

#5212

HUNTER

"SIX MILLION DOLLAR MISUNDERSTANDING"

by

Frank Lupo

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7083 Hollywood Boulevard, Hollywood, CA 90028

September 20, 1985 (F.R.)

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HUNTER

"SIX MILLION DOLLAR MISUNDERSTANDING"

CAST

SGT. RICK HUNTER
SGT. DEE DEE McCALL
CAPTAIN WYLER
BERNIE TERWILLIGER

SYLVESTER (SONNY) DUNBAR
TYRONE RAMIREZ
ARTIE KEMP
FERNANDO VARGAS
WILCHER
BONNIE TAYLOR
TITO CONSTANTINE
PATSY
STACEY
SERGEANT CALIFAGNO
PHONE CALLER

#5212

HUNTER

"SIX MILLION DOLLAR MISUNDERSTANDING"

SETS

EXTERIORS

SMALL LAKE
POLICE IMPOUND LOT/MOTOR POOL
PHONE BOOTH
INTERSECTION
BONNIE TAYLOR'S HOUSE
 /REAR OF HOUSE
CLUB ADONIS
DEE DEE'S HOUSE
HUNTER'S HOUSE
APARTMENT BUILDING
HOT DOG STAND
MARINA

INTERIORS

TRANS AM
OFFICE
HUNTER'S NEW SEDAN
CAPTAIN WYLER'S OFFICE
FOYER
CLUB ADONIS
 /TITO'S OFFICE
 /REAR OF CLUB
DEE DEE'S HOUSE
 /BATHROOM
 /LIVING ROOM
 /CLOSET
 /BEDROOM
HUNTER'S HOUSE
 /LIVING ROOM
 /BEDROOM
DUNBAR'S APARTMENT
 /BATHROOM
BULLPEN
APARTMENT CORRIDOR
'THE GREEK GOD'
 /SALON
 /WHEEL HOUSE

HUNTER

"SIX MILLION DOLLAR MISUNDERSTANDING"

ACT ONE

FADE IN

1 CLOSE ON AN ARMPATCH 1

The stitching on it reads: WESTEC SECURITY. Dust drifts in front of the lens as we start our pull back -- and slowly reveal we are shooting through the fractured windshield of what we will soon realize is an armored payroll truck. And now, as we widen, we see the armpatch is on the sleeve of:

2 A DEAD WESTEC GUARD 2

who lies crumpled over the steering wheel. We can make out the starred windshield where the shotgun blast punched through, and we continue to pan past his lifeless fingers, an overturned styrofoam cup, around the side of the truck and, all the time, we continue to hear the movement of other men as we come around to see:

3 TWO MEN 3

busy hustling from the rear of the armored truck with bags of money. They're names are DUNBAR and RAMIREZ. SYLVESTER (SONNY) DUNBAR is the one to remember -- and you will. Six feet three inches of solid rock and sudden death. Dunbar and Ramirez run to an N.D. sedan parked just off the road in some bushes. As they toss the money into the trunk of the car and slam it:

DUNBAR

C'mon, c'mon, let's hit it!

He leaps behind the wheel and is firing up and pulling out even as Ramirez is jumping into the passenger seat.

4 THE SEDAN 4

wheels out of there, kicking dirt up into the lens, and:

5 ON THE ARMORED CAR

5

sitting on the side of the road as the sedan hits the street, laying up a new cloud of dust, and roaring off into the distance. Hold on the armored car in the foreground, then pull focus to:

6 THE DEAD MAN'S HAND

6

and the coffee cup, drained out onto the dashboard. Hold, then:

CUT TO

7 A SMALL LAKE

7

Placid, beautiful. The sound of an automobile breaks the picture postcard silence and we come around to:

8 THE N.D. SEDAN

8

with Dunbar and Ramirez. It drives down a dirt road and comes to a halt with its nose pointing at the lake. Dunbar leaps out, angrily slams the door:

DUNBAR

Where the fuck is he?

RAMIREZ

(climbing out)

He's on his way ---

DUNBAR

How do you know? You have a ouija board? He's probably in the can for grand theft auto.

RAMIREZ

(trying to placate)

Hey, the one thing Artie knows is boosting cars...

DUNBAR

And he went away for it twice! I shoulda dumped his butt a long time ago.

RAMIREZ

He'll be here, Sonny.

CONTINUED

8 CONTINUED

8

DUNBAR

Just get the money in the suitcases.

Ramirez is already pulling two large grey suitcases from the rear seat of the car.

9 ON DUNBAR

9

as he watches Ramirez cross around and open the trunk. We can see something in his eyes -- the way he looks at Ramirez. He reaches in through the open window of the sedan, starts to withdraw something.

10 ON THE BAGS OF MONEY

10

as Ramirez pulls them out and opens them, starts transferring the rubber banded packets of cash into the suitcase.

11 ON RAMIREZ

11

neatly stacking the stolen loot.

RAMIREZ

Hey, how 'bout a hand here, man?

And as he looks up past the open trunk his jaw drops, panic grips him as he sees:

12 A PUMP ACTION SHOTGUN

12

in Dunbar's hands, deliberately trained on Ramirez. As the shotgun explodes into camera:

SMASH CUT TO

13 A RED TRANS AM

13

as it blows over camera and away, and:

14 INT. THE TRANS AM - ON ARTIE KEMP

14

at the wheel, his shoulder length blonde hair whipping in the wind behind him. He cranks the wheel and turns off the road and up a dirt track.

15 HIS POV - UP AHEAD

15

The N.D. sedan parked at the edge of the lake. The figure of Dunbar is placing the last packet of money into the suitcases.

16 THE RED TRANS AM

16

fishtails to a halt and Artie jumps out:

ARTIE

Hey, Sonny, I'm sorry I'm late.
Swear to God, I couldn't find
nothin' that'd get us even to
the border even...and you said
you wanted a road rocket.

DUNBAR

How hot is it?

ARTIE

(moves to Dunbar
who tosses empty
money bags in
sedan's trunk)
I clipped it from the parking lot
at the Club Adonis.

DUNBAR

I asked you how hot?

ARTIE

(shrugs)
I, uh...this broad may'a saw me
just smokin' out but...I don't
know...

(the suitcases)
That it, that the green?

DUNBAR

(pulls suitcases
from his reaching
hands)
Yeah...

ARTIE

(starts around sedan)
Where's Tyrone? Huh?

17 CLOSE ON DUNBAR

17

He smiles:

DUNBAR

He split with his end already.

ARTIE

Wha...?

A puzzled Artie has come around the side of the sedan and now sees:

18 RAMIREZ

18

dead in the front seat, his head lolling back over the seat rest.

19 ON ARTIE

19

He can't believe what he's seeing as he turns to see:

20 DUNBAR

20

has snapped up his shotgun. Dunbar works the pump action as Artie tries to let out his final scream, and we:

CUT TO

21 THE GEARSHIFT

21

in the sedan as it's snapped down into neutral. Widen to show Dunbar is reaching through the open window across Artie's dead body which is now behind the wheel.

22 DUNBAR

22

hustles around to the rear of the sedan, leans into it and pushes. His muscles bunch under his shirt, the material straining across his pecs as:

23 CLOSE ON THE SEDAN'S REAR WHEEL

23

and it rolls forward, forward, forward -- and Dunbar moves into shot, giving the car a final push, then straightening up and standing to watch as:

24 THE SEDAN

24

noses forward into the lake, rolling out and going under. Dunbar turns and grabs up the two suitcases which he tosses into the trunk of the Trans Am. He slams the trunk, turns to take a final look as:

25 THE SEDAN

25

goes completely under with its grisly cargo, like it never existed except for the ever widening ripples on the water's surface.

VARGAS (v.o.)

Hunter, that's no way to treat a car.

CUT TO

26 EXT. MOTOR POOL - DAY - ON HUNTER AND VARGAS

26

as they move around a Hunter-mobile, in need of some pretty extensive repairs.

