

STARSKY AND HUTCH

"The Fix"

Written by

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A
Spelling / Goldberg
Production

20TH CENTURY - FOX STUDIOS
10201 West Pico Boulevard
Los Angeles, California 90064

REVISED FINAL DRAFT

August 2, 1975

STARSKY AND HUTCH

"The Flx"

CAST

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

* JEANIE WALDEN *early 22*

MONK

BEN FOREST

CONEY

MICKEY

* GLASSMAN

* DRIVER

WALSH

STARSKY AND HUTCH

"The Fix"

SETS

INTERIORS:

STATION
BEACH HOUSE
HUTCH'S UNDERGROUND GARAGE
BUNGALOW BEDROOM
BUNGALOW FRONT ROOM
HUTCH APARTMENT
DOBEY'S OFFICE
HUGGY BEAR'S
BAR #1
MONK'S CAR
PATROL CAR
HUGGY BEAR'S BEDROOM
BAR #2
STARSKY'S CAR

EXTERIORS:

PRECINCT STATION
CITY STREETS (VARIOUS)
BUNGALOW
BEACH HOUSE
HUGGY BEAR'S
THE CITY
ENTRANCE - BAR #1
MOUNTAIN ROAD
SIDEWALK AND ALLEY
FOREST'S MANSE
FOREST'S POOL
BAR #2
STREET - INTERSECTION
ALLEY BEHIND BAR #2

STARSKY AND HUTCH

"The Fix"

ACT ONE

FADE IN:

1 EXT. PRECINCT STATION - ESTABLISHING (STOCK) - NIGHT 1

2 INT. STATION - NIGHT 2

Nightwatch Detectives at desks, taking phone calls, doing paperwork; one or two making arrest reports, or taking data from complainants -- as STARSKY and HUTCH breeze in with a handcuffed well-dressed MAN in custody.

HUTCH

(to Starsky)

You write it up. I gotta make a phone call.

They pause at a candy dispensing machine, as:

STARSKY

(to Hutch)

Gimme a dime.

HUTCH

Why?

STARSKY

'Cause I've only got fifteen cents.

Hutch grimaces, takes out a dime, hands it to Starsky, who has fished fifteen cents from his pocket.

STARSKY

(continuing; to
Hutch)

Now, if you got a quarter, you can have one, too. Instant energy. You're gonna need it, pal.

Starsky, grinning, has slotted the coins into the machine -- draws a candy bar, turns to discover that Hutch has already moved to a desk, grabbed a phone and as we ADJUST to include Hutch at the phone, we see Hutch dial "0". Starsky shrugs, moves the suspect to his desk, with:

(CONTINUED)

STARSKY
(continuing)
Come on, fancy-pants... tell me
a story.

DOBEY emerges from his office with an arrest report in hand, as Starsky sits the suspect at his desk and Hutch speaks into the telephone beyond our earshot.

DOBEY
(calling)
Hutchinson!

Hutch has turned away with receiver to his ear, appears not to hear. Dobey grimaces, Starsky glances to Dobey.

STARSKY
Whatcha got, Cap'n?

DOBEY
(re arrest report)
Your partner signed it. Where's
the time of arrest?

STARSKY
(sighs elaborately;
taking arrest re-
port from Dobey)
It's love, Cap'n Dobey. Pinches
the capillaries -- the memory goes
first... I'll fill it in. *

He jots something on the arrest report, returns it to Dobey.

3 INT. STATION - AT HUTCH'S DESK - CLOSE ON HUTCH AT PHONE - NIGHT 3

HUTCH
(at phone)
Listen, I'm just comin' off duty.
I'll be there in about an hour. *

4 INT. BEACH HOUSE - CLOSE ON JEANIE WALDEN - NIGHT 4 *

early twenties, gorgeous, stacked -- and very worried. She is at the phone. What we see of the set suggests a small, remote beach house.

FOR INTERCUTS:

(CONTINUED)

JEANIE

(at phone)

Hutch, I've been going out of my mind. It's been almost a week.

HUTCH

(at phone)

Hey -- take it easy.

JEANIE

I'm sorry, but I'm scared. You haven't told anyone, have you?

HUTCH

No. I haven't even told Starsky. But, honey, when I see you -- I'm going to want some answers.

*

JEANIE

(very hesitant)

All right. But please -- hurry. Please!

*

END ON:

HUTCH

As soon as I clean up and change.

He hangs up on a thoughtful, slightly worried look, then puts on a big smile. WIDEN as Hutch moves from his desk toward exit. Starsky and Dobey watch him.

HUTCH

(continuing;
grins; waving)

'Night, Cap'n.

(then to Starsky
and the room)

See you slaves in a couple of days.

*

He fishes a quarter from his pocket, flips it to Starsky who catches it.

HUTCH

(continuing)

Have another candy bar, partner.

Hutch exits, his step springy, grinning. Starsky glances from the quarter to the Captain.

STARSKY

Love. It's gonna put him in the poorhouse.

(looks around)

He'll never notice the difference.

*

- 5 EXT. CITY STREET - DRIVE BY - NIGHT 5
Hutch drives by in his car.
- 6 EXT. HUTCH'S PAD - NIGHT 6 *
Hutch pulls up to the curb and alights. Heads up the walk to his pad. *
- 7 OMITTED 7 *
- 8 INT. HUTCH'S APARTMENT - NIGHT 8 *
Hutch opens the door, enters unzipping his jacket, and backhands the door shut. He crosses to the closet, takes his jacket and shoulder rig off in one movement. He opens the closet, his back to the bathroom, and hangs both his jacket and the shoulder rig on a hook on the back of the door. Two hoods leap out of the bathroom. One of them, CONEY, saps Hutch at the base of the skull. Hutch spins and groggily tries to clinch with Coney, but WALSH hits him in the temple, and he drops unconscious. Another hood, MONK, comes into the room, stoops down beside Hutch and goes through his pockets. Finding Hutch's car keys, Monk hands them to Walsh. *
- MONK
Follow us in his heap. *
- Walsh goes out the front door, and Monk and Coney drag Hutch's body toward the back. *
- 9 EXT. BUNGALOW - NIGHT 9
ESTABLISH a seedy two-bedroom structure in a very low-rent area in the city. There is a detached garage. Monk's car is parked in the driveway. BEN FORREST, fifty, white-haired, vain, utterly ruthless area mob boss, drives up in his Mercedes, parks at the curb, sits looking off toward the bungalow. CLOSE TO HIM as he sits, looking off toward the bungalow, lightly tapping his manicured fingernails on the steering wheel, grimly waiting. Light from a street lamp glints off the large diamond he wears on one finger. We sense the muscle under the smooth skin -- and not an ounce of fat.
- 10 INT. BUNGALOW BEDROOM - NIGHT 10
A chair. A bed. One garish light. Windows securely boarded up. Hutch sits in the chair, his hands bound at his back, his eyes covered with a blindfold. His face shows bruises and blood. His head sags forward.

(CONTINUED)

10 CONTINUED:

10

Monk steps to him, grabs him by the hair, jerks his head up.

MONK

Where is she, Hutchinson?

*

HUTCH

(through puffing
lips)

I'm Starsky. I dunno what you're talkin' about.

*

MONK

Don't be stupid, Hutchinson.
She's only another broad. You
tell us where, you wake up in
your own bed tomorrow morning
-- like nothin' happened.

*

HUTCH

... don't know what you're talking
about.

*

Monk shrugs, looks to the two hoods, nods. PAN Monk to the door, losing the hoods and Hutch as we HEAR the sound of blows administered to Hutch's midsection -- and his painful reaction. Monk exits to front room.

11 INT. BUNGALOW FRONT ROOM - NIGHT

11

Sleazy. Door to kitchen and short hallway that leads to two bedrooms at rear. The front door is opening as Monk enters from hallway. Forest enters at front door, glances to Monk.

*

FOREST

How's it going?

MONK

Nobody saw us take him. We've
got his car in the garage out-
side...

He takes Hutch's holstered gun from his pocket, tosses it onto a table, as --

MONK

(continuing)

... but he isn't gonna tell us
anything.

(CONTINUED)

11 CONTINUED:

11

FOREST

You think he's different --
because he's a cop? He'll tell
us where she is.

MONK

(with deference)

Ben, why don't yuh forget it?
You can get any dame you want...

FOREST

(riding over)

Nobody runs out on Ben Forest!
She was -- special. She belongs
to me. Understand!

MONK

Yes, sir. Only -- we snatched
a cop. That ain't smart.

FOREST

Monk.

(off Monk's
apologetic
grimace)

He's the only one who knows where
Jeanie is.

Coney enters from hallway.

CONEY

Hello, Mr. Forest.
(then, to Monk,
re bedroom)
Passed out. Tough monkey.

MONK

(to Forest)

He hasn't seen any of us. He
doesn't know anything. Let's
dump him and forget it.

FOREST

We don't dump him. We don't
forget it.

He takes a heroin kit from his pocket, hands it to
Monk.

(CONTINUED)

FOREST
(continuing)

Juice him.

Monk flips open the kit revealing a hypodermic syringe, a spoon, and several packets of heroin (glassine packets). Monk looks from it to Forest.

MONK

O.D.?

*

FOREST

No... we don't overdose him. We string him out, get him hung up on horse -- he'll be begging to tell us where she is.

*

MONK

That'll take a while.

*

FOREST

So it takes a while.

*

(re kit)

There's plenty more where that came from. Get started.

