

H A W A I I F I V E - O

"Twenty Four Karat Kill"

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(#0205)

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First Draft

Property of:
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CHARACTERS

STEVE McGARRETT
 DANNY WILLIAMS
 CHIN HO KELLY
 KONO

MEI-LING WAN
 FISH MONGER
 KIM-TUNG-CHANG
 PHILIP GREY
 LIEUTENANT KEALOHA
 LIEUTENANT TOM
 YAK-TOM-WAN
 JOHNNY FARGO
 STICKMAN
 AL
 PAUL DENNISON
 DOC
 COP
 DOCTOR KASHU
 ANDRE DU PRES
 WONG TOU
 WALTER

INTERIORS:

Oahu Market
 Fish Counter
 Mei-Ling's Kitchen
 Mei-Ling's Living Room
 Mei-Ling's Foyer
 Street of Mei-Ling's apartment
 Police Lab
 McGarrett's Office
 Record & Identification Room
 Stairway
 Top of Stairway
 Gambling establishment
 Fisherman's Saloon
 Morgue
 Tuna Cannery
 Boiler Room
 McGarrett's Car
 Hospital Room
 Dennison's Office
 Grey's Office
 Presidential Suite
 Paul Dennison's Office
 Hotel Bedroom
 Tunnel

EXTERIORS:

Holua & Oahu Markets
 Rear of Police Van
 Alley & Parking Area
 Street
 Street at Pier
 Pier
 Fisherman's Saloon
 Dockside
 Queen's Hospital
 Emergency Entrance Hospital
 Hospital Room
 Hospital Corridor
 Colony Surf Hotel
 Open Sea
 Boat
 Buoy Area
 Johnny's boat
 McGarrett's Car
 Dennison's Car
 Du Pres' Cadillac
 Far End of Tunnel
 Tunnel
 Diamond Head
 Far End Second Tunnel
 Road
 Pier 26 or 27
 End of Pier

"TWENTY FOUR KARAT KILL"

TEASER

FADE IN:

1. EXT. HOLUA AND OAHU MARKETS: FULL SHOT - DAY 1.

These two open air markets are located next to each other on King and Kekaulaike Streets. They deal in fruits, vegetables, meats and fish. They are middle to lower class shopping markets and have none of the modern sparkle or freshness. The shopping is done by housewives with small children who are oblivious to the winos and losers who walk listlessly along the sidewalks. A moment of freshness appears as MEI-LING WAN, an exotic doll like Chinese girl, dressed in a long slit-skirt kimona, pulling a home made market basket, EXITS the Holua Market, a couple of packages on the bottom of the bag, and walks directly into the Oahu Market.

2. INT. OAHU MARKET - FULL SHOT - DAY 2.

There is a constant flow of people and a steady hum of chatter. Mei-Ling weaves her way from booth to booth, glancing at some and ignoring others. She stops in front of a fish counter.

3. INT. FISH COUNTER - FULL SHOT - DAY 3.

The wares are spread in the glass encased shelves and include tuna, Kumu and other small sized fish. The proprietor, for a Chinese, is rather portly and is quite friendly.

FISH MONGER

Good morning, Mrs. Wan.

MEI-LING

(a half smile)

Good morning.

(looks at the fish)

You have my Kumu?

The Fish Monger takes one from the shelf and holds it up for her to admire, looking at it proudly.

FISH MONGER

The finest. Fresh from the docks this morning.

MEI-LING

(looking it over)

It does look nice. The price?

FISH MONGER

As agreed.

CONTINUED

3. CONTINUED

3.

MEI-LING

I will take it.

The Fish Monger slaps the fish into a newspaper and wraps and ties it expertly.

FISH MONGER

You're having a party this evening?

MEI-LING

The parents of my husband are coming to dinner.

FISH MONGER

(as they exchange fish and money)

Then this will please them as you must please them.

MEI-LING

You are too kind.

4. EXT. OAHU MARKET - FULL SHOT - DAY

4.

Mei-Ling makes her way out of the market and starts down the street as we:

CUT TO:

5. INT. MEI-LING'S APARTMENT - FULL SHOT - DAY

5.

The interior is clean and neat. A small foyer which leads to a living room. A baby's crib is in it. The living room is connected directly to the kitchen. The front door opens and Mei-Ling ENTERS, pulling the market basket behind her. She pulls the basket to the section between the living room and the kitchen, leaves it and walks to the crib.

5A. MEDIUM SHOT

5A.

We feature Mei-Ling leaning over the crib. In the crib is a ten month old baby who is sleeping with a pacifier gripped firmly between its gums.

MEI-LING

(to the sleeping child)

I told you I would not be gone long.

(beat)

Have we had any visitors? Phone calls?

(she tests the baby to see if she is dry)

You are a very, very, considerate child.

6. C.U. - THE CRIB

6.

We HOLD on the crib and hear Mei-Ling's voice over.

MEI-LING (O.S.)

(Note: she has moved to the kitchen so the voice is a bit farther away)

Now, this evening is an important one. Oh, most important. Your grandparents will come to visit you and you must smile...and gurgle... but not cry.

(beat)

I know that it will be difficult not to cry but you must try.

7. INT. KITCHEN - FULL SHOT - DAY

7.

Mei-Ling has the newspaper opened and the fish before her. She has a carving knife with a plastic or steel handle in her hand. (This is important since prints must be lifted from it.) Incidentally, the old fashioned Chinese buy their fish with head and tail intact. She inserts a knife under the head and begins to slit the soft under belly. Over the action and until she is frustrated by the inability to gut the fish, she is SINGING an old Chinese lullaby. The knife hits something and she tries to force it through but to no avail. She then tries another angle...not quite as deeply inserted...and slits the fish. With her rubber gloved hand she reaches in and pulls out what appears to be a small brick stained by the juices of the fish.

MEI-LING

(she's dismayed as she indignantly rips off the gloves and hastily wraps the fish in the newspaper)

Fresh from the docks!

8. INT. FOYER - FULL SHOT - DAY

8.

Mei-Ling, the fish and brick in one hand, comes to the door, opens it and stops short. There is a look of puzzlement on her face.

9. MEI-LING'S POV

9.

She is looking up into the face of KIM-TUNG CHANG, a massive Chinese who stares down at her. His left hand is full against the door jamb.

10. BACK TO SCENE

10.

Mei-Ling's eyes travel down and there is a look of horror in her eyes.

11. MEI-LING'S POV 11.
Kim-Tung Chang is holding a knife with a long slender blade.
12. BACK TO SCENE 12.
Mei-Ling gasps as the knife enters her body.
13. INSERT: FISH AND BRICK 13.
They both hit the floor.
14. INSERT: MEI-LING 14.
She drops to the floor and is obviously dead.
15. INSERT: KIM'S HAND 15.
He picks up the brick.
16. INSERT: CRIB 16.
The baby begins to WHIMPER as we:

FADE OUT TO:

END OF TEASER

ACT ONE

FADE IN:

17. EXT. - STREET OF MEI-LING'S APARTMENT - FULL SHOT - DAY 17.

A Portable Police Lab is parked outside and is plainly marked. The door to the apartment is open and we can see one uniformed officer standing on the porch and another officer, not in uniform, dusting the apartment for prints and taking pictures of same. There is also a uniformed officer outside of the closed back door of the lab. McGarrett's car is parked near the van. There are also two or three blue and white patrol cars in evidence. Two other officers are busy keeping the nosy neighbors on the far side of the street.

18. CLOSER ANGLE: 18.

We are now featuring the rear of the Portable Police Lab. As the door opens and McGarrett steps out a car drives up and parks. McGarrett walks directly to it as the man gets out. The man is PHILIP GREY, the head of our Secret Service in Hawaii.

McGARRETT

Phil.

GREY

The word is that it's a homicide, Steve. Why call me?

McGARRETT

I won't bill you for the dime if it's not worth it.

He spins and enters the van. Grey shrugs and follows.

