STREET

5

Manny and Kyle skid to a stop, jump out with guns drawn.

ADLER  
Come on out or... Mr. Beiber just  
wants t'talk. Y'know... he just  
wants t'sit down an' talk.

\*

KELLY  
(yelling)  
You guys get off me, y'hear?

6 ANGLE - MANNY AND KYLE

6

MANNY  
Let's go. I'll take the left.

7 FULL SHOT

7

Manny and Kyle move at a low crouch. Kelly FIRES twice, wildly. Manny and Kyle quickly move to either side of Kelly. They've done this before. In seconds they've flanked him right and left. Manny stands up, draws two shots which miss. Kyle moves in from the other side, dives at Kelly and sticks a gun between his shoulder blades.

ADLER  
Come on, tough guy.

\*

They pull Kelly up, stick him in the back of their car and speed away.

CUT TO

8 EXT. SAN PEDRO PIER - NIGHT

8

A limousine pulls out on the deserted pier.

9 INT. LIMO - NIGHT

9

In the back of the limo is a tall man with aquiline features, about thirty-five. He is not unattractive, but there is something creepy about him. His name is JOE BEIBER, known as Jersey Joe because he came from Jersey about five years ago. Seated beside him is perhaps one of the most beautiful women in Los Angeles. Her name is TINA GREY. She has alabaster

CONTINUED

9

CONTINUED

9

skin and ravishing black hair and a body that would stop traffic. She is educated and charming. They're both dressed in evening clothes. Tina looks at Joe, her eyes asking a question.

JOE

I know. I know. I gotta talk  
t'some people. Mike'll take you  
home.

10

CLOSE SHOT - MIKE

10

He is in the front seat. He is big, blond and handsome.  
His eyes are on the rearview mirror. There is a glass partition separating him from the back seat. \*

TINA

A little of this goes a long  
way, Joseph. A dock in San  
Pedro at two-thirty?

He looks at her and his expression softens.

JOE

Hey, don't be mad at me, angel.  
Okay? I'm sorry. This thing  
just came up and it won't wait.  
(a beat)  
Mike'll drive you back to the  
house.

Tina takes his hand.

TINA

I don't mind waiting in the car.  
Let's not spoil a wonderful evening  
by going home in separate cars.

JOE

This problem may take a while.  
I don't want you t'get cold.

TINA

I don't mind.

JOE

Look, honey, do me this favor,  
okay? I don't ask you for much.  
I'll see ya at home.

CONTINUED

10 CONTINUED

10

He leans over and gives her a kiss which turns a little romantic. Mike watches this in the mirror from the front seat. His expression tells us he doesn't like it. Headlights from the grey sedan wash over them as it pulls onto the pier and Joe breaks out of the embrace. He taps on the glass that separates them from the driver. The window comes down.

JOE

Michael... take Miss Grey home.

Joe smiles fondly at her and gets out of the car. As the limo pulls away, Tina looks out the side window, straining to see the license plate on the grey sedan.

11 TINA'S POV - LICENSE PLATE

11

It is covered with engine oil.

12 INT. LIMO

12

TINA

(to driver)

Mike, the ice in the little box back here is melted. Could you stop somewhere. I'd like another drink.

MIKE

How can you let him paw you like that, Tina?

TINA

(a sigh)

Do we have any choice, darling?

13 EXT. PIER - NIGHT

13

As Joe Beiber walks to the grey sedan, his expression becomes harder. Kelly stands beside the car with his hands tied. Kelly looks at him for a beat.

KELLY

You can't kill everybody, Joe.

CONTINUED



13 CONTINUED

13

BEIBER

It's baseball, honey boy. The  
guys who run too slow get thrown  
out at the plate.

KELLY

My people won't cave. They stay  
in place. You kill me, you get  
nothing.

BEIBER

I told ya I was gonna organize the  
mob action out here. I want a piece  
of everybody's gross. You been  
stalling.

\*

KELLY

Why don't you go back to Jersey?  
You got plenty of business there.  
Leave L.A. to us.

BEIBER

Because I'm greedy.  
(he shrugs; to Manny)  
Put this piece a'dirt in the bay.

Before Kelly can say anything, a sock is rammed in his mouth  
and he is pushed to the edge of the pier.

CUT TO

14 EXT. LIMO - NIGHT

14

It pulls into a market parking lot and Mike, the driver,  
gets out and enters the market.

15 INT. LIMO - NIGHT

15

As soon as Mike is gone, Tina picks up the phone and dials  
a number.

TINA

(into phone)  
Let me speak to Don.

16 INTERCUT: A KITCHEN

16

It is not a very elaborate kitchen, obviously in some middle income home in the valley. A woman hands the phone to a big, dark-haired man, about fifty. He has a football player's shoulders and a mile of jaw. His name is DON FILAPIANO. \*

DON  
(into phone)  
Yeah? What's up?

TINA  
I'm on a car phone somewhere near Pier Five in San Pedro. He's there. Somebody's going swimming. I don't know who. I couldn't get a plate.

DON  
Okay, thanks.

He hangs up, grabs a gun out of a drawer and heads out, without saying a word to his wife.

CUT TO

17 EXT. PIER - NIGHT

17

We hear a SPLASH, then the grey car pulls up and Jersey Joe Beiber jumps in with Manny and Adler. There is a TRASHING \* SOUND in the water as they peel away. we HEAR:

MCCORMICK'S VOICE  
The water's cold, Judge.

CUT TO

18 EXT. GULL'S WAY - DAY

18

JUDGE HARDCASTLE is out by the pool, working on his files. MCCORMICK is in jeans and a T-shirt with a pair of hedge clippers in his hands. He's looking at the Judge.

HARDCASTLE  
It is, is it?

MCCORMICK  
Yeah. The water heater in the gate house is busted. I get in the shower and it sets my whole day off wrong.

CONTINUED

18

CONTINUED

18

HARDCASTLE

Sometimes you really amaze me, McCormick. You're supposed t'be a tough guy and you're complainin' about a little cold water.

McCORMICK

It's not just the cold water, Judge. That bed is hard as a rock.

HARDCASTLE

That bed is an antique. Teddy Roosevelt slept in that bed. You're sackin' out on a piece a'history. I don't wanna hear it.

McCORMICK

Can't we at least call a guy t'look at the water heater?

Hardcastle is sorting through the files.

McCORMICK

Judge...?

Hardcastle looks up.

McCORMICK

Could we call a plumber and maybe somebody t'get the cockroaches under the sink?

HARDCASTLE

There aren't any cockroaches under the sink. I don't wanna hear any more about it. I'm busy here. Now be quiet.

He goes back to the files, looking at them closely.

McCORMICK

A new case, Judge? Another lowlife with a five o'clock shadow who wheezes garlic and stomps on orphans?

\*

HARDCASTLE

Well, you could say people die around this one. I'm just not sure whether it's coincidence or not.

CONTINUED

McCORMICK

Lemme see.

The Judge hands him the file. On the front of it it says: Tina Grey. Inside is her picture. McCormick's eyes widen with appreciation as he looks at it.

McCORMICK

This is the hood? This angel,  
here, is the target?

He scans the sheet behind it.

McCORMICK

Look, Judge, for once I think  
this is a case we should jump  
on. Yes, I do... yes, I surely  
do.

HARDCASTLE

Y'do, huh?

McCORMICK

Yeah. I mean, yes sir.

(a beat)

You know what an acute interest I  
have in law and order. My gosh,  
Judge, I just hate t'see criminals  
escape justice, and if there's any  
way that I can help on this case...  
like, y'know, throwin' myself in front  
of this desperate criminal... offer-  
ing my body for sacrifice to this...  
this horrible... whatever she is...  
well, Judge, you can count on me.

Hardcastle looks at him with a real cynical expression.

HARDCASTLE

Trouble is, in the last five  
years a lotta guys around this  
little girl have died. All of  
them underworld figures here in  
L.A.