Monk shrugs reluctantly, hands the kit to Coney, who exits with it to bedroom. Monk glances to Forest, then looks away grimly and sags into a chair.

FOREST
(continuing;
after pause)

If you've got anything more to say, let's hear it.

MONK

Okay. I'm sorry I happened into that joint -- "Huggy Bear's". I'm sorry I happened to see the broad workin' there -- and I'm sorry I told yuh about her and --
(indicates bedroom)
-- that cop.

*

FOREST

The only thing you need to be sorry about is that you didn't bring her to me the first time you saw her.

Forest exits the front door. PAN Monk to the hallway.

*

12 INT. BUNGALOW BEDROOM - NIGHT

12

The Hood has prepared the heroin, now draws the liquid from the spoon into the syringe as Monk enters. Second Hood stands by the chair where Hutch still sits, wrists bound, blindfold in place, only semi-conscious. Hood hands the filled syringe to Monk, who nods, indicating Hutch. Second Hood unties Hutch's wrists. Both Hoods hold Hutch firmly as Monk, with syringe grabs Hutch's arm, works up a vein. Hutch, semi-conscious, struggles but is held firmly. Abruptly:

MONK

One last time... where is she?

HUTCH

(hoarse)

Shove it!

*

13 CLOSE - MONK

13

Impassive, he readies the syringe, poised to plunge it. Then, O.S., he stabs the needle into Hutch's vein.

14 CLOSE - HUTCH

14

Held immobile by the Hoods -- his face abruptly jerks into a pained grimace -- and holds the look for an extended beat.

15 ANGLE - PAST MONK TO SCENE

15

as he abruptly withdraws the syringe from Hutch's arm, having administered the dose of heroin.

MONK

There. The first mile -- on a long trip, cop. Enjoy.

He steps away, indicating Hutch to Coney and Walsh.

MONK

(continuing)

Put him beddy-bye.

The Hoods place Hutch on the bed, retie his wrists at his back, then turn to Monk.

MONK

(continuing)

Let's put some coffee on. He ain't goin' anywhere.

(CONTINUED)

15 CONTINUED:

15

Hoods follow Monk out. Door closes behind them. We HEAR it lock. CLOSE TO HUTCH. Desperately he tries to rise, very woozy, near the edge of an abyss. He can't make it. He collapses... and passes out. HOLD on him.

16 EXT. BEACH HOUSE - ESTABLISHING - DAWN

16

We see that it is a small, one-bedroom affair, little more than a cabin -- and set alone on a point of land at the sea. There is a front and back door -- and a private road provides access to it.

17 INT. BEACH HOUSE - DAWN

17

Discover Jeanie. She has fallen asleep in a chair. The sun stabs in at a window, striking her in the face -- as the phone abruptly RINGS. She awakens abruptly, gathers her panicked thoughts. The phone RINGS again, she darts a look at it, rushes to it with a little cry of hope. She snatches the receiver.

JEANIE
(at phone)

Hutch?

(beat, then, terse)

No. No, you have the wrong number!

She hangs up, ripped, frightened, hesitant, then, abruptly, she takes up the receiver again and starts to dial a number.

18 INT. HUTCH'S PAD - CLOSE ON PHONE - DAY

18

After a beat, it RINGS. WIDEN to include a small framed photo beside the phone -- a picture of Hutch and Jeanie, smiling, clinging close -- taken in a photo booth at an arcade. The phone continues to RING unanswered.

19 INT. BEACH HOUSE - DAY

19

Jeanie at the phone, hearing it RING in her ear, unanswered -- she waits, desperately hoping -- finally hangs up.

JEANIE
(stifled sob)
Hutch, Hutch -- where are you?

BLUR PAN TO:

20 INT. BUNGALOW BEDROOM - DAY

20

Hutch, with two days' growth of beard, lies on the bed, his wrists bound at his back. He twitches slightly. His eyes are still covered by the blindfold. A beat, then we HEAR the door being unlocked. ADJUST to include Monk entering with a filled syringe in hand unceremoniously rolls Hutch onto his face, whips off the rope that binds his wrists, rolls him back onto his face. Hutch twitches violently --

HUTCH

(barely able
to speak)

You creep... never tell... tell.

21 AN ANGLE - FAVORING MONK

21

whose back screens the act as he works up a new vein in Hutch's arm.

MONK

(snorts)

Another day he'll have a regular
ladder.-- I'm running out of veins.
There --

*

He finds a vein; stabs with the needle.

22 CLOSE - HUTCH

22

His contorted face relaxes into a smile as the needle is jabbed into his arm and the dose injected.

CONEY'S VOICE

Look at him. Like a baby to the
bottle. How about it, baby --
(crooning)

Gonna tell us where the little
momma is?

Hutch's face contorts into a grimace. He remains stonily silent.

23 THE SCENE

23

Monk withdraws the needle, carefully holds its point with a piece of sterile cotton, studies the silent, relaxing Hutch.

MONK

Won't be long. When he doesn't
get it, that's when he'll wanna
sing.

*

(CONTINUED)

23 CONTINUED:

23

Monk hands the syringe to Coney, takes a flashlight from his pocket, flips it on, aims it full at Hutch's eyes, abruptly whips off the blindfold.

24 REVERSE ANGLE - HUTCH "LOOKING" INTO FLASHLIGHT

24

The screen is dilated -- filling with the boring, hot light of the flashlight. He can see nothing more.

25 BACK TO ANGLE

25

Monk shines the flashlight into Hutch's eyes, studies his eyes.

26 TIGHT ANGLE - ON HUTCH'S EYES

26

The flashlight full on them. He blinks instinctively. His eyes are sunken -- Dark circles under them. *

27 BACK TO ANGLE

27

Monk studies Hutch's eyes a beat under the flashlight, then motions to Coney, taking the syringe from him. Walsh replaces the blindfold. Monk snaps off the light.

MONK

Yeah. Another day.

They exit. Hutch lies on the bed, tied, blindfolded in a drugged stupor.

28 INT. DOBEY'S OFFICE - DAY

28

Dobey is at his desk, shuffling through some paperwork, then he glances irritably at the wristwatch and shouts:

DOBEY

Starsky?!

Beat, then Starsky enters to Dobey, munching on a candy bar.

STARSKY

(blithely)

'Morning.

DOBEY

(snapping)

"'Morning?" It's the middle of the afternoon. Where the...
Where's that partner of yours?!

*

(CONTINUED)

STARSKY

He had days off, Cap'n.

DOBEY

His days off ended this morning.
Now suppose you stop covering for
him and get your tail out there
and get on that horn and tell
Hutchinson to get his rear end in
here!

*

STARSKY

(hedging)

Truth is -- he's sick.

DOBEY

He didn't call in sick.

STARSKY

Well, you know how it is... he's
in love.

DOBEY

(sour)

He's shackled up is what you mean.

STARSKY

(lamely)

Well -- she's a beautiful doll,
Cap'n.

DOBEY

I want him in here in one hour --
ready for duty. You tell him
that.

STARSKY

Yes, sir.

(pauses, then)

Except, I don't know where to find
him to tell him.

*

*

Dobey raises his eyebrows in a long hard question.
Starsky looks back at Dobey for a beat -- gets the mes-
sage and points his index finger at Dobey in a "gotcha".
Starsky exits. Dobey returns to work, glowering.

HUGGY BEAR with Starsky. They are off to one side. The place is doing slow business in mid-afternoon.

HUGGY BEAR

(shakes head)

No. I haven't seen him. What's the problem!

STARSKY

He was due back on duty this morning. He didn't show. I figured he was only stretching two days off a little -- but I'm worried now, Huggy.

HUGGY BEAR

(shrugs)

It's gotta be a foxy lady.

STARSKY

(nods)

He had a date. Jeanie Walden -- you know her. She worked here. I checked her apartment. She hasn't been there for over a week.

HUGGY BEAR

Do I know her! Hutch brought her in about two months ago -- conned me into putting her on. She was good, too. Then one night she and Hutch took off -- out the back way. Right in the middle of heavy trade. "Goodbye, Huggy." That's all she said -- and then they're both gone... biff bam and thank you, ma'am.

(thoughtfully)

Looked like she'd seen a ghost or something. That mama was feeling the frostie uptights.

STARSKY

(does a slight take; then)

You hear from her -- lemme know. Okay?

HUGGY BEAR

Sure -- Do something for me, man.

(off Starsky's look)

When you see Hutch, you tell him he owes me one good waitress.

(CONTINUED)

30 CONTINUED:

30

STARKY
(worried)
Yeah. When I see him.

Starky exits, very worried. Huggy watches him go, shrugs, perplexed.

31 INT. HUTCH'S PAD - DAY

31

A loud, persistent KNOCKING, followed by:

STARKY'S VOICE
(through panel)
Hutch?!

Beat. Then the door is jimmied, Starky pushes open the door, enters, pauses surveying the room. It's empty. He crosses to a bedroom door, opens it, looks beyond, finds it empty, turns to study the empty room, perplexed and now very worried. He opens the closet, checks around, pulls the jacket aside and sees the gun. He studies it for a beat. CAMERA CLOSE on Starky and his worried look, then PAN and TIGHTEN on gun.

CUT TO:

31A INT. DOBEY'S OFFICE - DAY

31A

Start CLOSE on Starky.

STARKY
He's gone!

ADJUST to include Dobey seated at his desk, confronted by a very worried Starky.

DOBEY
Of course he's "gone"? Run off
with that lady friend?

STARKY
No way. He would have let me know.

