

PROD. #4101

PIER 56

CONFLICT OF INTEREST

by

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#4101

CONFLICT OF INTEREST

SETS

EXTERIORS

BRAZIL ESTATE
PIER 56
RIP TIDE
 /DECK
 /FANTAIL
STRAIGHTAWAY RESTAURANT
DESERTED BEACH
SHARK ISLAND
POLYNEISAN PARADISE
QUINLAN'S HOUSE
LAGOON
EBB TIDE
SHELL COVE ROAD
COAST HIGHWAY
HELICOPTER AREA
 /PARKING LOT
HELICOPTER - SCREAMING MIMI
HELICOPTER
RESIDENTIAL STREET
VOYAGER
STRAIGHTAWAY BEACH

INTERIORS

BRAZIL ESTATE
 /BEDROOM
 /CORRIDOR
 /DOWNSTAIRS HALLWAY
 /KITCHEN
 /PANTRY BASEMENT
 /GARAGE
 /HOUSE
STRAIGHTAWAY RESTAURANT
 /MEN'S ROOM
 /BAR
SCREAMING MIMI
RIP TIDE
 /SALON
CORVETTE
POLYNESIAN PARADISE
HELICOPTER
VOYAGER - FISHING BOAT
 /STATEROOM
 /SALON

RESIDENTIAL KITCHEN

#4101

RIP TIDE

CONFLICT OF INTEREST

CAST

NICK RYDER
CODY ALLEN
MURRAY BOZINSKY

TINA BRAZIL
RICKY BRAZIL
KEN
MITCH
MAN
STRAIGHTAWAY
SID
CAPT. TED QUINLAN
DAVE MYERS
ANCHORMAN
MIKE BARLOW
NEIGHBOR
MAN'S VOICE
BULLHORN

CONFLICT OF INTERESTACT ONE

FADE IN

1 EXT. BRAZIL ESTATE - DAY 1

This is a beautiful cliffside estate above King Harbor which overlooks the ocean. There are several horses roaming free behind white fences. OVER this shot, we will hear the beginnings of a very loud domestic quarrel.

TINA BRAZIL'S VOICE

You never said it would be like this. You lied!

2 INT. BRAZIL'S BEDROOM - DAY 2

In this tastefully furnished room, we are ON TINA BRAZIL. She is thirty years old and magnificent with her sun streaked hair and beautiful figure. She is shouting at RICKY BRAZIL, who is about thirty-five, equally good looking with dark, curly hair and a sun-bronzed body. He's dressed in the latest Beverly Hills fashion, his muscles bulging under his red polo shirt and cream-colored slacks. He wears a gold chain around his neck with the letter 'R' hanging from it.

TINA

I'm a prisoner here.
I never should have left
Straightaways. At least I had
friends there...like Cody and
Nick.

RICKY

Shut up, Tina! I don't wanna
hear about the old beach days.
I was there, remember? There's
more to life than volleyball and
whiskey sours!

TINA

Like murder?

RICKY

You don't know what you're talk-
ing about.

CONTINUED

2

CONTINUED

2

TINA

I picked up the phone, Rick.
I was in the kitchen. I heard
you tell those guys.

RICKY

You don't know what you heard.

TINA

I never knew you, did I? I
never had any idea who I was
marrying!

He moves toward her.

RICKY

I don't know what you over-
heard, but you oughta keep
your nose outta my business.

TINA

It's not business you're in.
It's rackets. The calls you
get late at night...the men
who come here and don't want
to be seen...

She takes a step back.

RICKY

Come here.

TINA

It've over, Rick. I'm leaving.

RICKY

Come back here.

He tries to move after her. She runs to the door, opens it
and exits fast.

*

3

INT. CORRIDOR - DAY

3

as Tina exits the bedroom and moves down the stairs.

4

INT. BEDROOM - DAY

4

Rick snaps up the telephone.

CONTINUED

4 CONTINUED

4

RICKY

(into phone)

Ken, this is Rick. Mrs. Brazil
is on her way down. Don't let
her leave the house.

He hangs up and hobbles out of the room.

5 INT. DOWNSTAIRS HALLWAY - DAY - TINA

5

She spins and moves into a hall closet when she hears some-
one come in the side door.

6 ANGLE - MAN

6

This is KEN. He's maybe six feet, two-eighty, with a huge
neck and the ice cold eyes of a killer. He moves past quickly.
Tina exits the hall closet and heads for the kitchen.

7 INT. KITCHEN - DAY - TINA

7

as she passes through the kitchen to the back door, she
glances out the window.

8 TINA'S POV

8

Two men with guns drawn coming up the driveway from the
security gates below.

9 ANGLE - TINA

9

She turns and heads down a staircase into a pantry basement.

10 INT. PANTRY BASEMENT - TINA

10

She moves through the dark, windowless pantry and out a door
which leads to the garage.

11 INT. DOWNSTAIRS HALLWAY - RICKY AND KEN

RICKY

Where is she? She came your
way.

KEN

I don't know.

CONTINUED

11 CONTINUED

11

RICKY

Don't let her off the property.
She overheard me talking to Mitch
Kelly.

Ken looks at Ricky for a beat, then turns and heads out the front door. Ricky hobbles after him.

12 INT. GARAGE - DAY - TINA

12

She jumps into a Mercedes convertible with the top down, starts the engine and powers right through the garage doors. ALARMS go off.

13 EXT. MERCEDES - DAY

13

Tina screeches it around the driveway and heads off toward the security gates at the foot of the property.

14 ANGLE - KEN

14

As he sees her squeal away, he pulls a Magnum and FIRES a shot which hits the door of the car.

15 ANGLE - RICKY

RICKY

(yelling)

No. No. Don't shoot. Don't
shoot!

16 KEN

16

looks over his shoulder at Ricky.

17 CLOSE SHOT - SECURITY GATE

Tina floors it and crashes through the gate, skids the car sideways and heads off down the road.

18 RESUME RICKY AND KEN

18

RICKY

Damn! Damn!

CONTINUED

18 CONTINUED

18

He looks after her.

KEN

I'm sorry, Rick, she got past me.

RICKY

We gotta call off the hit. I gotta get a hold of Mitch.

19 INT. HOUSE - DAY

19

Ricky moves to a phone, dials a number and listens to a recording.

MAN'S VOICE

(recorded)

You have reached 555-6784. I'm sorry, but I will be out of the city for a day and will not be picking up any messages. If you wish, leave your message at the sound of the tone.

Ricky hangs up the phone.

RICKY

(hard)

You gotta find him. You gotta call that hit off. Tina knows about it. She's running around out there. If Quinlan shows up dead, she'll fry us all.

KEN

It's gonna be hard to reach Mitch. You know that once he goes on a job, he drops outta sight.

20 RICKY SPINS ON KEN

20

RICKY

I don't pay you heavy bread so you can tell me stuff can't be done, Kenny!

KEN

I'll try.

CONTINUED

20 CONTINUED 20

RICKY

Have Sid bring the car around.
I'm gonna see if I can find her.
She's probably headed back to all
those stiffs down at Pier 56. *

CUT TO:

21 EXT. PIER 56 - DAY 21

Tina pulls her cream-colored Mercedes into the parking lot,
gets out and heads onto the pier.

22 CLOSE - TINA - MOVING 22

There are tear stains on her face, but she is moving with
more confidence now. As she heads along the pier, people
along the way call to her.

23 ANGLE - MAN 23

behind the counter of a fish store.

MAN

Hey, Tina, where ya been?

She waves at him and keeps moving.

24 GANG PLANK LEADING TO THE RIP TIDE 24

Tina crosses the gang plank and moves to the boat.

TINA

Cody? Nick? Anybody aboard?

25 EXT. FANTAIL 25

The ROBO% motors out, looks at her for a beat and cocks
his head. Tina takes a step back when she sees it.

TINA

Oh...

After a beat, we HEAR Bozinsky calling from the salon.

CONTINUED

BOZINKSY'S VOICE

Roboz...Roboz, come back here.

The Roboz makes an about face and heads into the salon just as Bozinsky is heading out. They collide and Bozinsky falls sideways on his ass. He looks up at Tina.

BOZINSKY

(awkwardly)

Oh, hi. I was just...he's my...

How do you do.

She looks at him for a beat.

TINA

I was looking for Cody Allen or Nick Ryder.