(he fingers through  
another file)

Here... Tom Koster, second banana  
to an L.A. crime czar... he went  
swimming with a Chevy engine chained  
to his ankle. Then there's Ted Phil-  
lips... Brain Dorsey... all deceased,

(MORE)

CONTINUED

HARDCASTLE (CONT'D)  
all involved with her in some  
way. I can't prove she's doin'  
it, but I don't believe in coin-  
cidence.

\*

There is a beat as McCormick looks at the lovely woman in the  
file.

McCORMICK  
Okay, lemme get this straight.  
Hoods're dying, she's always in  
the picture somewhere, and you  
think she's setting them up.

HARDCASTLE  
Yeah, maybe.

\*

McCORMICK  
So, what's the problem? She's  
maybe thinning out the under-  
world. That makes her good news,  
right?

A beat, then Hardcastle stands up and looks at McCormick.

HARDCASTLE  
You really don't get it, do you,  
McCormick?

McCORMICK  
Oh yeah, sure I get it, Judge.  
Murder is murder, right? It  
doesn't matter if these guys're  
hoods. You're a fudge, and you  
respect the law... and the law  
applies to everyone. How'm I  
doing?

HARDCASTLE  
Hey, McCormick, you gotta uphold  
the law. You bend it just a lit-  
tle... try an' look the other way  
just once... and you got the begin-  
ning of anarchy.

McCORMICK  
(grins)  
In that case, we'll find out where  
Miss Grey is living and I'll stage  
(MORE)

CONTINUED

18

CONTINUED - 4

18

McCORMICK (cont'd)  
a little car accident. Then I'll  
just put on the ol' McCormick charm  
while you look on in amazement.

\*

HARDCASTLE  
Not on your cockroach-infested  
life.

(a beat)  
Didn't you hear anything I was  
saying? People die around this  
girl. I'm responsible for your  
life. She doesn't know me. I  
can arrange an introduction for  
myself, and I'll charm the hell outta  
her while you look on in amazement.

McCORMICK  
Hold it, Judge. Hold it. Wait  
a minute.

HARDCASTLE  
What?

McCORMICK  
I sense a little dishonesty here  
at old Gull's Way. Now, how come  
when it's time t'take on the other  
machine gunners in these files, it's  
okay for me to draw fire. But, when  
it's time t'target in on this...  
(he taps picture)  
this... this goddess, you're worried  
I might get hurt.

HARDCASTLE  
'Cause you don't have the maturity  
to handle a woman like that. Look  
't ya, you're droolin' on the pic-  
ture. You'll go down like rotten  
lumber.

McCormick smiles.

McCORMICK  
Judge... my strong suit is women.  
When I left Daytona, they retired  
my jersey along with the back seat  
of my old Plymouth. Come on...  
I'm her age... I'm younger than you,  
(MORE)

CONTINUED

18

CONTINUED - 5

18

McCORMICK (cont'd)  
stronger, better looking. I'm  
a much better choice, and you  
know it.

HARDCASTLE  
You talk awfully big for a guy  
who can't even win a simple game  
of one-on-one from a judge who's  
spotting you thirty years.

McCORMICK  
(a smile)  
I let you win, Judge. I do that  
'cause old guys need stuff like  
that t'keep their spirits up.  
Hey, come on, if I was really  
trying, it wouldn't be close.

HARDCASTLE  
Oh, is that so?

McCORMICK  
Sure.  
(a beat)  
Tell you what... little one-on-  
one. Winner takes the point  
with Miss Grey.

HARDCASTLE  
Well, wait a minute...

McCORMICK  
That is, unless you're chicken.

HARDCASTLE  
Okay, wise guy, you're on. \*

Hardcastle heads off, leaving McCormick holding the picture  
Of Tina Grey.

McCORMICK  
(softly to picture)  
Don't go away, darling. I'm  
coming. I just have t'climb  
over one cranky old Judge first. \*

Play the beat and:

## 19 CLOSE SHOT - BASKETBALL

19

It is high in the air and, as it comes down, McCormick and Hardcastle collide, falling backwards, both of them sitting down hard. As they get to their feet:

HARDCASTLE

Foul; two shots.

McCORMICK

Y'know, Judge, this whole idea of fouls is kinda off the point don't ya think? Why don't we just forget the fouls and play this like men?

\*

\*

HARDCASTLE

Like men, huh? Okay, kiddo, okay. Anything goes basketball, right?

McCORMICK

Now you're cookin'.  
(a beat)  
My out.

He takes the ball out, comes in and tries for a shot. Hardcastle doesn't even bother to try and block it, he just lowers his shoulder and drives like a linebacker, hitting McCormick in the stomach, forcing air out of him and he falls backward. The ball is high in the air and damned if it doesn't swoosh through. McCormick looks at him and grins.

HARDCASTLE

Lucky.

McCORMICK

It's all in the wrist, your Honor.

He jumps up and the game continues.

## 20 SERIES OF SHOTS - DIRECTOR'S SEQUENCE

20

as the game goes on... slam dunks, body blocks, tripping and elbows... all part of the sequence... and finally:

HARDCASTLE

Twenty-twenty. Let's go... point game.

CONTINUED



20

CONTINUED

20

Hardcastle takes the ball out. He tries to go through McCormick, but McCormick grabs his shorts, pulls him backwards, elbows him in the chest, grabs the ball, takes two running jumps, shoots, and, while he's in mid-air, Hardcastle blocks him from behind. They crash into the rose bushes while the ball rolls around the rim and drops.

\*

21

ANGLE - HARDCASTLE AND MCCORMICK

21

They're both trashed. This is the worst game yet. They are breathing hard.

MCCORMICK

(between gasps)

My game.

HARDCASTLE

Why don't we just put on brass knuckles an' stop messin' around with this silly ball?

MCCORMICK

Can't take it, huh?

A beat, then Hardcastle gets to his feet.

HARDCASTLE

Aren't you gettin' up? Or can't you make it?

MCCORMICK

I can make it. Of course I can make it. I just don't want to, just yet. Sara wants these bushes pruned. As long as I'm down here, I just figured I'd take care of it.

HARDCASTLE

I'll make some calls, get a line on what she's doing. Why don't you put on something that doesn't smell like the laundry hamper at Dodger Stadium.

(a beat)

That eye is beginning t'swell. Put some ice on it. I'll see ya in an hour.

He limps off. McCormick stays in the bushes and falls back.

CONTINUED

21

CONTINUED

21

McCORMICK  
How does he do it?

He takes several long breaths and we:

CUT TO

22

EXT. L.A. MUSEUM OF MODERN ART - DAY

22

This is a society art show, a sign our front announces it as a one-man show by Herman Von Skoik, valet parking, etc. There are lots of cars, one of which is the Coyote with Hardcastle and McCormick. McCormick gets out and we see that he is in a suit. Hardcastle tips the attendant to park the car at the curb.

HARDCASTLE  
I found out she's real high on this artist, Herman Von something or other. This is the opening of the show so I'm pretty sure she's gonna be here. You think you can find Tina among all these people?

McCORMICK  
I'll just listen for the heavy breathing, move toward the sound and there she'll be.

HARDCASTLE  
(re: his eye)  
That one is gonna go black on you.

McCORMICK  
Don't you wish.

23

INT. ART GALLERY - DAY - McCORMICK

23

moving among the spectators. The art on the walls looks like the artist poured paint on the canvas and then drove over it in a four wheel drive jeep. McCormick looks at the paintings on the walls and shakes his head. He moves over to a woman who is examining a painting which is absolutely white with a small piece of red tape in the center. The painting is called "Love on Ice."

24

ANGLE - McCORMICK AND WOMAN

24

McCORMICK

Excuse me...

She looks at him.

McCORMICK

I'm not familiar with this artist.  
Would you mind giving me a few  
pointers?

The woman smiles.

WOMAN

Well, Herman Von Skoik is an  
abstract impressionist. He deals  
in space relationships, line control,  
and color density. His most remark-  
able work is called "Shades of Grey on  
a Grey Summer Day." It's on display  
over there.

\*

She points.

\*

McCORMICK

Did he put that little piece of red  
tape on the wall there all by him-  
self?

\*

WOMAN

It's a space parallel design paint-  
ing. Fascinating, isn't it?

McCormick looks at her and smiles.

