

EXEC. PRODUCER: Meta Rosenberg
SUPV. PRODUCER: Stephen J. Cannell
PRODUCERS: Chas. Floyd Johnson
David Chase

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THE ROCKFORD FILES

THE RETURN OF THE ~~WHITE~~ BLACK SHADOW

by

Stephen J. Cannell

THE ROCKFORD FILES

THE RETURN OF THE ~~BLACK~~ BLACK SHADOW

CAST

JIM ROCKFORD
JOSEPH ROCKFORD
DENNIS BECKER

GAIL COOPER
WHISPERING WILLIE GREEN
THOMAS 'ANIMAL' NICHOLAS
CHESTER 'FESTUS' BLAKE
ALAN 'ZORRO' BLACK
GAS STATION ATTENDANT
JOHN COOPER
NURSE
DR. ARNOLD GREENBERG
ROBERT GREIS (BOB)
PHIL DANKUS
DAVID HOLMES
HILLIARD
TINY

SETS

INTERIOR

ROCKFORD'S CAR
TRUCK
HOSPITAL CORRIDOR
 ROCKFORD'S ROOM
 GAIL'S ROOM
 DOCTORS LOUNGE
BECKER'S OFFICE
COOPER HOUSE - GAIL'S ROOM
COOPER GARAGE
BILLYBOB CATERING CO.
 BOARD ROOM
(X) KILROY'S
DAY-NIGHT MOTEL ROOM
ROCKFORD'S TRAILER
PHONE BOOTH
ROCKFORD'S TRUCK

EXTERIOR

COAST HIGHWAY
FAST FOOD STAND
GAS STATION
CANYON ROADS
COOPER HOUSE
BILLYBOB CATERING CO.
BIKE SHOP
KILROY'S (X)
DAY-NIGHT MOTEL
HOSPITAL & PARKING LOT
VASQUEZ ROCKS PICNIC GROUNDS
HIGHWAY DINER

NOTE: THE NAME SATANS THROUGHOUT THE SCRIPT IS NOW RATTLERS. (X)

THE ROCKFORD FILES

FADE IN

1 EXT. FAST FOOD STAND - COAST HIGHWAY - DAY 1

We open on a huge Swastica. It is riding imperiously atop a chopped hog Harley Davidson which is leaning over on its kick stand, the seat empty, the chrome fork and ape hanger handlebars glistening in the early morning sunlight. It is parked next to fifteen or twenty similar bikes and we can hear the noise of a rowdy bunch coming from inside the little fast food joint. The blue Pacific sparkles in the background. We stay on this shot and then PAN through the Swastica, picking up:

2 EXT. ROCKFORD'S CAR - DAY 2

as it moves past the parked bikes, heading up the Coast Highway.

3 INT. ROCKFORD'S CAR - DAY 3

Rockford is driving with Gail Cooper, a very vulnerable, slightly hesitant girl, seated next to him. She is nervous and fidgets with a scarf tied around her neck. She is John Cooper's sister, age thirty, and headed toward spinsterhood.

GAIL

This was really nice of you...I mean asking me out...

ROCKFORD

It's okay, Gail. I wanted to.

GAIL

Hey, you don't have to say that, Mr. Rockford. I know Johnny made you do it. He says I don't ever date, but I do...I mean, not a lot ...because there's so much extra cataloguing at the University... We're completely re-designing our entire physics research catalogue.

Rockford looks over at her, trying to summon up some interest in this deadly subject.

ROCKFORD

Really...that must be something.

CONTINUED

CONTINUED

GAIL

Well, it is sort of interesting, because physics is basically a quantitative science. It used to be that it was just called natural physics...but, more recently, it's been broken down into a lot of different classifications...like mechanics and heat and thermodynamics and optics...and then, of course, there are the more highly developed branches like astro-physics and geo-physics.

She looks at him and her face is radiant with all of this.

ROCKFORD

(feigning interest)

Those too...?

GAIL

Absolutely. Most people think that those fields are astrological designations, but they're really physics...pure and simple.

ROCKFORD

Pure and simple.

The conversation hits a brick wall.

GAIL

(hesitantly)

You and Johnny must be really great friends.

ROCKFORD

Yeah. Well, Coop and I share a certain resentment for the establishment.

(a smile)

What makes you say that?

GAIL

Well, I mean for you to agree to take me out and everything...

ROCKVORD

I wanted to, Gail.

CONTINUED

3

CONTINUED - 2

GAIL

Johnny made you do it...but I don't mind. I've never been deep sea fishing, so I'm really looking forward to it.

ROCKFORD

(oh, brother!)

Me too.

CUT TO

4

CLOSE SHOT - EXHAUST PIPE

4

as a chopped Harley Hog roars to life, spitting flame into the camera. WIDEN TO SHOW twenty Hogs, all of them being fired up by a motorcycle gang: denim jackets, long, stringy hair. On their backs are colors, an emblem which reads:

THE RATTLERS

and then the little emblem underneath the one percent emblem that says that they are part of that one percent of the motorcyclists branded as outlaws by the American Motorcycle Clubs.

5

CLOSE SHOT - WHISPERING WILLIE GREEN

5

He is about thirty nine, his grizzled, pock-marked face hideously delighted over his Hog. He has several patches on his denim: the Red Wings and Black Wings, among others. His belt is a studded chain. He's a real menacing son of a bitch! He's the leader of his group. He looks around at the other riders, all of them laughing and burping and pumping the gas handles of their ape hangers.

6

WILLIE'S POINT OF VIEW - THE BIKERS

6

They all have Rattler emblems and are dressed like Whispering Bill, but there is one difference, they are all younger. We'll photograph a few of them:

7

CLOSE SHOT - THOMAS 'ANIMAL' NICHOLAS

7

Twenty-five, a knife wound on his cheek, a Rattler's tattoo on his arm.

ANGLE - CHESTER 'FESTUS' BLAKE

8

Twenty-one, fat as hell, his belly protruding over his

CONTINUED

8

CONTINUED

8

studded belt...a Nazi helmet with a swastica painted on it.
He revs his chopper.

9

CLOSE SHOT - ALAN 'ZORRO' BLACK

9

Muscled. He works out in a gym. His stringy brown hair
hasn't been washed. His face smiles out from behind a hit-
and-miss beard.

10

ANGLE - WHISPERING WILLIE GREEN

10

He pumps his fist up and down a couple of times like John
Wayne in any one of his old war movies and then, as the
Rattlers yell out a charge, they roar away from the fast food
joint, spilling out onto the highway, heading in the direction
that Rockford was traveling.

11

INT. ROCKFORD'S CAR - DAY

11

as the physics lecture continues.

GAIL

Actually we're talking more about
modern physics and, Jim, there are
lots of sub groups...like...solid-
state physics...you must have heard
of that...

ROCKFORD

(going for the joke)

Sure have. In fact, I've even got
a solid state hi-fi.

GAIL

(missing it)

That's not the same thing. Then
there's plasma physics, and low
temperature physics, and they're
really interesting because they
both stem in part from the quantum
theory, or the theory of relativity.
You've heard of that one, I'm sure.

ROCKFORD

Einstein?

CONTINUED

11 CONTINUED

11

GAIL

No, silly, the theory of relativity
is all about in-laws.

She laughs, he laughs, but it's really forced.

GAIL

That's an old physics joke.

ROCKFORD

It's a good one, too.

12 EXT. HIGHWAY - DAY

12

as the Rattlers pour along the road and come up fast on
Rockford's car. They split into two columns...one passing
him on the left, one on the right.

13 INT. CAR - DAY

13

as the bikes roar past on both sides, Whispering Bill in the
lead. He slows once he's halfway in front of Rockford and
the rest of the bikes slow, surrounding Rockford's car. The
bikers look over their shoulders at him.

14 ON ROCKFORD AND GAIL

14

as they drive along. Rockford is annoyed, Gail is frightened.

ROCKFORD

Well, go on!

They hang with him, the roar of their bikes is deafening.
Finally Rockford beeps his horn several times and Whispering
Willie pumps his hand up and down and they roar off ahead of (X)
him. After a moment all twenty or so bikes have passed,
leaving them in their wake. Gail looks over at Rockford, she
is shaking slightly.