19. INT. - POLICE LAB - FULL SHOT - DAY 19.

This is a fully equipped portable police lab and includes a spectroscope and screen. Included in the room are the technician who works the spectroscope and Lieutenant KEALOHA. He is six feet, hard as nails. The technician is Chinese and is LIEUTENANT TOM, about five six and a half and a cryptic as are most technicians. McGarrett and Grey enters.

McGARRETT

You know Phil Grey--Treasury.

LIEUTENANT

(This is Kealoha and
Lieutenant will serve
as his identification)

Sure. You made pretty good time.

CONTINUED

19. CONTINUED

19.

GREY

McGarrett says there's a reason.

LIEUTENANT

Judge for yourself.

The Lieutenant turns to Tom and nods.

20. ANOTHER ANGLE

20.

Tom inserts a slide into the spectroscope and we see the results on the screen.

TOM

(To Grey)

It registers gold. Pure mint gold.

The picture stays on the screen as Grey studies it and then turns to McGarrett.

GREY

Where was it found?

McGARRETT

On the end of a knife.

GREY

The murder weapon?

McGARRETT

No. The dead girl was using it to cut open a fish.

GREY

What've you got on her?

McGARRETT

Nothing. No gold in the apartment. H.P.D. ran a make on her and her husband.

Grey looks at Kealoha.

LIEUTENANT

Came up clean. She's a housewife. He's a bookkeeper for Daley's Department Store.

GREY

Steve, when I put the word out that millions of dollars worth of illegal gold are floating around the world...and that a big chunk of it is supposed to be heading this way from Japan... I wasn't talking about a Chinese housewife.

CONTINUED

20. CONTINUED

20.

McGARRETT

Your department got any ideas
as to what you are talking about?

GREY

Frankly, no.

McGARRETT

Then I'll talk to the husband.
But it won't do much good.

GREY

Why not?

McGARRETT

How much can you get from a man
who just died inside?

CUT TO:

21. INT. LIVING ROOM - KITCHEN AREA 21.

22. CLOSE UP - YAK-TOM WAN 22.

He is in his late twenties, thin, and expressionless.

WAN

The mixing has to be exact.

23. CAMERA PULLS BACK 23.

YAK-TOM WAN has an apron around his waist and is mixing the baby's formula. He is making a difficult operation out of a simple task. One bottle is being heated and that is the one he will use to test on his wrist and take to the baby. McGarrett, not too comfortable, is near him and trying not to get in his way or push too hard. The man taking prints will not be seen until we enter the living room and even then will be in the background and intent on his job.

McGARRETT

I don't like to have to ask these
questions, Mr. Wan, but it's important.

WAN

The temperature, too, is important.

He takes the bottle from the warmer and tests it.

McGARRETT

There was gold on the end of the
knife blade. Do you have any idea
where it came from?

CONTINUED

23. CONTINUED

23.

Wan turns and heads toward the living room with McGarrett behind him. Wan is talking as he goes.

WAN

We met just a year and a half ago. We fell in love...we got married...we have a child of our love.

McGARRETT

Can you think of anyone...for any reason...

WAN

She was a good wife...a good mother... she was loved by everyone who knew her.

Wan takes the baby in his arms, sits in a chair, and pushes the nipple between the baby's lips. The baby sucks noisily on the bottle.

McGARRETT

Your wife wasn't robbed...assaulted... there has to be a reason.

WAN

(Looks at McGarrett)
Everybody asks me questions...but nobody gives me an answer.

(Looks at the baby)
When she grows up...she will ask me why?

(Looks at McGarrett and the first sign of emotion are the tears on his cheeks)
What do I tell her?

He looks down at the baby and McGarrett turns his head away as we:

CUT TO:

24. INT. MCGARRETT'S OFFICE - PAN SHOT - DAY

24.

On McGarrett as he moves intently across the office. Kono, Chin Ho and Danny are in the office and all looking at McGarrett.

McGARRETT

I've got a feeling. I don't know who, why, what or how, but I got it.

CONTINUED

CHIN HO

You bat pretty good.

McGARRETT

If I'm right, it's big. If I'm wrong, we do a lot of walking for nothing.

DANNY

Where do we start?

McGARRETT

You work with treasury, Danno. Anything they come up with feed to us...anything we get, we feed to you.

(To Chin Ho)

Chin Ho, the family. Sisters, brothers, aunts, uncles, nephews... everybody-and I want to know everything about them.

CHIN HO

I have a cousin who knows the parents. He can get me a list.

KONO

You must have five hundred cousins.

CHIN HO

I come from a poor but hard-working family.

McGARRETT

Kono, how many ears have you got out?

KONO

Three, I laid out ten to one of them.

McGARRETT

What did you buy?

KONO

There's a price on the guy who killed the girl.

CHIN HO

Her family?

CONTINUED

24. CONTINUED

24.

KONO

Maybe yes, maybe no...

He is interrupted by the ring of a phone. McGarrett picks it up.

McGARRETT

McGarrett.

(listens)

Be right over.

(He hangs up - spins
H.P.D.

Starts to move out fast.

DANNY

They got something?

McGARRETT

On the front door jamb...They
lifted a hot print.

SMASH CUT TO:

25. INSERT - BLOW UP OF PALM AND PRINTS

25.

LIEUTENANT

(Over above)

Belongs to Kim-tung Chang...
Chinese...thirty-one...weight
two ten...

26. INT - RECORDS AND IDENTIFICATION ROOM - FULL SHOT - DAY 26.

This is a spacious room which houses the clerical help and files. There are only a couple of people in evidence since it is past four-thirty. McGarrett and the Lieutenant are at the files and the Lieutenant is standing next to a half open file drawer and reading off a rap sheet.

LIEUTENANT

...height five eleven...four arrests
...no convictions.

(Looks at Steve)

All for gambling.

McGARRETT

Big time?

LIEUTENANT

No. And nothing ties either the
husband or the girl with a small
time gambler.

CONTINUED

26. CONTINUED

26.

McGARRETT

He's all we're got. Let's run him
down. Ask him what he was doing
there.

They start for door.

McGARRETT (CONT'D)

Sweat it, Howard. Put everybody
on him!

(The Lieutenant)

I want this one bad.

They are walking the length of the room heading for the
exit.

LIEUTENANT

No more than we do.

McGARRETT

I made myself a promise. When
that little baby grows up...she'll
find her answers behind bars!

As the door slams shut behind them...

CUT TO:

27. INT. GAMBLING ESTABLISHMENT - DAY

27.

28. CLOSE SHOT - DICE

28.

as they hit the table wall and come to a stop. JOHNNY'S
voice over.

JOHNNY

For a five! A five!

CAMERA STARTS to PULL BACK to REVEAL our locale. There are
about eight men around the dice table and all are Oriental
except one. He is JOHNNY FARGO, age 28, hard, handsome, and
intense. The dice are his and he's got a big bet going.
The stickman shoves the dice back towards Johnny.

STICKMAN

(As he shoves them
back)

A nine...the point is still five.

JOHNNY

Let's hit it, baby! Let's have
that five!

CONTINUED

28. CONTINUED

28.

He picks up the dice and hurls them against the wall and watches intensely as they bounce around.

CUT TO:

29. EXT. ALLEY AND PARKING AREA - PAN SHOT - CARS - DAY

29.

Two cars blast up the alley. In the first, McGarrett, Kono and Danny. In the second, Lieutenant Kealoha and three uniformed police officers. A third police car blocks the exit. Almost before the cars pull up, the men explode out. McGarrett and the Lieutenant drive for the door. Steve has a paper in his hand. He slams his fist against the panelling.

McGARRETT

Open up!

A shutter slides open and all we see are a pair of eyes. McGarrett shoves the warrant toward them.

McGARRETT (CONT'D)

Five-0! Open!

The shutter slams closed and we hear footsteps race up the stairs. McGarrett kicks the door open and Kono slams past him.

30. INT. STAIRWAY - FULL SHOT - DAY

30.

The stairway is empty as Kono barrels up, McGarrett and the others rush up after him.

31. INT. TOP OF STAIRWAY - DAY

31.

32. ANGLE - DOOR

32.

Kono slams into it, knocking it right off the hinges and they pour in.

33. INT. GAMBLING ESTABLISHMENT - FULL SHOT - DAY

33.