DOBEY
(arch)
She's a "beautiful doll" -- I
believe those were your words.

STARKY
His gun is back in his apartment.

(CONTINUED)

31A CONTINUED:

31A

DOBEY

(sarcastic)

You rarely take a service revolver
when you go off with a "beautiful
doll".

STARKY

Hutch wouldn't visit his mother
without his gun.

DOBEY

(placating)

Simmer down.

STARKY

Dammit, something's happened to
him. I know it!

DOBEY

All right, I'll put out a missing
persons.

STARKY

(acid)

This isn't a "missing person",
Captain. This is my partner.

SMASH CUT TO:

32
thru OMITTED
34

32 *
thru
34

35 INT. BUNGALOW BEDROOM - NIGHT

35

The single, glaring light. Coney and Walsh standing
by. Hutch curled up in a ball, twitching on the bed,
desperate, bathed in sweat, hands bound at his back,
blindfold in place.

HUTCH

(in deep agony)

Where is it!! Come on! Come on!!

Forest enters, followed by Monk. Forest looks at Hutch,
nods to Monk. Monk takes out his flashlight, flips it
on, nods to Coney, who turns off the single light in
the room. Monk's flashlight stabs to Hutch's contorted
face, bathes it in light.

(CONTINUED)

HUTCH
(continuing;
desperate outcry)
I'm hurtin'! I'm hurtin'!

Coney's hand reaches into light on Hutch's face, whips away the blindfold. Hutch cringes against the glare of the light that is full in his face, will prevent him from seeing anyone, as:

FOREST
What's your name?

HUTCH
(through agony)
Come on -- help me...

FOREST
What's your name?

HUTCH
Hutchinson... what's yours?! You
lousy creep, gimme some help!

FOREST
Wonderful what a little change
in body chemistry can do.

HUTCH
(trying to turn
from light)
Get that thing offa me!

He stiffens, almost convulses, utters a pitiable outcry.

HUTCH
(continuing)
Leave me alone! Get outta here!

FOREST
(placidly)
Whatever you say!

The light goes out. Darkness. Then:

HUTCH
(desperately)
No. No. Don't leave me. You gotta
help me. A fix... just a little one
... I gotta have it!

The light flicks on -- flooding Hutch's face one again -- his parched lips, his dark circled eyes -- sweat streaming from his face, forehead.

HUTCH

(continuing;
blinking against
the light)

Okay. What do you want?

FOREST

Jeanie Walden. Where is she? *

Hutch stares at the light, breath shallow, labored,
wracked by pain.

HUTCH

(desperate)

I dunno... I dunno...

FOREST

You think you're bad, now -- ? In
two hours, you'll be banging your
head against the floor, sucker.

HUTCH

(quickly)

No. I can't -- remember...

FOREST

Sure you can. Jeanie Wallace.
You took her somewhere.

HUTCH

(near convulsing
again)

Yeah. Took her somewhere. The
beach!

FOREST

The beach. Where? What beach?

Hutch gives an anguished outcry. Monk holds the needle
right next to his arm... so close... so far.

FOREST

(continuing)

You took her to the beach. Where?!

Hutch, in semi-consciousness now, lurches off bed,
stumbles toward door.

HUTCH

Gotta help Jean... get there...
Seaview Point... gotta get...

He falls down... and out. Forest grins, exits,
followed by Monk and Coney.

36

INT. BUNGALOW FRONT ROOM - NIGHT

36

Forest enters, accompanied by Monk and Coney.

FOREST

Where is Seaview Point?

MONK

Up the coast... about four hours.

FOREST

(moving to front
door; quickly;
to Monk)

We'll use your car.

(then, to Coney)

You and Walsh stay here.

CONEY

(re bedroom)

You want me to give him a fix, Mr.
Forest?

FOREST

Not till I get back with the girl.

CONEY

(grimaces)

He's really on a hook.

FOREST

(sarcastic)

You're breaking my heart.

Forest exits fast to outside with Monk. Coney shrugs, glances toward bedroom as Hutch's pitiable outcries increase in intensity. We HEAR Monk's car start up in the driveway and back out fast. The Hood walks back to the bedroom door, opens it, looks in. CAMERA PANS to his POV of Hutch, unconscious, still lying on the floor. CAMERA TIGHTENS on Hutch -- sweating, grimy, hooked Hutch.

*

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

37 EXT. THE CITY - NIGHT

37

DISCOVER Starsky, grim-faced, cruising, scanning passersby on the sidewalk. PAN him ahead as he proceeds slowly, then HOLD as he abruptly spots someone loitering near an entry to a downtown bar. We can't see who it is as Starsky abruptly pulls the car to the curb, parks in a red zone, ignoring it, leaps from his car, moves swiftly toward the bar entry.

38 ANGLE - AT BAR ENTRY

38

Starsky steps to the entry, grabs it and snags MICKEY, a little ferret of a man in his forties, bald, nervous.

STARKSKY

Hold it, Mickey.

MICKEY

(forcing a
surprised grin)

Detective Starsky! What's happening?

STARKSKY

You tell me.

Mickey darts a worried look up and down the sidewalk.

MICKEY

Not here. Huh?

He motions to bar. Starsky follows him in.

39 INT. BAR - NIGHT

39

Starsky enters from sidewalk with Mickey, who slides into a booth. Starsky stands by the booth.

MICKEY

(nervously)

I heard you been askin' around.
About your partner.

STARKSKY

What else do you hear?

(off Mickey's
hesitancy; terse;
furious)

Come on, Mickey!

MICKEY

Nuthin' -- honest -- nuthin'.

Barmaid enters to them. Mickey darts a relieved look to her.

MICKEY

(continuing;
to barmaid)

A beer. I'll have a beer.

STARSKY

(to barmaid)

Get lost.

Barmaid gives Starsky "the same to you, buster" look -- and withdraws. Starsky slides into booth opposite Mickey.

STARSKY

(continuing;
low; furious)

This is a free ride, Mickey. You owe me. You know damned well, you owe me. What about Hutch?

MICKEY

(frightened)

Nothin' -- honest. I ain't heard a thing.

STARSKY

(probing; trying,
angrily)

Somebody burned him...

(off Mickey's
silence)

Some two-bit back alley jerk chilled him?

MICKEY

No, no -- nothin' like that.

STARSKY

Then what?! Where is he?!

MICKEY

I -- I'd tell yuh if I knew.
Honest.

Starsky can clearly see that Mickey is frightened. Starsky studies Mickey for a silent moment.

STARSKY

Okay. Fifty.

(CONTINUED)

39

CONTINUED:

39

He reaches for money. Mickey grabs his arm, forestalling him.

MICKEY

I can't take it, Starsky.

(off Starsky's

angry look)

Fifty bucks? You know I'd give
for half of that --

(lamely)

If I knew anything.

Starsky glowers at Mickey, who can't return his look. Abruptly, Starsky rises, tosses a dollar bill onto the table.

STARSKY

(calling off)

Give him a beer!

MICKEY

Gee, Starsky. Thanks.

STARSKY

(low; feral)

I'm gonna find Hutch. And when I
do, I'd better not find out you
knew about anything!

Mickey pales, looks away. Starsky exits fast. Mickey turns to watch him go -- and Mickey is obviously frightened.

40 OMITTED

40

41 INT. BEACH HOUSE - DAY

41

thru

thru

43

43

The room is silent. We DISCOVER Jeanie asleep under blankets on a cot near the phone. A beat, then she awakens abruptly, hearing someone quietly working at the front door, obviously attempting to open it. She panics, slides from the cot, dressed in a nightgown over bra and panties. But it is too late. The door bursts open... Forest and Monk come in. Terrified, Jeanie backs away.

FOREST

(grins)

Hi, baby.

JEANIE

How'd you find me?

(CONTINUED)

41
thru
43

CONTINUED:

41
thru
43

FOREST

How do you find anything you've lost?... you go to the cops. A cop called Hutch.

JEANIE

You're lying. He wouldn't tell you! What did you do to him?

FOREST

You'll see... you'll see.

(to Monk)

We'll meet you at the car.

(Monk leaves)

Get dressed. We're leaving.

She slips on her jeans, but her eyes never leave him.

JEANIE

Why, Ben? Why couldn't you just let it go?

FOREST

(grins)

Ever look at yourself in a mirror? Full length?

JEANIE

(disgusted)

I've been trying to get that picture out of my mind.

FOREST

(laughs)

Oh, come on, angel. You meet some pink-cheeked cop and all of a sudden you've got religion?

JEANIE

I left you long before I met Hutch.

FOREST

That wasn't nice. Ducking out that way. I tailed you to the Vegas airport. Clever. Changing planes. You were ticketed south. Where'd you go?

JEANIE

Anywhere away from you. San Francisco.

(CONTINUED)

41
thru
43

CONTINUED: (2)

41
thru
43

FOREST

(shrugs)

Well, you're back now -- and,
angel -- no more tricks.

JEANIE

(low)

If I get the chance -- I'll kill
you.

Suddenly, he seizes her, kisses her fiercely. She
remains unmoving in his embrace. He breaks the kiss,
looks at her coldly.

FOREST

You do that, angel!

And just as suddenly, he backhands her a stinging
blow across the cheek. Her eyes brim with tears, but
she doesn't flinch. He relaxes into a smile.

FOREST

Come on, I wouldn't want you to
miss Mr. Hutchinson.

She stares at him, her alarm growing. He smiles
confidently.