(X)

There is a long silence as she looks after them and shivers
slightly.

ROCKFORD

Don't worry about them, they're gone.

CONTINUED

14

CONTINUED

14

GAIL

(a smile)

You're very nice, Jim...and I appreciate your taking me out. I know Johnny....

Rockford holds up his hand, stopping her.

ROCKFORD

Stop apologizing for yourself, Gail. You're an educated, attractive woman...and we're going to have a very nice time together.

GAIL

Did Johnny tell you I put him through law school? Our parents died and I worked in a shoe factory. No kidding, I did, and I put him through college.

(a smile)

I think it's the best thing I ever did. I'm really proud of Johnny.

(a beat)

You won't believe this, but he used to be like them.

ROCKFORD

Like those bikers?

GAIL

(smiles)

After our parents were killed, he went kinda crazy. He had a bike, and friends like that...it lasted almost two years. Didn't he ever show you his tattoo?

ROCKFORD

Tattoo?

GAIL

Yes...he was in a club. They all had to wear tattoos. They called themselves The Vincent Black Shadow.

ROCKFORD

After the old classic motorcycle?

GAIL

Yeah. I guess so.

(X)

(beat)

You know when Johnny finally became an attorney it was, for me, the biggest moment of my life. When he stepped

CONTINUED

14 CONTINUED - 2

14

GAIL (cont'd)
up and got that certificate, I
cried and I couldn't stop. People
were looking...

Rockford smiles at her.

ROCKFORD
(meaning it)
You're okay, Gail.

GAIL
You're just saying that.

ROCKFORD
That's right, but I mean it, too.

She smiles, not sure he really does. This is an insecure
girl. Hold for a beat and:

CUT TO.

15 EXT. GAS STATION - DAY

15

It is on a deserted spot on the Coast Highway. Rockford is
pumping his own gas. The attendant is in the office.
Rockford finishes with the gas and moves into the office to
pay the attendant. As he does, we hear a roar of motor-
cycles coming back down the road in the direction of the
station. As we watch, the Rattlers, with Whispering Willie in
the lead, roar into the gas station. Astonished, Rockford
looks up as several of the bikers move to his car. It appears
that they have some sort of plan. Whispering Willie gets off
his bike as Rockford comes out of the office. Two or three
of the bikers have mamas riding with them.

WILLIE
(to Rockford)
Your horn works...try your lights.
(to another biker)
Hey...try his lights.

A biker gets off his bike, opens Rockford's door and looks
in at Gail. This is Animal.

ANIMAL
Hi, Mama.

GAIL
(scared shitless)
Hi.

He gets into the car, turns it over and revs it hard. The
engine screams.

CONTINUED

15

CONTINUED

15

ANIMAL

(to Whispering Willie)

Lights work...mind if I take it
for a spin?

He throws it in gear and it squeels out of the parking area.
He throws it sideways, it hits a pole...he puts it in reverse
and roars backwards.

16

ANGLE - ROCKFORD

16

He runs toward the car with Gail still in it and two bikers
grab him. Rockford shakes one off and takes a swing. He's
quickly subdued by the other guys. They crumple him up with
a quick flurry of punches and he goes down.

WILLIE

(to attendant)

We're giving his wheels a little
test and he turns into Tarzan!

Bill kicks Rockford once in the ribs while he's being held down
by two Rattlers, then he turns and looks at the gas station
attendant who is frozen in terror in the office.

WILLIE

You got a problem, citizen?

ATTENDANT

No...no, sir!

WILLIE

'Cause if you was to have a problem,
I sure wish you'd let us know.

ATTENDANT

I got no problem.

WILLIE

'Cept you're a geek. Right?

ATTENDANT

Yes sir.

Willie leans down and looks at Rockford.

WILLIE

How 'bout you? Hey...!

He grabs Rockford by the hair.

CONTINUED

16

CONTINUED

16

WILLIE

Hey, horn-honker...you got a problem?

Rockford says nothing.

WILLIE

He's got no problem.

(to Rockford)

You mind if I borrow your wheels?

ROCKFORD

Look!! Just leave us alone!

(X)

WILLIE

I ain't hurting nobody.

(to attendant)

Am I hurting anybody?

ATTENDANT

No sir.

WILLIE

(to Rockford)

I'm takin' your car and your mama.

'Zat okay with you, Tarzan?

ROCKFORD

If you touch her...!!

Willie hits him, even though Rockford is being held dow.

WILLIE

Howzat again?

ROCKFORD

I said...

It happens again.

WILLIE

I can't hear you.

Rockford says nothing.

WILLIE

Okay, then, everything works for
Tarzan, so it works for me.

(a beat)

You honk a horn at a Battler and
you eat it, Jack! And that's how
it goes!

(X)

(calling)

Festus!

CONTINUED

16

CONTINUED - 2

16

The fat guy lumbers in.

WILLIE

Tell Animal this horn-honker's
mama is gonna pull a train. We'll
take her up one'a those canyons.
Let's go.

They jump on the hogs and roar out. Rockford's car, still
being driven by the Animal, is surrounded by Rattlers. Gail
Cooper, her eyes wide with fright, is still in the front seat.

17

INT. CAR - ANIMAL AND GAIL

17

Animal looks over at her and grins. He is missing two front
teeth. The knife scar is deep across his cheek. There
couldn't be any two people any further apart than these two:
this frail girl with her doctorate in physics and Animal,
a two hundred and ten pound pile of gristle, with the morality
of a desert scorpion.

ANIMAL

Relax, mama, you're gonna dig it.

18

EXT. BIKER RUNBYS - DAY

18

as the twenty bikes and Rockford's car roar up the highway,
make a turn up onto one of the canyons off the coast.

19

EXT. GAS STATION - DAY

19

Rockford, being helped to his feet by the attendant, is
doubled over from the blow to the stomach. There's blood
trickling on his forehead and lip where Willie cheap-shotted
him. Rockford seems in real pain.

ATTENDANT

(X)

You okay?

ROCKFORD

You got a car?

ATTENDANT

You ain't going after them!!

Rockford looks at him and coughs. He spots a tow truck off
to one side, parked by the garage.

CONTINUED

19

CONTINUED

19

ATTENDANT

You mighta broke a rib, buddy.
That guy kicked ya hard. Let's
call the cops.

ROCKFORD

(indicates truck)

Is that yours?

ATTENDANT

Look, let's just call the sheriff.

ROCKFORD

(grabs him)

Gimme the keys!

The attendant reaches into his pocket and hands Rockford the
keys. Rockford moves to the truck and, as he does:

ROCKFORD

Call the cops. Tell 'em to look in
the canyons!

Rockford runs to the truck, grabs a tire iron off the back and
gets behind the wheel, wincing with pain as he does. As he (X)
starts the truck and roars off, the attendant goes to the phone.

20

EXT. CANYON ROAD - DAY

20

as Rockford pulls the big brute up the canyon.

21

ROCKFORD'S POINT OF VIEW - CANYON

21

as Rockford follows the winding road.

22

ON ROCKFORD

22

We can see that he's really hurting. He's breathing with some
difficulty, maybe has internal hemorrhaging.

DISSOLVE TO

23

INT. TRUCK - LATER

23

as Rockford continues up the canyon. As he does, we hear
the rumble of the bikes a second before they appear, coming
the other way. They are roaring down the canyon.

24

ON ROCKFORD

24

He throws the big truck into a sideway stop and the two lead bikes go off the road in an attempt to miss it. Willy is on one of them.

25

EXT. TRUCK

25

Rockford gets out of the truck, holding his side with his left hand, the tire iron in his right. Willie is scrambling up and Rockford goes after him with the tire iron swinging. Willy jumps back and two bikers rush Rockford. He whips the iron around and they jump back.

(X)

ROCKFORD

(to Willy)

Come on, tough guy!

(a beat)

You wanna eat this?!!

He whips it in front of Willie again and Willie jumps back.

(X)

ROCKFORD

Where is she?!

WILLIE

Take him! Take him!!

