

STARKY AND HUTCH

"The Bait"

By
Jim Schmerer and Don Balluck

A
Spelling/Goldberg
Production

FINAL DRAFT

September 9, 1975

STARSKY AND HUTCH

"The Bait"

CAST LIST

KEN "HUTCH" HUTCHINSON DAVID SOUL
DAVE STARSKY PAUL MICHAEL GLASER
CAPTAIN DOBEY BERNIE HAMILTON
HUGGY BEAR ANTONIO FARGAS

MOORE

DETECTIVES SAUNDERS

CHERYL WAITE

DETECTIVE #1

DETECTIVE #2

CONNIE

DANNER

BILLY HARKNESS

SHOCKLEY

CARTER

FIRST OFFICER

CLERK

GORING,

"The Bait"

SETS

INTERIORS:

NARCO SQUAD ROOM
A SMALL OFFICE
HOLDING CELL
COFFEE SHOP
STORAGE ROOM
DANNER'S OFFICE
HUGGY BEAR'S
KITCHEN - HUGGY BEAR'S
MOTEL ROOM
HARKNESS' APARTMENT
DANNER MANSION
CHERYL APARTMENT
WAREHOUSE
CITY MORGUE
STAMP SHOP
HOLDING CELL
AIR TERMINAL

EXTERIORS:

CITY STREETS VARIOUS
ALLEY
HUGGY BEAR'S
OUTSKIRTS MOTEL
CHERYL'S APARTMENT
WAREHOUSE
DESERTED VACANT LOT
SHOCKLEY'S APARTMENT
DANNER ESTATE AND MANSION
SMALL HILL NEAR DANNER ESTATE
AIR TERMINAL

STARSKY & HUTCH

"The Bait"

ACT ONE

FADE IN:

1 EXT. ON GLEAMING ROLLS ROYCE - FOLLOWING - DAY 1

It glides slowly through a garish section of the inner city.

2 INT. ROLLS - ANGLE TO PASSENGER - DAY 2

We don't see his face as yet, just from the neck down. He's dressed "Hollywood" in a powder-blue suede outfit open at the neck, from which hangs a gold medallion. He's riffling through a sheaf of hundred-dollar bills.

HUTCH'S VOICE

(a little bugged)

How many times you going to count that?

CAMERA ANGLES UP to show that the passenger is STARSKY. He inserts the money back into an envelope and shoves it into an inside pocket, as:

STARSKY

Look, fella, watch the road. Okay?

3 NEW ANGLE - TO INCLUDE HUTCH 3

Dressed with similar flair, his expression is one of studied unhappiness. A revolver in a shoulder holster peeks out from beneath his jacket.

HUTCH

Since you complain about my driving so much, next time you sit behind the wheel, and I'll be the hustler.

STARSKY

You haven't the class.

HUTCH

Class is not the word I'd use.

(CONTINUED)

ing to waste any time, Starsky hands over the envelope. Moore flips through the bills, counting like a computer. Finished, he shoves the money into a pocket, reaches inside the sedan and comes out with a paper bag. He hands it to Starsky, as:

HUTCH'S VOICE

Uh-oh.

6 NEW ANGLE - TO INCLUDE HUTCH

6

Driven in from.

HUTCH

Do that look like what I think it
do?

7 THEIR POV - THREE PLAINCLOTHESMEN

7

They stride toward us.

8 PREVIOUS SHOT

8

STARSKY

Damn!

MOORE

It's the heat.

9 NEW ANGLE

9

They rush to their cars as an unmarked car squeals into the opposite entrance and roars in to them. Hutch and Starsky throw a disgusted look at one another, then take off down the intersecting alley. Moore runs in the opposite direction.

10 FOLLOWING STARKSY AND HUTCH

10

They've got a good lead on the three plainclothesmen. as:

11 ALLEY'S ENTRANCE

11

A black-and-white pops into view, blocking them. Two uniformed Officers jump out, guns drawn.

12 ANGLE - STARKSY AND HUTCH

12

They put on the brakes and stop.

HUTCH

Any suggestions?

STARKSY

(weakly)

We surrender?

Starsky raises his arms over his head.

HUTCH

Knew you'd come through in a pinch...

Hutch nods and brings his arms over his head also.

13 NEW ANGLE

13

The uniformed Officers and the Plainclothesmen move in. In the b.g., we can see Moore being led away by two other Plainclothesmen.

DIRECT CUT TO:

14 INT. NARCO SQUAD ROOM - DAY

14

The same two uniformed Officers from the previous scene wait behind Starsky, Hutch and Moore, who are seated around the front of a desk as DETECTIVE SAUNDERS, seated behind the desk, interrogates them.

(CONTINUED)

14 CONTINUED:

14

The paper bag and the envelope of money are on the desk between them.

SAUNDERS
(addressing Hutch)
Okay, Rafferty...

HUTCH
I'm O'Brien -- he's Rafferty.

SAUNDERS
How did you leave Chicago?

HUTCH
(dryly)
Pretty much as we found it.

SAUNDERS
(unamused)
Comedians...
(beat)
Cops chase you out?

STARSKY
A few of the boys got mad at us
and... well, you know how it is.

SAUNDERS
(to Moore)
Moore, how long you been doing
business with these two?

Moore nods to the brown paper bag.

MOORE
Who's doing business? They stopped
me in the alley, tried to sell me
some dope.
(shrugs)
I never saw them before.

SAUNDERS
(wearily, to
the Officers)
Book 'em.

The three men rise as the Officers move in to take
charge.

HUTCH
(to Moore)
You win some, you lose some.

(CONTINUED)

14 CONTINUED: (2)

14

MOORE
(disgusted)
Philosopher...

CAMERA FOLLOWS as they are led to the door. They pass a table where CHERYL WAITE, pretty, twenty-two, is being questioned by two DETECTIVES. CAMERA ZOOMS IN on them as Starsky, Hutch and Moore are escorted out the door. On the table are two kilos of heroin. Cheryl is sick with her predicament and stares at the two Detectives imploringly, half noticing Starsky and Hutch as they pass by.

CHERYL
Listen -- I swear -- I didn't know
what I was carrying...

DETECTIVE
I'll tell you what you were
carrying, Miss. Two kilos of
heroin -- which translates to
about fifteen years hard time.

CAMERA MOVES IN on Cheryl's anguished face. Beneath the hardness -- fear -- vulnerability.

DIRECT CUT TO:

15 INT. A SMALL OFFICE - DAY

15

Starsky and Hutch sit disconsolately as DOBEY enters the office, stops, glares at them. A DETECTIVE studies Dobey, then nods to Starsky and Hutch.

DETECTIVE
These two Beau Brummels belong to
you?

DOBEY
(nods)
Let me talk to them alone?

The Detective nods, exits. Dobey slumps into a chair.

DOBEY
Why didn't you tell these people
you were in their territory?

STARSKY
Figured there was less chance of
getting out cover blown.

(CONTINUED)

DOBEY
(to Hutch)
That your thinking, too?

HUTCH
Fewer people know you're the fuzz --
fewer people can tell.

DOBEY
Terrific. You finally connect
with a guy in Danner's operation --
then you get him busted. Fat lot
of good he's going to do us doing
five to ten.

STARSKY
(wearily)
So we start from scratch.

DOBEY
Maybe not...

HUTCH
You got an idea?

DOBEY
The Narcs in this precinct have
been working on Danner, too. They
had a tail on Moore and a girl
named Cheryl Waite. Couple hours
after they grabbed you they caught
her with two kilos of smack.

STARSKY
You think she'll help us?

DOBEY
Nobody's asked her yet. The
Assistant D.A. might be willing to
work a deal for her if she can
point you to Danner. She's young,
a first-offender.

HUTCH
Soon as we hit the street Danner
is going to wonder how we broke
loose.

DOBEY
Tell him you're well connected
with the "right people." It'll
impress him.

(CONTINUED)

DOBEY
I know. I know.

Dobey nods, pulls up to exit, then reflects on their clothes.

DOBEY
By the way, where'd you pick up those "costumes?"

Starsky and Hutch look down at themselves proudly.