BOZINSKY

Yes. Yes. I know. This is their boat. Actually, it's out boat, now. I live here...and everything...and, uh, won't you come aboard?

Bozinsky scrambles to his feet and, as he does, the Roboz makes another loop out onto the deck and looks at Tina for a beat. She takes a step back.

BOZINSKY

(a command)

Roboz! Off!

Roboz sits down and we hear his little rotors grind to a halt.

TINA

Who are you?

BOZINSKY

I'm Murray Bozinsky, and this is Roboz. We live here with Cody and Nick.

She looks at him, unable to comprehend all of this.

BOZINSKY

Please. Please come aboard.

She hesitantly steps onto the boat. Murray takes her hand.

CONTINUED

He looks at her eagerly.

TINA

I need to talk to Cody and Nick.
Where are they?
(she starts to sob)
I'm sorry...I'm very upset.

BOZINSKY

Don't cry. Please don't. Here,
let me get you something...
(to Roboz)
Roboz...on. Get water.

Roboz turns and moves into the salon. Murray smiles at Tina. She starts to break down.

BOZINSKY

What is it? What's wrong?

TINA

I think my husband is trying
to kill me.

She again begins to sob softly.

BOZINSKY

Roboz. Water, now.

Roboz comes to him with the glass and tips it into Bozinsky's lap, soaking his pants.

This is the best thing that could have happened. She can't help herself and begins to laugh through her tears. Bozinsky laughs his awkward laugh.

BOZINSKY

He still has some bugs in him. His artificial intelligence unit isn't completely programmed yet. He's going to prom.

TINA

He's going to a prom?

BOZINSKY

Prom...that's an acronym. It stands for Programmable Read Only Memory.

She looks at him, then at Roboz, who is holding the empty glass.

TINA

(smiles)

Nice try, Roboz.
(to Bozinsky)
He's cute.

Murrau smiles his appreciation.

BOZINSKY

Nick, Cody and I are private detectives. I'm sure we could help you.

TINA

Private detectives? When did that happen? When I knew Cody, he was selling water ski rides to pretty girls at the marina. Nick was pounding around in the sky, scaring the seagulls in that relic of a helicopter.

BOZINSKY

Well, that's all behind us. We're a going concern. We use the air unit mostly for surveillance now.

CONTINUED

26 CONTINUED

26

He reaches into this pocket and takes out a business card which is soggy from the water. He flattens it out and hands it to her.

27 INSERT: THE CARD

27

PIER 56 DETECTIVES
No Job Too Big or Too Small.

Murray Bozinsky
Partner

28 RESUME SCENE

28

TINA
Murray Bozinsky. Aren't you the guy who designs all the computer games? I mean, haven't I read about you?

BOZINSKY
Yes. Yes, I am. That is...I did ...or was. You see, I'm working with Cody and Nick now, and I would personally like to say that we will take the case. We'll help you if you'll tell us what you need.

*

Tina looks at him for a beat.

*

TINA
Well, I guess Rick, my husband, will think to look here. He know's I'm an old friend. I like the beach, the water...

In the word "water" the Roboz makes another turn and heads into the salon.

CONTINUED

BOZINSKY

Can you operate a power boat?

TINA

You mean the Ebb Tide? I've driven it a hundred times.

BOZINSKY

Good. Take it to Shark Island and beach it. Take the Roboz with you.

TINA

Why?

BOZINSKY

I'll leave his transistor communicator on. If you talk to him, he'll relay it to me. I have a control unit I can keep with me. If somebody gets near you, he will warn you. He's microsensitized.

TINA

Microsensitized? And he spills water on you? An unbeatable combination.

BOZINSKY

Yes. Yes. And I'll get Cody and Nick. I'll let the Roboz know when and where to bring you to us.

TINA

You're very nice...you and Roboz, both.

BOZINSKY

Yes. Yes, we're on the case.

He smiles at her, then the Roboz comes out of the salon with another glass of water and pours it on Bozinsky again. Off his sheepish grin, we:

CUT TO:

INT. STRAIGHTAWAY RESTAURANT - CLOSE ON STRAIGHTAWAY

He is moving through the restaurant.

CONTINUED

STRAIGHTAWAY

(to waitress)

Marlene...tell Cherise to bus
table six, will ya?

MARLENE is a gorgeous fox in a sarong and bathingsuit top.
She smiles and moves off as Bozinsky moves into the restaurant.

BOZINSKY

Straightaway, you seen Nick
or Cody?

STRAIGHTAWAY

Yeah. Table three, by the
window.

He points to an empty table. Cody's jacket is on the back of
the chair.

STRAIGHTAWAY

They were there a minute ago.
I wonder where they went?

SMASH CUT

as CODY and NICK are slammed up against a wall by Kenny
and SID, the two linebackers we saw at Ricky Brazil's.
Two other thugs are with them. They have their hands omi-
nously under their coats.

KENNY

Shake these two ham sandwiches
down, Sid.

NICK

You guys cops, boyfriends or
jealous husbands?

CODY

That's good, Nick. Get it right
off the ground.

NICK

I like t'know what's going on.

CODY

(a smile)

What my friend is trying t'say
is we mind our own business...
and I'm sure there's been a
terrible mistake.

CONTINUED

Sid goes for Nick's wallet and Nick slaps his hand away.

NICK

Don't be fresh, Sidney.

Sid backhands Nick who swings, hitting Sid in the gut. Sid crumples and the two hands of the two back-ups whip guns out of their belts holding silenced magnums. Both guns are trained on Nick and Cody, hammers cocked onimously.

NICK

On the other hand, I'm certainly willing to listen...

Sid struggles to his feet, takes Nick's wallet, reads it, then throws it in the trash.

SID

I owe you for that one, beach boy.

KENNY

Let's go. Take 'em out through the kitchen.

They push them around and lead them out of the bathroom.

Cody and Nick are pushed through the kitchen door and led to a windowless van. Sid goes to the driver's side. Cody looks at Kenny.

CODY

I'm sure if you guys will just tell us what's going on, there's a logical explanation for all of this.

On that, Kenny tees off on Cody and fires a rabbit punch to his solar plexus.

CODY

(sucking air)

Does your mother know what you do for a living?

KENNY

Yeah. She got me started. Let's go.

31

CONTINUED

31

The door of the van is opened from the inside and they are all piled in. The van pulls out of the parking lot. PAN IT PAST and we come to REST ON Bozinsky as he watches it pull out, a puzzled look on his face.

BOZINSKY

Cody? Nick?

Play his concern and:

CUT TO:

32

EXT. DESERTED SECTION OF BEACH - DAY

32

A black, smoke-glassed limo is parked there. The van pulls down a dirt road and approaches it, pulling to a stop. The doors open and Cody and Nick are herded out and pushed over to a palm tree. The doors of the limo open and Ricky Brazil gets out of the back of the car. He moves to Cody and Nick and looks at them for a long beat.

RICKY

How y'doin', guys? Do ya miss me?

Cody looks at Nick who shakes his head slightly.

NICK

Look't this, Cody. It's Ricky Ricardo and the band.

Ricky looks at them for a beat.

SID

Just say the word, Mr. Brazil. I owe this guy.

*

CODY

How's Tina?

RICKY

Is that some kinda smart remark, Cody?

*

NICK

The man asked you a polite question, Rick. Why don't you come off this Clint Eastwood routine and just tell him.

*

Rick looks at Nick.

CONTINUED

RICKY

I never liked either one a'you
guys but, Nick, you were always
in my way on everything, so I'm
gonna give you some advice...
don't push it with me 'cause I'll
pack your mouth with sand and feed
you t'the crabs...just for some
light afternoon entertainment.

Rick moves closer to them.

RICKY

I'm looking for Tina. I want
her back. I figure you guys
know where she is.

CODY

We haven't seen her.

CONTINUED

RICKY

I don't believe you. The word I get is you guys are rentacops now. Okay, I'm hiring you. I want you to find her.

NICK

We don't work for guys we don't like. It's sorta a hard and fast rule, Ricky. Why don't you try the phone book?

RICKY

Here are the terms of the agreement...I pay you three thousand dollars up front. You find Tina for me. You bring her to me. If I don't have her in my hands in five hours, I make one phone call and you two breadsticks just disappear...never to be seen again.

CODY

Why us?