(X)

The rest of the Satans charge. Rockford gets one or two, and then he's buried under a crush of Rattlers. In the distance we can hear the sound of a siren.

WILLIE

Let's go! Let's get outta here!

(X)

26

ANGLE - ONE OF THE BIKES

26

Holding onto the back is Gail, her eyes are wide, her face is bruised. She is clutching the metal chickie stick as Animal climbs into the saddle.

ANIMAL

(to Willie)

Whatta you wanna do with her?

(X)

WILLIE

Leave her.

(X)

Animal gives her the butt of his hand and she falls off the bike and lands in the dirt. Rockford is bent over in a heap next to the tow truck as the Rattlers roar off down the canyon.

27 ANGLE - ROCKFORD - DAY 27
lying on the ground, watching them go.

28 ROCKFORD'S POINT OF VIEW - WILLIE'S BIKE 28
its rear license reads: 9Z-9951. (X)
(X)

29 ANGLE - TWO POLICE CARS - DAY 29
coming up the road. They are split by the bikes that roar
down past them. They can't turn on the narrow road.

30 ANGLE - ROCKFORD AND GAIL 30
She is sitting not too far from him. He looks up at her.

ROCKFORD
Gail?

She says nothing.

ROCKFORD
Gail?.

Still nothing. She's not there. She's in some kind of deep
shock. Hold on Rockford for a moment. He tries to get up,
then passes out.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

31 EXT. COUNTY HOSPITAL - ESTABLISHING 31

32 INT. COUNTY HOSPITAL - DAY 32

as we watch, John Cooper is quickly coming down the hall and moves to a hospital receptionist. He is worried.

COOPER

I'm John Cooper. I understand my sister Gail and my friend Jim Rockford were brought in here a while ago. I'd like to see them.

NURSE

(a beat)

You'd better talk to doctor.

COOPER

Are they okay? I just got a call from the hospital administrator. He won't tell me anything.

NURSE

You'd better talk to doctor.

(a beat)

Just a minute.

She picks up a phone and dials a number.

NURSE

Doctor...Mr. Cooper's here...yes
...yes....

She hangs up and looks at Cooper.

NURSE

He'll be right out.

COOPER

(leaning over)

Would you tell me if they're alive?
You can certainly tell me that much.

NURSE

She's unconscious. Mr. Rockford is bleeding internally.

COOPER

What happened?

NURSE

You'd better talk to....

CONTINUED

COOPER

(interrupting)

Yeah, yeah...talk to doctor. Right.

On that, a door at the end of the hall opens and Dr. Arnold Greenberg comes down the corridor. He looks tired and he shuffles slightly. Cooper sees him and moves toward him, almost at a run.

GREENBERG

Mr. Cooper? I'm Dr. Greenberg.

COOPER

Yeah...how is she? The nurse said she was unconscious.

GREENBERG

She's been sexually assaulted more than once. She's not injured physically ...but mentally, she is in a deep emotional trauma.

There is a beat as Cooper looks at him.

COOPER

Just what the hell does that mean, doctor?!

GREENBERG

It means that she is in emotional shock. Her eyes are open, but she doesn't hear or respond to questions. Right now she's in P.I.C. They're looking her over.

COOPER

P.I.C.?

GREENBERG

I'm sorry...Psychological Intensive Care...

(a beat)

We'll know more about her condition in a few hours.

Cooper looks at him for a beat.

COOPER

Sexually assaulted? Raped?!

(a beat)

How?

CONTINUED

CONTINUED - 2

GREENBERG

Apparently, Mr. Rockford and your sister were accosted by a gang of motorcyclists. Mr. Rockford was badly beaten trying to protect her. She was taken into the hills.

Cooper looks at him like he can't believe what he's hearing.

COOPER

Raped?? Gail?
(a beat)

(X)

Where's Rockford? Can I see him?

GREENBERG

I suppose...the police have finished talking to him. But don't be too long, Mr. Cooper. He's not in great shape, either. He's got a rib tha 's punctured his lung.

COOPER

Yeah...okay. Which way?

GREENBERG

(motioning)

Room 415.

CUT TO

INT. ROCKFORD'S ROOM - DAY

Rockford is propped up in bed, looking really trashed. He reacts as the door opens and Cooper enters and moves to the bed. There isn't much to say. Play the moment.

COOPER

Somebody told me you tried to take on twenty guys...

(a beat)

What are you, nuts?

ROCKFORD

I'm sorry, John, I...

Cooper holds up his hand.

COOPER

You did the best you could.

(a beat)

How you doing?

CONTINUED

Terrible.

ROCKFORD

Cooper nods his head.

ROCKFORD

How's Gail?

COOPER

They got her in P.I.C. They
wouldn't let me see her.

ROCKFORD

P.I.C?

COOPER

It's a...it's a head ward. I guess
she's blanked out, or something.

(a beat)

They...these guys, they...took her
up in that canyon and...and they...

ROCKFORD

Yeah...I know.

There is a long moment as the silence fills the small
hospital room.

COOPER

You talk to the cops?

ROCKFORD

Uh-huh.

COOPER

And...?

There is another long silence. Then:

ROCKFORD

Listen, John...

COOPER

And...?

ROCKFORD

(after a beat)

They're working on it.

COOPER

Good.

(a beat)

What'd you tell 'em?

CONTINUED

33 CONTINUED - 2

33

ROCKFORD

Leave it alone, Coop. The cops will turn something. Dennis Becker took the case right offa Chapman's desk.

Cooper looks at Rockford for a long beat.

COOPER

Suppose...suppose that's Rocky in there...they're showing him little boxes and triangles...and he's staring right past 'em at a wall...

(a beat)

You're gonna let the cops handle it?

ROCKFORD

I don't know...

COOPER

You never lied to me, Jim...
What would you do?

Rockford shifts uneasily under Cooper's stare. He coughs for a moment, then:

ROCKFORD

Let's suppose you catch 'em...what then?

COOPER

(after a beat)

I turn 'em over to the cops.

ROCKFORD

Is that what an ex-motorcycle gang member does when his sister gets raped?

(X)

There is a moment and Cooper smiles slightly.

COOPER

She told you about that.

ROCKFORD

Yeah.

COOPER

Well, I'm not a Black Shadow anymore, Jim. I'm a graduate of the West Virginia Law School. I don't

CONTINUED

33

CONTINUED - 3

33

COOPER (cont'd)

hit guys with sprocket chains...
at least, not anymore.

Silence again.

COOPER

Okay...I'll put it to you this way:
I'm going after 'em. You can tell
me what you know, or you can hold
onto it. It doesn't change my move.
It just maybe keeps me from walking
into an ambush.

(a beat)

It'd really be a shame to see the
whole Cooper family wiped out by one
gang.

ROCKFORD

Or one friend.

A long moment.

COOPER

It's not your fault...but what
happens to me, could be.

Rockford says nothing then Cooper nods and heads toward the
door. Rockford watches him go.

ROCKFORD

Coop.

Cooper turns at the door.

ROCKFORD

They were called The Rattlers. There
were about twenty of them...maybe
twenty-five. They were one-percenters.

(X)

COOPER

I figured that. What else?

ROCKFORD

I picked up one plate: 9Z-9951.

COOPER

Any names?

ROCKFORD

Animal...and Festus....

CONTINUED

33

CONTINUED - 4

33

COOPER

Who was on the point?

ROCKFORD

Big guy...he was older than the
rest...maybe thirty-nine or forty.
The rest of them were late teens...
early twenties...'least, as far as
I could tell.

There is a long moment.

COOPER

It's not much. 'Cept for the plate,
it's almost nothing.

ROCKFORD

You tell Gail I'm sorry.

COOPER

(a beat)

Rest easy.

Rockford starts to reply, but Cooper is gone. Rockford is
not sure he's done the right thing. Hold on his troubled
expression as we:

CUT TO

34

INT. GAIL'S HOSPITAL ROOM - ON GAIL

34

She is in the hospital mental ward and is staring straight
ahead. As we watch, the door opens and Greenberg leads
Cooper into the room. He moves up to her, kneels down and
takes her hand.