44 OMITTED

44

45 EXT. PRECINCT STATION - ESTABLISHING - DAY

45

46 INT. STATION - DAY

46

Starsky has fallen asleep at his desk. Daywatch
detectives enter, beginning their tour. Dobey enters,
sees Starsky, crosses to his desk, rouses him.

47 CLOSER ANGLE - STARKY AND DOBEY

47

as Dobey shakes Starsky awake.

STARKY

Huh? Oh. You got anything,
Captain?

DOBEY

No. Hit the shower and get
yourself some breakfast.

(CONTINUED)

STARKY
(stretching wider
awake; rising,
working at crick
in his neck)

Yeah.

ADJUST as Dobey watches Starky cross to the candy vending machine, fishing into his pocket for change, coming up empty.

STARKY
(continuing;
turns to Dobey)
You got a quarter?

Dobey finds a quarter in his pocket, flips it across to Starky, who slots it into the machine, stands there gathering his wits, then triggers a candy bar, takes it, starts to unpeel the wrapping. Dobey shakes his head, exits to his office as other detectives go about their business. Starky stands at the vending machine for a moment, takes a bite of the candy bar, then exits to outside fast.

48 EXT. BUNGALOW - DAY

48

Forest's car parked at the curb. Monk's car in the driveway.

49 INT. BUNGALOW FRONT ROOM - DAY

49

Forest with Jeanie. She sits in grim silence -- still clad in the jeans, sweater -- and barefoot. A beat, then Monk enters from hallway, putting a syringe back into a heroin kit and nodding to Forest.

MONK
(to Forest)
Meek as a lamb now -- and happy
as a gooney bird.

FOREST
(nods to Monk;
then, to Jeanie)
You wanted to see him. Go ahead.

JEANIE
What have you done to him?

(CONTINUED)

FOREST

(shrugs)

Initiated him, angel. He's now
what you might call an A-number
one Horseplayer.

She starts to her feet quickly, moves toward the
hallway. Forest grabs her, detains her.

FOREST

(continuing; flat)

You play my way -- he lives. You
try anything cute in there -- he
stops living.

(beat; then)

No names!

She looks at him, then exits to hallway. Forest nods
to Monk. Monk follows her out to hallway.

50

INT. BUNGALOW BEDROOM - DAY

50

Hutch lies on the bed, a beatific expression on his
face, tripped completely out. He is still blindfolded,
his hands tied at his back. Jeanie enters, pauses,
staring in horror at Hutch. Monk enters behind
Jeanie, gestures to one of the two hoods who stand by,
indicating Hutch. Then Monk withdraws. The hood
steps to the bedside, removes the blindfold from
Hutch's eyes and exits with the other hood. Hutch,
befuddled, looks around the room. (NOTE: At least
three days' beard, he looks emaciated, terrible.)

51

HUTCH'S POV

51

SLOW PAN the room, DISCOVER AND HOLD on Jeanie --
slightly OUT OF FOCUS.

JEANIE

(slight ECHO)

Hutch... Oh, my God...

She has breathed the words in utter horror. Now she
begins to come INTO FOCUS.

52

ANGLE - HUTCH AND JEANIE

52

as he shakes the cobwebs, stares at her in some recog-
nition, grinning. (His voice would be thick --
slurred.)

(CONTINUED)

HUTCH

Hi.

He starts from the bed, foolishly realizes his hands are tied at his back, sags back to the bed.

HUTCH
(continuing)

Oops.

... (then, thoughtfully)
Someone musta tied me up. You
gonna untie me?

JEANIE

Oh, Hutch...

With a little cry, she rushes to the bed, sits, takes him into her arms, holds him, cradling him, fighting tears.

JEANIE
(continuing)

I'm sorry -- I'm so sorry...

HUTCH
Whatcha sorry about? Come on,
beautiful -- get my hands untied,
huh?

JEANIE
I can't.

HUTCH
Sure you can.

JEANIE
They won't let me.

HUTCH
They won't --
(grimaces lightly)
Oh. Them. Sure they will.
They're my friends.

Hutch is really gone. Jeanie can see that now. She bites her lip -- the tears come as he grins at her foolishly.

HUTCH
(continuing)
Hey, you're beautiful. Have I
ever told you that? Yeah --
you're really beautiful -- or
have -- I -- told -- you -- that?...

(CONTINUED)

He begins to nod.

JEANIE
(ripped up the
middle)

Hutch -- ?

HUTCH
(dreamily)

Hm?

JEANIE
I'm going away.

HUTCH
(foggily grinning)
Oh?

JEANIE
We won't be seeing each other any
more.

HUTCH
(dropping off)
'S too bad. You're beautiful...

JEANIE
(desperate; torn)
Don't try to find me. Do you
understand? Hutch?

HUTCH
(eyes closing;
smile)
Unnerstan -- sure -- I unnerstan...

He has dropped off. She clings to him for one final,
desperate moment.

JEANIE
Oh, Hutch.

FOREST'S VOICE
(from portal)
Get it over with.

ADJUST to include Forest, standing in the open door-
way. Jeanie looks to Forest, her silence is admission.
She gives Hutch a final look, rises.

JEANIE
(beat)
You'll let him go?

(CONTINUED)

52 CONTINUED: (3)

52

FOREST

Didn't I promise. You be like
old times... and he lives.

JEANIE

(beat; slow)

You let him go... I'll be anything
you want.

She exits past him, stony. He exits after her. One
of the hoods enters.

53 INT. BUNGALOW FRONT ROOM - DAY

53

Jeanie enters from hallway, stony-faced, picks up her
purse (where she left it when she went into bedroom),
not seeing the covert, significant nod Forest gives
to Monk. Then Forest takes Jeanie by the arm and
leads her out the front door. Monk glances to Coney
and Walsh.

MONK

(re bedroom)

Take him out the back way.

They nod, exit to hallway.

54 EXT. BUNGALOW - DAY

54

Maintaining his grip on Jeanie's arm, Forest steers
her into his car at the curb, gets in, starts the car
and drives out. Any passing traffic gives them not a
second look -- and passing traffic is sparse.

55 NEW ANGLE - TO MONK'S CAR

55

Monk emerges from front door of bungalow, crosses to
his car, gets in at the wheel. Beat, then Coney and
Walsh enter from rear of bungalow, walking Hutch
between them. He is nodding, could be a drunk. His
hands have been untied. They place Hutch into the
back seat of the car. CLOSE to Monk's car. Nodding,
grinning foolishly, Hutch lies down on the back seat,
curling up into a ball. Monk looks from driver's
seat to back seat where Hutch lies curled up and out
of view.

WALSH

(grinning)

He ain't gonna know what happened
-- even when he hits the water.

(CONTINUED)

55 CONTINUED:

55

MONK
(grimaces)
Get in.

CONEY
(getting into
back seat)
What's wrong, Monk? Ain't like
we never iced anyone before.

MONK
(grim)
We've never killed a cop before.

Walsh gets into front seat beside Monk, who starts
the car and drives out.

56 EXT. CITY STREET - DRIVEBY - DAY

56

Monk drives by at moderate speed, Walsh beside him,
Coney in the back seat. Hutch, curled up on the back
seat, is out of view. The car moves through traffic,
heading into a busy area.

57 EXT. ANOTHER CITY STREET - HUTCH AND CONEY - LONG
LENS - DAY

57 *

CAMERA PANS to TWO SHOT then WIDENS and HOLDS to see
Starsky, his car parked at curb, talking to a man
who could be a bookie. As Monk's car exits the SHOT
we see that Starsky has the man backed against a wall
and is pouring it to him, asking terse, angry questions,
getting negative headshakes from the man. They are
beyond earshot. Starsky finally gives up. The man
strolls away. Starsky turns in frustration to his
car, gets in and pulls out.

*

58 INT. MONK'S CAR - DAY

58

as Monk tools it through traffic in a busy section;
Walsh beside him; Coney in back with Hutch who is
still curled up on the seat, apparently out of it.
(NOTE: Hutch's feet are to Coney beside him.)

CONEY
If yuh take Ninth you can hit
the freeway to the harbor.

MONK
(irritably)
I'll drive -- you keep your eye
on him.

59 ANGLE - FAVORING CONEY AND HUTCH

59

in back seat as Coney glances to Hutch.

CONEY

Like a baby.

Coney looks away from Hutch, watching traffic. CLOSE to Hutch. His eyes open slightly. He's still heavily under but appears to realize where he is as he darts a look off toward Coney.

WALSH'S VOICE

Where yuh figure, Monk?

MONK'S VOICE

Off the point. Deep water.
Current should carry the body a
couple a hundred miles.

CONEY'S VOICE

By then he'll be shark bait.

During the above, Hutch, curled up on the seat, has tensed. Now, with every ounce of energy he can muster, he uncoils -- lashing out with his feet, driving them against the side of Coney's head -- slamming his head against the window with crushing force! Coney instinctively yells in pain. Monk instinctively slams on the brake, turning to look with Walsh to back seat with a --

MONK

What the -- ?!

Before they can prevent it, Hutch has wrenched open the door, sprung from the car and raced away -- raced as fast as his dazed condition will permit -- fleeing blindly, staggering. Monk wrenches open his car door, leaps in pursuit as the injured Coney clutches his head in agony.

60 EXT. CITY STREET - DAY

60

ANGLED PAST pursuing Monk as he charges after the fleeing Hutch, who blindly hurls people on the sidewalk aside, fleeing for his life -- dazed, unseeing. Then Monk stops dead in his tracks as he sees --

61 MONK'S POV - PATROL CAR

61

entering the street; its two uniformed officers seeing Hutch blindly staggering along the sidewalk.