RICKY

I think she's gonna come looking for you. That makes you ideal, 'cause all you gotta do is bring her to me. I'm payin' you 'cause I like tidy business arrangements. And I guess you know if I've paid money and you don't deliver, I'm gonna come after you.

He stuffs some cash in Nick's pocket.

CODY

This deal's non-negotiable, right?

RICKY

You got a good feel for this, Cody...

He hands a phone number to Cody.

RICKY

You call that number when you got your hands on Tina. I'll send somebody to pick her up.

32

CONTINUED - 2

32

CODY

You're pretty sure of us,
aren't you?

*

RICKY

Well, I look at it this way...
you guys are what I call floaters.
You don't take nothing too serious.
For you, Tina is just an old memory...
If I'm right about you, you're gonna
hand her over, and that's good,
'cause I get what I want. If I'm
wrong...you don't hand her over...
I kill you for breach of contract
and, hey, let's face it...that ain't
so bad either.

(smiles)

I gotta take my fun where I find it.

He looks at his four accomplices.

RICKY

Come on. Let's let our new
employees get to work.

He hobbles to the limo, gets in. It pulls out with the van
following it, leaving Nick and Cody standing there by the palm
tree.

NICK

Do you ever feel our clientele
is getting sorta sleazy?

Cody pulls the money out of his pocket and looks at it.

NICK

Don't touch that, Cody. You
don't know where it's been.

CODY

Tina's gotta be in trouble.
Let's get moving.

They start walking toward the road.

33

EXT. PIER 56 - DAY

33

Nick and Cody move down the gangplank leading to the Rip Tide.

CONTINUED

NICK

You never told me this business was gonna be so flaky. Our clientele shouldn't be threatening us should they?

CODY

Maybe if you hadn't hit that guy with the four inch forehead.

NICK

Had to hit him. He was touching my body. I'm a nice boy. I have my standards.

He grins at Cody who grins back.

CODY

Well, y'see...now that you've explained it to me, I understand.

They climb aboard the Rip Tide.

CODY

We gotta find Tina. At least she can tell us what's going on.

NICK

That's not gonna be so easy. We haven't seen her in two years.

On that, Bozinsky bounds out onto the fantail.

NICK

Hot up the computer, Murray, we're opening a new case.

BOZINSKY

I've got a case too. Our client's name is Tina Brazil. I've got her stashed over at Shark's Island.

NICK

Case closed. The longer we do this the better we get.

CONTINUED

BOZINSKY

Who's your client? Did you
get a retainer?

Cody hands him the three grand.

BOZINSKY

Great. Great. Who is it?

NICK

Rick Brazil, your client's
husband. Our client hired
us to find your client. Neat
huh?

CODY

If we don't find her, and hand
her over Ricky will kill us.
If we do, he'll probably kill
her.

(a beat)

It's getting stuffy in here.
I need some air.

NICK

You're standing outside, you
moron.

BOZ

I have a bottle of oxygen in
my cabin.

Nick looks at Cody, then at Bozinsky.

NICK

Okay, look...we'll just take
it a step at a time. One thing
we're not gonna do is jeopardize
Tina. She used to be my main
girl.

CODY

(to Boz)

Until I took her from Nick.

NICK

One of the few times that ever
happened. Let's get out to
Shark Island and listen to
Tina's side of it. We can
take my chopper.

They get into the skiff that's tied to the pier.

CUT TO:

34

SCREAMING MIMI

34

gleaming pink as she sits on her blue pad. A pelican is perched on her engine cowling. Nick, Cody and Bozinsky round the curve in their skiff and come to a stop.

35

ANGLE - THE BIRD

35

He looks down at them as they approach the helicopter.

NICK

(to others)

Come on, get in.

(to the bird)

Get off, will ya?

The bird won't move.

CODY

It bothers me that more and more birds are nesting on this thing, Nick.

NICK

(to the bird)

Hey, bird, get your butt off my helicopter!

The bird flaps its wings and lifts off. Nick scrambles into the helicopter, flips some switches and the rotors turn, the engine farting white smoke. Nick taps on a gauge.

SMASH CUT TO:

36

UNDERSHOT - HELICOPTER - DAY

36

as it breaks away on its way to Shark Island.

CUT TO:

37

EXT. SHARK'S ISLAND - DAY - TINA

She is watching as the helicopter approaches the island and sets down, blowing sand. Shark's Island is a deserted island out in the middle of the channel. The Ebb Tide is beached near her. Tina moves to the helicopter as Cody and Bozinsky get out. Nick is shutting down the chopper and will scramble out later and join them. Tina puts her arms around Cody and gives him a big hug.

CONTINUED

BOZINSKY

I found the guys, Tina.

TINA

Cody! God, I'm so glad to see you. I didn't know where else to go.

CODY

You okay?

Nick moves up and Tina gives him a big smile.

TINA

Nick. You've gained weight.

NICK

(startled)

I have?

He looks at her, cocks an eyebrow, then hugs her.

NICK

Boy, you look better than ever.
(a beat)

Look...whatever the problem is, Cody and Boz and I are gonna work it out.

(long beat)

I think.

BOZINSKY

We've got a little problem!

CODY

We've seen Ricky. He seems in good spirits. As a matter of fact, he gave us three thousand dollars and a threat on our lives if we didn't bring you to him.

NICK

Rick doesn't scare us. Never did. It's Ryder's Law.

BOZINSKY

What's Ryder's Law?

NICK

Friendship is thicker'n cow chips. And Ricky is a cow chip.

q

*
*
*

37

CONTINUED - 2

37

CODY

Why is he trying to kill you, Tina? I mean, he's weird, but that seems over the line, even for him.

TINA

You guys tried to warn me about him. Over the last year, it became plain to me what he was.

(a beat)

Last night I overheard a phone conversation. He and another man were planning a murder. He found out I overheard, and now he's trying to kill me. He shot at my car when I was leaving.

There is a long beat as Nick and Cody look at Bozinsky.

BOZ

Logically, all we have to do is warn whoever it is that he's trying to kill that he's about to be killed, then we engage in a delicate, yet finely orchestrated entrapment in which we could ensnare him in the commission of a felony. Then the police could merely arrest her husband for the attempted murder.

NICK

Nothing to it.

CODY

Works for me.

NICK

(to Tina)

Who is it he's planning to kill?

TINA

A police Lieutenant. Somebody named Ted Quinlan.

Cody and Nick look at one another.

CONTINUED

37

CONTINUED - 3

37

NICK

It's a little stuffy in here.
I need some air.

CODY

Me too.

TINA

What's wrong?

CODY

Lieutenant Quinlan hates us. *

(a beat)

On weekends, for fun, he comes
down and writes fire code viola-
tions on our stuff. Nick hit him
once. They went after the same
girl at a luau.

NICK

That's a real oversimplification.
He was advancing on her in an in-
decent manner and I rescued her.

BOZ

So, recapping the events of the
last hour...Tina has hired us to
save us from her husband who is
trying to kill her. We have also
been hired by her husband to find
Tina. If we fail, he will kill
Coyd and Nick. And, all of this
because Ricky Brazil is going to
kill Lt. Quinlan, the cop who is
trying to run us out of King
Harbor.

Nick sits down, his back against the Ebb Tide and looks at them.

NICK

I could sure use a glass of water.
My mouth is dry. *

And on that, the Roboz whizzes on the deck of the Ebb Tide
with a glass of water and pours it over the gunwale onto Nick.

NICK

Thanks, Roboz. That really hit
the spot.

38

ON CODY

38

rubbing his chin, we:

FADE OUT

END ACT ONE

ACT TWO

FADE IN

39 EXT. PIER 56 - DAY - ON THE RIPTIDE 39
establishing.

40 INT. RIPTIDE SALON - CODY, NICK AND TINA 40
Bozinsky is in his stateroom and he's flipping switches,
getting his computers hot.

TINA
You mean he can just go into the
police computer and find out where
Lt. Quinlan is?

There is a beat as Cody looks at Bozinsky.

CODY
I think that's what we're doing,
right, Murray?

BOZINSKY
We use a modem to get on line using
A.S.C.I.I. *
(pronounced Ass-Ki)
then we input the access code,
which is the tricky part. Then we
read out and run program.

NICK
We also can cook a helluva mushroom
omelet.

Nick slumps down into a chair.

TINA
A modem? What does all that mean?