COOPER

(softly)

Gail...

Nothing.

COOPER

Gail...

Still nothing. We move in on Cooper's face as he takes her
into her arms and hugs her...then we move in on her vacant
expression, over his shoulder. Play this moment for as long
as possible and:

CUT TO

35

INT. DOCTOR'S LOUNGE

35

Greenberg turns away from the coffee machine and looks at Cooper who is looking out the window.

GREENBERG

Do you have a doctor you'd like to have look at her?

COOPER

No...well no...

GREENBERG

If I might suggest...then we could move her to UCLA. There's a Trauma Ward there, under the supervision of Dr. Dierson. He's excellent. I'd recommend he look at your sister right away.

COOPER

Thank you.

GREENBERG

What are you going to do?

COOPER'S VOICE

(angry)

I'm gonna get some answers... 'cause what I've been hearing makes no sense!

(X)

36

INT. BECKER'S OFFICE - CLOSE ON BECKER - DAY

36

WIDEN to show that Cooper's pissed at Becker who is in his office with the door open.

BECKER

Whatta you mean it makes no sense? I know you're upset, John...

COOPER

Rockford got that plate! Rockford doesn't make mistakes!

Becker moves to the door and closes it.

BECKER

Rockford makes mistakes all the time. He was busted up bad...he mis-read the plate...pure and simple.

CONTINUED

COOPER

I wanna talk to him. What's his name?

BECKER

The plate is registered to a guy named Robert Greis. He's a forty-year-old food dealer. He's got those little trucks that go around and sell to factories on coffee breaks. He came in here for questioning. He wears three-piece suits and has a Marine Corps haircut. The Rattlers were a club ten years ago. According to our gang squad, they've disbanded...at least, as far as we can tell. Maybe these guys came from up north.

COOPER

What about the bike the plate was traced to?

BECKER

It's a dirt bike, registered to his catering company.

(X)

There is a moment as Cooper looks at Becker.

COOPER

A dirt bike?

(X)

BECKER

That's right, a dirt bike?

(X)

Another moment as Cooper looks at Becker, not sure which way to go.

COOPER

So, maybe he switched the plates.

BECKER

Or maybe Rockford was wrong.

COOPER

(after a beat)
Maybe.

He turns and heads out of the office. Becker feels funny about the exchange and he follows Cooper.

BECKER

Hey...hold it...

Cooper turns and looks at him.

CONTINUED

36

CONTINUED - 2

36

BECKER

You and me haven't had any real run-ins, John. I'd like to keep it that way.

COOPER

Me too...

BECKER

I know you're upset about your sister...anybody would be. But it's exactly why you should stay outta this.

COOPER

Okay.

BECKER

I mean really.

COOPER

I'm out...okay?

here is a long beat as Becker looks at him.

BECKER

Okay.

Cooper turns and leaves without saying goodbye.

37

EXT. COOPER'S HOUSE - DAY

37

It is a small house in the valley. John Cooper and his sister share it.

38

INT. COOPER HOUSE - GAIL'S ROOM - DAY

38

Cooper enters his sister's room. We will see evidences of the girl-woman who is afraid of life...two teddy bears on the bed...a book shelf with physics books. Cooper moves around the room, finally stopping at a graduation picture. It is a picture of him smiling broadly with a diploma in his hand. His sister Gail has her arm around him. It was Gail's moment of triumph and it reads on her face.

39

RESUME COOPER - DAY

39

He picks up the phone on her desk and dials a number.

CONTINUED

39 CONTINUED

39

COOPER
(into phone)
It's Cooper...anything from Dr.
Greenberg or Dierson?
(a beat)
Okay.

He hangs up the phone, stands there for a moment, then moves out of his sister's room.

40 MOVING POINT OF VIEW - THE HOUSE

40

as he walks through the house and out to the garage.

41 INT. GARAGE - DAY

41

He moves to a tarp-covered bike. He removes the dusty tarp to expose a Vincent Black Shadow.

42 ANGLE - VBC

42

a Cadillac among bikes. It is sitting on a glistening chrome frame. The wheels are off, the hubs placed in grease to protect them. Everything is chrome, including a big V on the top of the chickie stick.

43 ANGLE - COOPER

43

as he looks at the bike for a long moment. He seems to back into the past as he stares at this beautiful relic.

DISSOLVE TO (X)

44 EXT. FRONT OF COOPER HOUSE - NIGHT

44

as the garage door opens and we hear, from the darkness of the garage, the roar of a bike. Then a headlight snaps on and the reassembled Vincent Black Shadow roars out of the garage with Cooper astride. As he flashes past camera, we will see that he is dressed in denim...not exactly the old biker colors, but scruffy enough. We PAN it and follow him up the quiet valley residential street until his tail light winks off around the corner and we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

45 EXT. BILLYBOB'S CATERING COMPANY - DAY

45

This is a very large catering company, housed in a one-story rambling stucco office building complete with plate glass windows. In front is a large parking lot with several shiny catering trucks with the name BILLYBOB CATERING COMPANY tastefully printed in block letters on the sides. The sign off to one side of the tailored strip of green lawn also says BILLYBOB CATERING COMPANY and under that, in smaller letters, it reads: Corporate Offices.

46 INT. BILLYBOB CATERING COMPANY BOARD ROOM - DAY

46

Light wood panelling, a long walnut table and ten chairs. Five of them are filled with fortyish executives, a pad and sharpened pencil in front of each of them. Robert Greis is at the head of the table. He is the Bob in Billybob, and he is as Becker described him: a three-piece-suit with a Marine Corps haircut.

BOB

Has anybody talked to him? Did he say he was coming?

One of the executives, a tall, lanky man with thinning hair, looks up. This is David Holmes.

DAVID

Yeah, I talked to him. He was blown away on something, so...who knows?

BOB

It doesn't seem to make any sense to have this meeting without Billy.

Another executive gets up from the table. This is Phil Dankus.

PHIL

I don't know, Bob. Maybe he's the one guy who shouldn't be here.

There is nervous movement in the room.

PHIL

Okay. So we're all scared of him, right?

BOB

Nobody said that.

CONTINUED

PHIL

Aww, come on...let's at least own up to that much. He scared us ten years ago and he still does, only reason he's in for thirty percent is we were too frightened of him to offer less.

(X)

BOB

I don't think that's exactly...

PHIL

(overlapping)

Look, we got a good thing going here, right? Harry just went over the third quarter with me...

(grabs his pad)

Rolling Catering stock up twenty-five percent...Weddings and Picnics up twenty-two...

(a beat)

The Danish Shop on Crenshaw is turning the corner. Dave and Milt tell me we can franchise the donut business...

(a beat)

...and we got Whispering Willie Green still running citizens off the road, taking some broad up in the hills and makin' her pull a train. He's got Bobby's plate on his hog. He's been hirin' a bunch a punks from up north to work on the trucks. He's buildin' the club back up, goin' on runs. Now Bobby gets pulled in and questioned.

(X)

There's a long silence following this burst. They all know it's a fact.

BOB

The cops figure the citizens got a wrong plate.

PHIL

Great...great...that makes it okay. Suppose somebody starts digging around in your old file, Bob? Suppose they find out this whole company was put together by us... what then?

Again the men squirm. David nods his assent.

CONTINUED

DAVID

He's right. It's gone too far.
Somebody is gonna have to wise him up.

BOB

Okay...sure...who...? Who wants
to tell this maniac he's gotta
quit going on runs?

A long beat.

PHIL

Is this the big bad buncha Rattlers?
Huh? Fifteen years ago, we took
Sauselito apart, brick by brick.
Now, we're afraid to flash on one
guy!

BOB

I got a family. I don't know...

PHIL

We all got families.

Another awkward silence.

PHIL

Okay, I'll do it. I'll tell him
he knocks off the runs, and gets outta
town, or we feed him his spurs.

DAVE

I'll go with you, Phil.

PHIL

Good boy, Davey...good boy.

(bravura)

Big deal...he's got kidney trouble...
he's outta shape...and we're all
shaking!

(X)

(a beat)

Not me! He don't scare me! Never
did. I'll tell him.