McCORMICK

Are you kidding me? I mean, you're  
joking, right?

WOMAN

(a beat)

If you don't enjoy modern art,  
why do you come?

McCORMICK

That is a very long story.

He moves away from her, looking for Tina Grey.

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15A.  
(X)

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McCORMICK'S POV - TINA GREY

25

She is looking at a very large painting which takes up most of a wall. Underneath it says: "Shades of Grey on a Grey Summer Day." It is many different shades of black and grey that are dropped indiscriminately on a grey field. McCormick moves to Tina.

CONTINUED

McCORMICK

I had an old Pontiac when I was in high school. I changed the engine...had to spread out this tarp underneath it so it wouldn't ruin the floor in the garage. When the engine was in I had a tarp that looked a lot like this painting.

(a beat)

It never occurred to me to try and sell it.

TINA

(smiles)

You don't appreciate modern art.

McCORMICK

Are you kidding? I love color density and impressionistic space relationships. I'm very high on line control.

(a smile)

My name is Mark McCormick. I also have some electrician's tape at home. I could stick some up on a white wall. We could spend the evening contemplating it.

She looks at him with a slightly amused smile on her face.

TINA

You come right out with what's on your mind, don't you?

McCORMICK

It's my most charming trait.

When he smiles at her, she can't help but smile back.

TINA

I don't like it when men come on too strong.

She starts to turn away when Mike, the driver of the limousine, comes up and hands her a glass of champagne.

CONTINUED

25

CONTINUED - 2

25

MIKE  
(to Mark)  
Buzz off, pal.

MCCORMICK  
(to Tina)  
I hope you're not going to tell  
me he's with you.

\*

\*

TINA  
(smiles)  
That's right.

MCCORMICK  
He comes on kinda strong. How  
come you like him?

MIKE  
I said get lost. I'm not gonna  
say it again!

Tina winks at Mark, and Mike leads her off. GO WITH them.

\*

26

TINA AND MIKE

26

TINA  
Come on, darling. Relax.

MIKE  
I don't like it when guys come  
up and just hit on you. It's  
bad enough I gotta watch Joe  
Beiber pawing you. I'm sitting  
up in front of that car and my  
stomach is turning.

TINA  
I know, darling, but we have no  
other choice.

They stroll in the gallery and look at the paintings.

27

ANGLE - MCCORMICK

27

moving along, keeping his eyes on Tina and Mike when he  
finds Hardcastle at his side.

CONTINUED

27

CONTINUED

27

HARDCASTLE

It was breathtaking, son. Really. I think you could even see the sweat beginning to form on her upper lip. My only question is why did you let that guy with the twenty inch neck take her away when she was so obviously infatuated with you?

McCormick looks at Hardcastle for a beat.

McCORMICK

'Cause if I didn't, I think he would have taken me outside and pushed me into the sidewalk.

\*

HARDCASTLE

I guess it's time for the Old Master to take a shot. I assume you give up?

McCormick watches Tina walking some distance away when the doors open and two guys with broad shoulders enter the gallery and head right to Tina and Mike. They whisper something and then we will see one of them put his hand in his side pocket and push something (most likely a gun) into Mike's back. The other takes Tina by the wrist and they lead them quickly out of the gallery.

28

HARDCASTLE AND McCORMICK

28

watching.

McCORMICK

Are they doin' what I think they're doin'?

HARDCASTLE

Yeah. Let's go.

They head out of the gallery just in time to see Tina and Mike loaded into the back of the limousine.

29

INT. LIMO - DAY

29\*

Inside is Jersey Joe Beiber.

CONTINUED

29

CONTINUED

29

JOE

Whatta we got goin' on here, kids?

Mike looks petrified.

JOE

You just bought the farm, Mike.  
Y'know that?

TINA

Stop it, Joe.

She spits the command out with authority.

JOE

(to Tina)

You, I don't know what I'm  
gonna do with.

\*

We can see he is very upset.

JOE

Come on, get this bucket rolling.

The limo pulls out of the parking lot.

30

ANGLE - HARDCASTLE AND MCCORMICK - DAY

30\*

They sprint to the Coyote. McCormick is about ten yards  
in the lead. He jumps in the car and gets it going, squeals  
out of the parking lot before the Judge can even catch him.

HARDCASTLE

Wait up McCormick.

\*

31

ANGLE - THE LIMO

31

It moves PAST CAMERA.

32

ANGLE - THE COYOTE

32

It screeches PAST CAMERA in pursuit.

CUT TO



[illegible]

Unbeknownst to McCormick, a blue sedan is following him.

34 INT. BLUE SEDAN - MANNY AND KYLE 34

Manny picks up the phone and dials as he watches McCormick tailing the limo.

ADLER  
(into phone)  
Mr. Beiber...this is Adler. I'm  
about a block back. You got a  
guy in a red car tailing ya.

35 INTERCUT BEIBER IN THE LIMO 35

He has the phone to his ear. He looks back and sees the red Coyote.

BEIBER  
(into phone)  
Okay. Trash him.

He hangs up.

36 EXT. BLUE SEDAN 36

It makes a run at McCormick, hitting him in the trunk.

37 INT. COYOTE - McCORMICK 37

McCORMICK  
What the...

He turns and sees the blue sedan as it tries to run him off the road.

38                    SERIES OF SHOTS - DIRECTOR'S SEQUENCE                    38

As the duel of a lifetime takes place between these two drivers. They swerve off into a dirt field, fly OVER CAMERA, McCormick is fighting the wheel, trying not to lose the limo. He jumps the Coyote over a fence and squeals away onto the street. As the guys in the blue sedan try the same maneuver, they come to a punishing stop.

39 INT. SEDAN 39

Manny tries the phone to warn Beiber but it doesn't work.

ADLER  
Damn phone got wasted.

\*

He and Adler get out of the car.

CUT TO

40 EXT. LIMO RUNBY - DAY 40

It goes PAST CAMERA, then after several beats we see the Coyote still in pursuit, further back this time.

41 INT. COYOTE - DAY 41

McCormick digs in the goove compartment and pulls out Hardcastle's .45.

42 EXT. BEL AIR STREET - DAY 42

The limo, unaware that it is being followed, pulls up in front of a house.

42A ANGLE - COYOTE 42A

It pulls into a well hidden spot and stops.

43 INT. LIMO 43

As Jersey Joe Beiber looks at Tina and Mike.

TINA  
Will you at least listen to  
my side of it?

JOE  
I gave you everything and you  
start messing around with my  
driver.

McCormick pulls the door open.

44  
& OMMITED  
45

44  
&  
45

45

CONTINUED

45

and shoves the .45. into Joe Beiber's chest.

MCCORMICK

(softly)

Hi. May I cut in?

\*

Beiber looks at him for a beat.

JOE

I don't know who you are, mister,  
but you're making a big mistake.

MCCORMICK

I'll live with it.

(to Tina)

Get out.

She looks at him for a beat.

TINA

What?

MCCORMICK

Get out. Come on now...

She gets out of the car, looks at Beiber for a beat, then  
McCormick motions to the Coyote behind them.

MCCORMICK

Get in. I'll be there in a  
minute.

(to Beiber)

Out. You tell your driver,  
he tries anything, I'll waste  
you.

Beiber gets out of the car, McCormick keeping the gun on him.

MCCORMICK

(to driver)

Pop the hood.

The driver pops the hood up. McCormick, keeping the gun on  
Beiber, moves to the engine, reaches in with one hand and  
takes off the distributor cap. He pitches it into the bushes  
and moves quickly back to the Coyote.

46

ANGLE - COYOTE

46

He gets into the car with Tina, puts it in gear, hangs a  
U-turn, squealing away. We MOVE IN on Beiber, a hard look

CONTINUED

#2108

23.

46

CONTINUED

46

on his cold features and:

BEIBER

I don't know who he is, but he's  
a dead man!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

47 EXT. SMALL COFFEE SHOP - DAY 47 \*

The Coyote is parked outside.

48 INT. COFFEE SHOP - McCORMICK AND TINA - DAY 48 \*

She is nervous, turning the cup of coffee around in her hand.  
McCormick is looking at her.