Johnny Fargo is no where in sight nor is there any sign of gambling evident. The Chinese are sitting at tables of two and three...some reading...some drinking tea...some playing checkers. They don't even bother to look up as the police enter.

McGARRETT

On your feet...back against the wall...hands on top of your heads.

CONTINUED

33. CONTINUED

33.

Having done it before, they obey without a word. McGarrett and Kealoha walk down the line of men slowly studying each face. As they finish, the results are obviously negative.

LIEUTENANT

No Kim-Tung Chang. But it's not too big an island. We'll sweat him out.

McGARRETT

We better make it fast.

Kealoha looks at him inquiringly.

McGARRETT (CONT'D)

There's a price on his head... he doesn't have as much time as we do.

CUT TO:

34. EXT. STREET - FULL SHOT - DAY

34.

McGarrett's car is weaving in and out of traffic, the siren is screaming, trying to get the way cleared.

35. EXT. STREET AT PIER - FULL SHOT - DAY

35.

This is the pier which is opposite the Bumble Bee Tuna cannery. There is a Fisherman's Bar and Saloon facing the street. The pier is screen left. The siren proceeds McGarrett by a full second as he swings from the street on to the pier and slams to a stop. (NOTE: Keep both the saloon and cannery out of the picture since both will be used later and should not be tied in).

36. EXT. PIER - MEDIUM SHOT - DAY

36.

There are a couple of boats tied up (AKU TYPE). The boats can either be unoccupied or unloading the fish from the hatches into pails which are in turn handed to a man on the pier to be weighed on a large, portable scale. Kono is standing near one of the swinging davits which are attached to the Pier. A couple of H.P.D. patrol cars and uniformed men are nearby. McGarrett gets out of his car and moves the few feet to get to his side. Two men are pulling hard on the rope which is attached to the Davit. At this moment the top of the net is coming into view.

McGARRETT

What did you catch?

CONTINUED

36. CONTINUED

36.

KONO

The kind of fish that has to
hold its breath under water...

They both turn their attention to the net which swings level with the pier and then over it. Small sardine sized fish are squeezed against the net by the dead body of KIM-TUNG CHANG.

KONO (CONT'D)

Name is Kim-Tung Chang.

Both McGarrett and Kono view it without emotion as the sun hits the scales of the squirming fish and we:

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

37. EXT. FISHERMAN'S SALOON - FULL SHOT - NIGHT 37.

It is located as noted in the last scene of act one. There is a tremendous iron anchor outside the saloon which serves as an identifying mark. McGarrett's car pulls up and he parks it and gets out and enters.

38. INT. FISHERMAN'S SALOON - FULL SHOT - NIGHT 38.

This is a picturesque bar and restaurant. There are a number of tables and a large bar. It will be serviced by two men. The older of them will come to McGarrett as he boosts himself into a stool. As are any number of Hawaiians, his ethnic background can be anything. Make him in his forties.

AL

What'll it be, Steve?

McGARRETT

Water'll be fine.

AL

You don't care if my wife and three kids starve, do you?

McGARRETT

You're single, Al, remember?

AL

My sister's married and she's got five kids and....

(Beat)

You really come in to hear about my no-good brother-in-law?

McGARRETT

I want to hear about Kim-tung Chang.

AL

That who you pulled out of the ocean?

McGARRETT

(Nods)

Who pushed him?

CONTINUED

AL
I'd have called you if I'd heard.

McGARRETT
Sure. What else do you know?

AL
Came in here a lot. Usually
broke.

McGARRETT
A gambler?

AL
A born loser.

McGARRETT
Where did he shack up?

AL
Can't help you there.

McGARRETT
Friends?

AL
Always came in here alone.

McGARRETT
If I order a drink, do I learn
more?

AL
Couldn't tell you anymore if
you bought the joint.

McGARRETT
What did he do for bread?

AL
Worked the fishing boats.

McGARRETT
Anybody use him for muscle?

AL
Wouldn't put it past him but I
wouldn't swear to it. Like I
said...he came in a lot but...wait
a minute. I cashed a pay check
for him a couple of days ago. Maybe
it's still in the register.

CONTINUED

38. CONTINUED

38.

He moves a few feet..rings up a no sale..reaches in... ruffles a few checks and takes one out. He returns to McGarrett.

AL (CONT'D)

Guess he worked a couple of days for Johnny Fargo. Know him?

McGARRETT

Just by name.

AL

Anchors close to here.

(He offers him the check)

McGARRETT

I won't need it, Al.

AL

Funny about Chang. Always settled his tab at the end of the month.

(beat)

Got to give him a couple of points for that.

McGARRETT

He killed the mother of a ten month old baby. How many points does he lose for that?

Steve slides off of the stool.

CUT TO:

39. EXT. DOCKSIDE - CLOSE SHOT TUNA - DAY

39.

As it slides up, gaffed, from the hold. The boats have come in from a day's fishing. Johnny Fargo is assisting one of his helpers who is chest high in the hold, getting some tuna from the hold. These are the big ones which are auctioned in the morning...they weight about one twenty to one ninety each. There are four of them on the dock as Steve walks up and the only thing that is different about them is that of the five which are now in sight, three of them have cropped tail fins.

40. ANOTHER ANGLE

40.

Johnny is working the boat and pays no attention to Steve who stands watching him.

CONTINUED

McGARRETT
Johnny Fargo?

JOHNNY
(Looks up)
That's right.

McGARRETT
Good catch?

JOHNNY
Get a better price if everyone
wasn't catching 'em this size.

McGARRETT
My name is McGarrett...Five-O.
Like to talk to you.

JOHNNY
Sure.

He swings himself from the boat to the dock. He starts to offer his hand, then changes his mind..wipes it on his trousers and then looks at it.

JOHNNY (CONT'D)
(Grins)
Takes more than that to get the
stink off.
(Beat)
What can I do for you?

McGARRETT
What do you know about
Kim-tung Chang?

JOHNNY
(thinks a moment)
What is it? A game? A new
kind of dinner at Wo Fat's?

McGARRETT
It's a stiff. He got fished
out of the drink last night.

JOHNNY
So?

McGARRETT
So, he worked for you, Mister
Fargo.

CONTINUED

JOHNNY

For me?

McGARRETT

That's right.

JOHNNY

(To his helper)

Hey, paisano, I ever have a guy
named....

(He turns to McGarrett)

McGARRETT

(Quietly)

Kim-tung Chang.

JOHNNY

(To Walter)

Kim-tung Chang.

WALTER

(He is a two hundred and
five pound Japanese)

Couple of days last month...back
in October or November, too.

JOHNNY

Sorry, Mister McGarrett. Must've
hired a hundred of those beach
bums the past ten months. Can't
keep 'em more than a few days at a
time.

McGARRETT

Uh-huh.

JOHNNY

Give a guy half again his price if
he'd stay with me. Ask Walter...even
cut him in for a small piece of the
take.

McGARRETT

I'm more interested in Chang.

JOHNNY

I'll ask around. Sometimes
guys will talk to another guy
but not a cop. Understand?

CONTINUED

40. CONTINUED

40.

McGARRETT
I understand.

JOHNNY
You listed?

McGARRETT
In the yellow pages...under
State Police.

McGarrett turns and walks over to his car. Johnny turns
to Walter.

JOHNNY
Let's get movin', huh?

WALTER
Wasn't me talkin' to the cop.

Johnny turns away to look at the curb.

41. ANOTHER ANGLE

41.

We see McGarrett's car pull away and another car pulls
up in its place. The driver PAUL DENNISON is an attorney.
Aged fifty-five, grey at the temples, soft-spoken, and
carrying a briefcase. He walks to Johnny.

42. TWO SHOT - JOHNNY AND PAUL

42.

PAUL
That was McGarrett of Five-0
you were talking to.

JOHNNY
He introduced himself.

PAUL
What did he want?

JOHNNY
A lot more than he got.

PAUL
Johnny, my people are a little
disappointed in you.

JOHNNY
Oh?

CONTINUED

42. CONTINUED

42.