62 ANGLE - MONK

62

Furious, he turns, darts off toward his car. ADJUST to include his car as Monk leaps in behind the wheel and drives away fast -- unobserved by the Patrolman.

63 INT. PATROL CAR - DAY

63

ANGLE PAST a Patrolman named GLASSMAN, as DRIVER slows -- and both look to the wildly fleeing Hutch. *

GLASSMAN *

Hey -- isn't that that detective? *

Yeah. Hutchinson. There's a missing officer out on him. *

Driver pulls to curb quickly, parks as --

GLASSMAN *

(continuing)

Call it in!

He leaps from the car, charges in pursuit of Hutch as the Driver grabs the radio mike. *

PATROLMAN *

All units. Missing officer sighted *

-- Detective Hutchinson -- corner *

of Elm and Second. We are in pursuit. *

64 EXT. SIDEWALK AND ALLEY - MOVING - DAY

64

with Glassman as he darts in pursuit of Hutch -- who blindly flees out into alley. Glassman bursts into the alley. At far end of alley, Hutch runs out of gas, sags to his knees, gasping, nearly gone. Glassman sprints up to him. *

65 ANGLE - PATROL CAR

65

Starsky blasts up alongside in the Torino. The Driver is still on his radio mike. *

66 ANGLE - STARKY IN TORINO

66

He yells to the Driver. *

STARKY

I picked up the call. Where is he?

PATROLMAN

In there.

The Driver points to alley then turns back to his radio.

67 ANGLE - STARKY

67

leaps out of the Torino, runs into the alley, moves to Hutch's side.

STARKY

Hutch, you crazy --

He stops in mid-sentence, staring at Hutch, seeing his condition, as:

GLASSMAN

(to Starky)

He's your partner, isn't he?

Starky peers closely at Hutch's face.

STARKY

Yeah.

Then Starky takes Hutch's arm, pushes back the sleeve, sees the several needle marks, clear evidence. He grimaces in silent rage. Glassman also sees the needle marks.

GLASSMAN

My God, he's a junkie.

STARKY

Shut up. I'll handle it.

GLASSMAN

I've got to make a report.

STARKY

(low, hard)

No report. Understand? This didn't happen. I'll take the responsibility.

Glassman nods. Starky takes Hutch to his car, puts him into it, drives away fast. Glassman shrugs.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

68 EXT. HUGGY BEAR'S - ESTABLISHING - DAY (STOCK) 68 *
Starsky's car parked in front.

69 INT. HUGGY BEAR'S - DAY 69
A few customers. Huggy Bear crosses quickly with a tray of food, coffee urn, etc. He exits to upstairs.

70 INT. HUGGY BEAR'S UPSTAIRS AT DOOR - DAY 70
Huggy Bear enters with tray, pushes his way past the door. It closes behind him.

71 INT. HUGGY BEAR'S BEDROOM - ANGLED TO HUGGY BEAR - DAY 71
as he enters from closed door at his back with tray. He puts the tray aside. We HEAR the abrupt, labored agonized breathing of Hutch. ADJUST to include Hutch lying on the bed, Starsky seated beside him. Starsky glances to Huggy Bear, grim. Huggy Bear has seen this sort of thing before -- and so has Starsky. Hutch is bathed in sweat, going into withdrawal. He convulses, utters a pained groan. His eyes open. He stares at Starsky with unseeing eyes.

HUTCH

Jeanie?

(stomach cramps
horribly)

Jean-ie!

STARKY

Easy, pal...

HUGGY BEAR

Man, he -- is -- hurting.

Huggy Bear pours coffee into a cup, ladles lots of sugar into it, as:

HUTCH

I'm sick. I need something...

Trails off into agonized groaning, etc. Huggy Bear sits on bed with Starsky, who lifts the groaning, twitching Hutch and holds him while Huggy Bear tries to get some of the coffee into Hutch's mouth. Hutch gulps it greedily.

STARSKY

Easy.

Hutch gags, turns from them. Starsky and Huggy Bear exchange a look of silent compassion for their friend -- but there's nothing they can do about it.

HUGGY BEAR

(to Starsky)

You gonna tell me about this?

HUTCH

(agonized)

I gotta have it. Please, you gotta let me have it!

(almost delirious)

I'll tell yuh --

(grabs Starsky)

Whattya wanna know? I'll tell yuh!

Starsky bites his lip as Hutch clings to him, trembling, pleading.

HUTCH

(continuing)

Only yuh gotta help me! Please!

STARSKY

We're here... we're here...

He glances to Huggy Bear, who has refilled the coffee cup and now proffers it to Hutch.

HUGGY BEAR

Come on, man --

Hutch glares at the coffee cup, abruptly, insanely sweeps it from Huggy Bear's grasp, knocking it to the floor.

HUTCH --

I'm sick! I gotta have medicine!

He is seized by a convulsion, writhes onto the bed, gripping his stomach in agony.

HUGGY BEAR

(quietly; to
Starsky)

Nothin' but blood and sweat and pain for the next forty-eight hours.

(CONTINUED)

71 CONTINUED: (2)

71

STARSKY
I'll stay with him.

HUGGY BEAR
How do you figure this?

STARSKY
(grabs one of
Hutch's wrists;
clearly chafed
by the ropes)
He was tied, pumped full of "H"
-- somehow he got away.
(off Huggy's
look)
They'll be lookin' for him.
Whoever they are. For now,
nobody knows where he is. Just
you and me. And that's the way
it stays.

HUGGY BEAR
How about Captain Dobey?

STARSKY
(beat)
I'll call him... soon as we
help him. Get some more coffee
... lots of sugar.
(beat)
Lots and lots of sugar. *

Huggy moves away. HOLD on Starsky, staring at Hutch,
dying.

72 EXT. FOREST'S MANSE - ESTABLISHING - DAY

72

A palatial residence, walled, locked gate. Monk's car
is parked inside the gate.

73 EXT. FOREST VERANDA - DAY

73

Luxurious -- with a majestic pool, gorgeous girl in a
string bikini in background, etc. Forest is with Monk
-- and Forest is furious. *

(CONTINUED)

73 CONTINUED:

73

FOREST
You fool! You stupid, bumbling
fool!

MONK
You got the girl. Why don't you
let it go?

FOREST
(sarcastic)
That cop is wandering around out
there somewhere -- and you tell
me to forget it?!

MONK
He didn't hear or see a thing.

FOREST
He knows about Jeanie!

MONK
He was so far gone he wouldn't
remember his own name.

FOREST
I don't care... and this time
take care of him. *
(beat)
Jeanie and me are leaving town *
for a couple of days. When I
get back, I want him gone... And
if you can't handle it, I can
always find someone else.

The unstated threat is clear to Monk. He grimaces,
exits.

74 INT. DOBEY'S OFFICE - DAY

74

Dobey is at the phone.

DOBEY
(at phone)
Yeah.

(grimaces)
Rough. You sure you can handle
things, Starsky?

75

INT. HUGGY BEAR'S BEDROOM - DAY

75

Starsky at the phone. Hutch huddled in agony on the bed. Huggy Bear keeping an eye on Hutch. The tray of food and coffee urn as before.

FOR INTERCUTS:

STARKY

(at phone)

He's in a bad way, Captain -- but
Huggy's a helluva nurse.

DOBEY

(at phone)

You want a doctor?

STARKY

He's got to kick this by himself --

DOBEY

(beat)

Lemme know if there's anything I
can do.

END ON:

STARKY

(at phone)

Thanks, Captain. I'll keep in
touch.

He hangs up, glances to Huggy Bear.

STARKY

(continuing)

You better get back downstairs.
Anyone comes nosing around, let
me know.

HUGGY BEAR

Why would anyone come nosin'
around?

STARKY

(off Huggy's look)

The first thing he said was "Jeanie".
Whoever scared her away from here
in the first place could come back.

HUGGY BEAR

Then why did you bring him here?

STARKY

(patiently)

'Cause I want to be here if they
do.

75

CONTINUED:

75

HUGGY BEAR
(shakes his head)
Man, you are suicide prone.

STARSKY
(grins; tosses
his car keys
to Huggy)
Stash my car around in back.

HUGGY BEAR
You got it.

Huggy exits, closing the door behind him. Hutch groans, clutching his stomach. Starsky moves quickly to the bed, sits beside him, impotent to do anything as Hutch suffers. Then Starsky grabs the linen napkin from the tray, douses it with the water glass, folds up the napkin and laves Hutch's forehead and face with it. In agony, Hutch blindly pushes away the napkin, is then seized by a convulsion, blindly slams his fist against the wall. Starsky manages to wrestle him down and hold him down as Hutch again constricts into a tight ball of pain that slowly ebbs.

DISSOLVE TO:

76 OMITTED 76

77 EXT. HUGGY BEAR'S - NIGHT 77

Monk sits at the wheel of his car parked at the curb, waiting.

78 INT. HUGGY BEAR'S - NIGHT 78

A goodly crowd. MUSIC. It's fairly NOISY. Discover Coney just finishing a beer. He is with Huggy Bear. CLOSE to them.

CONEY
You must remember her. She
worked for you. Brunette --
stacked -- can't recall her
name. Janie... Jeanie,
something like that.

HUGGY BEAR
(thinking)
Oh, Jeanie... Jeanie Wallace.
(MORE)

(CONTINUED)

HUGGY BEAR (cont'd)

She left about a week ago. I
was sorry to lose her. Split
tips without a beef.