BOZINSKY
A modem? It stands for modulation
de modulation. It is a microchip
that allows us to interface with a
police computer.

41 ANGLE - BOZ AND THE SCREEN 41
It is into the police computer.

CONTINUED

41 CONTINUED

41

BOZINSKY

I'm on line. Now we do a quick scan of Lt. Quinlan. Hey, Quinlan is investigating Rick Brazil. He's been doing it for two months.

*

CODY

There's the motive.

NICK

Can you find out where Quinlan is?

BOZINSKY

All police have to notify dispatch where they are. It's all in the police computer.
(reading screen)

*

Quinlan...here it is. He's code six at 67 Sunset Beach Road.

CODY

Code six means he's eating.
(a beat)
Probably with his fingers.

NICK

67 Sunset Beach Road. That's the Polynesian Paradise. It's a striptease club.

He gives them a wolf-eating grin.

CODY

You mean Lt. Quinlan, our favorite protector of innocents, takes his meals in a striptease club?

*

NICK

Depressing, isn't it?

CODY

Listen, Murray, you've gotta take the Riptide out in the harbor and drop the hook. Have Roboz on alert. You've gotta protect Tina.

BOZINSKY

(to Tina)

The Roboz has a sonar attachment. Actually, it's an alpha flow scanner. Highly sophisticated. He

(MORE)

CONTINUED

41

CONTINUED - 2

41

BOZINSKY (cont'd)

can take micro readings on things.
He can overhear, conversations
being held over a mile away.

*

NICK

He just can't get a glass of
water is all.

On the 'water', we'll CUT TO the Roboz as he zips in with another glass and starts to pour it on Nick, then as the Boz shouts, 'No!', he simply pours it on the floor. Boz snatches the empty glass away.

BOZINSKY

I've been reprogramming
his bubel memories.

*

CODY

Take 'The Riptide' and make
sure that Tina is safe.

*

Bozinsky moves to his chest and starts rummaging around.

BOZINSKY

I've got a bit slice micro-processor
in here somewhere...I think Tina
should have it.

TINA

What's a bit slice micro-processor?

NICK

It's a kind of Cuisinart, isn't
it, Murray?

He comes out of the chest with a small bracelet that looks like it is made out of shells. It's kind of chunky and ugly.

TINA

(looking at it)

Gee. It's, it's...kinda...

CODY/NICK

Ugly.

BOZINSKY

I know. I had to make it big
to conceal all of the sending

(MORE)

CONTINUED

41 CONTINUED - 3

41

BOZINSKY (cont'd)
units and the battery pack, but
if something does happen it will
tell us exactly where you are at
all times, and we'll be able to
find you.

*

She slips the bracelet on her wrist and looks at it.

CODY
(to Nick)

Let's go see if we can pry Lt.
Quinlan out of that strip joint.
And get him to play along with
us.

*

CUT TO

42 EXT. POLYNESIAN PARADISE - DAY

42

The red Corvette carrying Cody and Nick pulls into the
parking lot.

43 INT. CORVETTE - CODY AND NICK

43

look over at a grey, unmarked sedan which is parked nearby.

CODY
Grey sedan with black walls. Gotta
be a cop car.

NICK
Let's go.

There is a beat as Cody puts his hand on Nick's arm.

CODY
Whatta you mean, 'let's go'? He
hates you. This guy isn't gonna
wanna listen to anything you tell
him.

NICK
You think I'm not the right guy
to give him the bad news?

CODY
Nick...you hit him. You broke his
nose. Then you filed a police bru-
tality charge against him and you
(MORE)

CONTINUED

CODY (cont'd)
go out of your way to annoy him
every time you see him.

NICK
Yeah. Maybe you're right.

CODY
I hate to brag, but I have a
much better style. I have a way
with people. I have a friendly
smile. I can be ingratiating
and charming.
(a beat)
Trust me. I can make this go
down smooth.

NICK
Okay. Okay. I think you're
right. You're on. But if things
get flakey, what he'll do is offer
to shake hands, then kick your
knee. So watch him. He's tricky.

CODY
Things aren't gonna get flakey,
Nick. I'm not like you. I get
along with people.

They get out of the car and move into the Polynesian Pa-
radise.

A stripper is doing a listless bump and grind on a spotlit
stage. There are one of two rummies sucking on afternoon
drinks. Off in one corner is CAPTAIN TED QUINLAN sitting
with a plain clothes lieutenant named DAVE MYERS.

They aren't getting along.

QUINLAN
Come on, Dave, stop bellyachin'.

CONTINUED

45 CONTINUED

45

MYERS

I'm not bellyachin', Ted. I'm just saying we got stuff to do, is all. We shouldn't be sittin' in here.

Quinlan spins on him and sticks a stubby finger in his face.

QUINLAN

Maybe you're forgettin' who's filling out your fitness reports. Lemme tell you what your next one is gonna say. It's gonna say your approach to the job is narrow, that you have a limited aptitude for investigative techniques. I can set your career back ten years, mister.

There is a beat as Dave Myers looks at Quinlan with glowering hatred.

MYERS

I'll be in the unit.

He turns and moves out of the bar, passing Cody and Nick.

CODY

How you doin', Sargeant?

*

Myers stops and looks at Cody, trying place him.

CODY

(a big smile)

Cody Allen. Riptide Detective Agency.

MYERS

(deadpan)

Oh yeah.

Myers turns and moves out of the bar. Nick looks at Cody.

NICK

Well, you sure had him grinning.

(point to Quinlan)

There he is...Cromagnum man... sucking his beer...leering at the girls...

(a beat)

Have fun.

CONTINUED

45 CONTINUED - 2

45

Cody nods to Nick, pastes on a smile and moves over to Capt. Quinlan.

46 QUINLAN AND CODY

46

CODY

(a big grin)

Well, Lt. Quinlan. I've been looking all over for you. How ya doin'?

*

Quinlan looks up at him.

QUINLAN

Push off, mister.

Cody looks at him and smiles.

CODY

Uh...look...mind if I sit down for a minute? I have something very important to tell you.

He sits down without waiting for an answer. It's a mistake. Quinlan grabs the back of the chair and tips it over, sprawling Cody to one knee.

QUINLAN

Maybe you didn't hear me, mister. I said get outta here.

Cody still tries the pleasant approach.

CODY

I have information for you. I think you'll wanna hear it.

QUINLAN

There ain't nothin' you could say I'm interested in.

CODY

(a smile)

Okay. If I told you you won the Irish Sweepstakes, that it's been announced on the radio all afternoon, would that interest you?

CONTINUED

46

CONTINUED

46

Quinlan looks at him for a beat, cocks an eyebrow.

CODY

You didn't. But, by way of illustration, I think you'll agree that if I told you that, it would interest you...and the information I have is actually more important than that.

Quinlan looks at him for a long beat.

QUINLAN

Where's the other guy? The beach boy...your buddy, Nick the goof-ball?

CODY

Y'see, Lt. Quinlan, we've learned...that there may be somebody trying to kill you. And I've come here specifically to warn you that there may be a contract out on your life.

Quinlan looks at him for a long beat.

QUINLAN

You guys are really too much. What'm I supposed to...get outta your way...go to the Bahamas for two months?

Quinlan stands up.

CODY

I'm telling it straight, Captain. Ricky Brazil is trying to kill you because of the investigation you're doing on him.

QUINLAN

I hadda teach your buddy...I guess I'm gonna have to teach you...

(a beat)

Let's go.

CODY

Where we going?

CONTINUED

46 CONTINUED - 2

46

QUINLAN

Parking lot. Gonna hammer your head in.

CODY

Hey, wait a minute. I came here to warn you.

QUINLAN

You came here to fool with me, mister. Now you're gonna pay the price.

And without warning, he takes a swing at Cody and knocks him backwards over a table and onto the floor. Cody swings on Quinlan and hits him, sending him staggering backwards toward the door, past Nick who sticks his foot out and we:

CUT TO

47 EXT. POLYNESIAN PARADISE - DAY

47

Quinlan sprawls backwards out of the place and lands on his ass. Cody is not far behind. Quinlan gets up and turns to Dave Myers who is beginning to move in.

QUINLAN

(to Myers)

This is personal, Dave.

He motions to Cody who is standing there.

QUINLAN

Come on, beach bum, I'm gonna teach you a lesson.