PAUL

They busted a gambling game
and you almost got caught.
That game is run by my people.

JOHNNY

It's my money, Mister Dennison.
Let me worry about it.

PAUL

Don't go there anymore. We don't
want any connection.

JOHNNY

(Quietly)
Don't push, Mister Dennison.

PAUL

You made a small mistake and
got away with it. Don't make
another.

JOHNNY

(pleasantly)
You done?
(Paul nods and Johnny
now gets hard)
Then listen! You go back to
'your people' and tell them they
made a couple of big mistakes!
And I had to bail 'em out!

PAUL

You've got quite a temper, Johnny.

JOHNNY

Dennison, they let that bar of gold
slip by and they sent that knucklehead
Chang to get it back! If it wasn't
for me, McGarrett or the Feds would
have them out of those plush houses
and into small cells! You tell 'em that!

Johnny turns and jumps back down to the deck of the boat.
Paul, swallowing what is choking him, turns and walks back
to his car.

43. EXT. STREET - MEDIUM SHOT - DAY

43.

Paul gets into his car and drives off.

44. ANOTHER ANGLE 44.

Chin Ho, in his car, waits a moment and then pulls out into traffic and begins to tail Dennison as the screen is blocked out by:

45. INSERT - WHITE SHEET - FULL SHOT 45.

46. INT. MORGUE - FULL SHOT - NIGHT 46.

The sheet is being held by the coroner. Lieutenant of Homicide is across the table from him...as McGarrett enters and comes to the Lieutenant's side.

DOC

Want a look before I put Chang in the icebox?

McGARRETT

I've seen him.

The Doc drops the sheet.

McGARRETT (CONT'D)

What did you find?

DOC

The Lieutenant's got the whole thing.

McGARRETT

(Smiles to the Lieutenant)

What makes him so friendly, Howard?

LIEUTENANT

(Shrugs)

Native haole charm, I guess.

DOC

He died of a broken back...three crushed ribs...one through the left lung. He was dead before he hit the water. He had an appendectomy, scar tissue on the left shoulder and a prehensile toe. Haven't seen one of those in years.

LIEUTENANT

We asked him for a complete autopsy. He's getting even with us.

CONTINUED

46. CONTINUED

46.

McGARRETT

Doc, that order came from H.P.D.,
not Five-0.

LIEUTENANT

Six and a half hours I've been
watching him and he hasn't
stopped talking once.

McGARRETT

But has he said anything interesting?

DOC

Just one thing, McGarrett. Under
the fingernails...I dug out some
flecks of gold.

47. CU - McGARRETT

47.

His eyes become alive.

48. TIGHT SHOT - SHEET COVERED CORPSE

48.

49. INSERT - FISH

49.

A gaff digs into the top side of a Kumu.

50. INT. TUNA CANNERY - NIGHT

50.

We zoom back from the insert of the gaff into the fish
and see a workman toss the fish on to a conveyor belt.
The factory has about ten or twelve deep fish tanks...
half on each side of a conveyor belt. The fish then
travel down the conveyor to a man who cuts off their
heads with an attached power saw...then on to another
man who uses an attached power saw to cut them in half.
However, in this scene we will NOT cut the fish in half.
Merely travel them down the line to a man who picks them
up and puts them in large baskets which are then shoved
a few feet into one of a half a dozen large ovens which
are at right angles to the conveyor belt.

51. TRAVELING SHOT - CONVEYOR BELT

51.

We move with one of the Kumu which has half of the rear
fin cut off.

52. BACK TO SCENE

52.

There are two men grabbing the fish and shoving them into
baskets. The first man is the one who only takes those with
slit fins. We see him grab the fish and then toss it into
an already full basket. He turns and looks at the conveyor
belt.

53. HIS POV 53.
None of the Kumu traveling down has split fins.
54. BACK TO SCENE 54.
As the first man takes his large basket-cart and wheels it into an oven, our man wheels his basket toward the second oven.
55. ANOTHER ANGLE 55.
He starts to move parallel to the line of ovens until he comes to the last one and past it.
56. ANOTHER ANGLE 56.
He now takes the full basket and gives it a shove.
57. INT. BOILER ROOM - FULL SHOT - NIGHT 57.
A man stands at the door and catches the wheeled-cart as it comes to him.
58. ANOTHER ANGLE 58.
He moves with it to a scale which is standing next to a lift on which fish refuse is put and sent to the second floor. He takes a knife and expertly slits the fish's belly and takes out a stained brick.
59. ANOTHER ANGLE 59.
He moves a few feet to a basin where there is a running tap. He rinses the fish stains from the brick and what he now has in his hand is a brick of solid, shining gold. He puts it on a scale.
60. ANOTHER ANGLE 60.
Johnny Fargo, notebook in hand, is checking the weight of the bar as it is weighed and then puts it next to a small pile of gold bars on a table as we:

FADE OUT TO:

END OF ACT TWO

ACT THREE

FADE IN:

61. EXT. STREET - FULL SHOT - NIGHT 61.

McGarrett's car is racing through the traffic, siren wide open.

62. INT. MCGARRETT'S CAR - FULL SHOT - NIGHT 62.

Steve is tight-lipped as he drives urgently.

63. EXT. QUEEN'S HOSPITAL - FULL SHOT - NIGHT 63.

There is a small house where a man stands, taking money for parking. About forty feet past him is a large green Neon Sign which reads: EMERGENCY: The road bends to the right and then swings to the left and up to the emergency entrance. There is ample room for parking. McGarrett's car comes racing past the booth, the sign, and slams to a stop in front of the entrance.

64. EXT. EMERGENCY ENTRANCE OF HOSPITAL - FULL SHOT - NIGHT 64.

Steve piles out and races into the hospital.

65. INT. QUEEN'S HOSPITAL - FULL SHOT - NIGHT 65.

There is an extremely long, straight corridor which runs the length of the building. Before you get to this corridor, you walk about twenty feet and take a left turn. McGarrett comes around the corner and as he moves down the corridor, Danny joins him.

66. TRAVELING SHOT 66.

MCGARRETT

How is he?

DANNY

I don't know.

MCGARRETT

Where'd they find him?

DANNY

In an alley...1178 Maunakea Street.

MCGARRETT

Where we busted the gambling set-up.

DANNY

Yeah.

CONTINUED

66. CONTINUED

66.

McGARRETT
How long had he been there?

DANNY
Don't know.

McGARRETT
Who belted him?

DANNY
Don't know.

McGARRETT
What do you know!

DANNY
He's in room 1880.

McGARRETT
That's a big help.

DANNY
(Quietly)
And he's alive.

McGARRETT
(realizing that he's
eating out the
wrong guy)
Thanks, Danno.

67. EXT. HOSPITAL ROOM - FULL SHOT - NIGHT

67.

The legend on the door reads 1880. McGarrett is about to open the door as it opens inward and he is facing DOCTOR KASHU, dressed in whites.

McGARRETT
McGarrett...
(indicates Danny)
Danny Williams...we're Five-0.

DOCTOR
He's been asking for you.

DANNY
How is he?

DOCTOR
He's got a hair line fracture of
the skull. I've given him a sedative.
What he needs now is rest.

CONTINUED

67. CONTINUED

67.

McGARRETT

Can I have one minute with him?

DOCTOR

On one condition.

McGARRETT

What's that?

DOCTOR

You tell him to listen to
his Doctor.

McGarrett nods as the Doctor steps aside and both Danny
and McGarrett precede him into the room.

68. INT. HOSPITAL ROOM - FULL SHOT - NIGHT

68.

Chin Ho, his head bandaged and dopey from both the blow
and the drug is lying in bed. Danny and McGarrett each
cross to opposite sides the bed...the Doctor stands at
the foot.

McGARRETT

Chin?

CHIN

That you boss?

McGARRETT

You. O.K.?

CHIN

That you, Boss?

McGarrett and Danny turn to look at the Doctor.

DOCTOR

(shrugs)

A combination of the blow and the
sedative.

DANNY

(to Chin)

What happened, Chin?

CHIN

Followed lawyer...Dennison...
followed...

CONTINUED

68. CONTINUED

68.