CONEY

Any idea what happened to her?
(takes a fifty
out; holds it up)
It's important.

HUGGY BEAR

(eyes wide;
fingers fifty)

Phewy. Don't know what she was
serving, but it must have been
more than my food.

CONEY

She had a boy friend. He been
around? Some cop.

HUGGY BEAR

(jerks hand
off fifty)

Uh-uh. No way I'm gettin' involved
with the fuzz. See no evil...
hear no evil... and speak no talk
about cops. That's how I keep
this joint hummin'.

Huggy withdraws. Coney watches him go, finishes his
drink, leaves money on the table, exits to front door.

79 NEW ANGLE - HUGGY BEAR

79

covertly watching front door, sees Coney exit, grins,
steps to the front window, peers outside.

80 EXT. CITY STREET - HUGGY'S POV - NIGHT

80 *

Coney gets into car beside Monk, shakes his head. Monk
starts the car, drives away.

81 INT. HUGGY BEAR'S - TIGHT ON HUGGY

81 *

Huggy Bear at front window, peering out, takes a pencil,
jots a license number on his pad.

82 INT. HUGGY BEAR'S BEDROOM - NIGHT

82

START CLOSE on Hutch, huddled on the bed in a ball, against the wall, sweating through his clothing now, face a mask of pain, clutching his stomach.

HUTCH

Get away from me! Leave me alone!

83 ANGLE - INCLUDE STARKY

83

standing at the bed, tired, close to exhaustion himself.

HUTCH

You aren't my friend! You say
you wanna help me! Then HELP ME!

Breathing labored, sucking for air, lips parched, stomach ripped, Hutch lapses into excruciating anguish, then abruptly turns his face to the wall and starts pounding his head against the wall. Starsky leaps forward, grabs Hutch, pulls him away from the wall. Hutch flails out in blind rage and pain, a wild man. He clubs Starsky alongside the head with his clenched fist. Starsky shakes off the effect of the blow, retains his hold, wrestles with the groaning Hutch -- manages to hold him down in the bed. Throughout this:

STARKY

Hang on! Hang on!!

HUTCH

(fierce rage)

You lousy liar! You're not my
friend! I'll kill yuh. I'll
kill yuh!

STARKY

(terse; irony)

You'd hate yourself in the morning.

Hutch gradually relaxes as the seizure relents slightly -- but the pain is still there -- and the sweat pours from his body. Starsky relaxes his hold, steps from the bed, quickly pours a cup of coffee, tosses lots of sugar into it, returns to the bed, sits with the cup of coffee.

STARKY

(continuing)

Medicine.

Hutch glowers through pain at Starsky.

(CONTINUED)

STARSKY

(continuing)

Come on. It'll help.

Reluctantly, Hutch tries to sit up, can't, falls back, seized by a fleeting, cutting pain. Starsky helps him to sit partially up, holds the cup for him. Hutch drinks, hungrily now, draining the cup, then:

HUTCH

(labored breathing)

Candy. I want some candy...

STARSKY

Hey, you're Hutch... I'm Starsky.

Starsky digs into his pocket, comes up with a candy bar, grinning. He unwraps the candy bar. Hutch snatches it, eats it hungrily, wolfing it.

STARSKY

(continuing)

It isn't gonna stay down -- but enjoy.

Starsky returns to the tray with cup as door opens and Huggy Bear enters. Starsky drains the coffee urn into the cup.

STARSKY

(continuing)

More coffee. Hot. And we're running out of sugar.

HUGGY BEAR

He's beginning to look almost human.

STARSKY

He's not outta the woods yet.

Huggy Bear takes the coffee urn and sugar bowl.

HUGGY BEAR

(to Starsky)

You're out on your feet, man.

STARSKY

I think the book says fifty-six hours before judgment begins to go.

He sucks for air, turns to the bed with the coffee cup. HUGGY turns to door, then pauses with:

(CONTINUED)

HUGGY BEAR

Oh --

(off Starsky's
look)Some John was askin' about Jeanie
-- and him.(indicates
Hutch)

Waved a fifty like the flag.

(produces slip
of paper)There was another joker waiting
outside for him.(hands Starsky
the paper)That's the license number. A
LTD sedan. Dark color. Tell
Captain Dobey I blew the fifty.

Starsky grimaces, nods, pockets the piece of paper,
sits on the bed with cup of coffee as Huggy Bear exits
with urn and sugar bowl.

STARSKY

(grins)

I can remember a guy who hated
candy.

HUTCH

(through anguished
pain)

Shut up.

STARSKY

(smiling broadly)

There's the Hutch I knew...

HUTCH

You lousy Polack!

STARSKY

I might even let you have another
candy bar.

Hutch is seized by a wave of pain. He doubles up on
the bed, groaning. Starsky's smile fades. With deep-
est compassion, he touches his friend on the shoulder
-- then grips his shoulder hard -- as if by so doing
he might share some of the agony.

STARSKY

(continuing;
grimly)

Yeah. You still got a ways to go.

(then; gently)

Come on...

He gently urges Hutch into position, holds the cup for him. With trembling hands -- and his whole body shaking, Hutch grips the cup himself and drinks thirstily.

STARSKY
(continuing;
after pause)
Feel like talkin'?

HUTCH
(ironic grimace)
I'm fine.

It's obvious he isn't fine.

STARSKY
Who did this to you? Why?

HUTCH
(trembling)
I don't know.

STARSKY
Come on, pal. Think!

HUTCH
(grim; fighting
agony)
I don't know! They wanted her --
Jeanie. I -- I think I told 'em
where she was. I don't know.

He trails off, shuddering, trembling, fighting another spasm.

STARSKY
What did they want with her?

HUTCH
I don't know, I tell yuh! She
was scared -- of something --
someone. She wouldn't tell me
who. I took her to the beach.
Last week. I was gonna meet her
there -- when I left the station.
(trying mightily;
through pain)
I drove to my garage -- then the
roof caved in. Next thing I knew
-- they had me somewhere -- tied
up -- blindfolded. They worked me
over, said they'd let me go if I
told 'em where they could find
Jeanie.

(MORE)

HUTCH (cont'd)

(beat; then)

They started in with the needle...

(fights spasms;
then)

I tried not to tell 'em!

He is wracked by guilt and pain. ~~Starsky~~ ^{Smash} Hutch touches him gently, reassuringly.

STARSKY

Okay. Who's a hero, anyway? It's okay...

Hutch remains drawn in on himself, a pitiable sight, battling the hurt.

STARSKY

(continuing)

You must have heard something.
A name.

HUTCH

No. There were three of them.
Four.

(then, re-
calling)

Wait... In the car. Someone
called one of them "Monk"...

SMASH CUT TO: *

84 OMITTED

84 *

85 INT. A BAR - NIGHT

85

Coney enters from street, pauses, searching the quiet interior. It's a respectable place. He sees someone at a corner booth, ADJUST to include Monk seated alone in the corner booth. Coney moves to the booth. CLOSE to them as Coney sits and a waiter steps in to table, puts a large plate of ravioli and an open bottle of wine before Monk, then withdraws quickly. Monk pours himself a glass of wine, ignoring Coney, who shrugs, drinks from a glass of water.

MONK

Well?

CONEY

Nothin'. I been up and down the street.

(CONTINUED)

MONK
(drinks from wine
glass, savors
it; then)

Starsky?

CONEY
Nobody's seen him for more'n
twenty-four hours. He was makin'
the street askin' about Hutch.
Since then --

He trails off into a gesture that says "nothing". He
hungrily watches Monk takes a forkful of ravioli.

CONEY
(continuing;
after pause)
If Starsky found him, they could
be anywheres. A hospital, the
police station...

MONK
(through mouthful)
Huh-uh. Starsky'd never let any-
one know his partner's on the
needle. He's somewhere, helpin'
him kick it. And it's for
sure he knows someone's lookin'
for Hutch.

(beat)
Starsky's lookin' for us. Tell
you what -- let's help him along.

CONEY
How?

MONK
Noise it around on the street,
that you know who juiced the cop
-- strung him out on Horse.

CONEY
Are you crazy?!

MONK
(flat)
I know what I'm doin'... use that
stoolie, Mickey. He'll sell his
mother for a ten spot.

CONEY
Okay.

(CONTINUED)

85 CONTINUED: (2)

85

MONK

Maybe we ice both Hutch and
Starsky. Mr. Forest can give us
a Christmas bonus.

Coney smiles, rises, exits toward front door. Monk
sips his wine thoughtfully. HOLD.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

86 EXT. HUGGY BEAR'S - MORNING 86

Not yet open for business.

87 INT. HUGGY BEAR'S BEDROOM - MORNING 87

Hutch lies, fitfully asleep. His clothing is a mess. Starsky sits beside the bed in a chair, asleep. Starsky hasn't shaven in two days. Hutch's beard is coarse, filthy, his mouth parched dry. Against another wall on a cot, Huggy Bear lies asleep. The room is a litter of candy bar wrappings; the floor stained by coffee. Huggy Bear awakens, sees Hutch and Starsky asleep, slips from the cot, takes the coffee urn and quietly exits the room. Starsky stirs, awakens abruptly, darts a look to Hutch, sees he is asleep (fitfully), rises, stretching. Then, remembering, he fishes into his pocket, takes out the slip of paper Huggy Bear gave him, steps to the phone, dials the precinct.

STARKY

(at phone)

Starsky. Captain Dobey in?

88 INT. DOBEY'S OFFICE - DAY 88

Dobey at his desk, reaches for phone as it SOUNDS.