CODY

I don't want this.

NICK

(from the door)

I do. Go on, Cody, sit this guy down again.

Quinlan moves in on Cody and starts swinging.

Several of the people from the bar, including the stripper (with a towel around her torso) move out to watch. They make a half-circle around Cody as he and Quinlan have it out. Cody is doing pretty well and manages to get the upper hand on Quinlan. A measure of Quinlan's unpopularity is that everybody is rooting for Cody. Finally, Cody delivers a good combination and Quinlan goes down near a car and stays down. He is breathing hard.

CODY

Had enough?

QUINLAN

Yeah. Yeah. No more. I've had it.

Quinlan shakes his head and starts to get to his feet, weaving slightly.

QUINLAN

Okay. Okay. I gotta hand it to you...you're tougher than you look.

CODY

(modest)

Well, yeah. Well...thanks...I... well, you aren't so bad either, Captain.

QUINLAN

No hard feelings?

CODY

No. No, of course not.

Quinlan sticks out his hand and Cody starts to take it.

NICK

(calling)

No! No!

And, as soon as Quinlan has Cody's hand, he pulls him off balance and kicks him in the kneecaps, as promised. Then he delivers a savage uppercut and Cody goes down and out.

QUINLAN

Come on, let's get outta here.

CONTINUED

48

CONTINUED

48

Cody is coming to. Nick moves to Cody and snaps his fingers in front of Cody's face.

CODY

I'm okay.

Captain Quinlan is just pulling past them on his way out of the parking lot.

CODY

(calling)

Lieutenant...there's gonna be an attempt on your life...

*

NICK

He's warning you, Lieutenant. Believe it.

*

But the car is gone.

NICK

Let's get outta here.

He and Cody get in the Corvette and pull out of the parking lot.

49

INT. CORVETTE - TRAVELING - NICK AND CODY

49

NICK

I told you about that gag with the handshake.

CODY

I know. I know. Guy sticks out his hand, it's a reflex to shake it. God, my knee's killing me. I think we may be mishandling this thing.

NICK

(sarcastic)

Naw...

(a beat)

You think?

CUT TO

50 EXT. QUINLAN'S HOUSE - NIGHT 50

As he is going into his house, a man in a ski mask comes out of the shadows. This is MITCH (Brazil's gunsel), he sticks a gun in Quinlan's gut.

MITCH

Let's go or you're dead.

A car pulls up and bing, bang, boom, Quinlan is taken and the car screeches away.

51 INT. STRAIGHTAWAYS - NIGHT - CODY AND NICK 51

They're moving into the bar. The TV is on in b.g.

NICK

Look you warned him. What more can we do?

52 INSERT: TV - ANCHORMAN 52

ANCHORMAN

In a late-breaking story, Lt. Ted Quinlan of the King Harbor Police Department was abducted from in front of his house this evening, at gunpoint. Neighbors saw the incident...and Mike Barstow is at the scene... *

The camera shifts to MIKE BARSTOW with a NEIGHBOR, a man in Bermuda shorts and Hawaiian shirt. *

NEIGHBOR

Not much to tell. They pulled a gun and drove off in a sorta brown sedan.

53 ANGLE FAVORING NICK AND CODY 53

CODY

I don't like this. We mishandled this.

ANCHORMAN

The police are looking for two men who apparently accosted Capt.
(MORE)

CONTINUED

54 CONTINUED

54

ANCHORMAN (cont'd)
Quinlan earlier this afternoon
at the Polynesian Paradise res-
taurant and threatened his life...

NICK
You wanna get this tab? I think
we should like drift.

Cody slams some money down on the counter and they take
off as both of their pictures hit the TV screen.

ANCHORMAN
Police are searching for two
King Harbor private detectives
named Nick Ryder and Cody Allen.
Any information leading to their
whereabouts should be relayed to
King Harbor police.

55 ANOTHER ANGLE - NICK AND CODY - FOLLOW

55

On their way out of the restaurant and to the parking lot.

NICK
You're right. We're not handling
this well at all.

They leap into the Corvette and power away as we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

56

EXT. LARGE BOAT

56

tied to a deserted wharf.

57

INT. BOAT

57

Captain Quinlan is tied up, and Mitch is on the phone which is a dock line.

MITCH

(into phone)

Whatta you mean, 'hold off'?

58

INTERCUT WITH KEN

58

who is on a car phone.

KEN

Mrs. Brazil overheard you and Rick talkin'. She's running around out there. Ricky's gotta get her before you pop Quinlan. We gotta make sure we got no leaks.

MITCH

You mean I kidnap this cop and I can't do him? If Rick tells me 'no', then what? I gotta go to Switzerland, or some damn thing. I turn this jerk loose, I'm a wanted man.

KEN

Look, look, we're gonna do him. It just got screwed up. Keep him there. Okay? I'm glad I found you. Ricky's goin' nuts.

MITCH

Step it up, man. I'm hanging out on this deal. Find her. Okay?

He hangs up the phone and we:

CUT TO

59 EXT. LAGOON - LATE AFTERNOON

59

Cody is standing on the fantail, looking off at the deserted lagoon as Tina moves up to him. The Roboz is on the fly bridge holding a directional mike. He turns and points it at Cody and Tina. *

TINA

I didn't mean for you guys to get in trouble. I'm sorry, Cody.

Cody looks at her for a beat.

CODY

When you're chasing something and you don't have all the answers, it's real easy to get hit in the back of the head.

(a beat)

Don't worry. We'll get on top of it any day now.

59A INT. SALON

59A

Nick is fixing a drink in the blender when Cody and Tina's conversation comes over the radio speaker. INTERCUT as necessary. *

TINA

(smiles at Cody)

How did I ever choose Rickey over you?

CODY

Ricky was fast, he was exciting, dangerous.

NICK

Better looking. *

CODY

The novels I read tell me that's an irresistible combination. You were twenty-three and from a small town in Michigan. You didn't stand a chance.

CONTINUED

59A

CONTINUED

59A

TINA

If we get out of this, Cody,
I'd...well, I'd like to try and
put it back together...

She takes his hand.

TINA

I'd like to turn my life back to
when I was a waitress at Straight-
aways and you were teaching me
to water ski. I'd give anything
to be back there again.

CONTINUED

59

CONTINUED

59

CODY

Maybe we can make that happen.

(a beat)

But you might not like it, Tina.

I mean, no Mercedes, no forty

acre estate above King Harbor...

just a bunch a'guys yelling,

"Hey, two more Pina Coladas."

She looks at him, moves in and they blend into a long, romantic kiss. Play it for as long as possible, then, from below deck:

NICK'S VOICE

Hey, two more Singapore

Slings...

*

They part and laugh at the coincidence.

CODY

Nick's Singapore Slings are

the best on the pier...come on.

They move into the salon.

60

INT. SALON - DAY

60

Nick is working on the Singapore Slings, chopping pineapple, etc. The other ingredients are already in the blender. Cody moves to him.

NICK

(softly)

You gotta slow down, tiger. The Roboz is on 'receive'. That whole scene was coming in down here like a bad soap opera.

CODY

Huh?

NICK

"Maybe we can turn back the clock. Be that little girl serving drinks."

(a beat)

"Maybe we can make that happen, darling."

(clucks his tongue)

Very touching material, pard.

CONTINUED

60

CONTINUED

60

Cody slams him on the back of the head. The Roboz zips into the room as Nick starts adding the pineapple to the glasses. The Roboz spins around, targets on the blender. Some lights go on in his panel, he turns on the blender and showers Nick with the ingredients from the thing. Bozinsky scrambles up from his stateroom.

BOZ

(re: Roboz)

He's on front end processing.
Sorry.

NICK

I like the Roboz, Murray. I really do, but he's been dousing me with fluids now for almost a day.

BOZ

He's set to pick up any unusual electronic impulse. Sometimes he homes in on kitchen appliances. *

NICK

Forget the Singapore Sling. What we need is a Singapore airline ticket.

CODY

What's wrong with the Roboz? *

On that, the Roboz spins around and heads out to the fantail. Murray gets up and follows the Roboz.

BOZ

He must've picked up something.

CODY

Look, there's only one answer to this that I can think of, and that is...we have to get the information that Tina overheard to the police.

NICK

They aren't going to believe us. I mean, Ricky will deny it and, let's be honest, both of us used to date Tina, so it's just gonna look like she's protecting us.