VARGAS

Sheesh. Sometimes I think you got no respect for the automotive industry.

HUNTER

Hey, Fern, I've got the utmost respect for anything built by the automotive industry. But this thing is good for nothing beyond being a deep sea anchor.

VARGAS

By the time you're done with them.

HUNTER

Ah ha! Again, I'm being condemned by a reputation that is not legit.

Hunter hands over a couple polaroid photographs.

HUNTER

Before and after pictures...to prove my point.

CONTINUED

VARGAS

Okay...and the before pictures?

HUNTER

You're holdin' 'em.

VARGAS

Hunter, I cannot and, therefore, will not issue you one of these new cars.

HUNTER

Yes, you will...after someone else turns them into old cars.

VARGAS

I'm sorry, man, I only follow orders.

HUNTER

Famous last line of defense at Nuremburg. C'mon, Fern, do a guy a good one... Let one slip through. It's gonna be on your conscience if I get killed driving around in one of those crashmobiles.

VARGAS

Not as much as if I get killed for letting you smack up one of the new cars.

HUNTER

I'm not gonna smack it up.

VARGAS

I know.

HUNTER

What would it take to get me into one of these jobs. Huh? How about a date with McCall?

VARGAS

(reacts)

You kidding me? What would she say if she heard you peddling her for a new car.

CONTINUED

26

CONTINUED - 2

26

HUNTER

She'd kill me...which shows you
how desperate I am that I would
even suggest it.

VARGAS

I just can't do it...I was told
you can have any car you want...
on this section.

Hunter goes over to the board -- removes a key from the
numbers Vargas pointed at. As Vargas turns away to hang
his clipboard:

27

CLOSE - HUNTER

27

and he reaches out and takes a set of keys to one of the
new cars off the board.

VARGAS

Hunter!

Hunter turns to Vargas, trapped. He offers up a huge
smile but Vargas shakes his head and holds out his hand.
Hunter sighs in defeat as he hands the car keys over,
turns and starts off:

VARGAS

Yo, Hunter, put it in park.

Hunter stops, turns back:

VARGAS

I'm the kid from the West side,
remember? I was playin' three
card monte when you were dirty-
ing your pampers.

Hunter hands over the keys in his hand and takes back the
other ones. As a defeated Hunter moves off we hold on
Vargas. He shakes his head as he crosses back, makes a
notation on his clipboard, goes to hang up the set of keys
he took back from Hunter. He now reacts to them, his
eyes go wide as he spins in time to see:

28

A BRAND NEW PLYMOUTH SEDAN

28

rolling out of the lot with a smiling Hunter at the wheel.

CONTINUED

28 CONTINUED

28

VARGAS
Hey, hey, hold it! Halta! Que
haces! Halta!

And as Vargas chases after the escaping Hunter who gives
a final wave of thanks, we:

CUT TO

29 EXT. PHONE BOOTH - DAY

29

There's some guy on the phone arguing with the operator.
In b.g., the stolen Trans Am pulls up and Dunbar jumps out.
He pulls his overcoat around him to hide the sawed-off
shotgun that hangs from loop over his shoulder. As he
hustles up to the phone booth:

30 AT THE PHONE BOOTH

30

PHONE CALLER
(tightly)
I know it's there...I've gotten
the number a dozen times before ---

Dunbar's hand reaches in and snaps the hook down, discon-
necting the call. The Phone Caller spins:

PHONE CALLER
Hey, what the hell do you think...?

Looking into Dunbar's eyes, he can see right away you don't
fuck with this man. The Phone Caller just backs out of
there.

31 ON DUNBAR

31

as he ignores the guy disappearing down the street throwing
defiant looks and gestures back at him. He takes the man's
dime from the coin return, feeds it back into the payphone
and dials a number. He waits as it rings, and we:

CUT TO

32 INT. OFFICE - CLOSE ON A PHONE

32

As the phone is answered we widen to reveal we are in one
of those small two walled corner offices in a garage. In
b.g., we see any number of armored Brinks-type trucks.

CONTINUED

32

CONTINUED

32

The man on the phone wears a WESTEC uniform. His name is WILCHER.

WILCHER

Westec...extension ten.

(listens)

Hey, Sonny, how ya feelin' buddy?
You sound a lot better.

33

EXT. PHONE BOOTH - DAY

33

On Dunbar on the phone. Intercut as needed.

DUNBAR

Aw, it's mostly my head all
stuffed up...

WILCHER

I tried callin' you earlier. Got
no answer.

DUNBAR

I unplugged the phone...I told you,
I wanted to get some rest ---

WILCHER

I know, it's just...we been tryin'
to raise Lenny and Dave's unit.

DUNBAR

(reacts)

Why? I thought they had a seven
o'clock run to the Capital Bank?
You wouldn't check in with them
this early?

WILCHER

(smiles)

Yeah, but...they called from the
hospital. His wife went in early.
Lenny just had a little boy!
Ain't that somethin'! That's
what he wanted! After two girls,
you think we're gonna have a
happy guy on our hands? He's
gonna be drunk for a week!

34

CLOSE ON DUNBAR

34

No emotion -- we do subliminal cuts of the dead driver.

DUNBAR

He was happy?

WILCHER

He doesn't know yet. Can't raise 'em...but they could be out for coffee. I'm gonna try again in ten. Can you see the look on his face, huh?

Subliminal cuts of the driver -- the emptying coffee cup.

DUNBAR

Yeah...I can see it.

CUT TO

35

TWO TOUGH LOOKING YOUTHS

35

One is white, the other latino; this is MANOLO and THE DUKE. They are moving along the line of parked cars on the street, checking them out. All the doors are locked.

36

ON THE TRANS AM

36

double parked at the curb. The guys try the door, it's open. Both react:

37

THEIR POV - THE IGNITION LOCK

37

where it has been pulled out when Artie stole it.

38

ON THE YOUTHS

38

This thing dropped from Heaven! As they leap behind the wheel and fire the car up:

39

ON DUNBAR AT THE PHONE BOOTH

39

As he hangs up the phone and turns he spots this and runs out of the booth.

CONTINUED

39 CONTINUED

39

DUNBAR

Hey! Hey -- get the hell away
from that car!

But the kids throw the car in gear. Dunbar snaps up the
shotgun from under his ski jacket, and:

40 ON THE CAR THIEVES

40

They never expected this as the one at the wheel, Duke,
cranks the car hard.

41 THE TRANS AM

41

takes the blast on the rear panel as it squeals away.

42 ON DUNBAR

42

as he looks around frantically, runs and flags down a
Pinto that's just pulling away from the curb. It's the
same guy who was at the phone booth.

PHONE CALLER

(scared shitless)

Hey...hey, I'm sorry. I didn't
mean nothing by it...

Dunbar yanks the guy out of the car, jumps behind the wheel
and takes off after his money.

PHONE CALLER

My car!

43 ON THE TRANS AM

43

hauling ass through the city. Inside, the two kids are
scared out of their minds -- Manolo looking back to see:

44 DUNBAR IN HIS STOLEN CAR

44

going through lights and intersections like a maniac,
trying to catch up.

45

THE TRANS AM

45

as it goes up and over a curb, trying to get away from this killer chasing them and, as they blow past one storefront, we hold as the store owner who snatches up his phone and dials 911.

CUT TO

46

INT. HUNTER'S NEW SEDAN

46

Dee Dee is pretty thrown by being in a new car like this. She clips, unclips then clips her seatbelt closed.

DEE DEE

The seatbelts actually work.
This is gonna throw my metabolism off.

HUNTER

What can I say...Vargas insisted. He said the Captain specifically said Vargas should give me this set of keys...and the car that goes with it.

DISPATCHER (v.o.)

567 in progress...black on red two door coupe last seen heading south on Victory, any units in the vicinity please respond...

HUNTER

Let's take it. We're finally in a unit that can catch something besides a runaway wheelchair.