(a beat)

I'll tell him right now. He's probably
over at Kilroy's, right now.

Phil gets up and moves out of the board room. David looks
after him, then gets up and follows, leaving the executives
of Billybob Catering looking after them.

CUT TO

47

EXT. BIKE SHOP - DAY

47

There are several hogs parked out in front. One of them is the fabled Vincent Black Shadow. On the cut we'll see that a man in greasy coveralls is looking at the bike in absolute awe. After a moment Cooper exits from the shop, carrying a beer. He reacts when he sees the man:

COOPER

You wanna keep your paws off, sonny?!

The man, who's name is Hilliard wipes his hands on a rag and looks at Cooper.

HILLIARD

Tough guy, huh?

COOPER

Who knows...I sure don't.

(a beat)

You wanna find out, citizen, you just keep smartin' off.

There is a beat. Hilliard, intimidated, shrugs.

HILLIARD

It's just I haven't seen one of those for ten years. I mean, that's the finest bike ever built.

(X)

COOPER

You seen Animal or Chester?

Cooper looks at the man who says nothing. Finally Cooper gets on his bike.

COOPER

I'm lookin' for a couple of Rattlers I met up on the Porterville run.

HILLIARD

Hey, were you with them when they took Porterville? That musta been some party. I heard from some guys that they snuffed a high-way patrolman.

COOPER

Well you heard wrong.

There is a beat.

COOPER

How 'bout this guy I was talkin...

CONTINUED

47

CONTINUED

47

HILLIARD

Hey, how many Animals you heard of?
I personally know six guys who use
that handle.

COOPER

Okay.

He cranks his bike over.

HILLIARD

There's this bar on the Coast
Highway...some guys have been going
there. The citizens don't mind
us hanging around...

COOPER

Okay.

HILLIARD

It's called Kilroy's.

COOPER

Oh yeah? You tryin' to be
funny?

(X)

HILLIARD

No kidding. I think the guy who
owns it is named Kilroy.

(X)

Cooper doesn't say anything more. He just roars out on his
VBS, leaving the mechanic with half-a-dozen choppers in the
b.g. Finally he turns and moves back toward them.

CUT TO

48

EXT. KILROY'S - LATE AFTERNOON

48

This is a biker's hangout on the Coast Highway. As we watch,
a station wagon with Billybob painted on the side, pulls in
and Phil and Dave get out. We can hear raucus music coming
from inside and, as they hear it, the two men look at one
another, some of the bravura gone. They look over at a chopped
hog with chromed forks:

PHIL

That's Willie's.

They move into the bar.

49 INT. KILROY'S - LATE AFTERNOON

49

This is loaded up with bikers, none are wearing their 'colors', but as we look around, we pick out a few who we saw on the ride with Rockford. They are laughing, drinking beer. There are several girls in the bar. A few of them are biker mamas, scutty-looking with stringy hair. There are three or four peroxide blonds with bee-hive hairdos who hang out in this kind of dump trying to work any customer for a drink.

50 ANGLE - WILLIE

50
(X)

He's in the back with a pool cue in his hand.

WILLIE

You kidding me? You don't think I can?

He grins broadly, takes the pool cue by the end and swings it in a devastating arc downwards and smashes a dent in the table. The cue splinters, flying in the air.

51 ANGLE - THE CEILING

51

as everybody looks up as the heavy end of the cue taps the ceiling in its arc before it drops right in the middle of the table. There is raucus laughter and Whispering Willie holds out his hand. Animal hands him a ten dollar bill.

WILLIE

(still grinning)

Only wish I had me a citizen's head to break it over.

His eyes catch Phil and Dave off by the door.

WILLIE

Speaking of citizens...

He looks at Dave and Phil, both business-suited. Most of the guys in the bar know who they are and observe them expectantly as Willie crosses over. The noise level drops.

WILLIE

You guys here to sell a donut?

PHIL

Willie...

WILLIE

(to the room)

You guys don't know, but there was a time these two guys an' me...we took a broad so bad, she didn't know where she was for a week!

CONTINUED

(X)

PHIL

You wanna hold it down, Willie?

WILLIE

No...no...I don't!

DAVE

We gotta talk to you. It's important.

WILLIE

Yeah, it'd have to be... 'less you guys wouldn't come down here and take a chance on gettin' them grey suits flashed on.

There is a beat as Phil looks at Willie.

PHIL

It's private.

There is a long moment then Willie shrugs and moves toward the back of the bar to the pool area. He looks at Phil and Dave for a beat. The busted pool cue lies within reach. Play the moment as they all glance at the cue. None of them reaches for it. Finally:

PHIL

You still collecting on that dumb bet?

WILLIE

Hey, you don't like it, you know how to get out.

Willie looks at them for a long beat.

PHIL

Okay, Willie...I'll give it to you straight. You're causing too much trouble.

WILLIE

Lemme ask you something...are you the Phil Dankus who used't be known as 'Zorro'? Ain't you the guy I seen kill two kids up in Redlands ten years back?

Phil, uneasy, looks at him:

CONTINUED

51

CONTINUED - 2

51

WILLIE

(a beat)

'Course, that was when you was interested in The Rattlers, instead of ham and cheese on rye.

There is a beat.

PHIL

(takes a deep breath)

We had a board meeting. We all agreed you get outta town. If you're not gone in a day, or less, Bob and the rest of us will see to it that you leave town feet first! And if you don't think we're up to it, play back a few ten-year-old memories.

There is a long beat as Willie looks over at Dave who nods a jerky nod. Willie grabs the pool cue and starts to swing it at them. Phil pulls an automatic and fires it. Willie takes the slug in the shoulder and it spins him back. He looks at them with what appears to be panic. Phil holds the gun on him for a long beat.

WILLIE

Whatta you doin'?! You shot me!!

PHIL

You want the rest of it, Willie?
...or are you gonna cut your losses
and drift?

WILLIE

I'm bleeding! I'm really hurt here.
You guys shot me!!

(X)

PHIL

That's it, Willie. You get outta town! Next time, it's in the middle of your forehead!

(to Dave)

Let's go.

He turns and exits Kilroy's with Dave on his heels.

52

EXT. KILROY'S

52

As Dave and Phil move quickly to the station wagon, they hear Willie scream out in anger and pain.

CONTINUED

52 CONTINUED

52

PHIL

Let's go!

They get into the car and pull out. As they do, they pass a chopped bike heading toward Kilroy's.

53 ANGLE - BIKE

53

It is Cooper on his VBS. He wheels in and notices the 'Billybob' printed on the wagon as he pulls up. Willie is still yelling inside.

54 ANGLE - COOPER

54

He dismounts his bike and walks into the bar.

55 INT. BAR - DAY - COOPER'S POINT OF VIEW - THE SCENE

55
(X)

Whispering Willie is on his feet now, blood streaming down his arm. He has the pool cue in his hand and is unloading on everything in sight...the glasses behind the bar, the light fixtures. He's screaming and the rest of the Rattlers are watching in awe. It is a performance as much as anything. Willie is worried that he may have lost face. He's now showing his balls by ignoring the bullet wound and busting up the bar, yelling like a maniac in the process.

56 ANGLE - COOPER

56

He stands in the doorway, watching. His body language is relaxed, even confident. After a beat, Willie spots him and charges him with the pool cue. He swings it at Cooper who ducks under it and, in a flash, has a switchblade out and the point against Willie's chest. Willie freezes.

COOPER

(softly)

'Evening, friend. If you don't,
I don't.

There is a beat, then Willy drops the cue, slumps back against the door and goes down.

57 ANIMAL

57

moves toward him and catches him.

CONTINUED

57

CONTINUED

57

ANIMAL

Hey, Kilroy, gimme the keys to
your old lady's car.

(X)

The bartender, a fat man in his late forties, nods.
He throws the keys to Animal. Cooper observes all of this
like he just parachuted in. It's a little startling to walk
into a bar and have a guy, already wounded, attack you with
a pool cue. Now the bar is a flurry as Animal hoists Willie
up and puts an arm around him. Willie looks at the bar:

WILLIE

You guys...stay put. We're gonna
mess 'em up good! Real good!