McCORMICK

Look, if I did something wrong,  
I'm sorry. I saw that guy pull  
a gun on you in the gallery. I  
figured you needed some help.

She looks at him and smiles a wan smile.

TINA

I think I'm way past being helped.

McCORMICK

Don't say that. Come on. Who  
was that guy? I mean, it's  
against the law to pull guns on  
people. We'll go t'the police.  
We'll have him arrested.

She looks at him for a beat.

TINA

You're very nice, but you don't  
understand.

McCORMICK

So, make me understand.

She finishes her coffee.

TINA

That cab should be here by now. I  
have to go.

There is a beat as he gets up with her.

McCORMICK

You can't go to your apartment.  
He knows where you live. Let me  
take you somewhere.

CONTINUED

48

CONTINUED

48

McCormick takes her hands in his.

McCORMICK

I know a lot of important people in this town. Like I said, I promote Rock concerts. I've got good connections... judges an' people like that.

She puts her hand to his cheek and holds it there for perhaps a beat too long.

TINA

Give me your phone number. Maybe if I decide I need a good lookin' guy on a white horse, I'll call.

McCORMICK

I'll give you mine if you'll give me yours.

TINA

(a beat)

It's not a negotiation, Mark. I've got to go.

McCORMICK

555-7890. I live in Santa Monica at an estate called Gulls Way.

Tina smiles and gives him a kiss.

TINA

That's for the stay of execution.

(a beat)

Don't follow me. It would be dangerous for us both.

\*

She leaves the restaurant, leaving him standing there.

49

EXT. GULLS WAY - DAY

49

\*

McCormick pulls the Coyote up to the front of the house. The door to the house opens and Hardcastle is standing silhouetted by the light from the house.

\*

HARDCASTLE

(angry)

You and I are gonna get something straight right now, kiddo! I'm running these cases, and you're

(MORE)

CONTINUED

49 CONTINUED

49

HARDCASTLE (CONT'D)  
not gonna take off on me...leave  
me standing in a parking lot! You  
pull a stunt like that again, and  
I'm gonna end this little furlough  
project and you're gonna be  
contemplating the world through  
the bars of a jail cell.

50 ANGLE - McCORMICK

50

He gets out of the Coyote.

McCORMICK  
I'm fine. Thanks for asking.

As McCormick moves inside the house.

\*

HARDCASTLE  
And you owe me eight dollars and  
forty cents for the cab I had to  
take!

\*

51 INT. HOUSE - DAY

51

Hardcastle moves into his study, pacing like a caged animal.  
McCormick follows, carrying the Judge's gun.

HARDCASTLE  
Another thing...You're an ex-con.  
You aren't supposed to handle fire  
arms. Where the hell do you get  
off packing my heater?? Y'know,  
McCormick, I got a good mind to  
just end this thing right now!

McCORMICK  
I don't need this. I won the  
basketball game. I was supposed  
to hook up with her. She got  
snatched, I got her back. I got  
to know her. How was I gonna do  
that with you in the front seat?  
Huh? I saved her life. I think  
she likes me. It's a start.

HARDCASTLE  
So, where is she?

McCORMICK  
I don't know. She wouldn't tell  
me. I sent her off home in a cab.

CONTINUED

51

CONTINUED

51

HARDCASTLE

y'didn't follow her??

McCORMICK

She asked me not to. Besides I could never follow anyone in the Coyote, if they were looking out the back window, it's kinda conspicuous.

HARDCASTLE

Oh, that's real good. You at least got her phone number....

McCORMICK

No. She wouldn't give it to me. But I did the next best thing...

(a beat)

I gave her mine.

HARDCASTLE

You gave her yours. I love this... So you got nothing.

McCORMICK

She'll call.

HARDCASTLE

She's not gonna call you, McCormick. She's gonna shine you on. You've been had.

McCORMICK

What could I do? I couldn't press her too hard. She would become suspicious. She's gonna call, Judge. I think I made a real impression on her.

(a beat)

I know she made a real impression on me.

HARDCASTLE

You're really something. I'm sitting here for two hours. I figure you're dead...or worse...

\*

McCORMICK

What's worse than dead??

HARDCASTLE

No idea where you are...what could be happening to you...

McCORMICK

(touched)

You're telling me you care about me, right, Judge?

CONTINUED



HARDCASTLE

No, I don't care about you. How could I care about some guy who makes a contact and then ends up with nothing.

McCORMICK

If it's worth anything, Judge, I did find out something...

HARDCASTLE

What? What'd you find out, genius?

McCormick hands over a slip of paper.

McCORMICK

This is the license on that limo, and an address. The guy inside was tall, thin, dark haired, about one-fifty, with a scar on his chin.

HARDCASTLE

(take the slip)

I'll run it.

McCORMICK

And I found out something else...

HARDCASTLE

What?

McCORMICK

Well, I found out that you're wrong about Tina Grey. She's not involved in killing anybody. No way. Not that girl.

HARDCASTLE

And how do you know?

McCORMICK

Intuition.

(a beat)

I know you think I've been snowed, but trust me, Judge, that girl never hurt anyone.

Off that:

CUT TO

52

INT. BEIBER'S HOUSE - NIGHT

52 \*

Tina is sitting on a sofa, talking to Joe Beiber.

TINA

I'm not going to try and defend myself, Joe. You either trust me, believe that I'm telling the truth, or you don't.

JOE

I give you everything, and you mess around with my chauffeur.

TINA

I don't wanna get Mike in trouble. I really don't. He made a mistake. He felt he could take advantage of me. I'm sorry I didn't notice it sooner. I just never thought he would come on like that.

JOE

Well, he won't come on to anybody ever again.

He picks up a phone on the table.

JOE

Take that piece a'trash out and pull his drapes.

\*

He hangs up and looks at her for a beat.

TINA

I din't mean for anything to happen to him...

JOE

I don't wanna talk about that guy. I wanna know about this McCormick. He sticks a gun in my nose. Takes you away.

TINA

I just met him at the gallery. He's a rock promoter or something. He's not important.

\*

(a beat)

I'll never see him again. He doesn't have my address or phone number.

\*

(a beat)

Joe, all I wanna be is your girl.

(MORE)

CONTINUED

TINA (CONT'D)

It's all I ever wanted to be.

He looks at her for a beat.

JOE

Anybody else tries t'move on  
you, he dies... and you get a  
face job you never recover from.  
(a beat)

You had your warning, Tina.

She gets up, moves to him and puts her arm around him.

JOE

Don't worry, Joe. Don't you ever  
worry.

She gives him a kiss and he melts, puts his arms around her  
and they lock in an embrace as we:

CUT TO

EXT. POLICE STATION - DAY

establishing.

INT. POLICE COMPUTER ROOM - DAY - HARDCASTLE & McCORMICK

A plate is being run out for them on a large screen.

INSERT - SCREEN

It reads:

JOSEPH BEIBER  
aka JERSEY JOE BEIBER

Then it starts barfing out a rap sheet.

FULL SHOT

CARLTON enters the room.

CARLTON  
You get anything, Milt?

CONTINUED

HARDCASTLE

Sure did. Jersey Joe Beiber.  
Look't this guy... his rap sheet  
looks like a laundry list.

McCormick tears off the sheet when the machine finishes its  
printout.

McCORMICK

(reading)

All of this stuff is from New  
Jersey. He's been clean since  
'82, when he beat an upside down  
tax beef. Guy's a syndicate  
organizer.

CARLTON

(picking up phone)

Let me get our Organized Strike  
Force Captain in here. He can  
give us a rundown on any mob  
activity.

(into phone)

Yeah...ask Don t'come to the  
computer room, will ya?

He hangs up. Hardcastle looks at McCormick.

HARDCASTLE

See? What'd I tell you? She  
likes t'hang out with bent noses.

McCORMICK

Yeah. But that doesn't mean it's  
out of preference.

\*

HARDCASTLE

Let's run Tina Grey.

They punch that into the computer as the door opens and  
Captain Don Filapeno enters (the guy who was on the phone  
in the kitchen). As soon as he enters, there is an  
electricity between him and Hardcastle that you can touch.  
These two guys have a history, and it isn't a nice one.