As Dee Dee reaches for the microphone, we:

CUT TO

47

EXT. THE TRANS AM - DAY

47

As it blows past camera, taking a corner on two wheels, and:

48

ON DUNBAR IN HIS STOLEN CAR

48

and there's no way he can catch the Trans Am -- the car he took is just a compact four banger and he slams the dashboard in frustration as he watches the Trans Am putting distance between them.

49 INT. TRANS AM

49

Manolo and The Duke are laughing off their fear, now that they see they're getting away from the asshole with the shotgun. Suddenly:

50 HUNTER'S SEDAN

50

comes tearing out onto the street, cherry light spinning, siren wailing, hauling ass after the Trans Am.

51 ON DUNBAR

51

as he reacts to this set of events. Things are getting royally screwed up.

52 THE CHASE

52

Play this as long as possible as Hunter keeps pace with the Trans Am, pulling alongside so Dee Dee can wave the Trans Am over. The two dudes take a sharp left to make a getaway, and:

53 HUNTER

53

hits the gas and spins up another alley to cut the Trans Am off.

DEE DEE
Where we going?

HUNTER
Shortcut -- we'll come out on
Fourth Street just ahead of them...

54 EXT. INTERSECTION AT FOURTH STREET - DAY

54

Hunter's sedan swerves out onto the street, and:

55 INT. TRANS AM

55

The two dudes are looking back to see they've escaped from the cops; The Duke looks forward just in time to see Hunter's sedan leap out of an alley in front of them.

CONTINUED

55 CONTINUED

55

He tries to slam on the brakes and go around the unexpected roadblock but there's no chance. He T-bones right into the front of Hunter's sedan.

56 INT. HUNTER'S SEDAN

56

HUNTER

Told you we'd get here first.

Dee Dee looks out the window at the shaken but unharmed Manolo and Duke:

DEE DEE

Stop...police.

Play the monent, and:

CUT TO

57 EXT. IMPOUND LOT - DAY - BONNIE TAYLOR

57

She's about twenty-eight, raven haired, long legged and pissed off as she is escorted by Vargas to her destroyed Trans Am.

BONNIE

I don't believe this...look't this thing, I practically had it paid off!

VARGAS

(offering clip-board and pen)
Ma'am, we can have it towed to any address you want ---

BONNIE

I'm not signing nothin'! I'm not taking this thing out of here till I get my insurance guy down here. I just wanted to get some of my personal possessions out of the glove box and all. Someone's gonna pay. I'm gonna have someone's tail in a sling over this.

VARGAS

Sure... Have your insurance guy ask for me. Fernando Vargas.

CONTINUED

57 CONTINUED

57

BONNIE
(going through
the glove box)
I don't understand...I was told
it was spotted driving downtown.
It couldn't drive in this con-
dition. How could this happen?

VARGAS
(as he moves off)
How else? Hunter.

58 ON BONNIE

58

as she pulls a couple envelopes from the glove box and
stuffs them in her purse. She shakes her head in disgust,
taking a look around the inside of this car that she
obviously loved. She gets out and crosses around to the
rear of the car. As she wipes camera to black:

CUT TO

59 INSIDE THE TRUNK

59

We're shooting up out of the trunk as it is opened and
Bonnie starts to reach in for something, when she stops.

60 OVER BONNIE'S SHOULDER - ON THE TWO SUITCASES

60

in her trunk. As she leans in and pulls one toward her,
we push in on the suitcase, and:

CUT TO

61 INT. CAPTAIN WYLER'S OFFICE - ON CAPTAIN WYLER

61

as he moves around his desk where Hunter and Dee Dee stand:

WYLER
We have one very irate woman on
our hands, Sergeants.

DEE DEE
Captain -- all we did was answer
a call. The car was on the hot
sheet.

WYLER
And now so are you. We are sup-
posed to assist people, Hunter,
not piss them off.

CONTINUED

HUNTER

We got the woman her stolen car back.

WYLER

Yeah...and we can deliver it to her in a shoebox.

DEE DEE

Captain...maybe we should talk to this Miss Taylor? Maybe we can cool her off?

WYLER

That would help alot... Between the six million dollar Westec robbery this morning and ---

HUNTER

Maybe I should lend a hand there. McCall's better at shmoozing people than I am ---

WYLER

Please, Hunter...put one fire out at a time, okay? Talk to this woman. See if you can't calm her down. You did nail the thieves, right?

DEE DEE.

We're not dead sure on that. The two kids we pulled in claimed they had just ripped the car off about ten minutes before we ran into...

(off Wyler's look)

...Stopped them.

WYLER

(looking around)

I thought Miss Taylor had reported her car stolen early this morning, from the club she works at.

HUNTER

She did. These guys also claim the guy they took the car from came after them with a shotgun.

CONTINUED

61

CONTINUED - 2

61

WYLER

(shakes his head)

You'd think they could come up with something better than that. Do us a favor, McCall. Explain to this lady that the police don't usually destroy personal property.

As Dee Dee and Hunter start out:

WYLER

And, Hunter...

(Hunter turns
back)

Vargas in the motor pool explains you... 'accidentally'... took the wrong vehicle this morning?

HUNTER

Did I?

WYLER

I hope that vehicle came through in better shape than Miss Taylor's.

Off Hunter's innocent smile:

CUT TO

62

EXT. HUNTER'S SEDAN - DAY

62

The front fender is missing as it pulls up in front of a two story frame house somewhere in the Valley; a residential street in Canoga Park or thereabouts. As Hunter and Dee Dee get out and move up to the front door.

HUNTER

I don't understand...it's not like we set out to wreck this lady's car or something. I get the impression some would have liked it better if we'd been killed.

DEE DEE

Don't ask her that, okay?

HUNTER

Maybe we should have brought a cake or something?

CONTINUED

62 CONTINUED

62

They knock on the front door. There's no answer -- but the door swings ajar. Hunter and Dee Dee reacts, push the door open:

63 INT. FOYER

63

As Hunter pushes the door open:

HUNTER

Miss Taylor? Hello? Anyone home? Sergeants Hunter and McCall? Metro police...

By now they have moved into the foyer and they cross through the living room to see:

64 THEIR POV - THROUGH OPEN REAR PATIO DOORS

64

Bonnie Taylor face down in her swimming pool.

65 EXT. REAR OF HOUSE - DAY - HUNTER

65

runs and jumps into the pool. He pulls the woman's face out of the water and checks for a pulse.

HUNTER

Dead.

DEE DEE

Talk about a day going from bad to worse.

Play the moment, and:

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

66 EXT. BONNIE TAYLOR'S HOUSE - DAY - A CORONOR'S WAGON 66
sits out front along with a number of black and whites;
the aftermath of a violent crime.

67 BEHIND THE HOUSE - AT THE POOL 67

Bernie Terwilliger is just coming around the side of the house as Hunter and Dee Dee are exiting the patio doors in time to see the body bag be zipped up and carted away.

HUNTER

Bernie...what brings you here?

BERNIE

Actually...a complaint against you, Hunter. By the resident of this house?

(as the body
bag goes past)

A Bonnie Taylor?

HUNTER

I swear, Bernie, I didn't do this.

BERNIE

What happened? .

DEE DEE

They're not sure yet...looks like it was supposed to be a swimming accident. Broken neck going off the side and hitting the bottom of the pool.

BERNIE

Supposed to be...?

HUNTER

She has a mantle full of diving trophies in one of her rooms. She must have known it was too shallow to go off this end...

(MORE)

CONTINUED

HUNTER (cont'd)

This whole thing is about as wobbly as a two dollar canoe.

(eyes Bernie)

I can't believe you drove all the way out here to check up on a complaint about me, Bernie. Somehow, I think you're out to get me.

BERNIE

I'm not out to get anyone, Hunter. But if an officer has been negligent, or guilty of malfeasance, then that's when I go to work.

DEE DEE

(hums Dragnet theme)

Dum-da-dum...Dum-da-dum-da-dum.