McGARRETT

Where to?
(for a beat there
is no response
from Chin Ho)
Where did you follow him, Chin?

CHIN

Hadda meet with...with Wong...
with Wong...

McGARRETT

Wong Tou? Gambling syndicate?

CHIN

(wandering again)
Followed lawyer...lights out.

McGARRETT

Were you close enough to hear
anything? Did you learn what
the meet was about?

CHIN

Followed lawyer... lights out...

McGarrett and Danny look at each other and their
expressions tell us they know they won't get anywhere.
They turn to the Doctor.

69. ANOTHER ANGLE

69.

The Doctor motions them to leave with him.

70. EXT. HOSPITAL CORRIDOR - MEDIUM SHOT - NIGHT

70.

The door to the room opens and the Doctor is talking as
he precedes both Danny and McGarrett.

DOCTOR

Your friend is a very lucky man.

McGARRETT

How can you be lucky and be
lying in there?

DOCTOR

He was hit a single blow on the
back of the head...jack handle...
crow bar...just a guess but that
type of weapon.

(indicates an inch
with his fingers)

That much to the left and he's
dead.

71. TIGHT SHOT - PANELED DOOR 71.

It is kicked open...and we see an angry McGarrett pile in, a frightened secretary behind him. He slams the door shut in her face.

72. INT. DENNISON'S OFFICE - FULL SHOT - DAY 72.

It is lush and imposing. A deep pile rug on the floor, paintings on the wall, and a large imposing desk, behind which sits Paul Dennison. He has looked up at the crash of the door opening and the figure of McGarrett crosses toward him. McGarrett's index finger extended...points at Dennison as he leans across the desk and Dennison, in fear, leans back in his chair.

McGARRETT

One of my boys is on the critical list and you put him there!

PAUL

Me?

McGARRETT

If he doesn't come out of this a whole man...a whole man, understand...nothing in the world is going to save you!

PAUL

(his throat dry)

You must have made a mistake.

McGARRETT

(leaning heavily with both hands on the desk to keep himself from belting Dennison)

No mistake! He was on your tail and somebody belted him across the back of the head!

PAUL

Why would one of your men be following me?

McGARRETT

Good question. And there's a better answer. When I get it, don't be surprised if you're put away for good.

PAUL

I wonder if you know who you're talking to, Mr. McGarrett?

CONTINUED

72. CONTINUED

72.

McGARRETT

I've got the name...

McGarrett picks up a pen and in large letters, writes the name Chin Ho Kelly on Dennison's blotter, then swings the blotter around so Dennison can read it.

McGARRETT (CONT'D)

You remember that name. I'll remember yours.

Dennison's eyes are glued to the blotter as McGarrett whirls and out.

CUT TO:

73. INT. FIVE-0 OFFICES - DAY

73.

74. REVERSE PAN FROM ABOVE

74.

as Kono MOVES into McGarrett's office and over toward the desk, where McGarrett's on the phone. Kono carries a file in his hands. Danny is in B.G. in his cubicle, also talking on the phone.

McGARRETT

(on the phone;
impatient)

Well, how long ago did he leave?

(beat)

No, he hasn't gotten here yet.

If he stopped for a coffee break on the way over...

(beat)

Okay, thanks.

He slams down the phone and looks inquiringly at Kono. Kono drops the file on McGarrett's desk.

KONO

Dennison.

McGARRETT

Go.

KONO

Sharp operator. Walks a tight line, leaning on a shady side. Defends pushers, prostitutes, bag men for the numbers boys. Principal clients, gambling syndicate.

CONTINUED

McGARRETT
Including Wong Tou?

KONO
Including.

During this, Danny has concluded his phone conversation in B.G. and has approached McGarrett with some hand written notes.

DANNY
Got the make on Johnny Fargo.

McGARRETT
Spell it.

DANNY
Ex GI, dishonorable discharge, crooked gambling. Three years in Tokyo black market operations. Came here a year ago. Started tuna fishing two months later.

KONO
Takes a couple hundred big ones to start that kind of operation. Who's got that kind of loot hanging around loose?

McGARRETT
You tell me.

DANNY
Wong Tou.

McGARRETT
Add it up.
(ticks items off
on his fingers)
Gambling syndicates got top dollars to invest. Best buy on today's market, gold. Treasury says the word's out there's a big bundle of yellow stuff heading this way. Who had contacts there? Who got big bread for tuna? Who could work as middle man for Wong Tou with this Dennison tie-in? Who did Kim-Tung Chang work for?

CONTINUED

74. CONTINUED

74.

DANNY

(beat; quietly)

The word from Tokyo is that Johnny Fargo swore he'd have his first million by the time he was thirty.

McGARRETT

Know something? We just might hand it to him.

CUT TO:

75. INT. GREY'S OFFICE - DAY

75.

76. CLOSE - GREY

76.

GREY

One million dollars?

ANGLE WIDENS to INCLUDE McGARRETT with him in the office.

McGARRETT

It's the kind of bait he can't turn down.

GREY

If you lose it, they take it out of your salary.

McGARRETT

(shrugs)

What's a few hundred years of peanut butter sandwiches.

GREY

We're under-staffed here, Steve, but I know a guy who's riding a desk in Washington...if we could spring him...

McGARRETT

He worked under-cover before?

GREY

(nods)

The Far East.

McGARRETT

How good is he?

CONTINUED

76. CONTINUED

76.

GREY
He's still alive.

SMASH CUT TO:

77. INT. PRESIDENTIAL SUITE - FULL SHOT - DAY

77.

This can be any Swank Hotel suck as the Colony Surf or Iliikai which is on the proper side of Diamond Head Crater so that the chase will work. There are three doors. One to the outer hall... and one on each side of the room to bedrooms. What we are in is the living room which includes a desk, couch, easy chairs, end tables, t-v...and anything and everything else that actually comes with it. (NOTE: On one end table there is a small scale and a glass of water. The ancient and still practical method of testing whether it is gold is the one used by Archimedes. You weight the gold... then immerse it in water and weight them together. The difference in weight will tell you if it is gold!) ANDRES DU PRES, neatly dressed, sits on a couch reading a local newspaper. He is about forty-two, Caucasian, sophisticated, and only slightly over-weight. In a word: a Cosmopolite. There is a KNOCK on the door and he gets up and walks to it, opens it and Johnny Fargo is framed in it. During this entire scene, Johnny never stops moving. His eyes...hands...whole body. The two key words are cautious and anxiety.

JOHNNY
Andre Du Pres?

ANDRE
Your name?

JOHNNY
Johnny Fargo. I'm in the import business.

Andre moves aside and allows Johnny to enter. He closes the door behind them.

78. ANOTHER ANGLE

78.

Johnny is visibly impressed with both the room and the man.

ANDRE
What do you wish with me, Mr. Fargo?

CONTINUED

78. CONTINUED

78.

JOHNNY

I was playing five card stud.
Somebody slipped me a sixth card.

He flashes a business card which he shows to Andre.

ANDRE

(without looking
at it, pockets it)
Embarrassing questions are asked
if my card is found on the wrong
person.

JOHNNY

How can I be sure you're the
right person?

ANDRE

You can't.

JOHNNY

(casually)
When did you get in?

ANDRE

Nine-o-one this morning.

JOHNNY

From where?

ANDRE

Saigon.

Johnny walks to the phone and dials the operator.

JOHNNY

(into phone)
World Wide Airlines, please.
(to Andre)
Nice place.

ANDRE

(shrugs)
There is a sameness about all
hotel rooms.

CONTINUED

78. CONTINUED

78.

JOHNNY

(into phone)

Flight information.

(beat)

I'm with the Honolulu Star. Did a plane arrive from Saigon this morning?

(beat)

What time?

(beat)

Nine-o-one. Was a Mister Andre Du Pres on that flight?

(beat)

He was supposed to be traveling with his partner. I can't remember his name.

(beat)

Thanks.

He hangs up the phone.

JOHNNY (CONT'D)

(to Andre)

You arrived at nine-o-one from Saigon. Alone.

ANDRE

Since I have obviously already made inquiries about you...can we get down to business?