STARSKY
Huggy Bear sent us to his tailor.

DOBEY
You mean his decorator.

STARSKY
It's the now look, Captain.

DOBEY
What was the "now price?"

HUTCH
It's on our expense account.

DOBEY
(grimly)
Along with the Rolls and the suite at the Regency.

STARSKY
Being rich is very expensive, Captain...

CUT TO:

16 INT. HOLDING CELL - ON CHERYL - DAY
She looks scared, but determined.

16

(CONTINUED)

16 CONTINUED:

16

CHERYL

Okay -- so what's the deal...

17 NEW ANGLE - TO INCLUDE STARKY AND HUTCH

17

HUTCH

It's been less than two hours since you were picked up. Danner doesn't know you were arrested. We want you to make your delivery -- like nothing happened.

CHERYL

(hopeful)

O.K. then what do I do?

STARKY

When you make your delivery, you tell Danner you've met a couple of fellows named Rafferty and O'Brien out of Chicago -- who want to deal.

CHERYL

But, I don't deliver to Danner. He never gets near the street. We all deal independently.

HUTCH

Who do you deal with?

CHERYL

A guy named Connie -- I buy from him.

STARKY

Is he close to Danner?

CHERYL

I don't know. Danner keeps everybody working in the blind. Me -- I'm small fry. I got a feeling Connie isn't much bigger.

HUTCH

Okay -- we start with Connie...

CHERYL

How much are you looking to buy?

HUTCH

Half a kilo.

(CONTINUED)

17

CONTINUED:

17

STARKY

And we make it known that's only
for openers.

CHERYL

(considering it)

So -- I convince Danner you're in
the market -- you arrest him
making a buy -- and I get a
suspended sentence...

STARKY

That's the plan...

(beat)

It could get a little rough.

CHERYL

It's been rough.

(beat)

You really think I can pull myself
out of this mess?

STARKY

Yeah... maybe if you're straight
with us.

CHERYL

(firmly)

O.K., but that's a two way street.

STARKY

The lady's cautious.

CHERYL

The lady's been burned...

18

SHOT OF ROLLS - DAY

18

Hutch is driving. Starsky and Cheryl are in the rear
seat.

CHERYL

Danner keeps offices in there.
Export and import.

STARKY

We'll check it out.

CHERYL

I'm sure it'll look very legitimate.

(CONTINUED)

18 CONTINUED:

18

HUTCH
(reacting o.s.)
Hey, the man himself...

19 THEIR POV - DANNER AND SHOCKLEY

19

They move together from the entrance of an office building toward a waiting limousine. Shockley is a burly goon type, opens the rear door for Danner, impeccably dressed, about fifty. Danner wears thick bifocals which provide an unnerving, to some, effect in that we can't get an accurate idea of where the eyes are looking.

STARSKY'S VOICE
So near -- and yet so far...

HUTCH
Hey, the goon with Danner -- name's Shockley. I had a run-in with him back when I was still in uniform.

20 PREVIOUS SHOT

20

STARSKY
Would he recognize you?

HUTCH
I'm sure of it. We start getting close to Danner, it better be without Shockley.

STARSKY
We worry about that when we need to. Let's roll it, James.

Hutch throws him a look and presses the car forward.

21 EXT. AT INTERSECTION - DAY

21

The Rolls moves through and merges with the other traffic, as:

CONNIE'S VOICE
(super cool)
Why, sure, my man! We can deal.

CUT TO:

22 INT. COFFEE SHOP - ON CONNIE - DAY

22

He lounges in the corner of a booth next to the window.

(CONTINUED)

22 CONTINUED:

22

Outside, we see the parked Rolls. Connie is right out of central casting: white, wide-brimmed hat, white outfit, blue striped shirt open just above the belt line, jeweled medallion hanging from a gold chain, the very black, shiny face a living portrait of joy, if only the eyes didn't bore in like lasers. His voice is enthusiastic, though modulated for confidentiality.

CONNIE

It'd be my pleasure -- always
like doin' business with my
Caucasian cousins...

23 NEW ANGLE - TO INCLUDE STARKY, HUTCH AND CHERYL

23

The partners sit together opposite the hustler. Cheryl is next to him. The coffee shop isn't crowded, and there are no customers immediately near them.

STARKY

How much?

CONNIE

Thirty long ones.

STARKY

(insulted)

That's five grand over the going
price!

CONNIE

Hey - if you can't come up with
an extra five - you're in the
wrong business. I mean - you are
seriously underfinanced. Dig?

STARKY

Friend, we've got all the bread
we need. I just don't dig a
ripoff.

CONNIE

Then split. I got other customers.

STARKY

(beat)

Okay, you got the thirty - providing
it's good stuff. If we like the
merchandise, we'll be back for more.
More than you can handle, maybe.

(CONTINUED)

Sounds good. I'll think about
it - after we take care of the
other business.

(beat)

Where do we go?

(CONTINUED)

.23 CONTINUED: (2)

23

Starsky and Hutch consider this, then nod.

STARKY

We're at the Regency...

CONNIE

Nice pad. Who's financing you?

HUTCH

Some nice folks in Texas - who
want to stay anonymous.

(pulls up, asks
Cheryl)

Ready?

CONNIE

She's going with me...

Starsky and Hutch exchange a wondering, worried look.

STARKY

Why?

CONNIE

(measuring him)

Why not?

Starsky and Hutch know they're being "tested." They
have to back off.

HUTCH

Right. Why not?

Hutch and Starsky turn and walk off, leaving Cheryl
with Connie. Connie watches them go, then measures
Cheryl wonderingly.

CONNIE

Word is - you were two hours
late with your delivery this
morning. How come?

Cheryl knows Connie is suspicious. But she keeps her
cool.

CHERYL

I heard they'd busted Moore. I
laid back - moved a little slow -
just to be safe.

Connie considers this - nods.

(CONTINUED)

CONNIE

Billy Harkness had to tell Mister Danner about the 'delay.' It made them both very nervous. They want an explanation.

CHERYL

Billy knows my number. All he had to do was call and ask.

CONNIE

Billy isn't interested in your number any more. He has other 'interests' like keeping Mister Danner happy.

CHERYL

I hope you'll tell Mister Danner I was just - protecting his property today.

CONNIE

I'll pass that thought along.

CHERYL

(nods, then)

While you're at it - ask him about Joanne.

CONNIE

You keep askin' about that chick. Why?

CHERYL

You keep not answering.

Connie considers this, then:

CONNIE

Maybe I'm trying to tell you something.

CHERYL

So, I'm listening. Tell me.

CONNIE

Forget her.

CHERYL

I can't. I liked her.

CONNIE

If you like yourself, forget it. You'll live longer. Now move it...

Cheryl nods, slides out of the booth; Connie follows her.

24 EXT. STREET - TRUCKING SHOT - STARKY AND HUTCH - DAY

24

They move from the coffee shop to the Rolls.

STARKY
You hear that turkey?

HUTCH
I heard.

STARKY
1961. That girl he's got is all
of fourteen.

HUTCH
When we blow this operation, it's
going to be my pleasure in busting
that clown.

CUT TO:

25 INT. STORAGE ROOM - ON PLASTIC BAG OF HEROIN - DAY

25

It is slit slightly open.

26 NEW ANGLE - MEDIUM

26

Connie lounges in a straight-back chair as Cheryl lifts a miniscule amount of the white powder on the end of a knife, then inserts it into a small vial of fluid, caps it and shakes it. We see that the room is stacked with an assortment of boxes and crates on crude shelves. A dim light filters in from the small, grimy windows. Cheryl works at the single table in the middle of the room under the light from a chipped ceiling lamp. She now checks the color of the fluid.

CHERYL
It's good. Very good.

Connie rises, a piece of sealing tape already prepared between thumb and forefinger.

CONNIE
I know.

He presses the tape over the small opening in the bag.

CONNIE
You want to tell me about those
two dudes?

(CONTINUED)

Cheryl packs the testing items in her purse, turns and goes out. Connie studies the closed door, feeling like always when he's about to make a new connection: is it for real or the set-up to end it all? He gets up, moves to a wall pay phone, inserts a coin and dials a number. A moment, then:

CONNIE
Mister Billy Harkness, please.
(listens)
Just tell him it's Connie.