HUNTER

The report she filled when her car was stolen said it was taken from the parking lot where she worked. The Club Adonis.

DEE DEE

Tito Constantine's club?

HUNTER

(nods)

Can you imagine...he fancies himself a greek god?

SMASH CUT TO

Or as close as you can get to this whale-size mammal. The chair he sits in is the size of a bathtub and, on the cut, he is in the process of being shaved by his lieutenant, PATSY. He's in the office at his nightclub.

TITO

(slams his intercom button)

Hey, Stacey! Where's that coffee?

CONTINUED

68 CONTINUED

68

PATSY
(holding the straight
razor)
Careful, Tito...will ya?

TITO
(into intercom)
Stace!

STACEY (o.s.)
(from intercom)
Coming right away, Mister
Constantine...

CUT TO

69 INT. CLUB ADONIS - ON STACEY

69

A really foxy-looking bartender. She's busy working the cappucino maker behind the bar while she talks to Hunter and Dee Dee.

STACEY
(turns to Hunter
and Dee Dee)
Boy, I couldn't believe it when
Mister Constantine got the call
before...Bonnie was so alive.
So full of energy...with a temper
to match.

HUNTER
She blow up at anyone recently?
Or anyone blow up at her?

STACEY
No...

DEE DEE
She have a regular boyfriend or
anything?

STACEY
Just Mister Constantine. They
weren't like really boyfriend
and girlfriend but...
(shrugs)
You know what it's like working
in a club. It's mixes and matches..
just having some good times, y'know?

CONTINUED

69

CONTINUED

69

TITO (o.s.)
(over intercom)
Hey, Stacey, you get a job some-
place else or something?

Stacey grabs up cups and coffee pot.

STACEY
'Scuse me...I'll be right back...

And she hustles off. Hunter and Dee Dee exchange looks as they lean against the bar and wait.

DEE DEE
Bonnie Taylor...twenty-eight...
champion high diver...a good
looking lady who's just mixing
and matching it up, having some
good times.
(sighs)
This job can really be depressing.

CUT TO

70

INT. TITO CONSTANTINE'S OFFICE - TITO

70

swivels his chair around to face:

71

STACEY

71

as she moves around the desk to face an angry Tito.

TITO
(clucks his
tongue)
Stacey...you check your brains at
your aerobics class this morning
or what?

STACEY
No, Mister Constantine...I mean,
he's a police officer and ---

TITO
Oh, well that makes it jake, then,
don't it?

As she leans over to place the coffee tray beside Tito,
he backhands the girl. She flies back across the desk
sending calendar and other desktop paraphernalia flying.

72

CLOSE - ON TITO

72

He looks as though he's done little more than sneeze.
He settles back, closing his eyes:

TITO

Clean that mess up and get out.
You're fired. It's only Thursday
so you don't get paid for this
week.

Suddenly Tito's chair spins around and his eyes snap
open as:

73

HUNTER

73

grabs him by his necktie and leans in eyeball-to-eyeball.
Hunter's hand comes up and it holds the straight razor
Patsy was using to shave Tito with. Tito's eyes are as
big as the rest of him now, (if that's possible).

HUNTER

Now I don't think that would sit
well with the national labor
board, Tito. And being the self
appointed district inspector for
this particular neighborhood...
I'm gonna have to give you a
warning.

TITO

Hey, Hunter...come on...don't...
be careful with that thing...my
face...

HUNTER

You didn't seem to care too much
about hers.

TITO

I'm runnin' a business here ---

HUNTER

I thought you were running an
aquarium and you were the Green-
peace exhibit. Now I think that
Stacey here should be paid in
full for the week...and continue
to be paid for the next

(MORE)

CONTINUED

73

CONTINUED

73

HUNTER (Cont'd)

one until she can get another job so she can leave this cess-pool. Along with her one month's severance pay. Or would you care to discuss this further in my private office...down at the city dump.

TITO

No, no...I think that's fine...I ...I...

HUNTER

As impossible a job as it sounds, I'll have my eye on all of you. You try to fake being smart -- and I'll put you in dry dock.

Tito's head nods -- but as minutely as possible since he doesn't know how close the razor is. Hunter suddenly snaps the razor up. Tito lets out a squeal -- all Hunter does is cut Tito's tie off. Tito collapses back into his chair as Hunter turns and moves out of the office.

74

ON DEE DEE

74

at the doorway as Hunter moves past her. She takes the severed tie, holds it up next to the jacket on the coat-rack at the door:

DEE DEE

No great loss. Didn't go with the jacket anyway.

Dee Dee turns and moves out of the office, pulling the door closed behind her. As she does:

75

ON TITO

75

as he leaps (as best he can) out of his chair, throwing aside the towel from his neck.

TITO

I don't believe it! You just stand there!

CONTINUED

75

CONTINUED

75

PATSY

(what could he do?)

You was just sitting there.

(off Tito's look)

What was I supposed to do?

TITO

I want him dead! I want Hunter
wrapped in white satin by morning,
you hear me!

PATSY

Are you crazy! Kill Hunter?

TITO

Yeah! What, we never sunk no cop
before! I want him dead!

PATSY

He ain't no cop...he's Hunter!

TITO

And once he's dead, he's like all
the others!

PATSY

(a beat; raised
eyebrow)

Not if we miss.

Tito hesitates touching match to cigarette. He looks at
Patsy -- knows his lieutenant is right. As he lights his
cigarette, inhales and breathes out the smoke in frustra-
tion, we:

CUT TO

76

EXT. CLUB ADONIS - NIGHT

76

Hunter and Stacey are just outside the front door. Dee Dee
crosses and gets in the car, motioning for Hunter to hurry
it up as:

HUNTER

Take my number, if anything comes
to mind, give me a call.

STACEY

(handing over
slip of paper)

Take my number...if anything comes
to mind...give me a call.

CONTINUED

76 CONTINUED 76
Play the moment -- just as Hunter is about to say something:

77 DEE DEE 77
leans on the horn. In b.g., we see Hunter leave Stacey and come around to get into the car.

78 INT. SEDAN 78
As Hunter gets in:
HUNTER
You know, you're getting tired and irritable in your old age.
DEE DEE
I just wanna hit the shower and bed. And with legs like hers I figured you'd be a while.

CUT TO

79 EXT. DEE DEE'S HOUSE - NIGHT 79
As Hunter's car pulls up and stops. Dee Dee gets out, says her good-byes and heads up the walkway toward her front door. As she moves off behind a hedgrow, we pan over and hold on:

80 A SKI MASKED FIGURE 80
skulking in the shadows at a side window, trying to pry it open. The figure reacts to someone at the front door, inches out to see who is here.

81 ON HUNTER'S SEDAN 81
Driving down the street and turning a corner. As it disappears from sight:
CUT TO

82 INT. DEE DEE'S HOUSE 82
Dee Dee wipes frame as she drags her weary bones into her bedroom, kicking off her shoes on the way toward the bathroom.
CONTINUED

82 CONTINUED

82

She is partway into the bathroom when she stops, looks at her knitting which rests on a chair. She picks it up -- it appears to be the makings of a sweater. One sleeve is much longer than the other and she doesn't quite know what to make of it.

83 INT. BATHROOM

83

She carries the knitting, ball of yarn and the needles into the bathroom with her, trying to figure out what she did wrong. As she turns on the bathtub:

84 CLOSE ON THE TUB

84

the water rushes out of the faucets with a loud WHOOSH, and we:

CUT TO

85 INT. DEE DEE'S LIVING ROOM

85

Silence. Empty.

CUT TO

86 INT. CLOSET

86

and on the cut the door is pulled open by Dee Dee. She hangs up her skirt, pulls out a robe which she shrugs into, closing the closet door into lens, and:

87 INT. BATHROOM - ON THE TUB

87

as the water continues to fill up, the sound of the running water is all we and Dee Dee hear.