DON

Judge...

HARDCASTLE

How y'doin', Captain?

CONTINUED

He looks at the computer screen and sees the name Tina Grey.

DON

Who punched this in?

HARDCASTLE

I did. You got a problem with that?

DON

My problem is with a guy who doesn't know when it's time to park it. \*

HARDCASTLE

(a beat)

Is that supposed t'mean something, Filapeno?

DON

Yeah. It means I thought you were retired. Why don't you go fishing, or something? Let the police do the job.

CARLTON

Come on, Don... Milt's just working a few things on his own. He's not in anybody's way. He's made some good cases for us. \*

Filapeno looks at Carlton.

DON

He just got in my way. You can screw around with this ex-judge if y'want, but I ain't havin' him messin' around in my deals.

HARDCASTLE

You're sayin' Tina Grey is involved in one a'your investigations?

Filapeno snatches the computer readout from McCormick's hand, looks at it, then throws it in the trash.

DON

Okay, Milt, here's the score... You leave this guy alone. You leave anybody involved with Jersey Joe Beiber alone. I don't wanna

(MORE)

CONTINUED

DON (CONT'D)  
hear you're even making phone  
calls t'interesting parties.  
(a beat)  
You maybe heard of a little  
charge called Obstructing Justice?

HARDCASTLE  
Seems t'me I heard about that one  
once or twice.

DON  
I don't give a damn whether  
I hang it on you or him  
or even Carlton, here. The mob  
action in this town is my beat.  
Back out or I'm gonna drop  
the courthouse on ya.

McCormick looks at Filapeno for a long beat.

McCORMICK  
(exaggerated German accent)  
Herr Doctor, vat ve have here  
is what we call in psychology, da  
over reaction. It tends to mask der  
feelings of guilt and anxiety, ya?

McCormick grins at Filapeno.

DON  
Who the Hell is this?

HARDCASTLE  
He's with me. I'll bear in mind  
what you've said, Captain.  
(to Mark)  
Let's go, Sigmund.

He turns and they exit the office.

CUT TO

Hardcastle and McCormick walk to the Coyote.

McCORMICK  
Who the hell is that guy?

CONTINUED

57

CONTINUED

57

HARDCASTLE

Capt. Don Filapeno is one of the few cops on the force that you could say I have a kind a'solid dislike for.

McCORMICK

Solid dislike? Come on, Judge, you hate him. He walked in there, and the electricity in that room doubled! You two magnetized all the badges in that building.

HARDCASTLE

Still he's a cop. He told us t'drop it, so we gotta drop it. We move to the next case.

\*

They reach the Coyote.

McCORMICK

Judge... I'm not gonna drop this.

HARDCASTLE

You're gonna do what I tell ya, McCormick.

They get in the Coyote and pull out of the parking lot.

CUT TO

58

EXT. GULL'S WAY - NIGHT

58

establishing.

59

INT. HARDCASTLE'S DEN - NIGHT - HARDCASTLE &amp; McCORMICK

59

They are in the midst of an argument.

HARDCASTLE

Look McCormick, I'm not gonna discuss it anymore. Over an' out. End of conversation. I'm gonna take my newspaper an' go upstairs an' get a good night's sleep.

He takes the newspaper off the table and heads for the door.

CONTINUED

MCCORMICK

This is nuts. You got me involved in this...We can't just walk away.

HARDCASTLE

(waving the newspaper at him)  
You got yourself involved! You wanted in on it. You challenged me to a basketball game, and you won. If you'd a'done it the way I wanted, I'd a'been on the point and I wouldn't have t'deal with this droopy lovesick act you're puttin' on. You don't even know her!

McCormick snatches the paper out of his hand.

MCCORMICK

Don't wave that in my face, Judge.

Hardcastle snatches it back.

HARDCASTLE

I'm going to...

His attention is drawn to the front page of the paper where, smiling out at him is a picture of Steve Kelly. He snaps the paper open. The headline reads:

L.A. MOB FIGURE KELLY FOUND MURDERED

There is a beat. Hardcastle looks at McCormick.

HARDCASTLE

Here's another one. Steve Kelly.  
He runs the numbers in L.A.  
( a beat)  
What the hell's going on?

MCCORMICK

Okay, Judge, lemme try it out for you. Joe Beiber is out from Jersey to organize L.A. He wants a piece of everybody's action. Beiber whacks Kelly because he won't play along. Captain Don Filapeno has his hands full 'cause if Beiber puts all these local mobs together into one big one, he's gonna look like a donkey. How'm I doing?

CONTINUED



59

CONTINUED - 2

59

Hardcastle just looks at him.

McCORMICK

Listen, Judge...Tina is involved in it somehow. I know she's gonna call me.

HARDCASTLE

You blew that one, kid. You'll never hear from her.

The phone RINGS. McCormick is nearest and he picks it up.

McCORMICK

(into phone)

Mark McCormick.

60

INTERCUT TINA GREY

60

TINA

Mark...I'd like to see you. I've been trying to reach you all evening.

McCormick looks at the judge and a big smile comes over his face.

HARDCASTLE

I don't believe it.

McCORMICK

How 'bout dinner? I haven't eaten yet. There's a nice French restaurant at the beach in Santa Monica. I could meet you...

TINA

I'd rather come to your house. It would be better if we're not seen in public.

There is a beat.

McCORMICK

2345 Ocean Drive, Santa Monica.

TINA

I'll be there in an hour.

She hangs up. McCormick looks at Hardcastle.

HARDCASTLE

You're bein' set up, dummy.

CONTINUED

60

CONTINUED

60

McCORMICK

Come on, admit it, Judge... the old McCormick charm got through to her. She'll be here in an hour.

HARDCASTLE

Well, call her back. Tell her to forget it. We're off this case.

McCORMICK

How do I call her back? I don't have her number.

He smiles at the Judge.

McCORMICK

Let's just take this one step futher... okay? What's it gonna hurt if she comes here? It's not like we went to her.

HARDCASTLE

I don't like this at all.

McCORMICK

You haven't heard the worst part, yet.

(a beat)

She thinks this is my house.

HARDCASTLE

Oh, she does, does she? What'm I supposed t'do, stand around here in a white coat and pour the wine?

McCormick smiels broadly.

McCORMICK

The bottle of Rothchild, if you still have it.

OFF Hardcastle's look, we:

CUT TO

61

EXT. GULL'S WAY - NIGHT

61

Tina pulls up the driveway in a Cadillac. We STAY BEHIND

CONTINUED

61 CONTINUED

61

as it pulls up to the house. Then we see a grey sedan pull in with Manny in it. Adler is at the wheel.

\*

62. INT. GREY SEDAN

62

Manny picks up the car phone and dials.

MANNY

(into phone)

Mr. Beiber, it's Manny. Adler called me in. We followed her. She's at an estate in Santa Monica. It's got a name over the gate... Gull's Way.

\*

62.A INTERCUT - BEIBER ON THE TELEPHONE

\*

He thinks for a beat.

BEIBER

I don't care who lives there, Manny. Just bring him to me. If he doesn't want to come... Kill him.

FADE OUT

END OF ACT TWO

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39

ACT THREE

FADE IN:

63 EXT. GULLS WAY - ESTABLISHING

63

64 INT. GULLS WAY ENTRY HALL - ON MC CORMICK

64

He is in a nice sport shirt, jacket and slacks. He is holding a glass of champagne and looking at Tina who is ravishing in a low-cut evening dress and dangle earrings. She is looking at a painting on the wall.

TINA

You have some beautiful art here.

MC CORMICK

Yes. Yes. That's a Reubens.

TINA

I think it's a Monet.

McCormick leans in closer, looking for the signature.

MC CORMICK

Yep, the little guy in the britches in the den is the Reubens. You're right.

She looks at him and smiles.

MC CORMICK

I told you I'm a rock promoter... and I'm renting this house from a retired judge and you didn't come here to admire the art.

\*

There is a long beat.

TINA

You said something about dinner.