CUT TO:

27 INT. DANNER'S OFFICE - DAY

It's large and luxurious, furnished in the best taste money can buy. Danner leans back in his chair behind

fully dressed, handsome, stands before him. Danner's voice is a soft rasp, cultivated, yet sinister. In combination with the distorting bifocals, he can be a disturbing individual to face. His desk is covered with a huge album, and he is bent over it, a rather large magnifying glass an inch from his own glasses, as he holds up a small stamp held by a pair of tweezers.

DANNER
Beautiful. Just beautiful.

(CONTINUED)

27 CONTINUED:

27

Harkness masks annoyance at his employer. Danner holds up the stamp for Harkness, who feigns interest.

DANNER

A two-cent Pan American. Inverted.

HARKNESS

It's pretty.

DANNER

And it's worth over five grand.

HARKNESS

That piece of paper?

DANNER

This little piece of paper. But you really don't care, do you, Billy?

Harkness shrugs. He's been through this before.

HARKNESS

Not quite in my line, Mr. Danner.

DANNER

Which is why I'm where I am and you are where you are. Now, what is it about these two - Rafferty and O'Brien?

As they talk, Danner goes back to his stamps.

HARKNESS

(slight Texas
accent)

They been fishing around for the past week, making bigger and bigger buys. Got caught with Moore yesterday.

DANNER

And back on the street already?

HARKNESS

They seem to have some clout - on the street and with the heat.

DANNER

How'd they get to Connie?

HARKNESS

Cheryl...

(CONTINUED)

27 CONTINUED: (2)

27

DANNER

Cheryl...

(beat, considers it)
The girl had an interesting day.
Disappears for a while with a
quarter million in junk - then
connects with these two...

HARKNESS

(puzzled)

You think one's got something to
do with the other?

DANNER

(intrigued)

Maybe - maybe not. Watch them.
If they're just trying to hustle
a buck - we'll do business with
them. If their plans are too
ambitious...

(beat, shrugs)

Well, Billy - you know what to do
with ambitious people - or cops
- or girls who bring us cops.

HARKNESS

I'll take care of them and her,
Mister Danner.

DANNER

I'm sure you will, Billy. I'm
sure you will.

Danner smiles, pleased at one of his stamps as we -

FADE OUT.

END OF ACT ONE

with Starsky. The Rolls moves forward again.

29 INT. ROLLS - DAY

29

Hutch is driving. Cheryl sits beside him.

STARSKY

I want a full kilo this time.

CONNIE

My! Ain't we come up in the world!

STARSKY

Can we deal?

CONNIE

I think it might be arranged.

STARSKY

How much?

CONNIE

That depends. You buyin' my crib?

STARSKY

I'm still thinking about it.

CONNIE

Fine! You do that. Take all the time you need. But that much smack is gonna cost you sixty-five big ones.

STARSKY

(angry)

That's another five grand! For that I could've bought your crib, too!

CONNIE

That's right. You could have and you would have. But now I ain't throwin' it in.

(CONTINUED)

Connie laughs, delighted with himself.

STARSKY

You're nuts.

Connie's face sobers. He turns to Starsky. Enunciating:

CONNIE

Take it or shake it.

30 ON HUTCH

30

tensely looking at them in the rear view mirror. It's way more money than they can get.

31 PREVIOUS SHOT

31

Starsky's jaw tightens with the effort to control his anger. Then:

STARSKY

Okay. Sixty-five.

DIRECT CUT TO:

32 INT. HUGGY BEAR'S - DAY

32

Starsky and Hutch are seated as Dobey walks up, sits

down and looks around. They are still in their garish "costumes."

DOBEY

You know, I can see you're using that jive snitch for information, but do you have to contribute to his business also?

STARSKY

The food's good, Captain, and besides, we like his tailor.

Dobey sees the look in Hutch's eyes and turns away to see HUGGY BEAR stride up.

HUGGY BEAR

Hey, Captain - what you doin' down here -- tryin' to look ethnic?

(CONTINUED)

32 CONTINUED:

32

DOBEY

If I order something to eat - you
promise to stay out of my sight?

HUGGY BEAR

You name it - I'll lay it on you.

DOBEY

(smug)

Good. I want a bowl of won ton
soup.

Huggy Bear smiles down at Dobey, unworried.

HUGGY BEAR

Uno Won Ton see voo play! Toot
sweet.

Huggy Bear turns and heads for the kitchen.

33 ANGLE - DOBEY, HUTCH AND STARKY

33

Dobey leans forward toward the other two, startled.

DOBEY

(amazed)

He really have Won Ton soup?

STARKY

(amazed)

You really eat Won Ton soup?

34 ANGLE - HUGGY BEAR'S KITCHEN

34

Huggy Bear enters the kitchen, looks back at the front
of the restaurant and then tells a Waitress as he
hands her a dollar:

HUGGY BEAR

Hey, mama -- run down to that
Chinese place and get me a little
Won Ton soup to go...

35 EXT. HUGGY BEAR'S

35

The Waitress hurries down the alley and into a
Chinese restaurant three doors down.

36 INT. HUGGY BEAR'S - DAY

36

on Starky, Hutch and Dobey.

(CONTINUED)

36

CONTINUED:

36

HUTCH

Come on, Captain. It's only fifteen over.

STARKY

You can make an exception, can't you?

DOBEY

It isn't up to me. You want that much flash money, you need the Feds.

Both groan at the thought.

STARKY

Captain, the college boys have too many leaks and you know it.

DOBEY

Can't help it. That's where the extra money comes from.

STARKY

(to Hutch)

What do you think?

HUTCH

I'm against it.

STARKY

(back to Dobey)

Okay, we go with fifty. He's been ripping us off anyway.

DOBEY

You're going to short a buyer fifteen grand? That's asking for trouble.

HUTCH

It'll light a fire under Danner, that's for sure.

37

ANGLE - HUTCH, STARKY AND DOBEY AT TABLE

37

as Huggy Bear deposits the Won Ton soup in front of Dobey with a flourish. Dobey looks at it and then up at Huggy Bear in surprise. Then Dobey tastes it, surprised.

DOBEY

Where'd you get this?

(CONTINUED)

37 CONTINUED:

37

HUGGY BEAR

The kitchen, baby -- where else?

All watch as Dobey takes another sip of the soup,
impressed.

DOBEY

(puzzled)

It's good. It's really good.
How come you serve Won Ton?

HUGGY BEAR

Captain - you been off the street
too long. Ain't you ever heard
of soul soup?

As Dobey considers this, uncertain, Huggy Bear walks
away. Starsky and Hutch find it tough to hide their
own grins.

DIRECT CUT TO:

38 EXT. OUTSKIRTS MOTEL -- NIGHT

38

It's relatively remote. Really raunchy place. Only
a couple of other cars parked in front of the units
besides Connie's gleaming new white Cadillac con-
vertible. The Rolls pulls in and parks next to it.
Cheryl, Starsky and Hutch get out. Hutch regards the
Caddie with raised eyebrows.

STARSKY

(to Cheryl)

Remember, any trouble and you hit
the floor, okay?

CHERYL

(to Hutch)

He almost makes me think he cares...

HUTCH

Beneath that hard crude exterior
... there's a soft crude interior.

They move to the door. Hutch raps.

DIRECT CUT TO:

39 INT. MOTEL ROOM - CLOSE ON PLASTIC BAG OF HEROIN - NIGHT

39

as in the previous scene, a knife slits a small open-
ing. The bag this time is twice the size.

STARSKY
(to Connie)
Naturally. You pay more, you
get less. Isn't that the way
your head works?

CONNIE
(to Starsky)
Hey, nobody twistin' your arm...

STARSKY
Feels like you are.

CONNIE
So, take a walk.

HUTCH
Deal...

Starsky hands Connie the money. He riffles through
the packet of bills, looks up at them with a sub-
dued murderous expression.

CONNIE
You're short.

STARSKY
Funny. I don't feel short.
(to Hutch)
Do I look short?