CUT TO

88 EXT. HUNTER'S HOUSE - NIGHT

88

Hunter's sedan pulls to a halt at the curb and Hunter gets out. As he crosses around the front of the car he takes the time to wipe a smudge off the fender. He whistles jauntily as he bounds up his steps and unlocks his door.

SMASH CUT TO

89 INT. HUNTER'S HOUSE - CLOSE ON THE DOOR 89
as it swings open and as soon as Hunter is through the doorway his face changes. His gun comes out and he's on the red alert. We sting with weird music here as we go:

90 WIDE ON LIVING ROOM 90
And the place has been totally ransacked. It's weird as Hunter moves through the room, seeing every drawer has been pulled, cushions have been ripped and the stuffing yanked out. This should be real bizarre, absolutely not what we expected. And now:

91 HUNTER 91
moves through the rest of the house quickly, and we go to quick shock cuts of:

92 THE BEDROOM 92
The same -- everything has been searched.

93 THE CLOSETS 93
clothing all over the place.

94 ON A TELEPHONE 94
knocked over on the floor. Hunter dives on it, grabs it up and punches out a number, all the time his eyes darting around his destroyed belongings; wondering what the fuck happened here. And now, as a busy signal beep-beep-beeps in his ear, we:

CUT TO

95 INT. DEE DEE'S HOUSE - CLOSE ON A TELEPHONE 95
its receiver has been lifted off the hook. As a gloved hand lays it aside we pull back to see the ski masked figure starting up the steps to Dee Dee's bedroom. We now see the intruder carries a sawed-off shotgun -- just like the one Sonny Dunbar had, and:

96 INT. BATHROOM - ON THE BUBBLE BATH 96
and the tub is filled up now. Dee Dee turns off the water, undoes the belt at her waist and is just slipping out of her robe when she stops, thinking she hears something o.s.

97 CLOSE ON DEE DEE 97
She just stands there, straining to hear. She slowly moves out of the bathroom, and:

98 THE SKI MASKED FIGURE 98
leaps out at her from just inside the bedroom. Dee Dee lets out a shriek as Dunbar grabs her and wrestles her down into the chair.

DUNBAR
Okay, baby, where the hell is it?

DEE DEE
My wallet's in my bag...over by the door ---

Dunbar rams the shotgun in her side as he yanks her head back by the hair:

DUNBAR
Don't turn my screw, lady, I'll take you apart from the inside out! Now where's the six million?

DEE DEE
Six mil --- ?

DUNBAR
The six million you and your partner queered. C'mon, I know you found it and you're gonna give it over.
(tightly)
Or I'm gonna go animal all over you.

DEE DEE
I don't know what you're babbling about ---

And Dunbar just yanks her out of the chair and propels her into the bathroom.

99

INT. BATHROOM

99

Dee Dee careens off the sink, hitting her side badly and doubling over in pain. She tries to strike out at this guy but he's too big, too strong and enjoys this shit way too much. He gets her from behind now:

DUNBAR

You're gonna give me the money,
honey...it's just a matter of
how much you end up enjoying it.

DEE DEE

I swear, I don't --- !

And Dunbar rams her to her knees and buries Dee Dee's head under the tubful of water. He holds her head under long enough to bring her up gasping and choking.

DEE DEE

Okay, okay...I'll show you where
it is...

DUNBAR

Tell me!

DEE DEE

I have to show you...my partner ---

He rams her head back under. She flails madly as the guy continues to drown her. He holds her under to the limit, then yanks her back up again.

100

ON DEE DEE

100

She can't even talk as she desperately tries to suck air into her lungs. She makes gestures to Dunbar that she'll tell him. He pulls her back from the tub, still holding her by the hair.

DUNBAR

Where?

Dee Dee gestures that she can't talk yet, and as she does this:

101

HER OTHER HAND

101

is now holding onto the knitting needle that fell off the sink when she hit it.

102 ON DUNBAR AND DEE DEE

102

as he shakes her.

DUNBAR

Where is it!

DEE DEE

(long beat; then)

Drop dead!

As he yanks her back toward the bathtub, Dee Dee's hand streaks up -- planting the knitting needle deeply into Dunbar's shoulder. He lets out a crazed shriek as he stumbles back, as much in shock as in pain. Dee Dee uses the moment to barrel through him, sending him to the ground. He tries to grab at her leg as she claws past him and out into the bedroom.

103 DUNBAR

103

tosses the needle aside and tries to snap up the shotgun but he's hurt. He fires off a wild shot, and:

104 BUCKSHOT

104

pelts the wall as Dee Dee goes flying out the bedroom door. Dunbar hauls ass after her, and:

105 INT. LIVING ROOM

105

Dee Dee comes flying across the room, starts pulling at the chains and locks on her front door.

106 DUNBAR

106

comes charging down the staircase after her, leaving a trail of blood droplets on the way, and:

107 DEE DEE

107

finally gets the door unlocked and yanks it open to run right into Hunter. She lets out a yell of surprise:

HUNTER

McCall!

CONTINUED

107 CONTINUED

107

He looks past her to see Dunbar coming down the steps. His hands full with Dee Dee he can't go for his gun. Hunter grabs Dee Dee in a tackle and takes the two of them in a dive behind the sofa as Dunbar swings up his shotgun and fires a round off at them.

108 THE SOFA

108

takes the full brunt of the blast and then Hunter comes up with his pistol and returning fire, but Dunbar is already bolting out the front door.

HUNTER

You okay?

DEE DEE

Just go get that bastard!

Hunter takes off, and:

109 EXT. DEE DEE'S HOUSE - NIGHT

109

Dunbar is getting behind the wheel of a pick-up. Hunter races out onto the front lawn, going to one knee and firing off rounds at the truck. Dunbar swerves up onto the lawn. Hunter leaps out of the way as the truck barely misses him -- but does not miss Hunter's sedan parked at the curb. It totals the rear end of the police vehicle -- and is still able to drive off into the night.

110 ON HUNTER

110

frustrated, he crosses to his freshly mangled vehicle, steam billowing from its fractured radiator. Dee Dee appears on the front lawn. As Hunter passes a number of startled neighbors who look from Hunter and his destroyed car to Dee Dee in bathrobe and sodden hair:

HUNTER

It's all right...we're the police.

Off their looks:

CUT TO

111

INT. DEE DEE'S BEDROOM

111

As she plops down into a chair, exhausted, her body still shaking from the close encounter. Hunter moves through the room, enters the bathroom to check it out:

HUNTER

Couldn't get a plate number, it was blacked out. Any idea what this guy was after?

DEE DEE

Six million dollars.

(Hunter pokes his

head out the bathroom)

I assume it was dollars. He said six million...then he tried to drown me. The conversation was limited from there.

HUNTER

Whoever he was...he stopped by my place earlier.

DEE DEE

What?

HUNTER

Six million...that's a nice round number...same number the Captain mentioned was taken from that armored car robbery this morning.

DEE DEE

That's right... Coincidence?

HUNTER

With a number like six million?

Hunter exits the bathroom holding the knitting and needles.

DEE DEE

At least I got the bum. Not too badly...but at least I gave him something to remember me by.

HUNTER

You knitted him a sweater?

CONTINUED

111

CONTINUED

111

DEE DEE

No...

(beat; then)

That was for you.

HUNTER

I don't own any sweaters.

DEE DEE

That's why I was making you one.

HUNTER

But I don't wear sweaters...

DEE DEE

(out of tension)

Well, you would've worn this one!

HUNTER

(long beat; then)

You dropped a stitch.

A look between them -- they can't help breaking out in laughter. Play the moment, and:

CUT TO

112

INT. DUNBAR'S APARTMENT/BATHROOM - ON A MEDICINE CABINET

112

As the mirrored medicine cabinet door is slammed closed we see Dunbar's reflection. His shoulder is crudely bandaged. He splashes water on his face -- then looks up at his own expression in the mirror. Push in on his cold eyes and hold, for our:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

113 EXT. POLICE IMPOUND LOT - DAY

113

As Vargas hustles after Hunter who moves toward Bonnie Taylor's red Trans Am:

VARGAS

Where's my car, Hunter?

