STARSKY AND HUTCH

"The Bait"

By
Jim Schmerer and Don Balluck

A
Spelling/Goldberg
Production

FINAL DRAFT
September 9, 1975
STARSKY AND HUTCH

"The Beit"

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

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

2 
INT. ROLLS - ANGLE TO PASSENGER - DAY

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:

STARKSY  
Look, fella, watch the road. Okay?

3 
NEW ANGLE - TO INCLUDE HUTCH

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.

STARKSY  
You haven't the class.

HUTCH  
Class is not the word I'd use.

(CONTINUED)
CONTINUED:

STARSKY

Just drive, pal.

EXT. ANGLE TO ALLEY - DAY

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.

MOORE AND STARSKY

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.

NEW ANGLE - TO INCLUDE HUTCH

He indicates the entrance to the alley they've just driven in from.

HUTCH

Do that look like what I think it do?

THEIR POV - THREE PLAINCLOTHESMEN

They stride toward us.

PREVIOUS SHOT

STARSKY

Damn!

MOORE

It's the heat.
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.

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

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

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.

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:

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.
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?

STARKY
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.
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:

INT. A SMALL OFFICE - DAY

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 Brumells 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. Pat lot of good he's going to do us doing five to ten.

STARKY
(wearily)
So we start from scratch.

DOBEY
Maybe not...

HUTCH
You got an idea?

DOBEY
The Narc's 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.

STARKY
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.

DOBEBY
I know. I know.

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

DOBEBY
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.

DOBEBY
You mean his decorator.

STARSKY
It's the now look, Captain.

DOBEBY
What was the "now price?"

HUTCH
It's on our expense account.

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

STARSKY
Being rich is very expensive,
Captain...

CUT TO:

INT. HOLDING CELL - ON CHERYL - DAY

She looks scared, but determined.

(CONTINUED)
CONTINUED:

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

NEW ANGLE - TO INCLUDE STARSKY AND HUTCH

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?

STARSKY
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.

STARSKY
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)
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 cautious.

CHERYL
The lady's been burned...

SHOT OF ROLLS - DAY
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:

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

19 THEIR POV - DANNER AND SHOCKLEY

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

STARSKY
Would be 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

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

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

(Continued)
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 like lasers. His voice is enthusiastic, though modulated for confidentiality.

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

NEW ANGLE - TO INCLUDE STARSKY, HUTCH AND CHERYL

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)
CONTINUED: (2)

Starsky and Hutch consider this, then nod.

    STARSKY
    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.

    STARSKY
    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.
EXT. STREET - TRUCKING SHOT - STARSKY AND HUTCH - DAY

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:

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

It is slit slightly open.

NEW ANGLE - MEDIUM

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...
(breat)
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)
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?

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
FADE IN:

28 EXT. SHOT OF ROLLS - DAY

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

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!

Can we deal?

STARSKY
I think it might be arranged.

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)
CONTINUED:

Connie laughs, delighted with himself.

STARSKY

You're nuts.

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

CONNIE

Take it or shake it.

ON HUTCH

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

PREVIOUS SHOT

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

STARSKY

Okay. Sixty-five.

DIRECT CUT TO:

INT. HUGGY BEAR'S - DAY

Starsky and Hutch are seated as Dobey walks up, sits down and looks around. They are still in their garish "costumes."

DOBELY

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)
CONTINUED:

DOBEEY
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.

DOBEEY
(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.

ANGLE - DOBEY, HUTCH AND STARSKY

Dobey leans forward toward the other two, startled.

DOBEEY
(amazed)
He really have Won Ton soup?

STARSKY
(amazed)
You really eat Won Ton soup?

ANGLE - HUGGY BEAR'S KITCHEN

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...

EXT. HUGGY BEAR'S

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

INT. HUGGY BEAR'S - DAY

on Starsky, Hutch and Dobey.
HUTCH
Come on, Captain. It's only fifteen over.

STARSKY
You can make an exception, can't you?

DOBEEY
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.

DOBEEY
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.

DOBEEY
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.

ANGLE - HUTCH, STARSKY AND DOBEY AT TABLE
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.

DOBEEY
Where'd you get this?

(CONTINUED)
CONTINUED:

HUGGY BEAR
The kitchen, baby -- where else?

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

DOBIEY
(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:

EXT. OUTSKIRTS MOTEL -- NIGHT

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 thing he cares...

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

They move to the door. Hutch raps.

DIRECT CUT TO:

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

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

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 subdued 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
What are you clowns trying to 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)
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.

EXT. MOTEL - NIGHT

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.

INT. ROLLS - NIGHT

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:

INT. MOTEL ROOM - NIGHT

Connie is on the phone.

CONNIE
Yes, Mister Harkness -- and your
ex-girl friend was with them.
INT. HARKNESS APARTMENT - NIGHT

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

CONNIE

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

46 TO HARKNESS

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

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.