HUTCH
I think he means the money.

CONNIE

pull?

STARSKY
It's called payment in full.

Almost by magic, a razor-sharp knife appears in
Connie's hand.

(CONTINUED)

HUTCH

Will you look at that?

STARSKY

Odd time to shave...

By similar magic, Hutch has a .45 in his hand and trained on Connie. Cheryl moves away from the threesome.

HUTCH

(to Connie)

Bet I can shoot farther with this.

STARSKY

(to Connie)

He's so impetuous...

HUTCH

(shrugs)

Something just comes over me...

Connie throws the knife aside with anger and contempt.

CONNIE

You don't come up with another fifteen big ones - something will come over you. Like a sack full of snakes.

CHERYL

Hey - he means it. You two agreed to sixty-five.

HUTCH

We changed our mind.

(to Connie)

You got a fair price, Connie...

Starsky packs the smack into a paper bag as Connie continues ranting:

CONNIE

You think it's just me and a couple other dudes? Man, you are messin' with fat cats.

Starsky, Hutch and Cheryl move to the door, as:

CONNIE

You got trouble like you never dreamed!

(MORE)

(CONTINUED)

40 CONTINUED: (2)

40

CONNIE (cont'd)
(to Cheryl)
And you! You go down with them!
You are all goin' down.

Starsky and Cheryl are out the door. Hutch gestures at the room.

HUTCH
Hate the furniture - love the room.

Hutch quickly exits before Connie can argue further.

41 EXT. MOTEL - NIGHT

41

Connie's muffled VOICE can still be heard ranting as Hutch slips into the driver's seat of the Rolls.

STARKY
Rotten host.

HUTCH
(nods)
I don't know - I guess I'm just not one for parties.

He starts up, backs up and pulls away.

42 INT. ROLLS - NIGHT

42

Cheryl huddles in the corner, shaken by the experience. Starsky and Hutch are very up, but hold it back somewhat out of consideration for her.

CHERYL
How'd I do...

STARKY
A Number One... you look just scared enough.

CHERYL
Probably 'cause I was...

HUTCH
(to Starsky)
I think it's time for the lady to bow out.

(CONTINUED)

Connie know where you live?

CHERYL

(shakes her head)

No, we don't socialize, why?

STARSKY

I don't think he'll bother you,
but if you need us, call Huggy
Bear's.

CHERYL

What are you two going to do now?

STARSKY

We'll get the smack locked up,
then wait for the stuff to hit
the fan.

CHERYL

You think you made enough trouble
to get Danner's attention?

HUTCH

If we haven't, we will...

CUT TO:

Connie is on the phone.

CONNIE

Yes, Mister Harkness -- and your
ex-girl friend was with them.

44 INT. HARKNESS APARTMENT - NIGHT

44

Nice place. Harkness looks grim, angry.

HARKNESS

Cheryl?

(beat)

Okay - I'll take it up with Mister Danner. Meanwhile - no more business with Mister Rafferty or Mister O'Brian...

45 TO CONNIE

45

CONNIE

I got one piece of business with them: fifteen grand's worth of their skin...

46 TO HARKNESS

46

He considers this.

HARKNESS

(shrugs)

Your money - their skin.

(beat)

I'll get back to you.

Harkness hangs up the phone, then, considering what Connie has told him, he grabs a coat, heads out of the apartment.

47 INT. DANNER MANSION - STUDY - NIGHT

47

Shockley finishes pouring a glass of brandy and carries it to Danner, who wears a dressing gown over two hundred dollar pajamas. Harkness waits, as:

DANNER

(to Shockley)

Thanks. You can turn in, Shockley.

SHOCKLEY

Thank you, Mister Danner.

He goes out. Danner sips the brandy reflectively.

DANNER

So how do you read it, Billy?

(CONTINUED)

HARKNESS

(shrugs)

Well, they missed makin' Connie's hit parade. Besides that - I can't get a line on them. All that new street money, comin' out of Texas - it's hard to trace. They're nobodies...

DANNER

Nobodies don't pull stunts like that. And your girl friend. She should watch the company she keeps.

HARKNESS

(worried)

Hey, Mister Danner. She's not my girl.

(shrugs)

One of the group. Just gave her a few strokes to get her in our pocket.

DANNER

But is she in our pocket, Billy? I mean if she's bringing us trouble -

HARKNESS

If she is - I'll straighten her real fast, Mister Danner.

DANNER

That's good, Billy. I mean - I wouldn't want to lose faith in your ability - to 'handle the personnel.'

HARKNESS

I'll take care of it, Mister Danner.

DANNER

I'm sure you will, Billy. I know you will --

The threat is subtle, but clear. Harkness heads out the door.

The Rolls pulls to a halt in front. Starsky and Hutch get out with Cheryl, head into the modern, attractive apartment house.

49 INT. CHERYL'S APARTMENT - ANGLE ON DOOR - NIGHT

49

Nice place, well furnished. The door opens. Cheryl leads Starsky and Hutch inside.

CHERYL

Can I get you something?

STARSKY

Yeah - cup of coffee and a firm promise: You open the door to no one but us...

CHERYL

You're on...

Cheryl heads for the kitchen, puts on some coffee. She puts out three cups and saucers.

HUTCH

Borrow the phone?

CHERYL

(indicates)

Over there.

HUTCH

(to Starsky)

Better set up a meet with Dobey.

Starsky nods. Hutch heads for the phone. CAMERA TIGHTENS on Starsky and Cheryl. He studies her as she adds egg shells to the coffee.

STARSKY

You didn't learn that in the big city...

CHERYL

Omaha - and how did I end up in this mess - right?

STARSKY

You asked the question...

She nods.

CHERYL

Standard story. Country girl hits town looking for the brass ring. But there's a lot of girls - and very few rings. So you start looking for shortcuts - I found a guy named Billy Harkness.

(CONTINUED)

STARSKY
Pretty Billy Harkness?
(beat)
He's Danner's number one boy.

CHERYL
(nods)
Yeah. Pretty Billy Harkness. I
figured I loved him. He said,
'Sure, baby - and if you love me
- will you do me a favor...'

Hutch moves into SHOT to listen.

STARSKY
Carrying paper bags full of heroin.

CHERYL
(nods)
I loved him - so I didn't look
inside the paper bag - till it was
too late. Suddenly I was out of
love - and dealing for Danner's
organization.

HUTCH
So why didn't you walk?

Cheryl moves to a table, picks up a picture, hands it
to Hutch.

CHERYL
My roommate - Joanne Mason. She
went the same route with Harkness
- only she got worse - wound up
on the needle - and in one of
Danner's cribs...

Starsky and Hutch study the picture.

50 POV INSERT

50

It is a picture of a pretty girl, JOANNE, eighteen
years old.

HUTCH
Pretty lady...

51 SHOT - SCENE

51

CHERYL
Yeah - on the level.
(MORE)

(CONTINUED)

CHERYL (cont'd)
One of the good people... a friend
... the only one I had...

STARSKY

Had?

She disappeared...

HUTCH

When?

CHERYL

Four weeks ago. She started
making waves...

HUTCH

So - to keep from disappearing
like her, you do as you're told.

CHERYL

You get scared enough - you'll
do almost anything.

HUTCH

Can we keep this picture?

CHERYL

(hopefully)

Sure. Do you think you could
find her?

HUTCH

We could try...

CHERYL

(wearily)

Hey, hey, I'd really appreciate
that. I mean it.

She pours Starsky and Hutch each some coffee. Hutch
considers this, nods to the phone, tells Starsky as
he sips the coffee:

HUTCH

Dobey wants to see us right away.

Starsky considers this, sips his coffee quickly.

STARSKY

Rain check on the refill?

(CONTINUED)

51 CONTINUED: (2)

51

CHERYL

(smiles)

I'll even throw in a cupcake.

Hutch and Starsky pull up, head for the door.

STARKY

We'll be talking to the D.A.
He'll know you helped and you'll
be willing to testify.

CHERYL

Make that two cupcakes.

STARKY

Hang in.

Starsky kisses her on the forehead as Hutch heads out.
Starsky nods to the lock on the door.

