

#7000

STINGRAY

by

Stephen J. Cannell

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Rev. 3/15/85

STINGRAY

CAST

STINGRAY

ANTHONY MENDOSA
EDUARDO CANTERO
DAPHNE DELGADO
NORM TEIL
EVELYN DECTER
ERNST DECTER
DR. NED ROSENBERG
MRS. SYBIL ROSENBERG
MIKE MAGNA
PETER SHEFFLIN
FAST FREDDY
SUE MOFFITT
SHIRLEY
MARCIA FINCH
TINO DI AUGUSTINO
MO-MO SHINDLER
TUNAFISH
DINGO
ICEPICK
STEVE (BARTENDER)
WENDY
SAL
BILLY
LILIANA
DR. SIMPSON
DAVID
COLONEL
CAROLYN
MARK BOUCHARD
BEARDED MAN
MAN (HOLLYWOOD HILLSIDE)
GUARD
WORKMAN

GUARD (TV MONITORING ROOM)
BAILIFF
JUDGE
PURSER
COURT CLERK
MAN (MEXICAN SHIP'S OFFICER)
JURY FOREMAN

*

STINGRAYSETSEXTERIORS

L.A. DOCKS
 ALLEY
 COURTHOUSE
 TOP OF MULHOLLAND
 DECTER INSTITUTE
 /IRON GATE /POOL *
 /REAR GARDEN
 /BUNGALOW
 /TV MONITORING ROOM
 /ROOF
 /DECTER'S HOUSE
 HARBOR
 NEON CADILLAC RESTAURANT
 BEL AIR HOUSE
 STREET
 MALIBU BEACH HOUSE
 MIKE MAGNA'S BEVERLY HILLS ESTATE
 /MANSION GROUNDS
 CITY STREET
 THIRD STREET TUNNEL
 MAILBU BEACH
 SLEAZY BAR IN VENICE
 OCEAN
 LARGE DOWNTOWN BALLROOM
 HUDSON HOTEL
 /PARKING LOT
 /ELEVATOR
 VIETNAM
 MENDOSA'S HOUSE
 ROAD
 HILLSIDE

INTERIORS

PRINCESS TERESA	DECTER INTSTITUTE
/PASSENGER AREA	/BASEMENT CORRIDOR
/CORRIDOR	/OPERATING ROOM
ROLLS ROYCE	/WROUGHT IRON ELEVATOR
/FRONT SEAT	/DINING ROOM
CHEVY	/MASTER BEDROOM
SEVILLE	/CLOSET
NEON CADILLAC RESTAURANT	/FILE ROOM
LIMO	/TAPE ROOM
BEL AIR HOUSE	/ELEVATOR SHAFT
'65 STINGRAY	/ENTRY HALL

CONTINUED

INTERIORS (cont'd)

DECTER INSTITUTE (cont'd)