She gives him a wan smile. McCormick moves to a small pantry door, opens it and calls:

MC CORMICK

Milton. We'll take our dinner now. The main dining room. I've chilled the wine.

\*

65

INT. KITCHEN - HARDCASTLE

65

He is dressed in a white coat and he has a very angry look on his face.

HARDCASTLE

(hisses)

Get in here, McCormick!

McCormick looks back at Tina who is still studying the paintings on the wall.

MC CORMICK

(to Tina)

Wait for me in the dining room.  
Little problem in the kitchen.

He moves into the kitchen.

HARDCASTLE

Thirty years as a renowned  
jurist and I'm down to serving  
ex-cons in my own dining  
room??!

MC CORMICK

Come on, Judge, I'm really disappointed in ya. We're on a case here. It doesn't have anything to do with being a servant. We're under cover. Try and get in the spirit of this caper.

HARDCASTLE

You rigged this deal on me,  
McCormick, and I'm not gonna  
forget it.

McCormick sticks his finger in the soup and tastes it.

MC CORMICK

I'd put a little more bay leaf  
in the soup. Warm it to a simmer  
and serve it first.

(a beat)

You can start by pouring the wine.  
That's a good fellow. Hop to it,  
old boy.

He moves out of the kitchen.

#2108

41.

66

INT. DINING ROOM

66

McCormick enters from the kitchen. Tina is waiting for him. Mark seats Tina, then moves around to his side of the table, picks up a bell and RINGS it.

67

ANGLE - HARDCASTLE

67

enters from the kitchen, a very angry look on his face.

HARDCASTLE

You rang, sir?

MC CORMICK

The wine, Milton.

Hardcastle goes to the silver wine bucket, pulls out a bottle and looks at it.

HARDCASTLE

I put a bottle of California white in here, Sir.

\*

MC CORMICK

I know. I went down to the basement and changed it.

HARDCASTLE

But...ah...sir...this is the Rothchild that was given to you by Senator Leeland. You were saving it for a special occasion, sir.

MC CORMICK

(to Tina)

This is a special occasion, Milton. Please pour it.

HARDCASTLE

But it's your....

MC CORMICK

(overlapping)

Milton, I'm not here to argue with you about the wine. Pour the bottle.

Hardcastle shoots him a look that would kill. He cracks the bottle and pours McCormick's glass, then Tina's, then he takes the bottle with him as he heads for the kitchen.

CONTINUED

McCORMICK

Leave the bottle, please, Milton.

Hardcastle stops, moves back, slams it down in the bucket.  
and starts to exit.

McCORMICK

I'm sorry. He used to be the  
road manager for the Stones. He  
had a little problem with artificial  
substances and I'm trying to help  
him back with this job.

Hardcastle freezes, his back to them.

McCORMICK

That'll be all, Milton.

He leaves.

She looks at McCormick admiringly.

McCORMICK

Tina...I've done a little checking.  
I found out that the man who pulled  
you out of that art gallery was Joe  
Beiber. I know he's a top mob  
figure from New Jersey. I don't know  
what you're doing with a man like  
that, but I want to help you. I  
really do, but if you won't confide  
in me, then I don't see how I can.

There is a long beat.

TINA

I'm scared, Mark. I never wanted to  
have anything to do with Joe Beiber,  
but he sort of moved into my life...  
uninvited. And now, anybody who tries  
to see me or take me out ends up get-  
ting beat up...or worse.

McCORMICK

(swallows hard)

I'm not afraid of him, Tina.

TINA

Maybe you aren't afraid for your-  
self, but I'm afraid for you.

(MORE)

TINA (CONT'D)

This is sort of hard to understand because I've only just met you, but...

(a beat)

I really care what happens to you.

(a beat)

Excuse me...I'm afraid I'm not very hungry, after all.

On that, she gets up from the table and moves away as Hardcastle enters with the soup tureen.

MCCORMICK

Would you clear, please, Milton?  
We're through.

HARDCASTLE

But you didn't even try the soup.

MCCORMICK

As a matter of fact, Milton, you can return to your quarters.

HARDCASTLE

My quarters sir...???

MCCORMICK

The gate house. I do hope that little cockroach problem has been fixed, but you might want to be careful about the shower in the morning. I haven't had a chance to call the plumber.

Hardcastle looks at him, as Tina moves out of the dining room leaving Hardcastle and McCormick alone for a moment.

MCCORMICK

(a whisper)

Don't say anything, Judge. I'm making progress. Wait for me down there, old boy.

HARDCASTLE

Old boy?!

There is a beat, then they both bolt for the wine bottle in the ice bucket. McCormick beats him to it, moves past him into the living room. Hardcastle moves to the table

CONTINUED



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44.

68

CONTINUED - 2

68

picks up one of the half-empty glasses with the Rothchild in it, tries it and lets out a SIGH.

DISSOLVE TO

69

EXT. PATIO (OVERLOOKING POOL) - LATER

69 \*

McCormick and Tina are talking quietly.

TINA

I don't know, Mark. I think it would be dangerous. I'm not even sure what's in that safe.

MCCORMICK

If Joe Beiber has a safe in his house, upstairs in the back of a closet, then you know there's gotta be stuff in that safe that could incriminate him.

TINA

I know...but I'm afraid of him. He's got this temper, Mark. He can be violent. I can't prove it, but I know of three he's had killed already.

MCCORMICK

Okay, look...I'll figure a way to get into his house, and I'll find that closet. I'll get the police to get the search warrant. He'll never know you had anything to do with it.

TINA

No. No, Mark, it's too dangerous.

MCCORMICK

All you gotta do is get me into that house. I'll do the rest.

She looks at him for a long beat, then falls into his arms. It is a long, romantic, luscious kiss.

DISSOLVE TO:

70

OMITTED

\*  
70 \*

#2108

45.

71

EXT. HOUSE ANGLE - FRONT DOOR - EARLY MORNING

71 \*

Tina and Mark exit the house, hand-in-hand. They move to her car which is parked in the driveway. He helps her in and starts to close the door when Manny pops up from the back seat, gun in hand, and shoves it in McCormick's face.

MANNY

Get in, loverboy. You got an appointment with Mr. Beiber.

McCormick looks down the barrel of the .45.

MCCORMICK

I'm from New York. The singles game is really a bummer out here.

MANNY

Get in.

McCormick does as he's told. Manny motions with the gun for Tina to start the car.

72

INT. TINA'S CAR - MORNING

72 \*

MANNY

Okay, honey, let's go.

TINA

Manny, please...

MANNY

Let's go!

She puts it in gear and they head off down the driveway.

CUT TO

73

CLOSE SHOT - HARDCASTLE

73

He runs for all he's worth to the Coyote.

\*

74

OMITTED

74 \*

74A

EXT. DRIVEWAY (ANGLE COYOTE) - MOVING

74A \*

Hardcastle springs into the Coyote, gets it going and roars down the driveway and out the gate.

#2108

46.  
(X)

75 EXT. STREETS - GREY SEDAN 75  
as it heads across town.

76 ANGLE - COYOTE 76  
with its headlights out, it streaks after the grey sedan.  
And we:

CUT TO:

77 INT. GREY SEDAN 77  
Manny is watching carefully as Tina drives. McCormick  
spots something behind them.

78 MCCORMICK'S POV - THE COYOTE 78  
It's following. He turns back to Manny, trying to keep  
Manny's attention off the back window.

MCCORMICK

Boy, you're making a big mistake.  
My name is Mark McCormick. I  
produce the summer rock festivals  
at the Greek. I don't know what  
you think you're doing. But you pull  
something with me and the heat is  
gonna burn you.

The walkie-talkie SQUAWKS on the seat beside Manny.

KYLE'S VOICE

Manny...you got a guy on your  
bumper. It's the same red sports  
car. You want me t'peel him off  
ya?

Manny picks up the walkie-talkie and triggers it.

MANNY

Yeah. This time, do the job right.

79 INT. KYLE'S CAR 79  
He floors it, coming in fast on the Coyote.

80      SERIES OF SHOTS - THE DUEL

80\*

It is very similar to the one that McCormick had, only Hardcastle is having more trouble. The Coyote goes wide, manages to regain the traction. The two cars go door handle-to-door handle at a hundred miles an hour. Hardcastle is pushed off the street into a field. The blue car follows.