STARKY

Locked!

CHERYL

(nods)

Keep in touch...

Starsky exits, closes the door. Cheryl locks the door.

52 EXT. FRONT OF CHERYL'S APARTMENT - MED. SHOT - NIGHT 52

Starsky and Hutch come out of the apartment, get into
the Rolls, drive off.

53 ANGLE AT CURB

53

A car is parked there. Billy Harkness is at the wheel,
watching the Rolls speed away. He gets a large key
ring from the glove compartment, studies it, selects
one, gets out of the car, heads into the apartment.

54 INT. CHERYL'S APARTMENT - MED. SHOT - DAY

54

Cheryl, pouring herself a cup of coffee, freezes at
a SOUND, looks at the door. (The other two partially
filled cups of coffee are still visible.)

55 POV

55

The door being unlocked.

56 CLOSE - CHERYL

56

Terror stricken.

57 POV

57

Harkness enters, closes the door, then moves to her, holds up the key.

HARKNESS

Give up the girl... never give
up the key...

58 SHOT - SCENE

58

CHERYL

What do you want, Billy?

Harkness sits down, his manner quiet - deadly.

HARKNESS

Coffee - little conversation.

Scared, she gets another cup, saucer from the cupboard, pours him a cup of coffee, hands it to him. The cup rattles on the saucer, tipping her nervousness. Harkness notices - uses it.

HARKNESS

You're 'rattling,' baby...

CHERYL

(forced smile)

You always shook me up, Billy -
remember...

Harkness takes the cup, quietly sips the coffee.

HARKNESS

You still like me.

CHERYL

Sure, sure, Billy. Why not?

HARKNESS

So that buys me some loyalty,
right?

CHERYL

Sure...

HARKNESS

Those two who just left here -
Rafferty and O'Brien...

(CONTINUED)

CHERYL
Hey - I do my thing. Somebody
gets rough - I got no part in it.
I didn't like what went down.

Harkness nods to the other two cups of coffee she
poured for Starsky and Hutch.

HARKNESS
So you invited them over - poured
'em some coffee...

CHERYL
I .. talked to them. I told them
it was a bad move.

Harkness considers this, sips his coffee, then, with
deadly finality.

HARKNESS
Who are they, baby?

CHERYL
I told you, Billy - just -
customers...

Harkness suddenly explodes, throwing the coffee aside.
Now she freezes with terror as he moves to her,
quietly raging.

59 CLOSE - HARKNESS

59

HARKNESS
Something's wrong, baby! I don't
know what it is - but it don't
feel right.

60 CLOSE - CHERYL

60

Terrified.

CHERYL

Please, Billy...

61 CLOSE - HARKNESS

61

HARKNESS

If those two hurt Mister Danner -
he hurts me - and I can't let
that happen. So I gotta have
answers - now. You read me, baby.

62 CLOSE - CHERYL

62

CHERYL

Please, Billy - please...

63 CLOSE - HARKNESS

63

He moves closer to her, into CAMERA, a menacing BLUR
as we -

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

64 EXT. STREET - ON ROLLS - NIGHT

64

The Rolls moves down the street, pulls to a halt in front of Huggy Bear's. Starsky and Hutch get out, go inside.

65 INT. HUGGY BEAR'S

65

Starsky and Hutch enter. Huggy Bear moves in.

HUGGY BEAR

You cats ever go to spy movies?

STARSKY

I'm partial to Rin Tin Tin.

HUGGY BEAR

Well, you should know. You never have a secret meeting twice in the same place...

Huggy Bear nods o.s.

66 POV

66

Dobey is seated at a booth with CARTER, a button-down type. The place is devoid of customers.

67 BACK TO SCENE

67

HUTCH

We leave -- what will you use for customers?

Huggy Bear grimaces glumly. Starsky and Hutch grin, move to the booth, CAMERA PANNING.

68 ANGLE AT BOOTH

68

Starsky and Hutch slide into the booth. Dobey nods to Carter.

DOBEY

This is Carter -- Federal Narco Division...

Starsky and Hutch nod to Carter.

(CONTINUED)

CARTER

Hear you need some flash money.

STARSKY

(nods)

About a quarter of a million...

CARTER

(startled)

That's a lot of green.

HUTCH

You want the big fish -- you need big bait.

CARTER

We'll have to be in on it.

Starsky and Hutch try to hide their displeasure.

STARSKY

Okay -- we'll call you when it goes down.

Carter nods, pulls out of the booth, tells Dobey.

CARTER

I'll have the money sent to your office.

(then to Starsky
and Hutch)

You call me when you make your move?

STARSKY

You got it...

Carter exits. Dobey measures Starsky and Hutch worriedly.

STARSKY

(to Dobey)

You're frowning...

(to Hutch)

You notice he's frowning?

HUTCH

Maybe he thinks we're going to stick him with the bill.

DOBEY

(nods after
Carter)

You gave in to him too easy...

(CONTINUED)

us for the fifteen thousand.
He's flaming mad -- at all of
us. I think we should take her

HUTCH
In her apartment -- with the door
locked...

DOBEY
I'll get on it...

STARSKY
She did good, Captain...

DOBEY
I'll pass that along...

Starsky hands Dobey the picture of Joanne.

STARSKY
And send out a missing person's
on this girl.

DOBEY
Who is she?

STARSKY
Name's Joanne Mason. She was
Cheryl's roommate -- and one of
Danner's girls -- till she started
giving them some hassle.

(CONTINUED)

68 CONTINUED: (3)

68

DOBEY

You sayin' maybe Danner killed
her?

HUTCH

Yeah -- that's what it smells like.
The streets are mean these days.
Real mean.

Starsky and Hutch pull up, head out as Huggy Bear moves
in. Dobey measures Huggy Bear, then, carefully:

DOBEY

Egg roll?

Huggy Bear gives him a withering look.

69 INT. ALLEY - MED. SHOT - NIGHT

69

Starsky and Hutch head for their Rolls.

70 ANGLE IN SHADOWS

70

Connie and TWO TOUGHS are standing in the shadows. Now,
carrying clubs, the two follow the knife wielding Connie
toward Starsky and Hutch.

71 ANGLE

71

on Starsky and Hutch. Hutch reacts to --

72 POV INTO REAR VIEW MIRROR OF ROLLS

72

-- Connie and the two Toughs moving in behind them.

73 TIGHT TWO SHOT - STARKY AND HUTCH

73

Hutch pulls a pack of cigarettes, offers him one.

HUTCH

Starsky --- do you know a good dry
cleaner?

STARKY

My Uncle. Why?

HUTCH

(nods to mirror)
Because we're going to get grimy.

(CONTINUED)

73 CONTINUED:

73

Starsky reacts to the mirror.

STARKY
(simplistically)
We could shoot them with our
guns...

HUTCH
Then they couldn't go crying to
Harkness and Danner.

STARKY
So we get grimy?

HUTCH
No one said it would be easy.

They watch the mirror... then they turn, suddenly confronting Connie and the two Toughs. Hutch grabs Connie's knife arm, rams him into the Rolls. Starsky grabs the First Tough, turns him around, as the Second Tough charges in. Starsky shoves the First Tough into the Second Tough. They collide with a sickening thud.

74 ANGLE

74

Hutch twists Connie's arm. Connie yelps.

HUTCH
Put it away.

Connie tries to resist. Hutch twists his arm. Connie cries out, drops the knife. Hutch kicks it under the Rolls. Hutch shoves Connie across the alley where he collapses, grabbing his pained arm.

75 ANGLE

75

Starsky grabs the two Toughs by the back of their belts, runs with them. They collide into Connie as he tries to come up. The three of them crash into a heap.

76 SHOT - SCENE

76

Hutch gets into the Rolls, starts the engine. Starsky slips into the seat beside him.

77 INT. ROLLS

77

HUTCH
You think they'll go cryin' to
Danner?

(CONTINUED)

77 CONTINUED:

77

STARKY
(nods)
Danner'll rear -- one way or
another.

78 EXT. ANGLE

78

The Rolls speeds off.

79 ANGLE

79

on Connie, watching, livid with rage.