/COFFEE ROOM

/CORRIDOR

/BUNGALOW

/BATHROOM

/

/

/TINO'S EXAMINING ROOM

/SMALL ROOM

/DECTER'S STUDY

BEL AIR HOUSE

ROSENBERG MEDICAL COMPLEX

/ELEVATOR

/ROSENBERG'S OFFICE

/OPERATING ROOM

/CORRIDOR

MAGNA ESTATE

/DEN

WHITE VAN

TUNNEL

COURTHOUSE

/D.A. OFFICE

/CORRIDOR

/COURTROOM

APARTMENT TENEMENT HOUSE

/APARTMENT

/ROOM

HUDSON HOTEL

/ROOM

/BATHROOM

EMPTY BALLROOM

/CORRIDOR

PARKING STRUCTURE

/CORRIDOR

MENDOSA'S HOUSE

GANG HEADQUARTERS

DAPHNE'S CAR

SLEAZY BAR IN VENICE

*
*

STINGRAYACT ONE

FADE IN

- 1 EXT. L.A. DOCKS - NIGHT 1
- We are ON a huge white freighter under Mexican registry named Princess Teresa. She is completely dark. We see two Customs and Immigration station wagons pull away from the gangplank as the last of her crew and few passengers straggle away, carrying duffles and suitcases. *
- 2 ON SHIP'S PURSER 2
- He's dressed in whites and he is in profile, watching as the cars pass. He picks up an intercom mike:
- PURSER
(into mike)
- Go.
- On the word, "Go":
- 3 A HAND 3
- from somewhere reaches out and pushes a breaker into place. A rhythmic beat of CONTEMPORARY MUSIC begins.
- 4 EXT. PRINCESS TERESA 4*
- Her lights go on, illuminating her like a Christmas tree.
- 5 ON A CRANE 5
- near the forward hold which comes to life and moves slowly to the beat of the MUSIC.
- 6 CLOSE SHOT - WHEELS AND LEVERS 6
- as they turn, lowering huge cables.
- 7 FORWARD HOLD 7
- The hatch covers slide back hydraulically and cables extend down into the forward hold.

- 8 EXT. GANGPLANK 8
as the ship's Purser moves briskly up the gangplank.
- 9 INT. PRINCESS TERESA PASSENGER AREA - ON PURSER'S WHITE SHOES 9 *
as they move with the beat of the MUSIC, heading down a polished wood corridor.
- 10 CLOSE SHOT - CABLES 10
in the forward hold. They are clipped onto heavy metal hooks.
- 11 ANGLE - CRANE - ON A HAND 11
as it hits a lever and the crane begins to strain, lifting something huge out of the hull of the ship.
- 12 INT. SHIP'S CORRIDOR - ON DOOR 12
It is a solid mahogany door with a brass plaque that reads:
CAMAROTE PRESIDENCIAL
(President's suite)
A pair of knuckles RAP on the door.
- 13 ON DOOR HANDLE 13
It turns ominously.
- 14 THE DOOR 14
opens.
- 15 THE FLOOR 15
Cuban heels step through the threshold, onto the polished floor. They hesitate for a beat, then a gold-tipped cane comes down INTO SHOT. A beat, then the Cuban heels move down the polished corridor, followed by the white bucks of the ship's Purser.

- 16 SHOTS OF THE MAN 16
We will not see him fully, just glimpses of a thin man who wears his overcoat over his shoulders. We will pick out several details...his right hand has an inch-long fingernail on its little finger. The hand swings gently at his side, in tempo with the MUSIC.
- 17 LONG SHOT - THE CORRIDOR 17
as the man moves around a corner, giving us a glimpse which determines his age to be about thirty-five, maybe younger, swarthy complexion, wide-brimmed hat. And he's gone, around the corner and out of sight.
- 18 EXT. PRINCESS TERESA - AT DECK LEVEL - NIGHT 18*
as something is being winched out of the hold. First we see the face of a huge, ugly Mexican Indian appear over the deck. The face belongs to an eight-foot-tall man named CUNDO RIO. His expression will never alter. His eyes are dead, his face looks as if it were carved from granite. As he is winched up, we will see that he is standing on a loading pallet which is also carrying a 1985 gold and black Rolls Royce with Mexican plates.
- 19 CLOSE SHOT - LICENSE PLATE 19
It has a wide gold rim around it. In the center it says:
14K
- 20 WIDER - THE CAR AND DRIVER 20
as it swings above the main deck of the Princess Louisa, the Indian riding the platform with stoic dignity.
- 21 GANGPLANK 21
as the Cuban heels, followed by the Purser's, move down the gangplank, the gold-tipped cane TAPPING in time to the MUSIC.
- 22 THE DOCK - AT THE FOOT OF THE GANGPLANK 22
The dock decking is painted white. Stenciled on the white concrete surface, it says:

CONTINUED

22 CONTINUED 22
U.S. CUSTOMS AND IMMIGRATION
PORT OF ENTRY

23 THE CUBAN'S HEELS 23
step onto the painted sign. The cane taps the "U.S."
as they move on.

CUT TO

24 EXT. ROLLS ROYCE 24
as it is winched onto the ground, the gold grill gleaming
INTO CAMERA.

25 EXTREME CLOSEUP - METAL HOOKS 25
as the huge hands of the Indian unsnap them.

26 ANGLE - DRIVER'S DOOR 26
It is opened and the Indian gets behind the wheel, starts
the Rolls. It PURRS as it drives off the loading pallet.