EXT. FRONT OF CHERYL'S APARTMENT - NIGHT

The Rolls pulls to a halt in front. Starsky and Hutch get out with Cheryl, head into the modern, attractive apartment house.
INT. CHERYL'S APARTMENT - ANGLE ON DOOR - NIGHT

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)
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.

POV INSERT

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

HUTCH
Pretty lady...

SHOT - SCENE

CHERYL
Yeah - on the level.
(MORE)

(CONTINUED)
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)
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.

Hang in.

STARSKY
Locked!

CHERYL
(nods)
Keep in touch...

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

STARSKY
Locked!

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

EXT. FRONT OF CHERYL'S APARTMENT - MED. SHOT - NIGHT
Starsky and Hutch come out of the apartment, get into the Rolls, drive off.

ANGLE AT CURB
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.

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

FOV
The door being unlocked.
CLOSE - CHERYL
Terror stricken.

POV

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

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

SHOT - SCENE

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
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.

CLOSE - HARKNESS

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

Terrified.

CHERYL

Please, Billy...

CLOSE - HARKNESS

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.

CLOSE - CHERYL

CHERYL

Please, Billy - please...

CLOSE - HARKNESS

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

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

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

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

67 BACK TO SCENE

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

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

DOBEEY

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.

(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.

DOBNEY
(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.

DOBEEY
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...

DOBEEY
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.

DOBEEY
Where's she now?

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

DOBEEY
I'll get on it...

STARSKY
She did good, Captain...

DOBEEY
I'll pass that along...

Starsky hands Dobey the picture of Joanne.

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

DOBEEY
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)
CONTINUED: (3)

DOBEEY
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:

DOBEEY
Egg roll?

Huggy Bear gives him a withering look.

INT. ALLEY - MED. SHOT - NIGHT
Starsky and Hutch head for their Rolls.

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

ANGLE
on Starsky and Hutch. Hutch reacts to --

POV INTO REAR VIEW MIRROR OF ROLLS
-- Connie and the two Toughs moving in behind them.

TIGHT TWO SHOT - STARSKY AND HUTCH
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 grimey.

(CONTINUED)
Continued:

Starsky reacts to the mirror.

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

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

Starsky
So we get grumpy?

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.

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.

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.

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

You think they'll go cryin' to Danner?
CONTINUED:

STARSKY

(nods)

Danner'll rear -- one way or another.

EXT. ANGLE

The Rolls speeds off.

ANGLE

on Connie, watching, livid with rage.

INT. ROLLS

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...

INT. CHERYL'S APARTMENT - NIGHT

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.

ANGLE - CORRIDOR - ON STARSKY AND HUTCH

puzzled. Hutch knocks again. No response.

HUTCH

Cheryl

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

HUTCH

Cheryl! It's us.
TO CHERYL

Pained, she pulls to a sitting position.

CHERYL
(pained)
Go away! Please!

TO STARSKY AND HUTCH

They exchange a wondering glance.

STARSKY
She's hurt...

Instinctively, they back off, hit the door.

INT. ROOM

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

POV

-- the battered Cheryl.

SHOT - SCENE

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

STARSKY
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.

STARSKY
Connie?

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

Starsky studies Cheryl, guesses.

STARSKY
Harkness?

(CONTINUED)
CONTINUED:

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.
INT. HARKNESS APARTMENT - BEDROOM - NIGHT

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.

ANGLE - TO INCLUDE STARSKY AND HUTCH

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

STARSKY
Harkness -- you're a mean man.

Harkness blinks, trying to orient himself.

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

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

HUTCH
(cold grin)
Hi, fella...

STARSKY
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?

STARSKY
(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.

STARSKY
(to Harkness)
Oh, yes, we will be very angry.

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

EXT. WAREHOUSE - LONG SHOT - DAY

Deserted area, Old Warehouse. Harkness' car is parked
outside. Starsky and Hutch drive up, get out, carrying
a briefcase. They study the warehouse.

TWO SHOT - STARSKY AND HUTCH

They study the warehouse.

(CONTINUED)
CONTINUED:

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.

INT. WAREHOUSE - CATWALK - DAY
A MAN carrying a shotgun is looking out the window.

HIS POV
on Starsky and Hutch approaching.

ANGLE - MAN ON CATWALK
He turns, signals down.

HIS POV
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.

ANGLE AT DOOR
Starsky and Hutch enter, look around.
THEIR POV

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

TRUCKING SHOT

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

FADE OUT.

END OF ACT THREE
PADE IN:

INT. WAREHOUSE - TRUCKING SHOT ON STARSKY AND HUTCH - DAY

They walk, watching --

TRUCKING POV

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

BACK TO TRUCKING SHOT

HUTCH
I don't see Darner...

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.

CLOSE - HARKNESS

Panicked, he turns, yells to his three:

HARKNESS

Now!

ANGLE ON MAN ON CATWALK

FIRING, caught off guard by Starsky and Hutch's sudden move.
ANGLE ON HARKNESS
as Starsky and Hutch dive across the packing cases, grab him.

ANGLE ON MAN TO THE LEFT
starting to fire, then stopping.