80 INT. ROLLS

80

Starsky and Hutch are quiet a moment, then Hutch measures Starsky.

HUTCH
You're thinking --

STARKY
(nods)
Yeah. Maybe we ought to take
Cheryl out of her place before
Connie decides to lean on her,
too...

HUTCH
Good thinking...

81 INT. CHERYL'S APARTMENT - NIGHT

81

A KNOCK on the door. CAMERA PANS across the room.
Furniture turned over -- the definite signs of a struggle.
Cheryl, half conscious, is lying on the floor in
a fetal position, half whispering, her face bruised,
her clothes torn. Another KNOCK.

82 ANGLE - CORRIDOR - ON STARKY AND HUTCH

82

puzzled. Hutch knocks again. No response.

HUTCH
Cheryl!

Starsky tries the door. Locked. Hutch pounds on it.

HUTCH
Cheryl! It's us.

83 TO CHERYL

83

Pained, she pulls to a sitting position.

CHERYL
(pained)
Go away! Please!

84 TO STARKY AND HUTCH

84

They exchange a wondering glance.

STARKY
She's hurt...

Instinctively, they back off, hit the door.

85 INT. ROOM

85

Starky and Hutch come crashing through the door, react to --

86 POV

86

-- the battered Cheryl.

87 SHOT - SCENE

87

They quickly move to her. Hutch pulls her into his arms.

STARKY
Cheryl -- what happened?

CHERYL
Nothing happened. Go away --
please -- I can't -- I can't talk
to you any more...

Starky and Hutch consider this a moment.

STARKY
Connie?

HUTCH
He couldn't have been two places
at one time...

Starky studies Cheryl, guesses.

STARKY
Harkness?

(CONTINUED)

87 CONTINUED:

87

Her reaction tips the question. It's too quick.

CHERYL

No...

Starsky measures her.

STARSKY

(affirmative)

Harkness.

Cheryl grabs Starsky's arm.

CHERYL

Please -- he'll kill me. I can't
help you any more. I can't testify.
I'll go to prison if I have to...

Hutch studies her a moment.

HUTCH

Cheryl -- you came this far --
you can't let them...

CHERYL

(interrupting)

Please -- just arrest me -- or
whatever -- but I can't help you
-- I won't.

Starsky and Hutch consider this, frustrated.

HUTCH

She tells that to the D.A. --
she's right back where she started.

STARSKY

She's done good. We can't let
her blow it for herself.

HUTCH

So, we put her on ice?

STARSKY

(nods)

Till she gets herself together.

HUTCH

They won't find her at my place.

Starsky nods. They pull Cheryl to her feet.

88 INT. HARKNESS APARTMENT - BEDROOM - NIGHT

88

Harkness is in the bed, sound asleep, as the covers are ripped off and a hand grips his neck, pulling the instantly terrified man upright. A startled, meaningless cry erupts from him.

89 ANGLE - TO INCLUDE STARKY AND HUTCH

89

Starky has the grip on Harkness. He pulls Harkness close, measures him.

STARKY

Harkness -- you're a mean man.

Harkness blinks, trying to orient himself.

HARKNESS

What the hell are you doing here, O'Brien?

STARKY

I'm Rafferty -- he's O'Brien.

HUTCH

(cold grin)

Hi, fella...

STARKY

You beat up that girl. Now she won't talk to us. We're very upset.

HARKNESS

So what the hell do you want from me?

STARKY

(hard, deadly)

We want to stay in business. Since you don't want the girl to handle our action -- we've decided to come to you.

(to Hutch)

Have I stated it correctly?

HUTCH

I think you should explain that we will be very angry if Mister Harkness refuses.

STARKY

(to Harkness)

Oh, yes, we will be very angry.

Harkness considers this, then, realizing he has no choice.

(CONTINUED)

then reaching a decision:

HARKNESS
Okay... I'll bring him.

HUTCH
Where?

HARKNESS
Warehouse... corner of Fifth and
Mountain View. Ten o'clock --
tomorrow morning.

STARSKY
(smiling)
Pretty Billy, you got a deal.

DIRECT CUT TO:

90 EXT. WAREHOUSE - LONG SHOT - DAY

90

outside. Starsky and Hutch drive up, get out, carrying
a briefcase. They study the warehouse.

91 TWO SHOT - STARSKY AND HUTCH

91

They study the warehouse.

(CONTINUED)

91 CONTINUED:

91

HUTCH

Looks like Dobey and the Feds
aren't going to show.

STARKY

You did tell them the corner of
Fifth and Mountain View.

HUTCH

Oh, fudge...

STARKY

You didn't give them the wrong
address...

HUTCH

I told them Fifth and Hill View.

STARKY

Well, a hill is sort of a
mountain.

They exchange a wry look, start toward the warehouse.

92 INT. WAREHOUSE - CATWALK - DAY

92

A MAN carrying a shotgun is looking out the window.

93 HIS POV

93

on Starsky and Hutch approaching.

94 ANGLE - MAN ON CATWALK

94

He turns, signals down.

95 HIS POV

95

Harkness is below among some packing crates. There are
two armed MEN with him. Harkness nods. The two Men take
position to the left and right behind him, guns ready.
Harkness puts a suitcase on the packing crate, sits down
to wait.

96 ANGLE AT DOOR

96

Starsky and Hutch enter, look around.

97 THEIR POV

97

on Harkness, waiting with the suitcase at the packing crates.

98 TRUCKING SHOT

98

Unaware they are walking into an ambush, they start toward Harkness.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

99 INT. WAREHOUSE - TRUCKING SHOT ON STARKY AND HUTCH - 99
DAY

They walk, watching --

100 TRUCKING POV 100

-- Billy Harkness, waiting by the packing crate with the suitcase.

101 BACK TO TRUCKING SHOT 101

HUTCH
I don't see Danner...

STARKY
Yeah -- and Billy Harkness wouldn't come here without some soldiers...

Hutch's eyes study the shadows.

HUTCH
They're here -- somewhere...

STARKY
(nods)
Retreat?

HUTCH
(nods)
Let's take Harkness with us.

They race forward.

102 CLOSE - HARKNESS 102

Panicked, he turns, yells to his three:

HARKNESS
Now!

103 ANGLE ON MAN ON CATWALK 103

FIRING, caught off guard by Starky and Hutch's sudden move.

- 104 ANGLE ON HARKNESS 104
as Starsky and Hutch dive across the packing cases,
grab him.
- 105 ANGLE ON MAN TO THE LEFT 105
starting to fire, then stopping.
- 106 ANGLE ON STARKY AND HUTCH 106
as they grab Harkness, use him as a shield, back toward
the door.
- 107 ANGLE ON MAN ON THE RIGHT 107
He runs forward, gun drawn.
- 108 ANGLE ON STARKY, HUTCH AND HARKNESS 108
Harkness twists free of their grasp.
- 109 ANGLE ON THE MAN ON THE RIGHT 109
He FIRES impulsively.
- 110 ANGLE ON HARKNESS 110
He whirls into the misdirected bullet. It slams into
his chest. He buckles to the floor.
- 111 SHOT - SCENE 111
Starsky and Hutch turn and sprint for the door.
- 112 ANGLE ON MAN ON RIGHT 112
He stops short, uncertain.
- 113 ANGLE ON MAN ON CATWALK 113
Seeing Harkness down, he is momentarily uncertain too.
He recovers, FIRES down at the retreating Starsky and
Hutch.
- 114 ANGLE AT DOOR 114
The slug chews into the door. Hutch FIRES upwards as
he and Starsky go out the door.

115 ANGLE ON THE MAN ON THE CATWALK

Hutch's slug clips his arm. The fight goes out of him.

116 EXT. ANGLE

116

Starsky and Hutch come out of the warehouse, get into the Rolls and speed off.

117 EXT. DESERTED VACANT LOT - DAY

117

CAMERA IS CLOSE on Carter. He is flaming mad.

CARTER

Fifth and Hill View!! You know
what's at Fifth and Hill View?!!
A taco stand!