(X)

ANIMAL

Let's go. Come on.

He leads Willie out and, as he does, Cooper starts to follow.
Two or three bikers move in on him...one is Festus...one is
named Tiny (Tiny is, of course, three hundred-plus pounds).
They stop Cooper from exiting.

TINY

Going somewhere?

COOPER

(to Festus)

Who is that?

FESTUS

What's it to you?

COOPER

Nothing. Ain't nothing to me.

FESTUS

You got that shiv out pretty quick.

Cooper looks at Tiny who is holding him by the arm. O.S. we
hear the car start and pull away.

COOPER

You wanna take the claw off me?!

Tiny doesn't remove his hand.

FESTUS

We're the Rattlers. You just pulled
a blade on our Number One.

Cooper looks at them for a beat.

CONTINUED

COOPER

(a smile)

No kidding?! That guy with the
hole in his shoulder?

He looks at Tiny's grease-caked jacket which has the name
'Tiny' over the pocket.

COOPER

Hey, Tiny...do you drink beer?

Tiny looks at him, says nothing.

COOPER

'Cause if you do, I'll buy you
a couple.

There's a beat and Tiny remains silent.

COOPER

'Course I can't get my hand in my
pocket 'less you unloose me.

After a beat:

FESTUS

You got colors?

Cooper nods.

FESTUS

You better have the markings, baby.

They let go of him and he takes off his jacket. He pulls
up his shirt sleeve, revealing a large tatoo on his arm.
It shows a motorcycle and a snake. On top it says, "Vincent
Black Shadow." Underneath are two dates: 1958 - 1962. They
all look at it.

FESTUS

You been closed out since sixty-two.

COOPER

So, I changed my mind. Now, you
want that beer or not?

TINY

A Black Shadow...no kidding!?
West Virginia, right?

Cooper nods.

CONTINUED

57

CONTINUED - 3

57

TINY

No kiddin'?

COOPER

That's right, Ace...no kidding.

After a moment they stand back and let Cooper move to the bar, then they follow him and, as they do, we:

DISSOLVE TO

58

EXT. KILROY'S - DAY

58 (X)

It is much later and the Rattlers spill out of the bar, Cooper is with them. As they approach their bikes, they spot his VBS and they stop to admire it.

TINY

I ain't seen one'a them in ten years.

(a beat)

I heard it's one squirrely mother!

(X)

COOPER

Cutrun any Hog on the road.

(X)

TINY

Is that a challenge?

COOPER

It's whatever you wanna make it, friend.

Tiny smiles and looks at him for a beat.

TINY

Let's go.

They all get on their hogs and the roar is deafening and then they squeal out.

59

MOTORCYCLE RUNBY - DAY

59 (X)

as they roar past camera. Play the moment. They are a wild, raucus bunch.

CUT TO

(X)

60

thru

62

OMITTED

60

thru (X)

62

It is on the outskirts of Nowheresville, ten miles north of L.A. The motel is run down and has become a crash pad for the Rattlers. There are stripped bikes all over the place... a dirty-looking bunch of mamas in shorts and halters, standing around, grinning at nothing in particular as the bikes roar in. Most of the guys run their bikes right into their open motel units and park 'em in the rooms. There is a lot of laughing and carousing.

FESTUS

Where's Whispering Willie? He okay?

ANIMAL

Yeah. He says we gotta lay low.

TINY

Yeah?

ANIMAL

Says tomorrow we're gonna make a run.

TINY

Okay...okay...that's more like it.

There is a beat and Animal spots Cooper:

ANIMAL

Where'd he come from?

TINY

He's all right. He's a VBS.

Animal looks at him for a beat, says nothing. Then he walks over to Cooper and looks at him long and hard.

ANIMAL

A Black Shadow, huh?

Cooper stares back at him, saying nothing.

ANIMAL

I'm talking to you.

COOPER

Yeah. I can tell, 'cause your lips are moving.

There is a flutter of laughter.

CONTINUED

63 CONTINUED

63

ANIMAL

You wouldn't be looking for something other than kicks, would you?

Ccooper looks at him and smiles.

COOPER

I'm just looking for trouble. Maybe you're it...maybe you ain't.

Animal looks at Cooper. After a beat, he spits in his face. Cooper spits back. They each hold their ground...finally Animal laughs and moves off toward Whispering Willie's room. (X)

(X)

64 RESUME

64

(X)

He doesn't have a room. He looks around and Tiny spots him.

TINY

You can park it in with me.

Cooper nods and runs his VBS into the unit where Tiny parked his.

TINY

Let's get wasted.

Tiny leaves the room. Cooper looks around...this is a real sewer! The beds are a mess...there are carburetors lying on the carpet. He shakes his head in disgust and follows Tiny.

CUT TO

65 CLOSE - ANIMAL - DAY

65

We are in what was obviously Whispering Willie's room, only now he's gone. Animal is drinking and belching.

ANIMAL

Let's get the doc....

FESTUS

Hey Doc.

A guy walks in with giant, beefy arms and moves insolently over to a dresser and takes out a bag from one of the drawers. He opens the bag and starts passing out pills. They pop the pills and wash them down with beer. Cooper takes his and looks at it for a beat.

66 ANGLE - THE ROOM

66

The room quiets as they watch him. He pops the pill and swallows it. The room goes back to chaos. Cooper looks at Tiny:

COOPER

What is it?

TINY

Who knows, brother. You'll either fly or crash!

Cooper looks at him for a beat and grins. Play the moment.

ANIMAL

Okay, tomorrow we make a run. We're gonna trash-can the catering company Willie says we take 'em all.

(X)

There is a rumble in the room.

ANIMAL

He says we party with them guys... and nobody walks away. Then we roll outta there, take our stuff north. Okay?

(X)

He looks at them all and they scream their approval and pound on the walls. The doctor is passing out more shit and they are all getting ripped. Play the attitudes and the moment and:

SMASH CUT TO

67 EXTREME CLOSEUP - TINY - NIGHT

67

He is snoring on camera. We widen to see Cooper who is lying on the floor near his bike, looking at Tiny. Finally he rolls to his feet. We can see from the way he moves that the pill he swallowed is causing him some distress. He moves out of the room (which has no door) and stumbles slightly as he moves away from the motel.

68 ANGLE - COOPER - NIGHT

68

as he makes his way up toward the end of the motel to a phone booth. He staggers into the booth and looks around, then he inserts a coin and dials a number.

COOPER

(into phone)

Room 418.

Intercut:

He is in his hospital bed and he's taped. He reaches for the phone as we intercut:

ROCKFORD

Yeah.

COOPER

Hey, Jimmy...it's me.

Cooper sounds a little wasted and Rockford reacts to it.

ROCKFORD

(uncertain)

Coop?

COOPER

You got it, Pal...it's Coop.

ROCKFORD

You sound funny.

COOPER

I'm flying, brother...beer and reds.

ROCKFORD

You're what?!

COOPER

Listen up. I'm about to fall down.

(a beat)

Billybob Caterers tomorrow. The
Rattlers are gonna rip the place.

I need...I need...oh, boy....

He slides down the wall and ends up sitting on the bottom of the phone booth.

ROCKFORD

Hey, Coop...Coop...!

Cooper grabs the receiver which is hanging by its cord.

COOPER

I'm with the Rattlers, Jimmy. You
gotta take a look...see if these bums
are the ones. I'm riding with 'em
They're gonna make a run tomorrow.

He grins and looks off at something.

CONTINUED

69 CONTINUED

69

COOPER

Hey...hey, Animal...how you doin'?

70 COOPER'S POINT OF VIEW - ANIMAL

70

standing over him, looking ferocious.

ANIMAL

What you doin' out here, Ace? Who
you talkin' to ?

71 CLOSE ON ANIMAL

(X)

71

(X)

as Animal snatches the phone away from Cooper who grins up at
him, feeling no pain.

ANIMAL

(into phone)

Who is this?!

Intercut:

72 ON ROCKFORD

72

ROCKFORD

Who is this?

(to empty room)

Karen, go back to your room.