ANGLE ON STARSKY AND HUTCH
as they grab Harkness, use him as a shield, back toward the door.

ANGLE ON MAN ON THE RIGHT
He runs forward, gun drawn.

ANGLE ON STARSKY, HUTCH AND HARKNESS
Harkness twists free of their grasp.

ANGLE ON THE MAN ON THE RIGHT
He FIRES impulsively.

ANGLE ON HARKNESS
He whirls into the misdirected bullet. It slams into his chest. He buckles to the floor.

SHOT - SCENE
Starsky and Hutch turn and sprint for the door.

ANGLE ON MAN ON RIGHT
He stops short, uncertain.

ANGLE ON MAN ON CATWALK
Seeing Harkness down, he is momentarily uncertain too. He recovers, FIRES down at the retreating Starsky and Hutch.

ANGLE AT DOOR
The slug chews into the door. Hutch FIRES upwards as he and Starsky go out the door.
ANGLP ON THE MAN ON THE CATWALK

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

EXT. ANGLE

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

EXT. DESERTED VACANT LOT - DAY

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!

DOBEEY

(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.

DOBEEY

(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.
DOBEE
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.

DOBEE
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.

DOBEE
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.

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

Starsky and Hutch consider this.

STARSKY
There's gotta be a way.

DOBEE
Yeah! Let me know when you think of it.

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

DOBEE
(continuing)
By the way -- that girl, Joanne Mason. The picture you gave me...

HUTCH
What about her?

(CONTINUED)
CONTINUED:

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:

INT. CITY MORGUE — DAY

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.)

ANGLE

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

DOBEEY
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.
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...

DOBNEY
Consider it done...

EXT. SHOCKLEY'S APARTMENT - DAY

Shockley exits and strides over to his car. He gets in, starts it up and pulls out into traffic. He is immediately pulsed 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:

INT. STAMP SHOP - DAY

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)
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.

FOV ON CHERYL

as she enters the door of the shop.

SHOT - SCENE

Danner stiffens as Cheryl moves to him.

DANNER

What are you doing here?

CHERYL

I've got to talk to you.

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.
INT. PRECINCT HOLDING CELL - DAY

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!

ANGLE - GORING

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.

ANGLE - SHOCKLEY AND GORING

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.

EXT. DANNER ESTATE - MED. LONG SHOT - DAY

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 Dobey's car. Dobey holds a walkie-talkie also. He looks down the hill toward the estate mansion.

**DOBEEY**
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.

**DOBEEY'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 EXTERIOR ANGLE

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 EXTERIOR ROAD TO ESTATE - ON A SPEEDING CAB - DAY

heading into the factory area.

134 INTERIOR CAB

Shockley is in the rear seat.

SHOCKLEY

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

The Cabbie nods, speeds up.

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

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 Hankness.
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

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

137 SHOT - SCENE

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)
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
full of money.

139 SHOT - SCENE

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

CUT TO:

EXT. HILL - ON DOBEY, CARTER, POLICE

Dobey reacts to --

POV

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

TO DOBEY AND CARTER

DOBEB

How the hell...

CARTER

What's wrong -- who's that?

DOBEB

He can make Hutch as a cop.

(to the officers)

Move! Now!

Dobey sprints to his car. Rattled, Carter follows.

EXT. MANSION AGAIN - WIDE ANGLE - DAY

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 --

POV

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

SHOCKLEY

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

He relaxes --

ANGLE ON SHOCKLEY

striding toward them.

SHOCKLEY

Some jerk traffic --

Shockley stops, startled, reacting to --

ZOOMING POV - HUTCH

CLOSE - SHOCKLEY.

SHOCKLEY

Hey -- hey -- he's a cop!

SHOT - SCENE

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.

ANGLE ON THE FIRST MAN

as he pulls his gun, FIRES at Starsky and Cheryl.

ANGLE ON STARSKY

as he shoves Cheryl behind the cabana.

STARSKY

Get outta here!

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

ANGLE ON STARSKY

as he positions himself and FIRES at --

POV - THE SECOND MAN

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.
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.

as he thrashes in the water. He grasps the floating cleaning device -- which now begins to suck up the spilled heroin that is spreading over the water.

Dobey, Carter and two officers come running through the hedge gate.

Connie runs toward the cabana.

He repositions himself, trips Connie spilling him harshly into a flower bed near the cabanas.

as he pushes out the First Man. The Third Man with his arm in a sling runs toward the other side of the yard.

entering the rear of the yard, moving to intercept him, the Third Man stops, not liking the odds, drops his gun.

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 --

-- two more officers, guns drawn, coming in from the rear of the yard.
Connie relaxes, tosses the knife aside.

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.

EXT. AIR TERMINAL - ESTABLISHING SHOT - DAY
Busy, clutter of activity, planes landing, etc.

INT. TERMINAL - DAY
Starsky and Hutch watch as --

POV
-- 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

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 cutta sight...

(CONTINUED)
CONTINUED:

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 -