CONTINUED

CODY

I still think it's our only chance.

(a beat)

Something else doesn't figure... why would Ricky Brazil look us up, threaten us, tell us we had four hours to find Tina, and then go ahead and kidnap Quinlan?

NICK

He'd do that because he's a mean, brutish killer with a limited span of concentration.

TINA

I think I know the answer to that.

(a beat)

There's a guy he uses for dirty work. His name is Mitch something...and when he goes on a job, he sort of goes undercover. You can't reach him 'til he's done the thing he was hired to do.

CODY

Okay. That figures. Rick didn't count on Tina overhearing the arrangement, Mitch snatches Quinlan before Rick can call it off. Rick has to get Tina back before he can finish Quinlan off. Because she is a loose end...

NICK

So, it's a stand-off, right? Look, this isn't going to be so bad. As long as we have Tina, we keep Quinlan alive. A dubious accomplishment, I admit, but it does give us a hand to play.

CODY

Well, the cops aren't gonna kill us, and they can't really put us at the scene of Quinlan's kidnapping and, quite honestly, I think it isn't going to be that hard to convince them that we're

(MORE)

CONTINUED

60 CONTINUED - 3

60

CODY (cont'd)
innocent. Their whole case is
circumstantial. What're they
gonna do, shoot us like dogs?

*

On that, the RADIO turns on by itself.

61 CLOSE SHOT - THE RADIO

61

We HEAR voices coming through the speaker.

MAN'S VOICE
Okay, that's their boat up ahead.
Move in slow, put the snipers on
the bridge. Get the scopes lined up.

NICK
Yep.

*

62 ANGLE - ROBOZ

62

He comes scooting in, followed by the Boz.

63 FULL SHOT

63

They all look at the radio.

MAN'S VOICE
These men kidnapped a police
officer. They have more than
likely already killed him, so
shoot first and ask questions
later.

NICK
This isn't Lux Radio Theatre, is
it, Murray?

BOZ
No. No. The Roboz will pick up
conversations and transmit them to
the nearest radio speaker. Accord-
ing to his range finder, that con-
versation is about a mile from us.

*

Nick explodes to the gun rack and grabs some binoculars and
darts out onto the deck.

64 EXT. DECK - NICK 64

focusses the binoculars.

65 BINOCULAR MATTE - COAST GUARD BOAT 65

moving in on them -- fast.

66 EXT. DECK - NICK, CODY, BOZ, TINA AND ROBOZ 66

They've all come out on deck. Roboz points his hand at the boat.

CODY

Yeah, we see it, Roboz.

The Roboz starts running around in circles.

NICK

What's with Roboz? Is he in a panic or something?

BOZ

No, no, he's picking up lots of signals. Maybe there's a helicopter coming.

CODY

Let's take the Ebb Tide. We can out-run the cutter.

They throw their stuff in the Ebb Tide, put the Roboz in while Murray runs into his stateroom. Cody starts the Ebb Tide.

CODY

Where's Murray?

NICK

I'll get him.

67 INT. RIP TIDE SALON 67

Nick enters to find Murray in the forward stateroom, unplugging equipment and running around like crazy.

NICK

Come on! Let's get outta here.

CONTINUED

67

CONTINUED

67

BOZ

Can't leave my stuff...

NICK

Come on, Murray. Leave it!

BOZ

(spins on him)

Leave my Pipolar assembly unit
that I spent six months designing?

NICK

Will a Pipolar assembly unit
sink a Coastguard Cutter?

BOZ

No.

NICK

Then leave it!

He grabs Murray by the collar and pulls him out of the room.

68

EXT. THE EBB TIDE

68

Cody has it running. The Coast Guard cutter is now about
a quarter mile away and we HEAR a bullhorn braying as Nick
and Murray jump aboard.

BULLHORN

Rip Tide stand to. Prepare to
be boarded.

NICK

(yells)

She's all yours, Jack.

And Cody hits the throttle and the Ebb Tide roars in a U-turn
and heads away, throwing a rooster tail.

69

SERIES OF SHOTS - THE CHASE

69

The Coast Guard cutter tries to cut them off, but the Ebb
Tide starts to put some distance between them.

70

ANGLE - EBB TIDE

70

It streaks away, bouncing high on the waves, cranking the blue water beneath its hull.

CODY

We'll beach it at Reese Cove.
I think we better come up with
a new plan.

71

ANGLE - ROBOZ

71

He is lighting up.

NICK

What's he saying?

The Boz opens the Roboz's front panel where there is a TV screen which is beginning a printout.

BOZ

Helicopter coming in from the east.

NICK

How far away is it?

BOZ

It'll be on us in about three minutes.

CODY

Gotta be a police chopper.
So much for Reese Cove.

*

He hangs a right and heads directly in.

72

ANGLE - COAST LINE

72

Cody runs the Ebb Tide along the surf line and then beaches it. Everybody jumps out and pulls the boat into a shrubbed area, start knocking down branches and covering her over. We HEAR the thumping sound of the helicopter just as they get the boat fully concealed. The helicopter streaks over and away...

CODY

We're gonna get a break any second now...

CONTINUED

They stand there on the beach, looking at one another.

BOZ

Look, I think we should go to the police. The Roboz can get into the police computer, find someone psychologically willing to listen to us.

NICK

Boy, I hate that. Maybe you haven't noticed, but the Roboz is dumping water on people...

BOZ

I built him. He's never wrong.

NICK/CODY

Come on, Murray...well, come on. He's not infallible. He's not perfect.

CODY

How about Quinlan's partner, Sergeant Myers? If anybody knows what an air bag Quinlan is, it's the guy who has to sit next to him all day long.

NICK

It's a better idea, Murray.
(to Cody)
I like it. Let's do it.

Off Murray's disappointed look we:

CUT TO

73

EXT. SARGEANT MYERS' HOUSE - NIGHT

73 *

Nick and Cody are in the shadows as a man moves out of the house, carrying the garbage.

CODY

(sotto)

Cops carry out the garbage, too.
It's refreshing, isn't it?

NICK

That's real lame, Cody. Let's
go.

Cody moves out of the shadows and, as Lt. Myers moves back to the house, Cody stops him.

CODY

Sargeant. *

Myers spins on Cody and pulls a gun off his hip.

MYERS

You're under arrest. Put 'em up.

Nick steps up behind Myers and snatches the gun out of his hand and holds it on him.

NICK

Hi. Remember me?

There is a beat as Myers looks at them.

MYERS

Whatta you want?

CODY

We need help. We're being
framed on this thing.

MYERS

You guys are fugitives. I'm
not helping ya.

CODY

Look, Sargeant, I've heard
around that you're a good guy.
If you are, you gotta know that
Quinlan isn't. *

CONTINUED

Myers looks at them, expressionless.

NICK

We know that you guys were doing an investigation on Ricky Brazil. Brazil snatched Lt. Quinlan and we're being rigged to take the fall.

MYERS

It's too bad. I can't help you. Turn yourselves in.

CODY

Mrs. Brazil overheard the phone conversation between her husband and the guy who snatched Quinlan. She can verify our story.

MYERS

Why come to me?

CODY

We need somebody to front this for us. We don't have a lot of friends downtown. We need a godfather until the dust settles.

NICK

How about it? We want you to talk to her first. Alone. Then, if you're convinced, you take her to the police department and get the dogs off of us.

MYERS

Okay. When? Where?

NICK

We'll call you.

Nick hands the gun back to Myers. Myers could point the gun on them and arrest them...finally he puts the gun back in its holster.

NICK

Thanks.

CONTINUED

73 CONTINUED - 2

73

And he hands the clip back to Myers. He had unloaded it.
Off that, we:

CUT TO

74 EXT. SHELL COVE ROAD - DUSK - CODY

74

Cody is standing in the center of the road with his hands
in his pockets as they grey, unmarked police car we saw
in front of the Polynesian Paradise restaurant pulls up
and stops. Dave Myers gets out of the car and looks across
the road at Cody who is about fifty yards away.

MYERS

You called. I'm here. Where's
Mrs. Brazil?

CODY

First, I gotta make sure you're
alone.

He moves to the car and looks in. It's empty.

MYERS

I'm alone.

(a beat)

You said Mrs. Brazil was going to
be with you, that she could clear
you of Lt. Quinlan's abduction.