CAMERA PULLS to a WIDE ANGLE. Starsky's car is here -- so is Dobey's and Carter's. Starsky and Hutch stand patiently while Carter raves at them, then turns to Dobey, demanding:

CARTER

(continuing)

You knew they were going to stiff
us!

DOBEY

(weakly)

Hill View -- Mountain View.

(shrugs)

It's a natural mistake.

CARTER

Bull. I want the quarter million
back.

STARSKY

We still need it.

CARTER

Fine! Set it up -- then call me
-- I'll bring it with me.

DOBEY

(wearily)

Give it to him.

Reluctantly, Starsky takes the briefcase of cash out of the car, gives it to Carter. Carter gets into his car, speeds off in a cloud of dust, CAMERA PANNING.

have to deal with us personally.

DOBEY

you saved your skin. Danner won't
let you anywhere near him now.

HUTCH

Listen, Harkness got himself killed
-- because he was stupid. We
didn't pull the trigger. Danner
knows that.

DOBEY

You ever think maybe Danner told
Harkness to waste you?

STARSKY

I don't think so.

(nods after
Carter)

Listen -- we gave Carter the slip
so there'd be no heat showing. So
Danner's got no reason to make us
as cops. I think we can get him
to deal.

DOBEY

Yeah -- how you gonna convince him
you're straight. How?

Starsky and Hutch consider this.

STARSKY

There's gotta be a way.

DOBEY

Yeah! Let me know when you think
of it.

Dobey starts to get in his car, then stops, remembering.

DOBEY

(continuing)

By the way -- that girl, Joanne
Mason. The picture you gave me...

HUTCH

What about her?

(CONTINUED)

118 CONTINUED:

118

DOBEY

She washed up on the beach
yesterday.

Starsky and Hutch consider this, intrigued.

STARSKY

Homicide?

DOBEY

Or suicide. Heroin -- overdose.
We'll need Cheryl Waite to make
an I.D.

Starsky and Hutch consider this, uncertain.

DIRECT CUT TO:

119 INT. CITY MORGUE - DAY

119

A white coated attendant pulls out a body locker, pulls
a sheet aside. Starsky and Hutch move in with Cheryl.
She looks at Joanne, then, repulsed, turns away.
(Cheryl's face is somewhat improved. She is beginning
to recover from the beating Harkness gave her.)

120 ANGLE

120

Starsky and Hutch lead Cheryl to the door where Dobey
is standing soberly waiting. She is badly shaken.

STARSKY

You okay?

CHERYL

(nods)

Yeah...

DOBEY

What do you think, Miss Waite?
Was the overdose self inflicted?

Cheryl considers this, then shakes her head.

CHERYL

Joanne wanted to kick it -- and
she was -- cutting down a little
each week. It was killing her,
but she was doing it.

STARSKY

So Darner, Harkness, Connie --
they knew they were losing her.

(CONTINUED)

conviction...

STARSKY

We've got a fair shot, if you will testify...

CHERYL

Well, you can count on it. I will...

HUTCH

(gently)

We kinda figured you'd change your mind...

CHERYL

But it still isn't enough. I mean when we started -- the plan was -- catch Danner making a sale.

STARSKY

We'll get to that...

CHERYL

...and Danner would

(beat)

I can talk him into it...

Starsky and Hutch consider this.

(CONTINUED)

120 CONTINUED: (2)

120

HUTCH

That could get tricky...

CHERYL

All I gotta do is say the right words...

(beat)

I want to do it.

(half smile)

I'm going to do it. I'm the only one who can.

Starsky and Hutch consider this, uncertain, hopeful.

HUTCH

We'll have to get Shockley out of the picture...

DOBEY

Consider it done...

121 EXT. SHOCKLEY'S APARTMENT - DAY

121

Shockley exits and strides over to his car. He gets in, starts it up and pulls out into traffic. He is immediately pulled over to the side by a black-and-white as he crosses the next intersection. The two OFFICERS get out of their car and move up to Shockley.

SHOCKLEY

You want my license, right?

FIRST OFFICER

Not really. Just you.

Shockley's face shows concern and confusion as he exits the car.

DIRECT CUT TO:

122 INT. STAMP SHOP - DAY

122

CAMERA is on a display of stamps being pushed across a glass counter.

CLERK (o.s.)

Perhaps these would interest you,
Mister Danner.

CAMERA WIDENS to reveal Danner at the counter where a CLERK nervously waits for Danner's response. Danner shakes his head.

(CONTINUED)

DANNER
Interest yes -- purchase no.

The Clerk shrugs, moves off with the display. Danner turns to look at other material in the small, but elegantly appointed shop.

CHERYL (o.s.)
Mister Danner....

Danner turns, reacts o.s., registers distress.

123 POV ON CHERYL

123

as she enters the door of the shop.

124 SHOT - SCENE

124

Danner stiffens as Cheryl moves to him.

DANNER
What are you doing here?

CHERYL
I've got to talk to you.

DANNER
About stamps?

CHERYL
About O'Brien and Rafferty.

Danner fixes an angry stare on her.

DANNER
Cheryl -- you know better than to approach me this way.

CHERYL

That's right -- I do. But Billy is dead -- I don't trust Connie -- and my clients are talking big numbers -- too big to ignore...

DANNER
Your clients -- worry me...

CHERYL
Their money was good. Billy was stupid.

DANNER
Perhaps -- but they still worry me...

(CONTINUED)

CHERYL

Does a quarter million a week worry you?

Danner considers this, startled.

DANNER

You're saying they can handle that kind of action? .

CHERYL

(firmly)

That's what I'm saying, Mister Danner. I'm also saying -- if you can't supply them -- I'll find someone who will...

This rocks Danner a little.

DANNER

My -- we're getting headstrong -- aren't we? That could be -- dangerous, Cheryl.

CHERYL

(firmly)

The price is right, Mister Danner.

He considers this, then, intrigued, nods.

DANNER

Very well -- tell Mister Rafferty and Mister O'Brien -- we'll deal...

CHERYL

I'll call you...

DANNER

And, Cheryl...

CHERYL

(stopping)

Yes...

DANNER

You'll make the buy with them...

CHERYL

If you want...

DANNER

I want.

She turns and exits the shop. CAMERA TIGHTENS on Danner. He is uncertain, wary -- but also intrigued.

125 INT. PRECINCT HOLDING CELL - DAY

125

Shockley is seated in the cell trying to stay far away from the other types surrounding him. Suddenly, he spots something outside the cell and moves to the bars.

SHOCKLEY

Hey, Goring!

126 ANGLE - GORING

126

GORING is a small man, dressed in a suit and vest, carrying a briefcase. He is a dapper man and turns at the mention of his name. He sees Shockley and moves over to him.

127 ANGLE - SHOCKLEY AND GORING

127

Shockley pushes one of his cellmates out of the way to give himself some room for privacy with Goring.

GORING

What're you doing in here,
Shockley?

SHOCKLEY

I don't know. Something about an
outstanding traffic warrant or
something.

GORING

I've told you guys a thousand times
to pay those tickets.

SHOCKLEY

I haven't gotten a ticket in years.
The charge is phony.

GORING

So you say.

SHOCKLEY

Look, you're Danner's lawyer. Get
me out of here. There's something
big going down this afternoon.
Danner will be mad as hell if I'm
not there.

GORING

I'll see what I can do.

128 EXT. DANNER ESTATE - MED. LONG SHOT - DAY

128

Big place. Large mansion in green, rolling hills.
Circular driveway. The Rolls drives up, parks beside
a limousine.

Starsky has a walkie-talkie in the back seat where he sits with Cheryl. Now he tells her:

STARSKY

I still think you should wait out here.

CHERYL

Danner said he wanted me with you when you made the buy. If I stay in the car he's going to get suspicious...

Starsky reluctantly nods, talks into the walkie-talkie.

STARSKY

Dobey, we're going in now.

CUT TO:

130 EXT. A SMALL HILL NEARBY

130

Dobey is there with Carter and several police officers. There are two police cars in evidence, plus Dobby's car. Dobby holds a walkie-talkie also. He looks down the hill toward the estate mansion.

DOBEY

We'll give you five minutes. Then move in.