27 THE ROLLS 27
It swings a U-turn and pulls up to the gangplank. The
eight-foot-tall Indian gets out from behind the wheel,
opens the back door and the man gets in. We will see him
now, in profile. He is angular, handsome and has a cold,
bloodthirsty look. His name is ANTHONY "MOONLIGHT" MENDOSA.
He settles back in the seat, holding the cane so that
the head (which is fashioned after the head of a hawk) is
centered in the window opening, as if it were an animate
object, its scowling hooked beak seeming to stare ahead
in the open window of the Rolls Royce.

28 INT. ROLLS ROYCE FRONT SEAT 28
The PURSER removes his hat and gets in behind the wheel.
The Indian gets into the passenger seat.

- 29 EXT. ROLLS ROYCE 29
- It pulls off the pier, passing another man, also in profile. He is a Mexican in a white uniform. He picks up the walkie-talkie.
- MAN
(into walkie-talkie)
Terminado.
- 30 ANGLE - PRINCESS TERESA 30 *
- The lights go off, throwing her into darkness.
- SMASH CUT
- 31 CLOSE SHOT (SIDE MOUNT) - FRONT OF ROLLS ROYCE - NIGHT 31
- The gold hubcaps of the car reflect the lights of Sunset Boulevard as it rolls along.
- 32 CLOSE SHOT - CANE IN WINDOW 32
- looking forward, the hawk eyes seeing nothing and everything.
- 33 SERIES OF SHOTS - MOVING 33
- Hookers lounging in doorways...dope deals going down in alleys...all of this under the dead eyes of the gold-headed hawk in the window of the Rolls Royce.
- 34 EXT. ALLEY - ON BEAT-UP CHEVY CAMARO - NIGHT 34
- It is parked across the street from the Los Angeles County Courthouse. There are four Chicanos in the car. They're wearing strapped T-shirts or leather jackets with no shirts. They all have nicknames: The ICEPICK is sixteen, trying to grow a moustache, musclebound; TUNAFISH...short, with tattoos all over his muscled arms and a zip-gun in his waistband; DINGO, two-hundred pounds of suppressed anger; WHITE EYES, a lean stringbean with an angular jaw and a goatee. They're passing a joint, trying to stay high. *
- 35 INT. CHEVY - NIGHT 35
- TUNAFISH
I seen his woman once, when he
(MORE)

CONTINUED

35

CONTINUED

35

TUNAFISH (cont'd)

was here last year. Muy guapa.

(a beat)

This chica don' got nothin' on, man. I seen her through the door. She was sittin' in this chair in the man's place...she don' care who knows...

They all laugh. The Icepick leans forward.

*

ICEPICK

Man trades in the fine crank and Mexican brown. We movin' up. We do it right...the Locos Tigres run everything. It's the American dream, man.

*

They all look at him for a beat. Then, across the street, the Rolls Royce pulls up and parks. They see only the cane in the window.

TUNAFISH

Man's got a heavy ride.

ICEPICK

He was from our street. His papa worked brazero. No papers. Now man makes a million a day. He got boats an' houses, an' all the white lines he wants.

*

36

EXT. COURTHOUSE - CLOSE ON DOOR

36

as a tall, Mexican man, about thirty-five exits the courthouse. He's wearing a conservative-looking three-piece suit and carries a briefcase. His name is EDUARDO CANTERO.

CUT TO

37

INT. ROLLS ROYCE - NIGHT

37

It is parked up the street from the courthouse. Cundo Rio sees the man exit the courthouse, snaps his fingers and points.