81      INT. GREY SEDAN

81

McCormick looks out the back window. No more Coyote.

McCORMICK

You guys always travel in pairs?

MANNY

It makes tailing people a lot easier. Now, shut up!

CUT TO

82      EXT. COYOTE - OVER CAMERA

82

Hardcastle tries to make a turn and loses it, going sideways in the air. The blue sedan tries to ram him but he pulls forward and the blue sedan hits a tree stump and goes high in the air, rolling over and coming to rest on its top.

\*

83      EXT. CRASH SITE - DAY

83 \*

Hardcastle runs to pull Adler out. He gets him away from the blue sedan just as it EXPLODES.

\*

84      EXT. GREY SEDAN - RUNBY - DAY

84 \*

as it screeches PAST CAMERA. This time they have shaken Hardcastle for good. We play the moment and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

85

EXT. POLICE STATION - DAY

85

We HEAR Hardcastle's voice rising high over this shot.

HARDCASTLE'S VOICE

I'm not gonna stand around here  
and argue about it, Captain!

86

INT. SQUAD ROOM - DAY - KYLE, HARDCASTLE AND FILAPENO

86

Kyle is in handcuffs, being booked. Filapeno is glowering  
at Hardcastle.

FILAPENO

I told ya t'stay out of it. I  
told ya. Now you've blown the  
best undercover operative I have.  
You're gonna take some heavy heat  
this time, Hardcastle.

He moves past Hardcastle into his office. Hardcastle follows.

87

INT. FILAPENO'S OFFICE - DAY

87

Filapeno enters with Hardcastle right behind him.

HARDCASTLE

Tina Grey is the operative, isn't  
she?

FILAPENO

I got a stomach full a'you twenty  
years ago. I thought when that  
bad shooting thing got thrown  
outta your court, I was rid a'you.  
You're like a recurring nightmare,  
mister.

HARDCASTLE

You bend the rules...always did.  
And you and I both know you  
killed that kid in cold blood  
twenty years ago...left a cold  
piece beside him and said he'd  
shot at you.

CONTINUED

87

CONTINUED

87

FILAPENO

That musty old case is still  
buzzin' around in your head?  
Lemme swat it for you. You're  
right. He was unarmed. I blew  
that slum punk to smithereens  
and I had a party afterwards to  
celebrate!

(a beat)

You call it murder? I call it  
survival. How d'you think the  
police force operates in this  
jungle without taking a few  
a'these jerks down for free?  
You judges with your restraining  
orders and your judicial delays...  
it's a wonder anybody ever goes  
t'jail!

HARDCASTLE

Could I call that a confession?

FILAPENO

Call it anything you like. You  
got no case anymore. My partner  
is dead. It's ancient history.  
Nobody's left to testify. I can't  
even remember what that kid looks  
like. Nobody even remembers that  
dumb kid's name.

HARDCASTLE

(softly)

Johnson. Cyler Johnson was his name.

There is a beat as Filapeno looks at Hardcastle with real  
hatred.

FILAPENO

Now you step all over this opera-  
tion. The Widow is gonna eat it.  
Your ex-con friend, McCormick  
is gonna eat it...all because you  
wouldn't stay the hell outta my  
way.

HARDCASTLE

The Widow? The Black Widow? Is  
that who Tina Grey is?

CONTINUED

FILAPENO

Clear outta here.

HARDCASTLE

The Black Widow. I heard a rumor once about her, but I didn't believe it was true.

FILAPENO

I don't know what you're talkin' about.

HARDCASTLE

I'm talkin' about a freelance operator who, rumor says, sells herself to law enforcement agencies to do undercover work. She's an ex-call girl, code name: Black Widow.

FILAPENO

I told you t'get outta my office.

HARDCASTLE

The way I heard it, when she's ready t'make the arrest for you guys, she sets up a patsy...some poor, unsuspecting idiot...so that when the arrest is made, it won't look like she did the talking. The patsy gets blown away and she stays clean.

There is a beat as Filapeno looks at him.

FILAPENO

She has a case on Beiber. She knows where he keeps the files. She was setting up the chauffeur, some hard-nose named Mike. Only Beiber found him out and he's disappeared. She needed a new patsy.

(a smile)

I suggested McCormick.

HARDCASTLE

(a beat)

I'm gonna see you're dishonorably discharged!

CONTINUED

FILAPENO

Hey, Judge, I'm not a complete fool. You can't prove any of this and, because of you, Tina and McCormick just became part of the great beyond. So, once again, you're left with a circumstantial bag a'nothing.

\*

CONTINUED



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51  
(X)

87

CONTINUED - 4

87

HARDCASTLE

That kid means something t'me.

FILAPIANO

I was told he did.

(Beat)

It's over. Some guys just  
never hear the final whistle.  
Now, get the hell outta my  
office.

HARDCASTLE

It's not over 'til it's over.

Hardcastle turns and exits

88

INT. SQUAD ROOM - DAY.

88

Hardcastle looks at Stanton who enters.

HARDCASTLE

That guy I brought in... Kyle...  
where is he?

STANTON

They took him to Prints and  
Identification.

HARDCASTLE

Come on...we're gonna play some  
Good Cop Bad Cop.

Hardcastle and Stanton move out of the room.

89

OMITTED

89

CUT TO:

90

EXT. SMALL GARAGE

90

in the valley. A grey sedan is parked in front.

#2108

52.  
(X)

91

INT. GARAGE

91

The limo is parked inside. Beiber is looking at Tina and McCormick.

TINA

He called me up, Joe. He said he had information to have you arrested. I wanted to save you. I went there to find out what he had. I was trying to protect you.

MCCORMICK

Come on, lady...what're you doing?

She turns on McCormick.

TINA

You think I could ever be interested in you? I want a man with power, influence...a man who has danger.

(to Joe)

A man like you, Joe. A man like you.

Beiber looks at her for a beat.

BEIBER

Bad things happen around you, Angel.

(to Manny)

Take'em up t'the place in the desert an' do them both. Take some blankets and a bucket a'lye. I don't want those two floatin' to the surface.

He gets in the car, pauses for a long moment, looking at them.

TINA

(tears are coming)

Joe, I swear, I never cheated on you. I never did.

BEIBER

Hey kid...some people go, an' some are left behind. You're bein' left behind.

CONTINUED

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53

91

CONTINUED

91

Beiber pulls out of the garage. McCormick looks at Tina for a long beat.

MC CORMICK

It was a nice performance. I gotta give you that.

Manny pushes them into the back of the grey sedan. Their hands are tied behind them. Two other armed men approach from the corner of the garage.

TINA

(to Mark)

Mark, tell them. Do this one thing for me. Please, Mark. I know I haven't been quite honest with you, but there's no need for both of us to die. Tell them. Please tell them.

MC CORMICK

Hey, Tina, let's try and get through this with as much style as possible.

He looks at her with a hard expression in his eyes. The guys get in the car and it pulls out of the garage.

CUT TO

92

INT. POLICE HOLDING CELL - DAY - KYLE, HARDCASTLE & CARLTON

92

Kyle looks frightened as Hardcastle paces back and forth in the cell.

CARLTON

Look...come on, lemme at this piece of string. Lemme have him.

\*

He reaches for Kyle, Hardcastle holds him back.

HARDCASTLE

Cool off, Lieutenant. Go on, get a cup a'coffee.

\*

Carlton moves out of the room. As soon as he does, his expression of wrath disappears. It's all been an act.

CONTINUED

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54.

92

CONTINUED

HARDCASTLE

I don't know what's wrong with him, he's been working long hours. Look, I'm gonna have him take you over t'county. Just don't rile him. He'll be okay.

92

\*

KYLE

I don't wanna be alone with that guy. I think he's nuts.

HARDCASTLE

I offered you a deal, Mr. Kyle. You wanna take it? You just tell me where Beiber is gonna take those two. I'll try and see if I can get you immunity from prosecution.

(a beat)

It's the best chance you've got.