(into phone)

Who is this? Is this one'a them
motorcycle bums?

ANIMAL

Hey, daddy...relax, or we'll relax
you.

ROCKFORD

Listen up...you leave my daughter
alone. If I catch one of you bums
around here again, I'm gettin' my
shotgun! You hear me?!!

ANIMAL

(grinning)

Yeah, daddy...I hear you. You tell
Karen to sleep tight. We'll be by
in the mornin'.Animal hangs up and Cooper starts laughing, still sitting on
the floor of the booth.

CONTINUED

COOPER

(sighing)

She's so fine...she's so fine...
she's so fine...she's like mellow
wine....

ANIMAL

Nobody uses the phone, Ace, got it?
Nobody!!

COOPER

Yeah.

Cooper struggles to his feet and looks at Animal.

COOPER

I get ripped and I need a woman.

ANIMAL

Then you take a mama. You don't
seed out. Got it?

COOPER

Hey, Animal...you an' me, we gonna
tangle?

ANIMAL

(smiles)

Yeah, Ace, we sure gonna do it.

And he lets Cooper have one and Cooper goes down. Animal
pulls the phone out of the booth and flings it.

FADE OUT

(X)

END OF ACT THREE

(X)

ACT FOUR

FADE IN

73 EXT. HOSPITAL - NIGHT - N.P.S. 73

establishing.

74 INT. ROCKFORD'S HOSPITAL ROOM - NIGHT 74

He is out of bed and is gingerly getting dressed. He has on his sport coat, pants and shirt. He is trying to put on his shoes, but it absolutely no go. Finally he just ties the laces and hangs them around his neck. He moves to the door, wincing slightly, looks out at the corridor, waits for traffic to pass and exits.

75 OMITTED 75

CUT TO

76 EXT. HOSPITAL PARKING LOT - NIGHT 76

Rockford is waiting by a phone booth and, after a moment, a taxi pulls up. He gets in and the taxi rolls out.

CUT TO

77 INT. ROCKFORD'S TRAILER - NIGHT 77

Rocky is there and he's pacing. He looks worried.

JOSEPH

Jimmy, how can ya even consider it?

ROCKFORD

I feel responsible.

JOSEPH

Responsible for what?! For drivin' that little gal on a public road?! For takin' on twenty crazy men?! For gettin' your ribs busted?!

ROCKFORD

Some how or other, Coop hooked up with them...or, at least, he thinks he has. And from what I can tell from everyone I talked to, it has something to do with that catering

CONTINUED

77

CONTINUED

77

ROCKFORD (Cont'd)

company. I don't know what, but...
I'm gonna stake it out. And I want
Dennis in the weeds, waiting. If
I can make those bums, I want Dennis
there with a Marine Division!

He gets up and winces as he does.

JOSEPH

Yeah... 'cause you can't even get
your own shoes on without help.

ROCKFORD

Look, Dad, Coop's sister Gail is
sitting in a corner in a head ward.
Coop is out there riding with those
maniacs. What'm I supposed to do,
sit home and wait to hear it on
the news?

The phone rings and it's Becker.

Int rcut:

78

INT. BECKER'S OFFICE - NIGHT

78

(X)

ROCKFORD

Yeah?

BECKER

Jim, whatta you doin' at home?
You're supposed to....

ROCKFORD

(interrupting)

I left. Listen, Dennis, I need a
stakeout on Billybob Catering to-
morrow....

BECKER

I told you...forget the caterers.
That's a very reputable company.
All I need is you harrassing them
and the Deputy Chief runs me into
a wall!

ROCKFORD

Cooper hooked up with the Rattlers.

BECKER

He what?! Whatta you sayin'?

(X)

CONTINUED

78 CONTINUED

78

BECKER (Cont'd)

You tellin' me that Cooper, a civilian, is running around with a buncha...ahh, come on, Jim...it's a joke, huh?

ROCKFORD

You want a joke? Show up at Billybob's Catering tomorrow morning. You could die laughing!

Rockford slams the phone down and gets to his feet. Joseph looks at him with real concern.

ROCKFORD

He'll be there. I know Dennis.
He'll be there.

Joseph says nothing and we:

CUT TO

79 EXT. BILLYBOB CATERING - MORNING

79

There is something strange going on. There is a large bus parked out in front and all of the employees of the catering company are getting aboard. On the side of the bus is a sign which reads: BILLYBOB CATERING-ANNUAL EMPLOYEE PICNIC.

80 CLOSER - ROBERT GREIS

80

in a sport shirt and windbreaker. Phil Dankus and Dave, the other members of the board, are nearby. As he watches the employees boarding, Phil grins at them.

81 ANGLE - ROCKFORD

81

He is parked some distance away, watching. He looks a little concerned. Seated next to him is Dennis Becker, also watching the action.

DENNIS

You said trouble. It's a picnic.
What kinda trouble you figuring on?
Maybe somebody rigs the three-legged race?

ROCKFORD

All I know is Cooper said the Rattlers

CONTINUED

81 CONTINUED

81

ROCKFORD (Cont'd)

were gonna rip this place. Maybe they'll come in here and trash it after everybody leaves.

Dennis looks at him skeptically.

DENNIS

I doubt it. Bikers don't usually rip up empty buildings. Half the fun for jerks like that is scaring the straights.

ROCKFORD

Okay, I don't know all the answers yet. You never sat on a deal when you didn't have all the answers?

DENNIS

When I sit on something, it's usually because it's been cleared by the department.

(a beat)

I'm sorry, Jim...you said Cooper admitted he'd been up on something. So maybe he read it wrong. I don't think this is worth the time, and I got a full schedule this morning, without this. If I were you, I'd get back to the hospital.

Becker gets out of the truck and walks back to his sedan which is parked nearby. He gets in his car and pulls out. Rockford watches him go with a look of distress on his face.

DISSOLVE TO

82 EXT. BUS - ROCKFORD'S POINT OF VIEW

82

as the bus, now fully loaded, pulls out of the parking lot of the Billybob Catering Company and heads off up the highway.

83 ANGLE - ROCKFORD

83

He doesn't know whether to follow the bus or sit on the catering company. After a moment he starts the truck and pulls out.

84 EXT. BUS RUNBY - DAY

84

as it heads past camera...watch it go by and then see that Rockford is following in the truck.

CUT TO

85 TIGHT SHOT - EXHAUST OF BIKE - DAY

85

as it fires into camera.

86 ANGLE - RATTLERS

86

They are out in front of the Day-Night Motel and, as one, they let up a roar and fly out of the parking lot and up the highway.

87 ANGLE - COOPER - DAY - TRAVELING

87

He is with them, his hair blowing wildly as he goes through the gears on his Vincent Black Shadow.

CUT TO

88 EXT. VASQUEZ ROCKS - DAY

88

The charter bus has pulled in and there are already five or six big catering trucks, all with the Billybob legend on the side. The employees and their families are getting out.

89 ANGLE - ROCKFORD

89

He is parked up the road and has a clear view of the picnic area as the picnickers set up the ring-toss and start throwing the baseball around (Note: at least fifty extras, if possible).

CUT TO

90 EXT. SMALL HIGHWAY DINER - DAY

90

as the Rattlers roll in and rev their bikes. Then another bike appears from around the side of the diner. Seated on it is Whispering Willy, wearing his colors.

91 ANGLE - WILLIE 91

He looks at the bikers.

WILLIE

Break 'em out.

Everybody grabs the roll which is tied behind their seats on their hogs and unties them. We see that they are all denim coats, aged and smeared with grease. Emblazoned across the backs is the word: Rattlers. They slip on their coats, the bikes rumble, Willie pumps his right fist.

92 ANGLE - COOPER 92

He wheels in with them and they roar off.

93 EXT. PICNIC GROUNDS 93

as the ballgame is going on and they are beginning to set up the tables of food.

FLASH CUT

94 THE RATTLERS 94

as they roar past.

95 RESUME PICNIC 95

It is a tranquil outing. We pick out a few of the principles: Phil, Dave and Bob Greis. Play the suspense.

96 ANGLE - ROCKFORD 96

He is out of the truck and has moved down to where he can get a better look.