38 EXT. ROLLS ROYCE - PASSENGER WINDOW 38

as the face of Moonlight Mendosa comes into view and looks out the window for a moment.

39 MENDOSA'S POV - EDUARDO CANTERO 39

as he comes down the courthouse steps and moves to his black-walled Seville parked in front of a painted sign that says: Eduardo Cantero, Chief Deputy District Attorney. *
He gets in and pulls out, passing the Rolls Royce.

40 INT. ROLLS ROYCE 40

MENDOSA

(hard)

Véte.

The Purser blinks the headlights of the Rolls and the Chevy lowrider comes out of its parking place in the alley. A hole in the muffler causes the engine to ROAR as it pulls up next to the Rolls Royce. Cundo Rio gets out, moves to the Chevy and gets in the back.

41 ANGLE - THE CHEVY 41

It sinks slightly from his three hundred pounds or more of weight. Cundo Rio points after the Seville and the Chevy takes off after it.

42 INT. ROLLS ROYCE 42

Mendosa smiles, taps his cane on the floor and settles back as the Rolls moves out, with the head of the cane in the window.

CUT TO

43 INT. SEVILLE - NIGHT 43

Eduardo Cantero is listening to the RADIO as he drives over Mulholland on his way home. The lights from the streetlamps pass over his windshield.

44 INT. CHEVY

44
*

DINGO

What we supposed t'do, man? You
gotta say. We ain't got no orders.

Cundo turns his big head slowly and looks at these street
punks. He smiles an evil smile that shows two silver teeth.

45 EXT. TOP OF MULHOLLAND

45

as the Seville hits the crest and heads down toward the
Valley. They pass a white van parked up on the shoulder.

46 INT. CHEVY

46

Cundo Rio snaps his fingers and points at the Seville.

TUNAFISH

Aaaalllll right...

He floors it and:

47 SERIES OF SHOTS - THE CHEVY AND SEVILLE - NIGHT 47

as they bang fenders. The Seville spins out and comes to rest on the shoulder. The Chevy squeals up and the four Locos Tigres are out with their zip guns. They pull Eduardo Cantero out of the car.

48 ANGLE - THE WHITE VAN 48

pulls up with two men in it. They jump out of the van wearing white coats. Cundo Rio nods at the men who take out a bottle of chloroform and pour it onto a cloth.

EDUARDO

Whatta you want? Hey, I'm one of you. I'm Chicano...

TUNAFISH

You are not one of us. You are the man...

As Cantero starts to struggle, the chloroformed cloth is pushed into his face. His eyes flutter and close. He is quickly carried to the white van and put into the back. Cundo Rio starts to get into the back and Tunafish puts his hand on his arm. Cundo turns and looks at the hand... Tunafish removes it.

TUNAFISH

(a beat)

It's like...important that we see the man...that we get paid in person...y'know?

(a smile)

Comprende?

Cundo reaches into his pocket and hands Tunafish a slip of paper with an address on it. He gets into the van and it hangs a U-turn and disappears, going the way they came, back toward Hollywood. As it passes CAMERA, we see, painted on the side:

DECTER INSTITUTE FOR EXECUTIVE PLACEMENT

49 ANGLE - TUNAFISH, DINGO AND OTHERS 49

TUNAFISH

Indios, man! They don' dress good...they don' say nothin'!

(MORE)

CONTINUED

49

CONTINUED

49

TUNAFISH (cont'd)

He sits there like a plate a' beans, man!

DINGO

(high)

We done it. Los Locos Tigres are comin'. It's our time. We're out an' we're scorin' big.

He let out a rebel YELL. They run to the Chevy which now has a busted front end. They get in, hang a U and peel out, smoking rubber as we:

CUT TO

50

EXT. IRON GATE - ON BRASS PLAQUE

50

It says:

DECTER INSTITUTE
For Executive Placement

The gate swings open and the white van goes up the long, circular drive. This is an old Hollywood estate... sprawling lawns, reflecting pools, Spanish architecture.