JOHNNY

Sure.

ANDRE

Do you have a sample of the merchandise?

From his jacket pocket he removes a slice of gold bar about half the thickness and a quarter the size of a slice of bread.

79. ANOTHER ANGLE

79.

Andre walks to the scales and the glass of water which are on an end table.

ANDRE

It will only take me a moment.

JOHNNY

Take your time.

CONTINUED

As Andre works, Johnny dries off his finger tips, unconsciously, on his trousers and as an after thought lights a cigarette.

ANDRE

Wouldn't you like a drink?

JOHNNY

No, thanks.

ANDRE

(as he measures)

You'd be surprised how often my time is wasted by amateurs.

JOHNNY

It's twenty-four karat...
mint pure!

ANDRE

(turns)

I presume all the merchandise will be of this quality.

JOHNNY

Sure.

(he accepts the
gold back from
Andre)

Now, how about a look at your merchandise?

ANDRE

(moves to the desk
and takes a large
briefcase from beneath
it and places it on
the desk)

As you will notice...there are three combinations. A single number for each.

Johnny is again sweating at the finger-tips as the case is opened, revealing neatly stacked piles of bills. Johnny looks at Andre who nods and then takes a bill...feels it...examines it...and then puts it back but can't take his eyes off all that green power.

CONTINUED

79. CONTINUED

79.

ANDRE

I suggest you take your eyes off the money and examine the case.

JOHNNY

Why?

ANDRE

It is interlaced with fine wires all connected to a powerful explosive. If the case is tampered with...in any way...it blows up...together with the money and the man.

JOHNNY

Careful, aren't you?

Andre closes the case, flips the dials and walks over to one of the bedroom doors.

80. ANOTHER ANGLE

80.

He opens the door and framed in it is a large Oriental with a large gun in his hand.

81. ANOTHER ANGLE

81.

Leaving the door open, Andre crosses to the other bedroom, opens the door and there is another large Oriental with a large gun in his hand.

82. ANOTHER ANGLE

82.

Andre walks back to the desk and as he does, SNAPS his fingers, and the Orientals close both of the doors.

JOHNNY

Always travel with them?

ANDRE

I travel alone, remember?

JOHNNY

O.K., let's talk price.

ANDRE

Can you handle a million dollar shipment?

CONTINUED

JOHNNY

(impressed...thinks
a moment)

I can deliver it if...if you're
willing to go forty-five dollars
an ounce.

ANDRE

Don't be naive, Mister Fargo.

JOHNNY

You can repeddle it anywhere from
fifty to a hundred.

ANDRE

Can you?

JOHNNY

No.

ANDRE

Then let's be reasonable. I
am authorized to buy at the going
price of thirty-five dollars
an ounce.

JOHNNY

That's the legal price.

ANDRE

Do you know anyone who has a
license to traffic in this...
(hefts the gold
slice)
you can deal with?

JOHNNY

Forty-two fifty an ounce.

ANDRE

Thirty-six.

JOHNNY

I've got other buyers, you know.
Guys who will go to forty-one.

ANDRE

I know. Your financiers. But
they only give you a small
percentage for handling the
transaction. I'll offer thirty-
six fifty. And it's all yours.

CONTINUED

JOHNNY

You're trying to steal it!

ANDRE

(smiles)

That, Mr. Fargo, is something I let other people do.

JOHNNY

I figured on forty.

ANDRE

Thirty-seven dollars and twenty-five cents. Final offer.

JOHNNY

(beat)

Maybe we can do business and maybe we can't...

They move toward the door.

JOHNNY (CONT'D)

I'll call you either way.

ANDRE

Don't bother, Mister Fargo... unless you can deliver.

And with that he closes the door behind Johnny and returns to read his paper as we:

83. EXT. COLONY SURF HOTEL - FULL SHOT - DAY

83.

Johnny exits the hotel, walks to where he parked his car, and drives off.

84. INT. PRESIDENTIAL SUITE - FULL SHOT - DAY

84.

McGarrett and Phil Grey are in the suite with DuPres.

GREY

What do you think?

ANDRE

If he can get his hands on the gold, he'll take the deal.

CONTINUED

McGARRETT

I want more. Fargo's the middle-
man...the delivery boy. I want
to spread a net that will pick
them all up.

ANDRE

Same bait?

McGARRETT

Same bait.

GREY

What's the play?

McGARRETT

Paul Dennison finds out that
Fargo is going to cross him.

Andre looks to Grey.

GREY

A local attorney...and smart.

McGARRETT

What I'm counting on is that
he's too smart.

ANDRE

The way I got in touch with
Fargo...that only works once.

McGARRETT

Dennison has a long list of clients.
We have pressure points on most
of them. I'll pick a soft one
and drop a dime.

Andre shoves the phone a little closer to McGarrett.

ANDRE

I'll put it on my expense account.

CUT TO:

Paul Dennison is behind his desk, relaxed in the
presence of WONG TOU, a portly, middle-aged, but
quite deadly Chinese who is actually 'my people'
to Mr. Dennison.

CONTINUED

WONG TOU

The time has come to dispose of Johnny Fargo.

PAUL

Patience, Wong Tou.

WONG TOU

Paul, you've known me for a long time. That is not one of my virtues.

PAUL

A golden opportunity has knocked.

WONG TOU

Don't talk in platitudes! Talk sense. You agreed to a million dollar shipment...immediately!

PAUL

No argument.

WONG TOU

I'm not looking for an argument... I'm looking for a reason.

PAUL

You are a sensitive gentleman...a brilliant business man...

WONG TOU

(interrupts)

I don't want flattery! You tell me Johnny Fargo is going to cross us! He is going to steal the gold and sell it to someone else!

PAUL

That's his plan.

WONG TOU

Then I see no advantage in letting him live.

PAUL

I can name you two. A million dollars in gold...and a million dollars in cash.

Wong Tou, in admiration, bows slightly and Paul acknowledges it as we:

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

86. EXT. OPEN SEA - FULL SHOT - NIGHT 86.

Johnny's boat comes into view, moving slowly.

87. EXT. BOAT - FULL SHOT - NIGHT 87.

Two Oriental fishermen are at the stern, Johnny is sitting on the lee side and Walter is at the wheel.

JOHNNY

Cut the engine.

Walter cuts the engine and the boat begins to drift.

JOHNNY (CONT'D)

I don't want to hear a sound,
understand? Not a sound!

The only SOUND is the SOFT LAPPING of the water on the sides of the boat. Johnny is listening hard for something.

JOHNNY (CONT'D)

(quietly)
Four points to port.
(he keeps listening)
A little more.
(he seems to
hear something)
Hold that course!

Off screen we HEAR the SOFT TINKLING of a BELL.
Johnny moves to a searchlight, turns it on and begins to sweep the ocean.

88. JOHNNY'S POV 88.

We see the beam of light move slowly across the water and then hit on a buoy!

89. BACK TO SCENE 89.

JOHNNY

O.K., Walter, let's get there!

The engine turns over and they begin moving toward the buoy.

90. EXT. BUOY AREA - FULL SHOT - NIGHT

90.

The boat pulls alongside. There is a heavy chain attached to the buoy.

JOHNNY

(to one of the Orientals)

Tie us up!

He grabs a rope, lasso's the buoy, and ties it to them.

JOHNNY (CONT'D)

Attach the chain.

Walter takes the end of the chain and attaches it to a winch.

JOHNNY (CONT'D)

(to a helper)

Free it!

The Oriental moves from the deck of the boat to the buoy. He frees the chain and it drops heavily downward.

91. INSERT - WINCH

91.

We see the chain hit and hold.

92. BACK TO SCENE

92.

Walter begins to reel in.

93. TIGHT SHOT - JOHNNY

93.

He leans over the side of the boat.

94. TIGHT SHOT - WALTER

94.

He strains as he keeps winding the winch.

95. BACK TO SCENE

95.

We now see that a large canvas sack is attached to the end of the winch. Johnny and the two helpers swing it free from the side of the boat and then ease it onto the boat.