FOR INTERCUTS:

DOBEY

(at phone)

Captain Dobey.

STARKY

(at phone)

'Morning. Well -- I think the patient's gonna survive.

DOBEY

(grins)

Maybe I ought to recommend a transfer for you, Starsky -- to Rescue.

(CONTINUED)

STARSKY

It'll be another twenty-four hours before there's any bloom on his cheeks. He's weak as a kitten right now.

(glances to slip of paper)

I need a DMV read on license JNJ-322. I had it last night, but I didn't want to call anybody in the department except you.

DOBEY

(noting license number on pad)

Want me to have a man run it down?

STARSKY

No, thanks. This may be nothing -- but if it's something -- it's mine!

(beat; then)

I'll be here... at Huggy's.

88A INT. HUGGY BEAR'S BEDROOM - DAY

88A *

Starsky hangs up, steps to the tray, pocketing the slip of paper, takes water pitcher, pours a glass of water, then pours the water over his head and rubs his hair briskly -- as Huggy Bear enters with a fresh tray of steaming coffee in an urn and three cups.

HUGGY BEAR

Nectar... or is it ambrosia... I never remember which is which.

STARSKY

Huggy -- you're beautiful.

HUGGY BEAR

Man, I know that! But you and Hutch look tremendously awful!

He puts down the tray, pours two cups of coffee as Hutch begins to stir, groaning awake. He will ache all over. Huggy steps to the bed with a cup of coffee as the phone RINGS. Starsky grabs the phone as Hutch stares at Huggy Bear through bloodshot eyes.

STARSKY

(at phone)

Yeah?

89 INT. DOBEY'S OFFICE - DAY

89

Dobey at phone -- with a hastily scribbled note at hand.

(CONTINUED)

89

CONTINUED:

89

FOR INTERCUTS:

DOBEY

(at phone)

On your JNJ-322...

STARSKY

Hold it a minute --

(finds pencil

and paper)

Okay -- whatcha got?

DOBEY

(reads from note)

Vehicle is registered to an Allen
 "Monk" Phyllos -- 915 Merchamer
 Street.

*

END ON:

STARSKY

(scribbling the
 information)

Thanks.

89A

INT. HUGGY BEAR'S BEDROOM

89A *

He hangs up, glances again to the note he has just
 scribbled, then pockets it and turns to look at Hutch,
 who, during the above has accepted the cup of coffee
 from Huggy Bear and, with trembling hands, managed to
 drink it.

STARSKY

(grinning; to Hutch)

Welcome back.

HUTCH

(sour)

There's such a thing as a mercy
 killing.

STARSKY

I would have let you slip off --
 but Huggy Bear wouldn't have
 forgiven me.

HUGGY BEAR

(to Hutch)

Feel like a wash up? I went by
 your place and picked you up some
 clothes.

(CONTINUED)

89 CONTINUED: (2)

89

Hutch nods to Huggy Bear, rises from the bed painfully.

HUTCH

Ooooh. I ache all over.

Hutch grimaces, makes it gingerly to an interior door, exits to bathroom. Starsky has taken a cup of coffee, slugged it down. Now he starts for the door, pausing as:

HUGGY BEAR

Hey! Where do you think you're going!?

STARSKY

Hunting.

HUGGY BEAR

A bear gets a look at you, he'll die from fright.

Starsky rubs at his beard, looks at his rumpled, soiled clothing, shrugs, grins.

STARSKY

(re bathroom)

Keep him here. I'll check in later.

Huggy Bear nods. Starsky exits, smoothing down his wet hair as he goes. The phone RINGS. Huggy Bear answers it.

-- HUGGY BEAR

---(at phone)

-- Hello?

90 INT. CAPTAIN DOBEY'S OFFICE - DAY

90

Dobey at the phone.

FOR INTERCUTS:

DOBEY

Hello, Huggy. Lemme talk to Starsky. I've got a message for him.

HUGGY

Oh. Well, he isn't here now, Captain. He just left.

(CONTINUED)

DOBEY

I don't know what this is all about, but give him the message when you see him. A guy named "Mickey" just called. Know who he is?

HUGGY BEAR

Starsky's fink... but he swings both ways.

DOBEY

Well, he said he had some information for Starsky. Said it was about Hutch... but that's all he'd say.

END ON:

HUGGY BEAR

All right. I'll tell him, Captain.

90A INT. HUGGY BEAR'S BEDROOM

90A *

Huggy Bear hangs up. Hutch emerges from the bathroom, towelling his face and hair. He is still pale, his eyes dark-circled -- but he is definitely among the living... although shakily so.

HUTCH

How's about borrowing your razor?

HUGGY BEAR

Yeah. Sure.

Hutch sees Huggy Bear's preoccupation.

HUTCH

What was the phone call?

HUGGY BEAR

(shrugs)

Captain Dobey. Mickey's trying to get in touch with Starsky.

HUTCH

(keenly interested)

Mickey?

HUGGY BEAR

He claims he's got some word that has to do with you.

HUTCH

Well, he's usually reliable. Call me a cab -- okay?

HUGGY BEAR

Oh, now -- you ain't goin' nowhere.

HUTCH

You mind calling me a cab?

HUGGY BEAR

Okay, you're a cab, but you ain't leavin' here.

HUTCH

Huggy...

HUGGY BEAR

Man, you are out of your mind! Look at yuh. You can't even hold your hands from shakin', your gut's tied in little pink knots...

HUTCH

And my arm's full of holes and I want whoever put 'em there!
(beat; then)

The cab?

Huggy Bear hesitates, steps to the phone, dials a local number.

HUTCH

(continuing)

I'll have to borrow some bread. You haven't got a gun, have you?

HUGGY BEAR

(giving up)

No, I haven't got a gun. What the hell would I be doin' with a gun!

He fishes money from his pocket, hands it to Hutch, who exits quickly toward restaurant below, as:

HUGGY BEAR

(continuing;

at phone)

Yeah. Can you send a cab right away. Huggy Bear's... 12563 North Main.

He looks off toward door, shaking his head in amazement and with some consternation.

91
and
92

OMITTED

91
and
92

92A INT. BAR

92A

We see Coney and Mickey at the bar. Coney looks at his watch.

CONEY

He ain't coming.

MICKEY

You don't know Starsky. He'll be here -- believe me!

Coney nods.

CONEY

Okay. I better call Monk.

He moves away to wall phone.

93 EXT. STREET NEAR BAR ENTRY - DAY

93

A cab drives up. Hutch alights, pays driver. Cab pulls away. Hutch surveys the area. We realize this is Mickey's haunt -- where Starsky collared Mickey earlier. Hutch fails to see Mickey, glances to the bar, moves to it -- exits into it.

94 INT. BAR - ANGLED TO HUTCH - DAY

94

as he enters from sidewalk, pauses, looking around. He sees:

95 HUTCH'S POV - MICKEY

95

hunched at a table alone, sipping a beer -- wearing a flashy new set of threads. He glances up -- sees Hutch -- quickly looks away.

96 ANGLE - HUTCH

96

as he moves toward Mickey's table, in b.g. we see Coney lounging at a table near the pay phone. Coney sees Hutch, does a covert take -- moves quickly to the phone, grabs the receiver, slots a coin as Hutch reaches Mickey's table.

97 ANGLE AT MICKEY'S TABLE

97

as Hutch pauses beside Mickey.

HUTCH

Hi, Mickey.

Mickey does a passable "take" in surprise.

MICKEY

Hutch. Hey, what happened to you?

HUTCH

The word is you can tell me.

MICKEY

(nervously)

Yeah? Well -- uh, I guess you're okay, huh? Only you look sick, man.

HUTCH

(flat; hard)

You had something to tell my partner. I'm taking messages.

MICKEY

(quickly)

Okay. Okay.

(furtively)

Siddown, huh?

Hutch sits at the table -- waiting.

98 EXT. BUNGALOW - DAY

98

Monk's car is parked in the driveway. Monk emerges from the bungalow, moves quickly to his car, gets in -- starts up, backs out to the street. ADJUST QUICKLY to include Starsky driving toward the bungalow -- obviously looking for house numbers. He spots the bungalow as Monk gains the street and drives away fast along the street. Starsky makes the license number -- presses for speed to keep up with Monk's car.

99 EXT. ANOTHER STREET - DRIVE-BY - DAY

99

Monk drives by in his car. HOLD, DISCOVER Starsky in his car, following Monk's car with mike at his lips.

100 INT. STARKY'S CAR - DAY

100

as he drives, mike at lips, looking ahead, o.s.

(CONTINUED)

100 CONTINUED:

100

STARKY

(at mike)

Gimme anything outstanding --
warrants -- whatever on a dark
blue LTD sedan license JNJ-322.

He tosses aside the mike, concentrates on driving.

101 EXT. STREET AT INTERSECTION - DAY

101

Monk drives in to stop signal at corner. Other cars pull up, stop behind him. Starsky drives in behind three other cars, stops. Monk abruptly makes a right turn against the signal and speeds away. Starsky is stymied. CLOSE to Starsky as he waits impatiently, peering off toward disappeared Monk's car -- as the signal changes.

DISPATCHER'S VOICE

(filter; radio)

"Dark blue LTD sedan, JNJ-322,
no wants. No outstand warrants."

Impatiently, Starsky grimaces, pushes for speed, honking impatiently at the slow moving cars ahead of him. ADJUST to see him finally gain the corner and whip into a fast right turn.