51
thru
51B

OMITTED

51
thru*
51B

51C

ANOTHER ANGLE

51C*

as the van pulls past a pool where a beautiful woman is doing laps. She comes up and looks at the van as it passes. She is about thirty-five, with blonde hair, coal black eyes and alabaster white skin. She looks at the van with an expression of concern. This is EVELYN DECTER.

*

52

EXT. FRONT OF HOUSE - NIGHT

52

The van pulls up, the doors open and the stretcher carrying Eduardo is pulled out and carried into the house, passing the gold and black Rolls Royce with the 14K license plate as they go.

53
&
53A

OMITTED

53*
&
53A

53B

ANGLE - EVELYN DECTER

53B

She is out of the pool, ties a sarong around her hips and starts to move toward the house. A tall man with curly brown hair steps out of the darkness. His name is NICK TEIL.

TEIL

Excuse me, Mrs. Decter, but I think the doctor would prefer you stay and finish your laps.

EVELYN

I have finished.

TEIL

I was counting. You've only done twenty. I think you usually do fifty.

EVELYN

I live here. I happen to be able to do what I want.

TEIL

(softly)

Thirty more laps...what's the difference? Why should we make life hard on each other?

He looks at her steadily, unrelenting. After a beat, she turns and heads back to the pool.

CUT TO

54
&
55

OMITTED

54
&
55

THEN:

- 56 AN EXPLOSION OF LIGHTS 56
- 57 INT. OPERATING ROOM 57
- as huge operating lights go on in the room and two DOCTORS enter, followed by the gurney with Eduardo on it. Cundo Rio steps into the room behind them.
- 58 ANGLE - THE GURNEY 58
- The doctors strap down Eduardo's hands. One of them goes to his head and takes a razor and begins to shave little spots on his skull, attaching electrodes.
- CUT TO
- 59 INT. DECTER CORRIDOR 59*
- walking next to Moonlight Mendosa is DR. ERNST DECTER, sixty-eight, skinny, immaculately dressed, white as a sheet of paper. We get our first full-face look at Moonlight Mendosa. He is, indeed, quite handsome. Dr. Ernst Decter is quite ordinary. They move along the hall, and down the stairs.

DECTER

I will triple the voltage, concentrating on the cerebral cortex which is the seat of memory. Then, repeat the process every three hours.

MENDOSA

He must know it is me.

DECTER

This is quite impossible. After the treatments, he will have trouble lacing his shoes. Anthony Mendosa will not be a name to him, just a collection of sounds.

MENDOSA

We played together when we were children. My father and his
(MORE)

CONTINUED

59 CONTINUED

59

MENDOSA (cont'd)
were brazeros in the fields near
Bakersfield.

DECTER
Yes, you told me.

CUT TO

*

59A DECTER AND MENDOSA

59A*

arrive at the clinic corridor.

MENDOSA
He had me deported seven years
ago.

DECTER
Yes. Yes, I know.

MENDOSA
He must know it is me.

There is a beat as they turn a corner and enter the
operating room.

60 INT. OPERATING ROOM

60

Mendoza moves to the table and looks down at Cantero.

MENDOSA
Make him see me.

Decter thumbs back an eyelid. As he does, we will see
a part of a Nazi concentration camp number tattooed on
his wrist, under his gold Rolex watchband.

61 RESUME DECTER

61

He breaks an ammonia capsule and holds it under Cantero's
nose. After a beat, he starts slightly and finds himself
looking at Moonlight Mendoza. Play their looks for several
long beats.

MENDOSA
I'm here to stay this time, Eduardo.
I been running things long distance
through some friends but now, I
think I'll get a villa...maybe
overlook the water...or near some
movie stars...

(MORE)

CONTINUED

61

CONTINUED

61

MENDOSA (cont'd)

(a beat)

I'll throw some parties, but you won't be coming, Eddie.