JOHNNY

(as he looks at it)

O.K., there's two more. Let's get 'em up!

One of the Orientals goes to the winch and continues winding and we see Johnny take a large knife and slit the side of the bag and he takes out a gold brick as we:

CUT TO:

96. EXT. JOHNNY'S BOAT - FULL SHOT - NIGHT 96.

Both of the hatches are swung back. There are about a dozen Kumu on the deck. One of the Orientals is in one of the holds. He hefts a fish up and the other Oriental tosses it on the pile. We now see that the gold bricks are being shoved down the gullets of the fish. And as the fish are fed, they are shoved down the other hatch. The men work fast and finish up. The last of the fish is slid into the hatch.

97. ANOTHER ANGLE 97.

The men close both of the hatches.

98. ANOTHER ANGLE 98.

Stretching their aching backs, the three men are almost shoulder to shoulder.

WALTER

All finished, boss.

JOHNNY

(quietly)

That's right, paisano.

He takes a forty-five from his belt line and shoots Walter first and then one of the Orientals. The second, in a panic, heads toward the stern. Johnny gets him in the back and his own momentum carries him overboard.

99. ANOTHER ANGLE 99.

Walter, not quite dead...tries to struggle to his feet. Johnny pumps another bullet into him and he settles flat. Johnny walks to the Oriental and hoists him by his belt...edges him to the railing and drops him over-board.

100. ANOTHER ANGLE 100.

He moves to Walter, the gun in his hand, and moves him with his toe. Satisfied that he is dead, he struggles a bit to get him to the rail but finally manages to push him overboard.

101. ANOTHER ANGLE 101.

Johnny walks back to the helm, kicks over the engine, and the boat moves.

102. EXT. OPEN SEA - FULL SHOT - NIGHT 102.

Johnny's boat leaves a wake as it leaves the screen and we FRAME the ringing buoy -

CUT TO:

103. INT. HOTEL BEDROOM - DAY 103.

104. CLOSE - PHONE 104.

The phone RINGS. Andre Du Pres picks it up.

ANDRE

Hello?
(listens)
Repeat it again. Slowly.
(beat)
Yes, I'll be there.

CUT TO:

105. EXT. MCGARRETT'S CAR-- FULL SHOT - DAY 105.

It is parked across from the Colony Surf, in a side street. McGarrett is at the wheel, Kono at his side, and Danny in the back seat with a map in his lap.

106. MCGARRETT'S POV 106.

Du Pres, carrying the briefcase, comes out of the hotel. The doorman has his car waiting and he gets into it and drives off. As he passes by McGarrett's car and MOVES off, McGarrett leans forward and flicks a switch on the dash. Immediately we HEAR the steady beep-beep of a homing signal.

KONO

It's working.

McGarrett nods, and grabs mike.

MCGARRETT

Communications. This is Five-0.

COMMUNICATIONS

(off screen)
Receiving you, Five-0.

MCGARRETT

Our plant car is moving east on Kalakaua - Alert cars nine... twelve...and six.

107. ANGLE STREET

107.

We see a black Lincoln sedan pull away from curb and start to tail Du Pres.

DANNY

Steve...!

McGARRETT

Yeah. Dennison took our bait.
Which car is closest?

DANNY

Six.

McGARRETT

(into mike)
Car six, check in.

CAR SIX

(filtered)
Car six here.

MCGARRETT

Plant is in a green convertible
Cadillac. License number 8980.
Repeat 8980.

108. INT. PATROL CAR - DAY

108.

Parked near intersection, H.P.D. man at wheel holds mike -
through window we see Du Pres' car pass...then a BEAT
later, the black sedan.

DETECTIVE 6

He is just passing us now.
Corner of Ahana and Keola.

MCGARRETT'S VOICE

(filtered)
Tail car is black sedan...Lincoln...
License number 4445. Repeat 4445.

DETECTIVE 6

Got him.

MCGARRETT'S VOICE

Give him plenty of room.

DETECTIVE 6

Will do -

He replaces mike, puts car in gear and starts off.

109. INT. MCGARRETT'S CAR - DAY

109.

They're moving. Throughout the above, the BEEP is still going and Kono is quietly calling off the street names to Danny who is drawing a line on a map.

MCGARRETT

Any pattern?

DANNY

Nothing yet.

DETECTIVE 6 VOICE

(filtered)

We're cutting off. Car nine will pick him up.

MCGARRETT

(into mike)

Good. Swing a couple blocks to the east and drive parallel.

110. EXT. STREET - FULL SHOT - DAY

110.

We see DuPres's car...then black sedan following... then Car 6 turn off onto side street.

110A. BACK TO MCGARRETT

110A.

MCGARRETT

(mike)

Come in car nine.

CAR NINE OFFICER'S VOICE

(filtered)

Car nine.

MCGARRETT

(mike)

Pick them up and tail. If they slow, move by and make it a lead tail.

CAR NINE VOICE

(filtered)

Roger - out.

111. EXT. STREET - DAY

111.

We see DuPres and black sedan - then Car 9 MOVES away from curb and picks up tail.

111A. BACK TO McGARRETT

111A.

McGARRETT

How does it look, Danny?

DANNY

Heading toward Diamond Head.

McGARRETT

(into mike)

Car twelve. Make for a ridge where you can do a surveillance of Diamond Head Crater.

CAR TWELVE VOICE

(filtered)

Check!

McGARRETT

Danny?

DANNY

If he follows this route, he'll hit Monsarret Avenue.

McGARRETT

(into mike)

Cars nine and six. Plant heading for Monsarret Avenue.

CUT TO:

112. EXT. DUPRES'S CAR - FULL SHOT - DAY

112.

He is tooling along Monsarret at about forty miles an hour.

CUT TO:

113. EXT. DENNISON'S CAR: THE BLACK LINCOLN - FULL SHOT - DAY

113.

Dennison and Wong Tou are in the back seat. Two strong arm men are in front, one at the wheel.

CUT TO:

114. EXT. MCGARRETT'S CAR - FULL SHOT - DAY 114.

They are moving along Monsarret.

CUT TO:

115. EXT. DUPRES'S CAR - FULL SHOT - DAY 115.

He turns right up the road leading to Fort Ruger. This is a winding road which leads to the tunnel at Diamond Head Crater.

CUT TO:

116. INT. MCGARRETT'S CAR - FULL SHOT - DAY 116.

CAR SIX

(filtered)

Plant just turned up road to Diamond Head.

MCGARRETT

(into mike)

Cars six and nine! Fall in behind me!

117. EXT. STREET - FULL SHOT - MCGARRETT'S CAR - DAY 117.

We see McGarrett's car start to pick up speed rapidly and tear along the street weaving in and out of traffic.

118. EXT. STREET - FULL SHOT - ANOTHER CUT - MCGARRETT'S CAR - DAY 118.

as it moves along now at greatly increased speed, we see it pass Car Nine which pulls in behind it and then as both cars roar past another intersection, Car Six in turn, pulls out of that side street and also picks up the parade.

CUT TO:

119. EXT. DENNISON'S CAR - FULL SHOT - DAY 119.

We see them make the turn up the road to Diamond Head.

CUT TO:

120. EXT. DUPRES'S CADILLAC - FULL SHOT - DAY 120.

He winds up the road and enters the tunnel at Diamond Head.

CUT TO:

121. EXT. FAR END OF TUNNEL - FULL SHOT - DAY 121.

DuPres comes driving out of the tunnel slowly for there is a sharp left turn.

122. ANOTHER ANGLE 122.

DuPres slams on the brakes as he hears a HORN. We see a large truck which is parked on the incline come down the few feet and block the tunnel. Johnny leaps out and moves to DuPres' car.

JOHNNY

Shove over!

DUPRES

What's wrong?

JOHNNY

You were followed!

DUPRES

By whom?

JOHNNY

Maybe you passed out one too many cards!

He shoves the car into gear and they move.

CUT TO:

123. EXT. DENNISON'S CAR - FULL SHOT - DAY 123.

They approach the tunnel and shoot into it.

CUT TO:

124. INT. TUNNEL - FULL SHOT - DAY

124.