HUNTER

What's your problem, Fern, I've got it ---

VARGAS

-- That's my problem. Where's my car, Hunter?

HUNTER

It's parked.

VARGAS

Where!

HUNTER

On the street where it belongs...
(moving around
and examining
the trunk)
Anyone else been at this car be-
sides the owner?

VARGAS

No, just the woman...Bonnie Taylor.
Where is it? Where's my brand new
two door hardtop sedan, no
scratches on any fenders -- where
is it?

HUNTER

Who popped her trunk?

VARGAS

(moves around to
look)

What?

114 THEIR POV - THE TRUNK LOCK

114

has been popped.

115 BACK TO HUNTER

115

HUNTER

The trunk...It wasn't like this
when McCall and I ran into these
guys ---

VARGAS

What do you mean 'ran into'?

HUNTER

Figure of speech...Bonnie Taylor
would have had a key to get into
the trunk, wouldn't she?

VARGAS

(puzzled)

Yeah...yeah, she did have a key.
That's how she got her suitcases
out.

Hunter lowers his sunglasses to look at Vargas.

HUNTER

Suitcases?

On Vargas's nod, we:

CUT TO

116 INT. BULLPEN

116

Hunter and Dee Dee crab alongside Captain Wyler:

HUNTER

...Captain, will you at least
listen to our theory?

WYLER

Yeah, right...It's just... I send
you over to apologize to someone
and you come back with a homicide.
It's a good thing I didn't send
you out to do something difficult.
A bomb might've gone off somewhere
in the city.

CONTINUED

116

CONTINUED

116

DEE DEE

This whole thing stinks from the inside out. Now, Bonnie Taylor's car is reported missing early this morning -- this afternoon we pick it up being driven by two joy riders who say they just stole it from a man wielding a shotgun --

WYLER

Which we have no reason to believe.

HUNTER

We do if you go on the assumption Bonnie's Taylor's car was used in the Westec armored car robbery yesterday.

WYLER

Talk about quantum leaps...how did you get to that?

DEE DEE

Any professional -- and the guy who pulled the Westec robbery was all of that -- would use a stolen car for the robbery. Okay...they rip off the car, pull the robbery... Now what happens? Along comes Manolo Garcia and his buddy, they boost the car, not knowing it's already stolen...

HUNTER

And not knowing the money from the robbery is still in it.

WYLER

(looks at them)

Still in it? The car is still in impound --

HUNTER

I checked...the money's gone.

WYLER

So much for your theory ---

HUNTER

Bonnie Taylor found it when she went through her car for her belongings.

CONTINUED

DEE DEE

And that's the reason she was murdered.

WYLER

We don't know she was killed. It could still be an accident.

HUNTER

Not when some guy is knocking me and McCall around looking for his missing six million. He must've seen us bust those kids...he broke into the impound, checked out the car. The dough was gone. Nothing in the papers about the Westec money being recovered so he assumed, as the cops involved we'd found it and we kept it.

WYLER

Then why kill the woman?

DEE DEE

(long beat; she
looks at Hunter)

He's got us there, Wyatt.

HUNTER

I think we have enough to run this down.

WYLER

All right...speak with Califagno. It's his case.

Hunter and Dee Dee start off:

WYLER

And, Hunter -- Vargas says you still haven't returned that police vehicle you 'mistakenly' appropriated.

HUNTER

Right...I was just gonna get it washed first.

CUT TO

117 A WATERLOGGED SEDAN HAULED OUT OF THE LAKE

117

by a huge tow chain. It's the car with the dead bodies of the other two armored car thieves, Ramirez and Kemp. Pull around to reveal:

118 HUNTER'S SEDAN

118

minus front fender and left rear quarter panel, as it pulls up to the police operation. Hunter and Dee Dee climb out of their car and cross to Sergeant CALIFAGNO who watches the operation, chugging from a bottle of Mylanta.

HUNTER

Hey, Tony...

CALIFAGNO

(looks past Hunter;
shakes his head)

Hey, when're they gonna ease up
and assign you a new car?

HUNTER

When they issue you a new stomach.

CALIFAGNO

This kinda stuff gives me agita.
Our Westec thieves...

DEE DEE

They decide to go in for scuba
diving?

CALIFAGNO

(gestures off to
two teenagers with
snorkels and bathing
suits)

Those kids called it in.

HUNTER

Any idea who they are?

CALIFAGNO

Tentatively I.D.'d out as Tyrone
Ramirez and an Arthur Kemp. Both
worked part time at Westec...
both were off the day of the
robbery.

(MORE)

CONTINUED

118

CONTINUED

118

CALIFAGNO (Cont'd)

(chugs on his
stomach medicine)

I think every inside job I've
heard of -- the scungeel who
pulled it called in sick that day.

DEE DEE

Where's the money?

CALIFAGNO

Don't know...maybe it's still down
there. The windows were open
when we hauled it out.

DEE DEE

These guys were it, huh? No one
else on the list as possibles?

CALIFAGNO

Not unless you count the head of
Westec internal security himself.
He's the guy who assisted us, gave
us the list of men out yesterday.
He was the only other guy who was
sick that day.

119

ON HUNTER AND DEE DEE

119

as they exchange looks.

HUNTER

The head of internal security? No
shit.

CUT TO

120

INT. CORRIDOR - CLOSE ON AN APARTMENT DOOR

120

as it's pulled open the length of the security chain inside
and Sonny Dunbar peers out.

DUNBAR

Yeah?

121

INT. APARTMENT - OVER DUNBAR'S SHOULDER

121

From here we can see his bandaged shoulder:

CONTINUED

HUNTER

Sergeant Hunter. Metro P.D.
Sylvester Dunbar?

DUNBAR

Yeah. Yeah, Sonny...just a minute...
what a...this has to do with the
robbery, right?

(pulls a T-shirt on)

What happened to Califagno?

HUNTER

He's still in charge of the inves-
tigation...but he asked us to talk
to you.

DUNBAR

(opens door and
lets Hunter and
Dee Dee in)

What's going on?

HUNTER

They located those two men whose
names you supplied.

DUNBAR

Kemp and Ramirez? Anything turn
up?

HUNTER

Yeah...their bodies.

DUNBAR

Bodies?

HUNTER

As in dead?

DUNBAR

What the hell happened? Police
shoot 'em?

DEE DEE

Not quite...more of a falling out
among thieves.

DUNBAR

They killed each other?

CONTINUED

HUNTER

No...we think there was a third guy involved.

DUNBAR

Third guy? And who might that be?

Hunter slams his hand down on Dunbar's wounded shoulder and spins him around.

HUNTER

You.

DUNBAR

(covering his pain)

Me? What're you talkin' about!

HUNTER

I'm talkin' about the fact you called in sick the day of the robbery too.

DUNBAR

So? I was sick.

HUNTER

You don't sound too sick.

DUNBAR

I'm feeling better. And I don't have to take this from you ---

HUNTER

(pokes Dunbar in shoulder)

Sure you do.

DUNBAR

And keep your hands off me!

DEE DEE

A little sensitive are we?

DUNBAR

I just don't like being poked!

HUNTER

By knitting needles?

CONTINUED

121

CONTINUED - 3

121

DUNBAR

You're whacked, buddy! You're talkin' from another dimension... why don't you shove off?

DEE DEE

We spoke to the guy who stood in for you at work? Wilcher?

DUNBAR

Alan, yeah. So?

DEE DEE

He says he tried to reach you the day you were home sick. No answer. Surprise!

DUNBAR

I told him, I had the phone off the hook.

DEE DEE

Then he'd've gotten a busy signal.

DUNBAR

I meant unplugged. Gimme a break, huh?

HUNTER

You didn't give Kemp and Ramirez a break. Or those two armored car drivers...guys you've worked with for five years. I guess you heard -- Lenny Davenport had a baby boy the morning he died.

