

# STARKY AND HUTCH

"The Bait"

By  
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A  
Spelling/Goldberg  
Production

FINAL DRAFT

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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,

STARSKY AND HUTCH

"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)

3 CONTINUED:

3

STARSKY

Just drive, pal.

4 EXT. ANGLE TO ALLEY - DAY

4

The Rolls turns into it. CAMERA FOLLOWS as it cruises slowly down the alley, the magnificence of the vehicle in total contrast to the decayed, grime-encrusted surroundings. It travels halfway down, to just before an intersecting alley, then stops behind a nondescript sedan. MOORE, a dead-faced man their age, gets out of the sedan as Starsky and Hutch emerge from the Rolls. Hutch remains by the Rolls watching the alley's entrances as Starsky moves up to Moore.

5 MOORE AND STARSKY

5

Their attitudes quiet and businesslike, neither wanting 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

He indicates the entrance to the alley they've just 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 STARKY 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 - STARKY 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

MOCRE  
(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)

STARSKY  
 That'll help the image.  
 (beat)  
 We can't meet here anymore.

HUTCH  
 (to Dobey)  
 How about Huggy Bear's? He'll  
 take messages. Just ask for  
 Rafferty or O'Brien.

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:

She looks scared, but determined.

(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

STARSKY

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...

STARSKY

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?

STARSKY

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

CHERYL

(firmly)

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

STARSKY

The lady's cautions.

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.

STARSKY

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 STARSKY, 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.

STARSKY

How much?

CONNIE

Thirty long ones.

STARSKY

(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?

STARSKY

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

CONNIE

Then split. I got other customers.

STARSKY

(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)

CONNIE

(bright smile)

Well, I can only give it my best effort.

STARSKY

Then you'd better do a little something about your price structure.

CONNIE

I might consider it, but I'd need some incentive. It's hard doin' business without incentive. You need any girls?

STARSKY

Maybe. Why?

CONNIE

I got too many. In fact, I got a whole crib too many. Now, with all the money you claim to have, it might just be in your interest to buy it.

STARSKY

What've you got?

At this moment, a couple of female, middle-aged CUSTOMERS move in to the table just alongside their booth and sit. They're easily within earshot. Connie notes them, smiles, and turns back to the partners.

CONNIE

Well, for starters, there's this big, black, beautiful Cadillac with all the extras. Three white Chevies, almost like new. A brown Jag. And a brand new '61 Triumph.

Starsky nods, like he's tempted.

STARSKY

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

(beat)

Where do we go?

CONNIE

You go home and wait for a phone call. I pick the time and place.

(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 - STARSKY AND HUTCH - DAY 24

They move from the coffee shop to the Rolls.

STARSKY  
You hear that turkey?

HUTCH  
I heard.

STARSKY  
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

Not much to tell. They're new in town. From Texas, they say.

CONNIE

Where'd you find them?

CHERYL

They found me. Say, why all the questions?

CONNIE

(shrugs)

Just cautious...

(beat)

Tell your friends they can make the buy tonight. I'll call with the details...

CHERYL

Right...

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 the desk while BILLY HARKNESS, slim, forty, colorfully 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)

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

ACT TWO

FADE IN:

28 EXT. SHOT OF ROLLS - DAY 28

CAMERA FOLLOWS as it moves through traffic, left turns into a street and glides to the curb in front of the coffee shop. Connie, resplendent in a different white outfit, this with blue piping and pink shirt, saunters out of the shop and gets in the back 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)

29 CONTINUED:

29

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 Dobeey 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.

Dobeey 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 Dobby, 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

Dobby 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 Dobby.

(CONTINUED)

36 CONTINUED:

36

HUTCH

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

STARSKY

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.

STARSKY

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.

STARSKY

(to Hutch)

What do you think?

HUTCH

I'm against it.

STARSKY

(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, STARSKY 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 convertible. 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 opening. The bag this time is twice the size.

40 MED. ANGLE

40

Cheryl works at a desk while Connie, Starsky and Hutch look on as she inserts the sampling into the vial, caps it and shakes it. The room as expected, is crummy.

HUTCH

(examining color)

Not as good as the last bag.

STARKY

(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...

STARKY

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 subdued murderous expression.

CONNIE

You're short.

STARKY

Funny. I don't feel short.

(to Hutch)

Do I look short?

HUTCH

I think he means the money.

CONNIE

What are you clowns trying to pull?

STARKY

It's called payment in full.

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

(CONTINUED)

40 CONTINUED:

40

HUTCH

Will you look at that?

STARKY

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.

STARKY

(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.

STARSKY

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...

STARSKY

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)

CHERYL

(surprised)

You mean this is all you want me to do?

HUTCH

We just wanted some help. You don't have to bleed for us.

CHERYL

(pleased)

Hey, you two... you really are straight.