It's quite dark since the far end is blocked off. A moment too late, the driver of Dennison's car realizes his way is blocked and he hits the brakes and the car fish tails, swerves from side to side, and then slams into one of the walls.

CUT TO:

125. EXT. TUNNEL - FULL SHOT - DAY

125.

McGarrett comes into the tunnel and he hits the brakes and the car swerves but he holds it and it comes to a stop. We HEAR a SIREN close behind it and cars 9 and 6 of the H.P.D. slam to a stop.

126. ANOTHER ANGLE

126.

Favoring Dennison's car. The driver has slumped over the wheel. Wong Tou and the surviving member of his team, leap from the car, their guns out. Paul struggles out:

PAUL

Don't shoot! Don't shoot!
They have nothing on us!
(to McGarrett, his
hands high)
No gun! No gun!

127. ANOTHER ANGLE

127.

McGarrett, Kono and Danny come out of the car with their guns drawn. HPD men move up to aid.

128. WIDER ANGLE

128.

Wong Tou and his aide throw their guns to the ground.

McGARRETT

That's the only clever thing
you've done!
(to Kono and the two
HPD men)
Let's clear a path!

They move to the truck and the car. During the ensuing dialogue we can HEAR a MOTOR GUNNED...and the GRUNTS as they edge the truck out of the way.

129. CLOSER ANGLE

129.

Featuring Danny and Dennison, Wong Tou and his aide.

DANNY

You know the routine. Hands
against the wall!

CONTINUED

129. CONTINUED

129.

The three of them line up with their feet apart and lean with their hands against the wall as Danny frisks them.

PAUL

The Attorney-General will hear from me as soon as I can get to a phone.

DANNY

The line may be busy. Some of our boys just raided a cannery you two own and came up with a room full of gold.

WONG TOU

What??!

DANNY

Actually, it was pure luck. We got this anonymous phone call... Come to think of it, the voice sounded something like Johnny Fargo's.

WONG TOU

(to Paul)

I wanted to kill him! But you were too smart for that!

DANNY

If you're real smart, Mr. Dennison, you'll call a good lawyer.

130. WIDER ANGLE

130.

A path has been cleared and Kono and McGarrett rush to their car and slam out of the tunnel.

131. EXT. TUNNEL - FULL SHOT - DAY

131.

This is the side inside Diamond Head Crater and McGarrett's car is heading down the only road.

132. INT. MCGARRETT'S CAR - FULL SHOT - DAY

132.

There is no beep. McGarrett flicks dash switch. No response - He and Kono exchange glances.

KONO

There's only one way out. We'll pick up the signal at the other end.

MCGARRETT

You better be right.

133. EXT. DIAMOND HEAD - FULL SHOT - DAY 133.

We see McGarrett come SCREAMING around the turns, cross the flat lands...go up another winding road and enter a tunnel.

CUT TO:

134. EXT. FAR END OF SECOND TUNNEL - FULL SHOT - DAY 134.

McGarrett's car comes out of the tunnel and starts down the road.

135. INT. McGARRETT'S CAR - FULL SHOT - DAY 135.

Again McGarrett flicks switch. Still no signal.

McGARRETT

He couldn't have gotten that far ahead of us!

136. EXT. ROAD - FULL SHOT - DAY 136.

McGarrett's car comes down the road.

137. ANOTHER ANGLE 137.

There is now a road which leads off the main road. (Note: We are heading for the Main thoroughfare of Diamond Head Crater Road). McGarrett takes the left branch.

138. ANOTHER ANGLE 138.

McGarrett's car slams to a stop.

KONO

What now?

McGARRETT

That signal should have come back!

KONO

It could have been jarred loose.

McGARRETT

Unless it got smashed completely we would...wait a minute! The transmitter! If he passed the transmitter it would black out!

139. EXT. ROAD - FULL SHOT - DAY 139.

McGarrett spins his car around and heads back to the turn off and down it to Diamond Head Road.

140. INT. MCGARRETT'S CAR - FULL SHOT - DAY 140.

They are tooling along. We see them pass the transmitter. Suddenly the beep-beep starts up.

KONO
We've got him!

MCGARRETT
Maybe. He's got us by fifteen minutes!

141. EXT. JOHNNY'S BOAT - DAY 141.

142. CLOSE - TUNA 142.

as the knife slashes into the scene, slits the fish and the gold bar is pulled out and dropped to the deck. As CAMERA PULLS BACK SLIGHTLY and TILTS UP, we see Johnny and Du Pres standing near the open hatch of the boat which is moored at the end of Pier 26 or 27. Johnny grins at Du Pres tightly.

JOHNNY
Pick any one! Any one!

As Du Pres looks them over, Johnny grabs another fish at random, slits it, reaches in and tosses another gold brick on the deck. Du Pres points to another one.

ANDRE
That one!

Johnny goes through the same motions and another gold brick hits the deck. Johnny looks up at Du Pres.

JOHNNY
Satisfied?

ANDRE
(non committal)
It would seem that your delivery of the merchandise is satisfactory.

Johnny boosts himself up onto the deck and as he does so he comes up with a gun.

JOHNNY
It'll have to be. This is where we start to trust each other!

ANDRE
That gun in your hand hardly calls for trust on my part.

CONTINUED

JOHNNY

It's the only way it works.
I don't have the time to count
the money. You don't have time
to count the gold.

ANDRE

And I'm to take your word that
it's all there? Ridiculous!

JOHNNY

No choice, pal...

He reaches in behind Andre's lapel, pulls out his gun
and tosses it over board.

JOHNNY (CONT'D)

But there's a reason why we
trust. Best reason in the world.
Someday, we may want to do business
again. Now, open the case!

ANDRE

(beat; softly)
There's another reason, Mr. Fargo.
A double cross at this level and
the one who pulls it, is marked
for death.

JOHNNY

(impatient)
Okay, okay, I buy it. Now open
the case!

ANDRE

The combination is eight-o-eight.

JOHNNY

Not me, Pal. You wired it,
you open it.

There's a beat, then Andre shrugs, turns to the case and
slowly, manipulates the combination locks. They work;
he throws the lid back and the CAMERA ANGLE SHOWS that
the case is loaded with money. As Andre straightens up,
we can see the gleam of triumph in Johnny's eyes.

JOHNNY (CONT'D)

Okay, Mr. Du Pres...
(indicates the cabin)
In there.

CONTINUED

142. CONTINUED

142.

ANDRE

What happened to the trust?

JOHNNY

You'll be safe enough, if those two goons in your hotel room aren't after me. I figure a half-hour for you to work your way out, a half-hour for me to get off this rock.

He gestures with the gun. Andre shrugs, enters the cabin and Johnny locks it behind him.

143. ANOTHER ANGLE

143.

Johnny picks up the briefcase...gets on the pier...and gets into the car.

144. EXT. PIER - FULL SHOT - DAY

144.

Johnny turns the car around and starts to gun her.

144A. SHOT

144A.

We now see McGarrett's car...siren SCREAMING...smashing toward the pier.

145. EXT. DU PRES'S CAR - FULL SHOT - DAY

145.

Johnny hears the SIREN and guns the car.

146. EXT. PIER - FULL SHOT - DAY

146.

Both cars are now racing toward the only exit. McGarrett gets there first and blocks it.

147. EXT. MCGARRETT'S CAR - FULL SHOT - DAY

147.

Kono and McGarrett leap out of the car and take opposite ends with their guns drawn.

148. EXT. DU PRES' CAR - FULL SHOT - DAY

148.

Johnny sees that there is no way around the car and so he turns the wheel and in attempting to turn quickly, he hits the side of the warehouse and the car jams tight and stalls. As McGarrett and Kono start moving toward it, Johnny FIRES TWO quick SHOTS at them. Kono is hit and drops to the deck as McGarrett seeks shelter around the corner of the warehouse. Johnny immediately leaps out of his car, carrying the briefcase, FIRES one more covering SHOT at McGarrett's direction and races off down the pier toward his boat; dodging in and out of whatever protection the warehouse packing cases, oil drums, etc. might afford him. McGarrett snaps off a SHOT after him.