DUNBAR

'Course I heard. And I was sick with grief over that.

DEE DEE

It shows. What about Bonnie Taylor? Why'd she have to die?

DUNBAR

Who?

DEE DEE

The Taylor woman. The one who's car you stole? The one who found the money in her trunk?

CONTINUED

121

CONTINUED - 4

121

DUNBAR

If you're gonna go on like this,
I'll talk to you with my lawyer.

HUNTER

Good. Let's go. Bring a dime.

DUNBAR

You're taking me in? This some
kinda bad joke?

HUNTER

I'm the King of bad jokes. And
I'm gonna do my stand-up routine
all over your head.

DUNBAR

You got nothin' on me.

DEE DEE

We've got two kids downtown who
can probably I.D. you as the guy
they stole a stolen car from.
I've also got a knitting needle
with blood on it that'll probably
match yours.

HUNTER

I'll bet there's a blue pick-up
parked downstairs somewhere that's
wearing paint from my right rear
quarter panel.

DUNBAR

You're outta your minds. Both of
you...

122

AT THE CLOSET

122

as Dunbar reaches inside for a shirt, his hand snaking
back through the clothing -- suddenly a gun touches his
back.

123

ON HUNTER

123

holding his gun on Dunbar:

CONTINUED

123

CONTINUED

123

HUNTER

I hope you're reaching for a
clean shirt, chief.

Dunbar moves out of the closet -- he holds a shirt in his
hand.

DUNBAR

Can I put it on? Or maybe you'd
just like to shoot me?

DEE DEE

We would...but you wouldn't be-
lieve the paperwork involved.

Dunbar shrugs into his shirt, crosses toward the door,
taking his ski jacket from the hook there, and:

124

CLOSE ON THE SKI JACKET

124

And we can see the shotgun that was hanging inside it.

125

ON DUNBAR

125

as he suddenly swings the sawed-off up, and:

126

ON HUNTER AND DEE DEE - SLOW MOTION

126

as they leap out of the way, and:

127

DUNBAR

127

fires off two rounds, and:

128

HUNTER AND DEE DEE

128

diving in opposite directions as the twelve gauge fills
the air, and:

129

INT. CORRIDOR

129

Dunbar is blowing out the door of his apartment, taking
off, as:

130

INT. APARTMENT

130

Dee Dee is up, her gun out and taking off after Dunbar as she sees Hunter, blood on his shirt.

DEE DEE

You okay?

HUNTER

(winces)

Peechy!

And he runs out behind her, trying to pull his gun as he goes.

131

INT. CORRIDOR

131

Hunter and Dee Dee run out, check the elevator, then dash down the stairwell.

132

EXT. APARTMENT BUILDING - DAY

132

As Dee Dee and Hunter emerge. No sign of Dunbar. Dee Dee turns to Hunter, looks at his bloodstained shirt:

DEE DEE

Does it hurt?

HUNTER

(looks at her)

Of course, it hurts.

Play the moment, and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

133 EXT. HOT DOG STAND - DAY

133

Dee Dee crosses from the stand to Hunter who is examining his semi-destroyed new sedan. Hunter's right arm is in a sling. He looks up as Dee Dee hands him his food:

HUNTER

Hey! There's no chili! I asked for chili.

DEE DEE

That stuff'll kill you.

HUNTER

But I want chili. I'm a wounded man. I have to build up my strength.

DEE DEE

You'll do it without chili. You should be in bed anyway. They took enough lead out of you for you to start your own reclamation contract.

HUNTER

Well, I can't eat it like this.

DEE DEE

Y'know, Hunter, something's wrong about this whole thing.

HUNTER

(nods)

Bonnie Taylor's death.

DEE DEE

Yeah...that's one piece that doesn't click in. We assume Dunbar was using her car for the robbery and the money was in the trunk. After we have the car impounded he slips into the yard, pops the trunk -- no money is there. So he figures we found it

(MORE)

CONTINUED

133

CONTINUED

133

DEE DEE (Cont'd)
and he comes after us...except
Bonnie Taylor is already dead
when this happens. And if she
had the money and he killed her
and took it back -- he wouldn't
have come after us. There's a
piece missing.

HUNTER
(looks at Dee Dee)
Another player. Someone besides
Dunbar killed her.

DEE DEE
(reacts and nods
agreement)
Bonnie Taylor found the money when
she went through her car at the
impound lot. She took it home...
(realization)
And called someone...

HUNTER AND DEE DEE
Tito!

As they scramble to get into the car, Hunter leaving his
uneaten hot dog sitting on the car roof, we:

CUT TO

134

EXT. CLUB ADONIS - DAY

134

Hunter's sedan slams to the curb and he and Dee Dee jump
out. They run to the front doors only to find them locked.
They bang on them -- no answer. They head around back.

CUT TO

135

EXT. BACK OF CLUB - DAY

135

Hunter and Dee Dee come down the alley and swing around
behind the club to find the fire exit door ajar.

136

CLOSE - THE DOOR JAMB

136

where a shotgun blast took it out.

137 INT. REAR OF CLUB

137

Hunter and Dee Dee come through the door low and fast, guns drawn. The place seems deserted. They make their way through the empty nightclub, their eyes darting around.

CUT TO

138 CHAIRS

138

up on tables, and:

139 GLASSES

139

stacked at the bar, and:

140 SHADOWS

140

on tops of shadows. Play the tension -- then:

CUT TO

141 THE OFFICE DOOR

141

as Hunter and Dee Dee arrive at the office -- push the door open. As they move into the office they see:

142 THE STRAIGHT RAZOR

142

on the carpet. It's in a puddle of blood -- with a trail leading from the closet.

143 HUNTER

143

inches up to the closet, pulls the door open. A very dead Patsy pitches out. His throat is cut from ear to ear. As Hunter bends to examine the body:

144 DEE DEE

144

moves to the desk to see if there's anything on the calendar or blotter. She moves around and pulls the chair out of the way. There's a shriek from:

145

STACEY

145

who is huddled in the kneehole of the desk. Dee Dee bends down to help pull the girl out -- but Stacey can't stop shivering and wailing. Dee Dee finally slaps her.

DEE DEE

Stacey! It's okay -- it's okay!

HUNTER

(hustles over)

How is she?

DEE DEE

Doesn't look hurt.

Stacey just continues to sit and shiver, looking through Hunter and Dee Dee.

HUNTER

What happened?

No answer -- just a shaking body and a quivering lip:

HUNTER

What happened, Stacey? Where's Constantine?

STACEY

(looks at Hunter

with vacuous eyes)

P...P...Patsy told me to hide...
not to come out...we heard the
shot and...I was cleaning up and...

(eyes go dark)

He wanted his money. He said we
had it...

DEE DEE

Where's Constantine?

STACEY

Patsy told him...told him Tito
was at his boat. I...I--I--

DEE DEE

Take it easy. It's okay.

146

ON HUNTER

146

as he crosses the room to a number of photos on the wall. He pulls down one of a fifty-eight foot sport fisherman. Stenciled on the bow is: THE GREEK GOD.

CUT TO

147 EXT. MARINA - DAY - THE GREEK GOD 147
tied at the end of a pier.

CUT TO

148 INT. SALON - CLOSE ON AN OPEN SUITCASE 148
filled with money. A hand rifles the stacked bills and
the suitcase lid is slammed closed as we pull back to
reveal:

149 DUNBAR 149
and his ever present shotgun as he happily fastens the
clasp and places this suitcase with its sister.

150 ON THE SETTEE 150
quivering like a mountain-sized bowl of jello is Tito
Constantine. He wears a caftan and bathing trunks
which don't cover much of his girth. Beside him is a
frightened blonde in a bikini.

151 DUNBAR 151
crosses to them, picks the champagne bottle out of the
ice bucket and examines it.

DUNBAR
You sure know how to live.