102 INT. STARKY'S CAR - DAY

102

as he executes the right turn, peers ahead, slowing in abrupt frustration and anger.

103 STARKY'S POV - STREET AHEAD

103

No sign of Monk's car.

104 BACK TO SCENE

104

The radio BEEPS.

RADIO

Zebra three, this is Dobey...
Starsky, what's happening at
Mickey's?

STARKY

(into mike)

Say again, Captain... you lost
me.

(CONTINUED)

DOBEY (v.o.)
(filtered)
I sent word to Huggy's that
Mickey had a message for you.
Did you get it?

*

Starsky throws his foot in the carburetor, and the
Torino SCREAMS down the street.

*

104A EXT. STREET - TORINO

104A*

racing down street.

STARKY (v.o.)
I did now!

*

105 INT. BAR - DAY

105

Hutch and Mickey seated at table. Hutch is obviously
very weak -- and extremely nervous, tied in knots.

MICKEY
(also very nervous)
Honest. That's all I hear...

Hutch grabs a handful of Mickey's jacket.

HUTCH
(riding over; low)
You're in lousy voice, Mickey.
All I'm getting from you is a
low hum -- no lyrics!

Mickey pulls free of Hutch's grasp, as:

MICKEY
Hey, Hutch, take it easy, huh?
You're in a bad way. Mabe I
oughta get you a doctor, huh?
Yeah --

*

Mickey rises. Hutch rises quickly -- too quickly.
He is seized by a wave of ennui, grabs the table to
keep from falling.

106 HUTCH'S POV - MICKEY

106

BLURRED, OUT OF FOCUS, as:

MICKEY
(in slight ECHO;
distorted)
Here, lemme give you a hand...

(CONTINUED)

106 CONTINUED:

106

Mickey is abruptly replaced by Coney, who steps in (OUT OF FOCUS) and firmly grasps Hutch by the arm.

MICKEY'S VOICE

(continuing;
ECHO, dis-
torted)

You'll be okay, Hutch... You'll
be okay.

107 NEW ANGLE - HUTCH AND CONEY

107

as Coney, gripping Hutch's arm, steers him quickly toward a rear exit from bar that gives to alley beyond. Mickey stares in covert horror, knowing what he's done, knowing he was incapable of doing otherwise, if he'd hoped to stay alive. Then Mickey quickly exits to sidewalk.

108 EXT. ALLEY BEHIND BAR - MOVING - DAY

108

Beat, then alley door opens, Coney emerges from bar, holding Hutch firmly by the arm. Hutch is still in a dazed condition.

HUTCH

(weak; fighting to
come out of it)

Lemme go... I'm all right! Lemme
go...

CONEY

Sure, you're fine...

MOVE WITH THEM as Coney steers Hutch along the alley, heading for a short cul de sac alley that gives to this one.

CONEY

(continuing)

We're gonna fix you up. One
beautiful pop and you'll never
have anything to worry about
again.

HUTCH

(vague; dis-
jointed)

Where're we goin' -- ?

CONEY

Dreamland, pal -- dreamland...
(MORE)

(CONTINUED)

CONEY (cont'd)
 (takes a fix
 kit from his
 pocket)

I got the ticket right here.

 HUTCH

Huh... Oh --

With an abrupt, unexpected move, Hutch wrenches free of Coney and with all his strength -- which isn't all that much -- swings at him. The blow staggers Coney but doesn't drop him. Meanwhile, Hutch has fled -- blindly along the alley.

109 NEW ANGLE - THE SCENE

109

Hutch staggering, running blindly along alley toward alley mouth. Coney recovers, gives chase. Then Monk drives into alley at far end, sees Hutch fleeing toward him, pursued by Coney and guns his car toward Hutch, who is now caught between Monk and Coney. In desperation, weak as he is, Hutch manages to leap to a fire escape ladder, grasp the lower rung. He tries desperately to climb, but can't.

He hangs there, suspended from the bottom rung -- as Coney races toward him and Monk slams on the brakes and piles out of his car, starting toward the helpless Hutch. At that instant -- a car blasts into the alley from the opposite end.

ANGLE to include Starsky in his car, blasting along the alley toward Coney and Monk. Monk scrabbles for his automatic. Coney tries to avoid Starsky's car, can't, is hit a glancing blow, sent flying -- lands in a crumpled heap -- as Monk gets out his automatic and BLASTS at Starsky, who pinwheels his car into a skidding stop, dives from his car, revolver in hand, hits the bricks rolling and comes up FIRING. His shots cut down Monk. Starsky rises, sees that Monk is dead, glances to Coney who is on the ground, groaning. Starsky moves quickly to Coney, handcuffs him, with:

 STARSKY

 (terse; over
 Coney's groans)

Aw, shut up -- you'll live...

Then Starsky straightens and looks to Hutch, who still hangs suspended from the bottom rung of the fire escape ladder. Starsky stares in relief and amusement, strolls to beneath the ladder and starts to laugh. His laughter is a release -- but it is also born of amusement.

(CONTINUED)

HUTCH
(weak)
Is something funny?

STARSKY
(through laughter)
Can you let go -- or should I
send out for lunch?

Hutch releases his grip, drops the ground, sags to the ground, weak, spent, staring grimly, silently at Starsky, who is seized by laughter -- as he takes Hutch by the arm, pulls him to his feet, and stops laughing, as:

STARSKY
(continuing)
Come on, partner.

He steers Hutch to his car, puts him into it, takes the mike.

STARSKY
(continuing;
at mike)
Unit five. Request a garbage
wagon and an ambulance at the
alley --

We have begun to FADE at the above speech. Now --

FADE OUT.

END OF ACT FOUR

TAG

FADE IN:

110 EXT. FOREST'S MANSE - DAY

110

ANGLED to Forest's car in driveway at manse as he tosses a suitcase into the trunk compartment, closes it, then moves to get into the car, where Jeanie, dressed for travel, has been waiting, brooding in silence. He pauses beside the car.

FOREST

Cheer up.

(off her grim
silence)

You know what your trouble is, Angel? You tried to be something you aren't. We can't change, you and me. You make up your mind to that.

He starts to open the door, pauses abruptly, reacting to the SOUND of a car whipping into the driveway, slamming toward him. ADJUST to include Starsky at wheel of his car, Hutch beside him, still weak, still unshaven -- and grim. As Starsky hits the brakes, Forest stiffens, instinctively reaching underneath his jacket to a shoulder holster. Hutch is out of Starsky's car, moving toward Forest, furious --

HUTCH

Go ahead, Forest. Try it. Please!

Forest withdraws his hand -- empty, shrugs, as Hutch reaches him.

FOREST

What is this? What do you want?

Hutch reaches into Forest's shoulder holster, snatches out Forest's gun, grips it -- fury blazing in his eyes -- then, abruptly, as Starsky joins them, Hutch grabs Forest, spins him around and against the front fender of the car.

HUTCH

Lean!

Forest grimaces, assumes the position as Hutch fights off a wave of ennui, glaring at Forest -- then Hutch abruptly hands Forest's gun to Starsky and turns away from Forest.

111 NEW ANGLE

111

as Jeanie gets from the car, staring at Hutch horrified at his appearance. Starsky pats down Forest, as --

FOREST

What are the charges?

STARSKY

Don't bore me with details. Your man sang like a stuck canary!

(spins Forest around)

So be a good boy -- hm?

He grabs the glaring Forest, starts him toward his (Starsky's) car, as --

JEANIE

(desperately sad;
to Hutch)

Hutch... you're all right...

HUTCH

Sure. Never better.

Forest stops dead in his tracks -- still held by Starsky.

FOREST

(raging; to
Jeanie)

Tell him! Tell him everything about Vegas, about us. You think he'll want you then?!

STARSKY

(flat; to Forest)

Come on!

He shoves Forest into his (Starsky's) car.

112 CLOSER ANGLE -- HUTCH AND JEANIE

112

She stares at him, eyes brimming, then abruptly, she clings to him.

JEANIE

Oh, Hutch!

He caresses her hair gently.

HUTCH

Stay here... I'll pick you up right after we book him.

(CONTINUED)

JEANIE

No, Hutch... it won't work.

HUTCH

Don't let that creep live your
life for you!

She releases him from embrace, stares at him.

JEANIE

How long do you think they'll hold
him. He'll be back on the streets
in no time.

HUTCH

So is garbagem!

JEANIE

He'll never let you alone!

HUTCH

(hotly)
And don't let him live my life,
either!

JEANIE

(long beat)
If you care for me, Hutch... if you
care at all.

HUTCH

You know that.

JEANIE

Then let me go away for awhile.
Let me try to find out what I was
before I met him.

HUTCH

(long beat)
You'll be back?

JEANIE

Dear God, I hope so...

HUTCH

(long beat)
So long, Jeanie.

JEANIE

(beat)
Goodbye, Hutch.

Hutch looks at her, then moves to car. Starsky is wait-
ing for him outside of the car.

(CONTINUED)

112 CONTINUED: (2)

112

STARKY

(a look to Jeanie;
he knows all; nods
to Forest in car)

Let's ditch this garbage and I'll
buy you a cup of coffee.

Hutch puts his hand over his mouth to keep from gagging.
Huggy's coffee is still in his throat.

STARKY

(continuing;
grins)

Just a figure of speech, man.
Just a figure of speech.

Hutch smiles. They get into car.

113 LONG SHOT - CAR - JEANIE IN F.G.

113

As it drives away. HOLD for END CREDITS.

FADE OUT.

THE END