131 TO STARSKY

131

STARSKY

(into walkie-talkie)

Remember -- we'll have the girl

DOBEY'S VOICE

When it goes down -- one of you cover her.

STARSKY

(into walkie-talkie)

Like a rug...

Starsky puts the walkie-talkie on the floor. They get out of the Rolls.

132 EXT. ANGLE

132

Starsky leads Cheryl around toward the rear of the mansion while Hutch carries the briefcase of money. There is a tall hedge with entrance gate to the rear yard, etc.

133 EXT. ROAD TO ESTATE - ON A SPEEDING CAB - DAY

133

heading into the factory area.

134 INT. CAB

134

Shockley is in the rear seat.

SHOCKLEY

Put your foot on it... I'm late.

The Cabbie nods, speeds up.

135 EXT. REAR GROUNDS OF MANSION - MED. SHOT - DAY

135

ROLLING TOWARD big swimming pool -- cabanas -- tennis courts. Dining tables around the pool. Danner sits at one of the poolside tables. On the table in front of him is a suitcase. Beside him is Connie -- and the three men we'd seen at the warehouse with Harkness. The one from the catwalk has his left arm in a sling. One of those self-propelled, floating pool cleaning devices moves along the edge of the pool by the tables where Danner is seated. Danner watches as:

136 POV

136

Starsky, Hutch and Cheryl walk through the grounds gate, start towards them.

137 SHOT - SCENE

137

They reach Danner, stop. Starsky and Hutch glance at Connie and the three men. Danner notes the deadly looks between them, half amused.

DANNER

I believe you've all met -- or should I say -- collided...

STARSKY

We were just ironing out our differences -- right, Connie?

(CONTINUED)

I'm Rafferty --
(nods to Hutch)
-- he's O'Brien...

CHERYL
Let's get to it.

Danner fixes a gaze on Cheryl.

DANNER
What's the rush, Cheryl?

CHERYL
No rush.
(hard, at Connie)
And no point mouthing off about
our bruises. I picked up a few
myself. It's history.

Danner considers this, nods.

DANNER
Yes. A quarter million dollars a
week should make us all --

(to Hutch)
It was a quarter of a million...

Hutch nods, puts the briefcase on the table, opens it.

138 ANGLE ON THE BRIEFCASE 138
full of money.

139 SHOT - SCENE 139
Danner studies the money, nods to Connie, telling
Hutch:

DANNER
You don't mind if he counts it.

HUTCH
Oh -- can he count?

Connie bristles. Danner is amused. As Connie moves to
start counting, Danner opens the suitcase, revealing
five cellophane bags of heroin.

(CONTINUED)

139 CONTINUED:

139

Hutch studies it, nods to Cheryl. She pulls the test equipment from the purse she's carrying, moves to take a sample.

CUT TO:

140 EXT. HILL - ON DOBEY, CARTER, POLICE

140

Dobey reacts to --

141 POV

141

-- the cab pulling to a halt in front of the mansion. Shockley gets out, pays the Cabbie.

142 TO DOBEY AND CARTER

142

DOBEY

How the hell...

CARTER

What's wrong -- who's that?

DOBEY

He can make Hutch as a cop.

(to the officers)

Move! Now!

Dobey sprints to his car. Rattled, Carter follows.

143 EXT. MANSION AGAIN - WIDE ANGLE - DAY

143

Silence. Connie finishes counting the money, nods to Danner as Cheryl shakes a test tube, hands it to Hutch, who studies it for color, then nods.

HUTCH

Good stuff...

DANNER

You buy a quarter million a week
-- it'll stay good.

At the SOUND of the gate opening, they turn, see --

144 POV

144

-- Shockley, entering the gate, starting across the grounds from the hedge.

SHOCKLEY

Mister Danner... I'm sorry I'm late --

145 CLOSE - DANNER 145
He relaxes --

146 ANGLE ON SHOCKLEY 146
striding toward them.

SHOCKLEY
Some jerk traffic --
Shockley stops, startled, reacting to --

147 ZOOMING POV - HUTCH 147

148 CLOSE - SHOCKLEY 148
SHOCKLEY
Hey -- hey -- he's a cop!

149 SHOT - SCENE 149
Starsky grabs Cheryl's arm, pulls her toward the nearest cabana as he draws his gun. Hutch drops to the ground, then comes up under the table, driving it forward like a battering ram, knocking Connie and Danner into the pool in a mess of spilled cash and ruptured bags of heroin.

150 ANGLE ON THE FIRST MAN 150
as he pulls his gun, FIRES at Starsky and Cheryl.

151 ANGLE ON STARKY 151

as he shoves Cheryl behind the cabana.

STARSKY
Get outta here!

Cheryl stumbles off as the MUFFLED SOUND of sirens is heard approaching.

152 ANGLE ON STARKY 152
as he positions himself and FIRES at --

153 POV - THE SECOND MAN 153
who has started toward him. The slug hits the Second Man in the upper leg. He cries out, wheels clumsily into another table, dropping his gun.

neuge gate.

- 157 ANGLE 157
Connie runs toward the cabana.
- 158 ANGLE ON STARKY 158
He repositions himself, trips Connie spilling him
harshly into a flower bed near the cabanas.
- 159 ANGLE ON HUTCH 159
as he pushes out the First Man. The Third Man with his
arm in a sling runs toward the other side of the yard.
- 160 ANGLE ON TWO OFFICERS 160
entering the rear of the yard, moving to intercept him,

gun.

- 161 ANGLE ON STARKY 161
as he faces Connie, who has pulled a knife. Starky
levels his gun at Connie, quips:

 STARKY
 Bang -- bang...

Connie glances at Dobey and Carter moving in, guns
drawn, turns, sees --
- 162 POV TO REAR OF BUILDING 162
-- two more officers, guns drawn, coming in from the
rear of the yard.

163 SHOT - SCENE

163

Connie relaxes, tosses the knife aside.

164 ANGLE

164

As Carter, Dobey and the officers move to round up Danner and his friends, Starsky and Hutch move to Cheryl -- as she comes forward from the safety of the cabanas. They stop, study each other. She looks badly shaken. Hutch measures her.

HUTCH

You okay?

CHERYL

Have we -- how do you say it --
"nailed him with the goods"?

STARSKY

(nods, smiles)

That's about how we say it.

CHERYL

(nods)

Then I'm okay -- except...

HUTCH

Except what?

CHERYL

I think you better get me out of
here before I pass out -- or start
crying... or something.

Hutch and Starsky exchange a half amused glance, then
move to her, lead her out.

165 EXT. AIR TERMINAL - ESTABLISHING SHOT - DAY

165

Busy, clutter of activity, planes landing, etc.

166 INT. TERMINAL - DAY

166

Starsky and Hutch watch as --

167 POV

167

-- Cheryl finishes purchasing a ticket, checks her luggage, then turns, moves toward them.

She looks good, bruises gone, alert, hopeful.

HUTCH

All set?

CHERYL

(nods)

Be in Omaha in time for dinner.

STARSKY

You ever get back this way, I know a great Chinese pizza joint.

CHERYL

Thanks -- but I think I've had my fill of the big city...

STARSKY

No more brass rings.

CHERYL

I don't need 'em any more.

HUTCH

We'll miss you...

CHERYL

Yeah -- me too...

An uneasy moment. She leans forward to kiss each of them, then turns and hurries off, CAMERA PANNING.

169 ANGLE ON STARSKY AND HUTCH

169

watching her go. Then, curious, Hutch turns to Starsky, puzzled.

HUTCH

Chinese pizza?

STARSKY

Yeah, this Italian friend of mine married this Chinese lady -- and they decided to open a restaurant.

They start out of the terminal, CAMERA PANNING WITH THEM.

STARSKY

(continuing)

So they bought this old bus -- and put in some tables. They got a watercress and anchovy pizza that's outta sight...

(CONTINUED)

169 CONTINUED:

169

Hutch grimaces at the thought.

HUTCH

Watercress and anchovy?

STARSKY

Yeah -- with sweet and sour sauce

-- mixed with parmesan cheese...

And you never need a reservation!

Hutch is shaking his head as they exit and we --

FADE OUT.

- THE END -