HUTCH

In a kinky sort of way. Does 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:

43 INT. MOTEL ROOM - NIGHT

43

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.

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.

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

HUTCH

Pretty lady...

CHERYL

Yeah - on the level.  
(MORE)

CHERYL (cont'd)

One of the good people... a friend  
... the only one I had...

STARSKY

Had?

CHERYL

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.

STARSKY

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.

STARSKY

Hang in.

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

STARSKY

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 cup-  
 board, pours him a cup of coffee, hands it to him.  
 The cup rattles on the saucer, tipping her nervous-  
 ness. 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)

58 CONTINUED:

58

CHERYL

What about them?

HARKNESS

My question...

Cheryl does her best to keep her cool.

CHERYL

They're customers...

HARKNESS

They came up short on Connie.  
You were with them...

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...

Now Cheryl works desperately to keep cool.

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.

STARKY  
(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.

STARKY  
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?

STARKY  
You got it...

Carter exits. Dobey measures Starsky and Hutch worriedly.

STARKY  
(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)

STARSKY

Just 'cause we dress funny --  
don't mean we're not nice persons.

DOBEY

Listen, you two. I give you a  
quarter million of the Fed's  
money -- best you don't get cute  
with them.

HUTCH

You know us, Captain. Straight  
arrow...

DOBEY

Yeah -- right into my heart.  
(beat)  
How's it going with the girl?

STARSKY

We stiffed that contact she gave  
us for the fifteen thousand.  
He's flaming mad -- at all of  
us. I think we should take her  
into protective custody.

DOBEY

Where's she now?

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?

STARSKY

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

STARSKY  
(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 --

STARSKY  
(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 strug-  
gle. Cheryl, half conscious, is lying on the floor in  
a fetal position, half whimpering, her face bruised,  
her clothes torn. Another KNOCK.

82 ANGLE - CORRIDOR - ON STARSKY 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

Starsky 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...

Starsky and Hutch consider this a moment.

STARKY

Connie?

HUTCH

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

Starsky studies Cheryl, guesses.

STARKY

Harkness?

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)

HARKNESS  
How much do you want?

STARSKY  
Five kilos...

HARKNESS  
(startled)  
Five kilos... ?!

HUTCH  
We'll pay a quarter of a million.  
And we want to deal with Mister  
Danner...

HARKNESS  
Nobody talks to Danner but me.  
That is the rule.

STARSKY  
Break the rule. Bring Danner.  
Tell him we're prepared to handle  
five kilos a week...

Harkness considers this, putting his thoughts together.  
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

Deserted area. Old Warehouse. Harkness' car is parked  
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.

STARSKY

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

HUTCH

Oh, fudge...

STARSKY

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

HUTCH

I told them Fifth and Hill View.

STARSKY

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 STARSKY 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...
- STARSKY  
Yeah -- and Billy Harkness wouldn't come here without some soldiers...
- Hutch's eyes study the shadows.
- HUTCH  
They're here -- somewhere...
- STARSKY  
(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 Starsky 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 STARSKY 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 STARSKY, 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 115  
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.

DOBEY

Okay, geniuses -- now where do you go?

STARSKY

Harkness is dead. Nobody to run interference for Danner. He'll have to deal with us personally.

DOBEY

You outta your skull? 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 Danner, Harkness, Connie -- they knew they were losing her.

(CONTINUED)

CHERYL

Yeah, they knew, they knew and they killed her.

DOBEY

Trouble is, we'll never be able to prove it...

CHERYL

So he'll get away with it. He killed Joanne and he'll get away with it. Unless we can stop him, right?

HUTCH

(nods)

If there's anything else you can tell us, Cheryl...

She considers this, then:

CHERYL

Testifying against Danner: it isn't really quite enough is it? I mean, it's not a sure 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

Not without the right set-up -- not unless Danner deals.

(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)

122 CONTINUED:

122

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 with us.

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

(CONTINUED)

CONNIE  
They're not ironed out yet,  
O'Brien...

STARSKY  
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 --  
"tolerant" of each other.  
(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.  
STARKY  
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.

- 154 ANGLE ON HUTCH 154  
 He continues his forward motion after knocking Danner and Connie into the water -- rams into the First Man, driving him into the Third Man with his arm in a sling.
- 155 ANGLE ON DANNER 155  
 as he thrashes in the water. He grasps the floating cleaning device -- which now begins to suck up the spilled mercin that is spreading over the water.
- 156 ANGLE 156  
 Dobey, Carter and two officers come running through the hedge gate.
- 157 ANGLE 157  
 Connie runs toward the cabana.
- 158 ANGLE ON STARSKY 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, the Third Man stops, not liking the odds, drops his gun.
- 161 ANGLE ON STARSKY 161  
 as he faces Connie, who has pulled a knife. Starsky levels his gun at Connie, quips:  
 STARSKY  
 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 watercross 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 -