CODY

You wired?

MYERS

No.

CODY

You mind if I check?

Myers looks at him for a long beat.

CONTINUED

74

CONTINUED

74

MYERS

Go ahead. You guys are real cautious. *

CODY

That's because your jail has the
worst tacos in America. *

Myers nods and Cody shakes him down. Nothing.

MYERS

Satisfied?

Cody waves his arm and Tina moves out from the brush and
heads toward them.

75

ANGLE - SIDE OF HILL - BOZ, ROBOZ AND NICK

75

Nick is watching through the binoculars.

NICK

Everything looks clear so far.

The Roboz turns on and HUMS and points to the east.

NICK

What's he got?

BOZ

Trouble. Chopper coming in from
the east.

The Roboz spins now and points the other way. Nick follows
with his binoculars.

NICK

Coming down the road. Where the
hell did they come from?

76

ANGLE - THE ROAD

76

We can see Ricky Brazil's limo heading down the road. Myers
dives under the seat of his car to get a gun and Cody grabs
him.

77 SERIES OF SHOTS - THE FIGHT

77

CODY

Tina! Run!

She takes off, but the helicopter comes in from the ocean and sets down. Ten of Ricky Brazil's goons jump out of various vehicles and surround them with drawn guns.

RICKY

(to Cody)

Well, I'm certainly a satisfied customer.

(to Sid)

Get them in the chopper.

They put them in the helicopter which takes off and speeds away.

78 ANGLE - HILLSIDE - NICK AND BOZ

78

Nick throws down his glasses.

BOZ

The police set a trap.
Quinlan's own partner sold
us out. Why?

NICK

It usually has something to do
with money.

BOZ

We've got to stop them. They'll
kill Cody and Tina and Quinlan.
They're all gonna be dead.

NICK

Any ideas, Roboz?

CONTINUED

78

CONTINUED

78

They look at Roboz who turns on and something flashes on his screen.

79

INSERT: THE SCREEN

79

It says: DOES NOT COMPUTE...SORRY.

FADE OUT

END ACT THREE

ACT FOUR

FADE IN:

80 EXT. COAST HIGHWAY - RED CORVETTE 80

It is screaming down the highway on its way to the Screaming Mimi.

81 INT. CORVETTE 81

The Roboz is jammed between Nick and the Boz.

BOZINSKY

You said that Quinlan was a bad guy...maybe his partner hated him and didn't want to see him get found, so he called Ricky Brazil and made a deal for money maybe...

NICK

We've got one chance to save Cody and Tina, and that's your whatchamacallit...your vegamatic thing.

BOZINSKY

You mean my micro-bit slice processor?

NICK

That's the one. If Tina is still wearing it and it's putting out a signal, we can follow it. The only problem is getting past the police guard that's bound to be around my helicopter.

BOZINSKY

That's no problem.

NICK

It's not?

BOZINSKY

Roboz can get us past that, Nick.

NICK

You can't get past a row of cops by spilling a glass of water on 'em.

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#4101

53A.
(X)

Rev. 12/5/83

81

CONTINUED

81

BOZINSKY

No, but you can call them off
their positions...by radio...
(a beat)

Don't worry. I can do it.

82 EXT. PARKING LOT BORDERING HELICOPTER AREA

82

And, sure as shit, there are four squad cars and a ring of cops around the pink helicopter. The Corvette slides into a parking space unnoticed and the Boz starts flipping switches on the panel on Roboz.

83 INT. CORVETTE

83

The Roboz lights up and HUMS happily.

BOZINSKY

(explaining as he goes)

Okay. First off, we have to find out who's in charge. That means we get into the police computer.

(a beat)

Okay. I'm on line...now punch in Cody Allen and Nick Ryder...

The screen on the Roboz's breast plate activates.

BOZINSKY

Oh boy, a statewide search... armed and dangerous...shoot to kill. Boy, they really want you guys bad.

NICK

Listen, Murray. My morale is at rock bottom. Just stick to telling me what we need.

BOZINSKY

(re: screen)

Okay. This detail on your helicopter is being run by Lt. Mark Peterson, and he's at the station. The operation index code is 675.

(a beat)

I'll just punch a recall into the police computer and those guys will be called off.

NICK

Sure. I don't believe that for a moment.

The Boz pushes it into the panel and, within seconds, all the cops jump into their squad cars and pull out.

84 ANGLE - NICK

84

He watches them go and, turning his head to follow the last one, he finds himself nose-to-nose with the Roboz who is HUMMING and flashing his lights.

NICK

(to Roboz)

Okay. Okay. I apologize. You're a good little machine, Roboz.

Nick and Bozinsky jump out of the car, carrying the Roboz and they run to the helicopter.

85 EXT. HELICOPTER

85

The pelican is sitting on top of the helicopter again. Nick looks at it.

NICK

(to the bird)

I told you this morning...get off my helicopter. I'm not gonna tell you again!

The bird ignores him.

NICK

You sit there, and you're gonna be puree in six seconds.

The bird cocks his head, then flaps its wings and takes off.

BOZINSKY

It's a bad sign when birds start sitting on equipment. I've been meaning to do a study on it. I mean...you never see animals nesting on maintained equipment. They always seem to nest on old, unpainted and out of shape vehicles. I wonder why that is?

NICK

I need this like a case of the flu, Murray. Just get in the helicopter, will ya?

*

They do. Nick flips switches and the blades start turning and it spits out white smoke and away they go as we:

CUT TO

86

INT. STATEROOM OF FISHING BOAT - DAY

86

Cody and Tina are ushered into the stateroom where Captain Quinlan is hogtied on a bunk. Cody and Tina are tied up and pushed onto the other bunk. After a beat, Sid leaves, locking the stateroom door.

QUINLAN

They'll never get away with this.

CODY

(to Tina)

Well, somebody had to say that, eventually.

QUINLAN

Look, your smart mouth I don't need.

CODY

Hey, listen Lieutenant, if you weren't such a hard guy to get along with ...if you'd listened to what I was trying to tell you in that strip joint, you wouldn't be in this mess right now.

QUINLAN

Who's she?

CODY

Brazil's wife.

(off Quinlan's look)

The institution of marriage takes it on the chin again, right?

QUINLAN

We gotta get loose. This goon is gonna take us out in the ocean and drop us over the side.

CODY

It's not over yet. Help is on the way.

(a beat)

I hope.

He looks at Tina's wrist.

87 CLOSE SHOT - TINA'S BRACELET 87

We MOVE IN ON IT and:

SMASH CUT TO

88 EXT. SCREAMING MIMI - DAY 88

as it roars UNDER CAMERA on its way out to sea.

89 INT. MIMI - DAY - THE BOZ AND NICK 89

The Boz is busily attacking cables from a receiving console to the Roboz. He looks at it intently.

BOZINSKY

(wearing headset)

Okay. I'm picking it up...
they're heading out. They're down
range about a hundred miles. Set
a course to intercept of 276 degrees.

Nick swings the Mimi around to that heading.

NICK

Hey, Boz...I got a box of old
grenades under the seat in that
back cabin, also some old mayonnaise
jars. Bring 'em up, will ya?

90 ANGLE - THE BOZ 90

He finds the grenades and the empty mayonnaise jars, comes up and gets into the co-pilot's seat with them.

NICK

Shouldn't you be back there with
the Roboz...make sure he doesn't
fall out or anything?

BOZINSKY

He's strapped in and his sensors
are at full power. He'll notify
me if there's any course change.

NICK

Hang tight. I'm gonna cut across
this peninsula.

He swings the chopper around.

91 ANGLE - THE ROBOZ 91

His face is pointed out of the helicopter, looking down.
His arms are extended, holding a sending and receiving unit.

92 EXT. RESIDENTIAL STREET - DAY 92

The Screaming Mimi passes low overhead and all along the
block, garage doors open.

93 INT. A RESIDENTIAL KITCHEN - DAY 93

A woman is standing, looking at a recipe when her blender
turns on, showering her with avocado puree as the SOUND of
the helicopter passes overhead.

94 INT. SCREAMING MIMI - DAY 94

The Boz looks at the grenades and the mayonnaise jars.

NICK
Can't figure it out, can
ya? Mayonnaise jars and
grenades don't compute,
do they? *

BOZINSKY
Whatta you gonna do?