97 CLOSE SHOT - THE SATANS - DAY 97

as they roar into the Vasques Rocks. The rumble of their bikes is deafening.

98 EXT. PICNIC AREA - DAY - SERIES OF LOW ANGLE SHOTS 98

as the Rattlers roar into the picnic area, scattering people.

99 ANGLE - PHIL, DAVE AND BOB 99
as they run for the catering trucks.

BOB
Phil! Davey...get the truck!

The three, along with several others, run for the trucks and grab the long butcher knives off the serving tables.

100 ANGLE - BIKERS 100
as they roar through the picnic...women are screaming...men are running for safety, dragging their wives. It is total chaos.

101 ANGLE - BOB 101
He gets into one of the trucks and gets it going. He aims at one biker, plowing into him. The biker takes a spill.

102 WILLIE AND OTHERS - ROCKFORD'S POINT OF VIEW 102
They are the ones who ripped him, and his expression registers it.

103 ANGLE - COOPER 103
He is doing his best to head off Tiny, who is trying to run down a woman.

104 ANGLE - ROCKFORD 104
He runs into his truck, jumps in and takes off down the hill toward the picnic.

105 ANGLE - COOPER AND TINY 105
as Cooper runs him up the embankment and they both go down. Tiny swings a bike chain at Cooper who rams him with his head.

106 ANGLE - ROCKFORD 106
He explodes the truck into the middle of the fray. It is total chaos. One of the catering trucks goes over. Then he splits four bikers with his truck...two of them go over.

107

ANGLE - WILLIE

107

It isn't going down the way he hoped. Several bikers are being dropped by the picnickers. The roar and confusion begins to get the better of him. He makes a turn around the park and collects the Rattlers who are still on their bikes.

WILLIE

(screaming)

Let's go...let's go....!

He roars around the picnic grounds and as he goes, about seven Rattlers form up on him and they roar out.

108

ANGLE - ROCKFORD

108

He pulls up next to Cooper who is running toward him. Cooper jumps into the cab of the truck.

COOPER

They're the ones?

ROCKFORD

You got it.

He pulls the truck out of the picnic area after Willie and the rest.

109

EXT. ROAD - DAY - RATTLERS - RUNBY

109

as they flash past camera, followed some distance back, by Rock truck.

110

INT. TRUCK - DAY - ON ROCKFORD AND COOPER

110

ROCKFORD

If we catch these guys, you got any brilliant plan on how you wanna play it?

COOPER

I don't know. I'll give it some thought.

ROCKFORD

Please.

111

ANGLE - RATTLERS

111

One of them looks back and spots the truck. Willie is buzzed by the rider and they point back at the truck.

112 ANGLE - WILLIE

112

He yells at the others:

WILLIE

Give 'em the oil!

One of the bikers reaches back into a compartment on his bike and gets a glass bottle of motor oil. They slow their bikes slightly.

113 ANGLE - TRUCK

113

as it approaches the bunch of Rattlers.

114 INT. TRUCK

114

on Cooper and Rockford.

COOPER

I don't like it...they're slowing down.

ROCKFORD

I'll run 'em over.

COOPER

I don't know, Jim. If they get us stopped, we're dead.

ROCKFORD

Believe me, I'm not stopping.

And then it happens. One of the Rattlers throws the jar of oil back. It hits the windshield and breaks, slopping goop across Rockford's vision.

ROCKFORD

Can't see. Grab something...jack behind the seat!

Cooper reaches back and pulls out the jack. The truck slows down and the Rattlers surround it.

115 ANGLE - THE SCENE

115

as Rockford and Cooper pile out and stand back-to-back. Cooper has the jack, Rockford has his belt off and is swinging it.

116 ANGLE - WILLIE AND OTHERS

116

They get off their bikes and move toward Rockford and Cooper.

CONTINUED

116

CONTINUED

116

WILLIE

Look't who ain't got enough yet.

COOPER

You pig! Come and get it!!

Willie feints toward him and Cooper swings the jack. He and Rockford are really in the toilet, outnumbered. The question is only how many will they take with them. Play this for as long as it holds and then Willie and the others make a charge and, as the fight begins, five squad cars come roaring in from one direction.

117

ANGLE - THE SCENE

117

as the cops pile out, among them is Becker. He and the others pull their guns and yell at the bikers:

BECKER

Drop on the ground, or you're dead!!

First Willie does and then the others follow and, in a moment, the arrests are made.

ROCKFORD

There's more back at Vasquez Rock.
They raided a picnic.

Becker looks at the highway patrolmen and three of the cars peel out in that direction.

ROCKFORD

For a guy with a busy schedule,
you sure get around!

BECKER

When I got back to the station, I got to worrying, so I ran a deep check on Robert Greis. He's got a package, but it goes back twelve years so it wasn't on the computer. You'll never guess who owns this catering company.

COOPER

A buncha retired Rattlers.

BECKER

Bulls eye! All with outstanding criminal charges against them.

(1)

CONTINUED

117 CONTINUED

117

BECKER (Cont'd)

(beat)

(X)

I went back and they were gone. I found an old guy there who told me about the picnic, so I figured I'd better get up here and see what kind of trouble you two were involved in.

There is a beat and Rockford slumps slightly against the side of the truck.

ROCKFORD

I don't feel too good.

BECKER

You don't look too good, either.

COOPER

But you never looked better, lieutenant.

After a beat, Becker smiles. He reaches out and shakes Cooper's offered hand.

COOPER

Never better.

Play the moment and....

FADE OUT

END OF ACT FOUR

TAG

118 EXT. HOSPITAL - DAY

118

Establishing.

119 INT. ROCKFORD'S ROOM - DAY

119

Rockford is dressed and getting ready to leave. Cooper is with him, along with Joseph, who is mother-henning the whole thing.

JOSEPH

Don't forget to check the drawers, sonny.

ROCKFORD

I didn't leave anything in the drawers, dad.

JOSEPH

You should always check the drawers 'fore you leave a borrowed room.

ROCKFORD

Dad, I told ya...

JOSEPH

Don't matter...

Rockford glares at him.

ROCKFORD

Okay...I'll show ya...

He moves to one of the bedside tables and opens it. He shows it to his father...empty. Then he goes to the other one...shows it proudly to his father. Something catches his eyes and sheepishly he reaches in and takes out his reading glasses.

ROCKFORD

Musta been one of the nurses put it...

The words trail off as Joseph smiles at him triumphantly.

ROCKFORD

Let's go. I wanna see Gail before I leave.

COOPER

She's doing better. She's coming around good. She's on the second floor.

CUT TO

120

INT. GAIL'S ROOM - DAY

120

as Rockford, Joseph and Cooper enter. She is in bed, looking very frail and frightened...but she is back with us.

121

ANOTHER ANGLE - THE ROOM

121

as Rockford moves up and looks at her. She reaches out and takes his hand.

GAIL

Jim...

ROCKFORD

How ya doin', honey?

GAIL

I'm better.

She looks at Cooper and the others for a beat.

GAIL

Could I have a moment alone with him, Johnny?

(X)

Cooper smiles and he and Joseph move out of the room.

GAIL

Thank you. I heard you and my brother got them.

(X)

ROCKFORD

Well, with a lot of help from the police.

GAIL

(after a moment)
I decided to testify against them. Johnny said it would be dangerous, but I want them put away.

(X)

ROCKFORD

I'll be there with you.

Gail looks at him for a long beat.

GAIL

Jim...

- ROCKFORD

Yes?

CONTINUED

121

CONTINUED

121

GAIL

Do you think...well, is it okay if...

(she is hesitant)

I was wondering...we never had
our date...

ROCKFORD

That was my line. You jumped it.

GAIL

But you probably don't want to go
out with me...I mean, you just
did it because Johnny made you...

ROCKFORD

That was last time...

(a beat)

But now...I gotta tell you, honey...
you're something special and I'd be
so proud to take you out. You
just name it...and we'll go.

He leans down and kisses her softly on the cheek. MOVE IN ON
HER FACE as she reacts. On that, we:

FREEZE FRAME

THE END