TITO
Look, I gave you the money. I
swear I didn't know it was yours.
I don't need it. Take it! Take
it all!

DUNBAR
Well, isn't that gracious of you!
Dunbar leans in and Tito cowers -- but Dunbar reaches past
him and yanks the girl up.

DUNBAR
Let's go, sweetheart. Untie the
boat.

CONTINUED

151 CONTINUED

151

TITO

My boat! You're gonna take my
boat -- ?

Dunbar shows Tito the shotgun:

DUNBAR

If you've got a problem with that,
Dumbo, I can throw you off as
extra ballast -- when we're at
sea.

(spins on girl)

Remember, I can see you from the
wheel house, honey.

The girl timidly moves out on deck and crosses to toss
the lines off the boat. Dunbar smiles at Tito, eats a
canape off the tray.

CUT TO

152 EXT. MARINA - DAY

152

Hunter's sedan comes tearing down the docks.

153 INT. HUNTER'S SEDAN

153

Dee Dee points off.

DEE DEE:

There it is...

(squints)

I see someone in the wheel house...

She pulls binoculars from the glove box:

154 DEE DEE'S POV - BINOCULAR MATTE

154

Dunbar is visible in the wheel house watching as the girl
tosses lines off the boat:

155 BACK TO DEE DEE AND HUNTER

155

DEE DEE

They must be in an awful hurry.
They're tossing the lines off
the boat...you're supposed to untie
from the dock and take the lines
with you.

CONTINUED

155 CONTINUED

155

Hunter swings out onto the pier, heading toward THE GREEK GOD'S mooring.

156 INT. THE WHEEL HOUSE

156

Tito is starting the engines when Dunbar reacts to the sound of the approaching car. He prods Tito with the gun:

DUNBAR

Get this tub going!

Tito rams the throttles forward. As the boat starts to chug away from the dock:

157 HUNTER'S SEDAN

157

comes squealing up to the end of the dock. Dunbar appears out the wheelhouse door to unleash with his shotgun shells. The sedan takes the full brunt in the nose -- the hood flies up and slews to a halt, stopping just before it goes into the drink. Hunter and Dee Dee jump out of the car, ducking as Dunbar fires again.

158 ON THE GREEK GOD

158

chugging out the marina now, and:

159 ON HUNTER

159

as they jump out from cover. Dee Dee tries to pick Dunbar off but he ducks back into the wheel house. Hunter just takes off, running back along the pier to the stretch of dock that runs out toward the breakwater.

160 THE GREEK GOD

160

heading out of the marina. A number of people in smaller craft shake angry fists at the huge boat that is making too many knots inside the marina.

161 ON HUNTER

161

and he's running flat out along the dock parallel to Tito's boat. And he's gaining on it, starting to overtake it.

162 DUNBAR

162

looks from the wheel house to see Hunter is going to cut him off. He snaps up the shotgun and moves out onto the foredeck of the boat, resting his gun on the railing to take aim.

163 ON HUNTER

163

He turns down a pier and starts hauling ass out toward the end -- he might just be able to head the boat off, and:

164 ON DUNBAR

164

at the railing, taking aim. He fires:

165 HUNTER

165

leaps off the pier into the water, almost disappearing beneath the hull as the large cruiser blows past.

166 DUNBAR

166

aims down into the water and fires into the churning froth -- then his gun is empty, and as the GREEK GOD continues plowing past camera, we come up and around to hold on:

167 THE FANTAIL

167

and Hunter is dragging himself up onto the swim platform. He hauls himself onto the fantail, starts forward into the cabin.

CUT TO

168 ON DEE DEE

168

as she runs to a dinghy with outboard that is just being tied to the dock by a couple guys. Dee Dee jumps into the boat and fires up the outboard:

GUY

What is this...?

CONTINUED

168

CONTINUED

168

DEE DEE

This is a boat chase.

And she takes off after the escaping cabin cruiser.

CUT TO

169

THE GREEK GOD

169

Hunter moves past the girl and a quivering Tito out onto the front deck -- just as Dunbar swings a boat hook on him. Hunter ducks under it, but takes the blow on his bad arm. He hits the deck, manages to roll out of the way of a number of deadly blows from the gaff-wielding Dunbar.

170

ON DEE DEE IN THE OUTBOARD

170

as she comes plowing down toward the larger vessel -- and she sees Tito go over the side in a huge swan dive. She takes a bowlful of water as he starts swimming for shore, and:

171

ON THE GREEK GOD - THE FIGHT

171

is on, a deadly battle, pure and simple. Play it as Dunbar and Hunter go at it up and down the boat, until Hunter finally gets the upper hand and clobbers the shit out of Dunbar, sending him over the railing and into the drink. Exhausted, he sinks down on the chair and looks out the cabin window. He turns to the girl who is cowering in the corner of the deckhouse:

HUNTER

Can you stop this before we run
into something?

The girl nods as she shakily moves forward and shuts down the boat.

HUNTER

(smiles)

Thanks.

Dee Dee pulls alongside, her gun trained on Dunbar who she has hauled into her dinghy.

DEE DEE

You okay?

CONTINUED

171

CONTINUED

171

HUNTER

Feelin' a lot better.

(looks off;

shakes his head)

But poor Tito...he's gonna have a
hard time hitting the beach.People'll probably keep trying to
push him back in the water to save
him.

As the two of them break out laughing, we:

FADE OUT

END OF ACT FOUR

#5212

58.

TAG

FADE IN

172 EXT. MOTOR POOL - DAY - ON HUNTER'S TRASHED SEDAN

172

VARGAS (v.o.)

Madre Mia! My new car! My brand
new car!

Widen to include:

173 VARGAS

173

all but pulling the hair from his head as he circles the
destroyed vehicle. Hunter and Dee Dee cross the lot
toward Vargas.

VARGAS

Hunter! Hunter -- look't what
you did to my car!

HUNTER

Whoa, whoa -- slow down, will ya?

Vargas blows into an explosion of spanish as he dances in
agitation.

DEE DEE.

I feel like Lucy and Ricky.

VARGAS

(shakes his
clipboard at
Hunter)

That's it! No more! I want you
out of here! I warn you!

DEE DEE

Get hold of yourself, Vargas.
If you're gonna talk to us, put
down that clipboard. Now, the
Captain says we're supposed to
get a new car --

VARGAS

I don't have a new car! This was
a new car!

CONTINUED

HUNTER

You know what they say -- soon as
you drive it off the lot...

(snaps his fingers)

It loses it's value.

VARGAS

(tosses keys
at Hunter)

Here. You take these keys...and
that's it!

HUNTER

Now, Fernando ---

VARGAS

Don't mess with me, man. That's
the keys you get! Take'em and
go -- or I'll call Terwilliger
and have I/A all over you. How'm
I gonna explain this!

DEE DEE

I don't think you'll get any
flack this time. Not when this
vehicle was instrumental in
solving a number of brutal
slayings and the recovery of six
million dollars in stolen money.
We're all heroes.

HUNTER

And we couldn't have done it
without a car that had gusto.

VARGAS

And now it ain't got fenders.

HUNTER

Now let's not forget, you insisted.
I take the keys to that car ---

Vargas snarls -- Dee Dee takes Hunter's arm.

DEE DEE

Let's go, Hunter.

And she drags Hunter off.

174 STAY ON VARGAS

174

as he marks something off on his checklist, shakes his head at his demolished car. He now looks up to see:

175 ANOTHER BRAND NEW PLYMOUTH SEDAN

175

pulling out of the lot with Hunter at the wheel and Dee Dee beside him. Vargas runs after it:

VARGAS

Hey! Hey, wait! Those keys I gave you don't fit that car!

Hunter holds up the keys and tosses them out the window to Vargas:

HUNTER

You're right...but McCall could hotwire a broom handle if she had to.

And as a frustrated, screeching Vargas, bellowing in spanish, chases Hunter and Dee Dee out of the lot, we:

FREEZE FRAME
FADE OUT

THE END