NICK
Well, it's an old helicopter pi-
lot's trick from Vietnam. See...
y'can't drop grenades out the window
on targets, because they explode
before they get down.

(a beat)
Here, hold the cyclic for a
minute. *

The Boz reaches over and takes the stick.

NICK
If you pull the pin, holding the
handle down like this...

(he does)
And drop the live grenade in a
mayonnaise jar, like this...the
jar keeps the handle depressed.

(MORE)

CONTINUED

94 CONTINUED

94

NICK (cont'd)

Then you drop it and, when it hits, the jar breaks, count to three and bangola...

He looks at the Boz for a beat.

BOZINSKY

Boy, that's clever. You thought this up, didn't you?

NICK

Right. I have a flair for this kinda stuff. In high school, I used to cherry bomb the toilets in the girls' gym. I'm a real virtuoso with explosives. Go on, fill 'em up.

95 EXT. THE MIMI

95

as it opens the last garage door on the street and streaks out over the ocean and we:

CUT TO

96 EXT. THE VOYAGER - DAY

96

It is now in very deep water. Ricky yells to his skipper:

RICKY

Okay, this is good enough. Get 'em up on the deck.

The Voyager grinds to a stop and Sid, Kenny and Mitch move down to get the three prisoners.

RICKY

Get that engine block up here.

Two of the men on the boat carry an engine block up and set it on the fantail of the boat as Tina, Cody and Quinlan are pushed up onto the deck with their hands tied.

RICKY

(to Quinlan)

Well, Lt., I told you to stop trying to put me in jail. I told

(MORE)

*

CONTINUED

96 CONTINUED

96

RICKY (cont'd)
you what would happen. What do
you think about it now?

QUINLAN
Hey, do what you have to, mister.
I'm not gonna kiss your foot.

RICKY
What about you, Cody? You got
anything to say?

CODY
(a beat)
There's no need to kill Tina.
She won't tell anybody.

TINA
Don't beg him on my behalf, Cody.
I'd rather die with you than live
with him.

RICKY
All very poetic. Okay, chain 'em
up and let's get 'em over the side.

97 ANGLE - THE FANTAIL

97

They chain each person's ankle to the engine block. Tina
is not connected to it.

CODY
Wait a minute...could I have
a last cigarette? *

RICKY
I thought you didn't smoke?

CODY
I don't, but it's never too late
to start.

RICKY
(to one of the hoods)
Get her hooked up and pitch 'em
over.

They grab the three of them and set them on the transom.
Right about now, we will HEAR the sound of the Screaming
Mimi in the distance.

- 98 ANGLE - SCREAMING MIMI 98
- as it comes in low, makes a pass over the deck, the huge rotors kicking up a windstorm and turning over the canvas-backed chairs.
- 99 INT. SCREAMING MIMI - DAY 99
- Nick sees them all poised on the transom with the engine block chained to their ankles, ready to be pushed over. He drops a mayonnaise jar out the window, onto the forward deck.
- 100 ANGLE - THE BOAT 100
- The jar hits and breaks, the grenade pops free, rolls around and then EXPLODES, blowing a hole in the deck.
- 101 ANGLE - BRAZIL AND THE OTHERS 101
- They dive for cover and start FIRING at the helicopter.
- 102 INT. SCREAMING MIMI 102
- NICK
- Boz...drop one of those to Cody.
He'll know what to do.
- He hands a mayonnaise jar to Boz who drops it on the fantail near where Cody is at.
- CODY
- Whatta you throwing those at
me for? *
- Cody grabs it and pitches it into the salon where Ricky and the others are hiding. They dive out of the way as the salon BLOWS, splinters of wood flying everywhere.
- 103 SERIES OF SHOTS - CODY, TINA AND QUINLAN 103
- on the swin step, trying to stay out of the line of fire.
- CODY
- Now!
- QUINLAN
- Let's go.

CONTINUED

104 SERIES OF SHOTS - THE FIGHT 104

Brazil gets slammed with the engine block and falls backwards.

105 ANGLE - SCREAMING MIMI 105

Nick brings it down low and the Boz jumps out, carrying a .45. He runs to the salon entry way and aims the .45 at them.

BOZINSKY

Freeze, turkey! Drop the hardware!

He is holding the .45 in both hands and all the heavies throw up their hands.

106 INT. SCREAMING MIMI 106

As Nick hovers over the boat.

NICK

(into mike)

This is Whiskey Romeo Bravo, six-niner-seven calling Coast Guard. We have captured the vessel Voyager with Lieutenant Quinlan aboard. Send help.

Cody, Quinlan and Tina are freeing their ankles. They look at Ricky and his stooges who have their hands in the air.

CODY

Uh...Lieutenant, would you hand me that revolver there, on the floor?

Quinlan scrambles for the gun and holds it on Brazil and the others.

CODY

Good. Thank you. I was kinda worried about his .45.

QUINLAN

What's wrong with it?

CODY

No clip.

He turns it upside down and, indeed, the Boz forgot the clip. Cody smiles, throws the gun to Boz who twirls it into the water.

#4101

62A.
(X)

Rev. 12/5/83

107 ANGLE - HELICOPTER

107

Nick yells out the window.

NICK
What's going on down there?

And we:

FADE OUT

END OF ACT FOUR

TAG

FADE IN:

108

EXT. PIER - DAY - NICK, CODY, BOZ, TINA AND SEVERAL GIRLS

108

Having just finished a volleyball game, they're walking back from the beach. Nick carries the volleyball.

NICK

Good game, guys.

BOZ

Boy, you guys can play, can't you? You can really play. Boy, can you play.

CODY

Can we play, Nick?

NICK

Boy, can we play.

They move toward the Riptide.

TINA

It's good to be back. Most of the same kids work here. It's like coming home.

(a beat)

Thanks to you guys.

She hugs Nick and gives him a big kiss, then does the same for Cody, then Boz.

TINA

If I'm gonna keep my job at Straightaway, I'd better get going.

She moves off. Nick, Cody and Boz watch her to.

CODY

(calling after)
I'll pick you up later.

CONTINUED

108

CONTINUED

108

NICK

I gotta tell you, I feel real good about this one. It isn't often you can help someone correct a mistake.

CODY

Yeah. Me too. Let's go. I got some great imported beer in the cooler.

BOZ

Beer. We're gonna have beer, right?

FOLLOW as they move off the deck and down to their boat. On the way, they pass the red Corvette which has a ticket under the windshield wiper.

CODY

What the hell is this?

He peels it off and reads it.

CODY

Quinlan.

(a beat)

We save this bum from life at the bottom of the ocean and he still hangs tickets on our stuff.

They move to the Rip Tide and find Captain Quinlan on deck.

CODY

Make yourself at home, Lieutenant.

QUINLAN

I don't want you guys to get the idea that I think I owe you anything, 'cause I don't. Far as I'm concerned, you're a couple a'broccolis who I'm gonna run offa this beach. 'Til that happens, I wrote you up on a couple a'things.

Nick reads the slips.

NICK

Illegal possession of military armaments...flying under two hun-

CONTINUED

NICK (cont'd)
dred feet across a land mass...
You've gotta be kidding.

QUINLAN
If I was kidding, then my mouth
would be turned up at the ends
which, you can see, it ain't.

Cody looks at him for a beat, then nods.

CODY
(a smile)
Come on, Captain, no hard feelings.
How about a beer?

QUINLAN
I'm off duty...but even off duty,
I don't drink with jerks.

NICK
It's a good rule, Cody.

CODY
Okay. Well, listen, thanks for
coming.

He sticks out his hand and Quinlan shakes it and, as he does
Cody kicks him in the knee cap and slugs him, knocking him
over the rail and into the water.

CODY
How was that?

NICK
Perfect. You're finally getting
the hang of it..

BOZ
Boy, you hit him. You hit him.
Can't he arrest us?

CODY
He's off duty...illegally aboard
our boat. I just figured I
shouldn't pass up an opportunity
like this.

Nick reaches into the keg, flips him a beer. From the water,
Quinlan yells:

#4101

66.

Rev. 12/5/83

108

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108

QUINLAN

Get me out of the water.

BOZINSKY

Water, Roboz, the Lieutenant wants
water. *

On that, the Roboz swings out of the salon with a glass of
water, puts it over the rail, onto Quinlan and, as it
hits him, we:

FREEZE FRAME

THE END