CARLTON

But I don't want to give this creep another chance. I want to take him apart like'a bad puzzle.

\*

Hardcastle shoots a calming look to Carlton.

HARDCASTLE

You're already sitting on one brutality beef, lieutenant. Let's try to keep this one outta surgery.

\*

Kyle looks at Carlton, uncertain. He's about to fall.

HARDCASTLE

(to Kyle)

Okay, you think about it over at county.

He starts for the door. Kyle stops him.

KYLE

Okay. Okay. Look, there's this piece of property Mr. Beiber uses out past Palmdale. Maybe there... I don't know...maybe. I can't say.

Off Hardcastle's look we:

CUT TO

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54.A

93	EXT. GREY SEDAN - DAY	93
	as it streaks past a sign that says: PALMDALE - 20 Min.	
94	INT. GREY SEDAN - MCCORMICK AND TINA	94
	They're sitting in the back. Tina is crying softly.	

CUT TO:

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55

- 95 EXT. POLICE DEPARTMENT - DAY 95
- Hardcastle exits and jumps in the Coyote. Several cops are scrambling into police cars and they roar out of the parking lot.
- 96 SERIES OF SHOTS - ROAD TO PALMDALE - DAY 96
- Hardcastle has the fastest car and he easily outdistances the police who are giving calls out, falling miles behind.
- 97 INT. POLICE CAR - CARLTON AND AN OFFICER 97
- CARLTON  
He's gonna get there ten minutes ahead of us with no backup.
- 98 CLOSE SHOT - COYOTE 98
- Hardcastle drives with a vengeance, his jaw set, hoping that he will not be too late to save McCormick.
- 99 EXT. - DESERT PROPERTY - DAY 99 \*
- The grey sedan pulls up. McCormick and Tina are helped out of the car. They grab some shovels out of the trunk and hand one to McCormick.
- MANNY  
Start digging.
- McCormick looks at Manny for a long beat.
- MC CORMICK  
If you think I'm gonna dig my own grave, you better stop by the garage and let the air outta your head.
- He throws the shovel down at Manny's feet. Manny nods to two of the other heavies who move up and start digging some shallow graves.
- 100 INTERCUT WITH HARDCASTLE AND COPS 100
- Hardcastle is way in the lead as he flashes past the Palmdale sign.

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56

101

ANGLE - GRAVES

101

They're finished. Manny moves to Tina and McCormick, pointing the gun.

MC CORMICK

Don't I get a last cigarette or anything?

TINA

Manny, no. Look, Manny, I can offer you lots of things...things you've never had...

MANNY

Goodbye Tina. It's been swell.

102

ANGLE - COYOTE

102

It screams across the field. Hardcastle leans out of the window and snaps off a shot with the .45.

103

SERIES OF SHOTS - DIRECTOR'S SEQUENCE

103

The Coyote ramps high over a ditch and lands, sliding into the SCREEN, throwing dirt. Tina, Mark and the others scatter. Several of the goons run to the car and take off. Hardcastle fires after it. The chase. Then the car hits something and flips over.

104

ANGLE - MC CORMICK AND MANNY

104

as McCormick disarms Manny and thows several hard punches. Manny falls backwards into one of the graves. McCormick picks up the gun and levels it at him.

MC CORMICK

Well, look't how this turned out.

105

ANGLE - TINA

105

She moves to Mark and puts her arm through his.

TINA

Darling, let's get outta here.  
We can get out of this country.  
I have money saved. We'll go  
to Switzerland.

\*

CONTINUED

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57

105

CONTINUED

105

MCCORMICK

Boy...I don't know, Tina. You change uniforms way too fast for me. Besides I think those guys over there're gonna have something t'say about it.

\*

He points to the squad cars skidding into the SHOT.

106

ANGLE - HARDCASTLE

106

He has collected the others and pushes them over to Carlton. The cops start handcuffing them. McCormick moves over to Hardcastle.

MC CORMICK

I thought it was over.

HARDCASTLE

Hey kid, it's not over 'til it's over. I keep tellin' everybody.

MC CORMICK

I never thought I'd be glad t'see you.

HARDCASTLE

I grow on everybody.  
(grabs his wrist)  
Wanna go for ten?

MC CORMICK

Can't, Judge. My heart stopped ten minutes ago.

He grins at the Judge and throws his arm around him. On his grin we:

FADE OUT

END ACT FOUR



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58.

TAG

FADE IN:

107 EXT. POLICE STATION - DAY 107

108 INT. SQUAD ROOM 108

Captain Filapeno is there, along with Hardcastle and McCormick as Jersey Joe Beiber, in handcuffs, is being led in by Carlton. Tina Grey, the Black Widow, is a short distance away, where her statement is being taken.

BEIBER

My attorney's name is Sy Morgan.  
He calls, I wanna talk to him.

Carlton moves him through the squad room and into a holding cell.

109 ANGLE - HARDCASTLE AND MC CORMICK 109

HARDCASTLE

Look't her, over there. She's  
already putting a move on that  
booking sergeant.

110 TINA AND BOOKING SERGEANT 110

TINA

No, that's okay.

SERGEANT

I could get you a cup of coffee.  
No trouble, really.

TINA

(smiles)

Well, okay, if you insist.

The sergeant moves off.

111 MC CORMICK 111

sits down and looks at her for a long moment.

MC CORMICK

(to Tina)

Hi. Remember me?

CONTINUED

TINA

(shows no interest)  
Vaguely.

MC CORMICK

You had me going there for a while, I gotta admit.

TINA

I'm not real crazy about this conversation. Why don't you push off.

MC CORMICK

Yeah, that's me...always walking away from my heartbreaks.

He gets up and looks at her.

MC CORMICK

Why, Tina? What's in it for you?

TINA

(a beat; flatly)  
Money. I get paid a lot of money.

MC CORMICK

I've been to jail. It's a hard living.

He turns and moves away. Two cops in street clothes enter the squad room. They're big bruisers with hatchet faces. One of them is named ADAMS.

HARDCASTLE

(to Filapeno)

Here come the shoe flies. Good luck, Captain. I hope you can make it fly.

(a beat)

But I think Tina's gonna give you away.

MC CORMICK

Yeah, I've noticed that she is real short on loyalty.

The cops approach them.

CONTINUED

111 CONTINUED - 2

111

ADAMS

I'm Lt. Adams, Internal Affairs  
Division.

(to Filapeno)

We'd like to talk to you about  
a woman known as Tina Grey, aka  
The Black Widow.

Captain Filapeno looks at them and points out his office.

FILAPENO

Be right there.

(to Hardcastle)

Guys like you just don't get the  
point. We're tryin' t'do a job...  
clean up the city so you can  
drive around in it.

HARDCASTLE

I don't wanna sound like no after  
dinner speaker, here, but we're  
supposed t'be enforcin' the law.  
It's there for everybody.

MC CORMICK

Even ex-cons like me.

Hardcastle reaches into his pocket and hands Filapeno a  
photograph.

HARDCASTLE

I dug this out of an old file  
for you.

Filapeno looks at the photograph.

112 INSERT - PHOTO OF A 16-YEAR-OLD BLACK KID.

112

113 RESUME SHOT

113

HARDCASTLE

That's Cyler Johnson. You said  
you didn't remember what he looked  
like. Keep it. I got another.

Hardcastle turns away from Filapeno. He and McCormick exit  
the squad room.

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61.

114

EXT. POLICE STATION - DAY - HARDCASTLE AND McCORMICK

114 \*

MC CORMICK

Who was that in the picture, Judge?

HARDCASTLE

He was a piece of my past. A case I'll never close. He was one of the people that slipped through the system. It was in my court and I had to rule Insufficient Evidence and turn his killer loose.

MC CORMICK

Filapiano was the killer?

\*

There is a moment as McCormick studies Hardcastle.

HARDCASTLE

Stop looking at me like that.

MC CORMICK

I was just thinking...when you're not sawing my head off, you're not such a bad guy.

They get into the elevator.

HARDCASTLE

Try and remember that tomorrow, when you're takin' your cold water shower.

The doors close and we:

FADE OUT

THE END