CANTERO

Where am I?

MENDOSA

Do you see me, Eddie?

Cantero nods.

MENDOSA

Good.

He nods at Decter who moves to an electrical panel and turns up the voltage. We hear a SNAP.

62
&
62A

OMITTED

62
&
62A*

62B

EXT. POOL

62B*

Mrs. Decter is doing her laps in the pool and the pool lights dim. She looks at them, and they dim again.

EVELYN

Oh God, when will it end?

Off her look, we:

CUT TO

63

EXT. THE NEON CADILLAC RESTAURANT - NIGHT

63

This is a restaurant/bar in Santa Monica: a huge Cadillac grill in neon encircles the doorway and the sign is in neon script. The whole thing looks like an album cover.

64

NEW ANGLE - FEATURING PARKING LOT - NIGHT

64

A black Cadillac limousine pulls INTO SHOT and parks. The front door opens and a pair of high heels step out. The door closes and we FOLLOW from behind as a pretty woman in a dark tailored suit moves through the parking

CONTINUED

#7000

14A.
(X)

Rev. 4/9/85

64

CONTINUED

64

lot, down a row of parked cars and stops in front of a black, classic 1965 Corvette Stingray with the big engine, wide track wheels and smoked windows. She stands in front of the car for a long beat, looking at it and we:

SMASH CUT TO

65

INT. NEON CADILLAC - NIGHT

65

It is NOISY art deco. The main attraction in the place is the full-size, '55 Cadillac Eldorado hanging from the ceiling, outlined in neon. The girl in the tailored suit enters the bar. She is very pretty, though perhaps a little severe with her hair slicked back and piled up on top of her head. She has clean-featured high cheekbones and a good figure. Her name is DAPHNE DELGADO. She moves to the bartender, a tall, bearded man named STEVE who's busy mixing drinks. The bar is a pickup joint bustling with upwardly mobile executive types, maybe a few surfers.

DAPHNE

Do you know who owns that
black Stingray in the park-
ing lot?

*

Steve stops what he's doing and turns and looks at her for a beat.

STEVE

Got ya blocked?

DAPHNE

No. No, I was just wondering who
owns it.

STEVE

I don't collect their pink slips
when they sit down. Mostly we
just take credit cards.

DAPHNE

You're a very funny guy.

STEVE

I know, but sometimes I think I
work too hard at it.

DAPHNE

I understand there's a man who
calls himself Stingray and he
drives a Stingray...and that some-
times he's in this place.

There is a beat.

STEVE

It belongs to the guy in the
(MORE)

*

CONTINUED

65 CONTINUED

65

STEVE (cont'd)
booth over there, by the wall.
I don't have his name, but if he
calls himself Stingray, lemme
know, an' I'll throw him out for
ya.

She turns to look.

66 DAPHNE'S POV - THE BOOTH

66

We can't see much. A hand on a table. The high-backed booth cuts his head and face from view. A waitress is standing on one leg, talking to him intently. She seems to know him well, or wants to.

67 OMITTED

67

68 FOLLOW DAPHNE

68

as she moves through the Neon Cadillac. There is a lot of young action going down in this place. She turns to look at the man in the booth, but her view is momentarily blocked by a moving body. She gets close to the booth, moving in a counter clockwise direction. Finally, she gets a glimpse of:

69 STINGRAY

69

He is thirty-five...maybe. Or forty-five, maybe. He is lean and muscular. He is handsome, with grey eyes and a slight smile that is always there. Daphne approaches the table which is still blocked by the waitress whose name is SHIRLEY.

*

SHIRLEY

...Anyway, I don't know where he is. I hear around that he's drinking and playing the horses. It's Susie's month with him. I don't know what I should...

She stops when she senses Daphne behind her.

DAPHNE

Excuse me. I'm looking for the man who owns the black Stingray in the parking lot.

CONTINUED

There is a beat.

SHIRLEY

(to Stingray)

Uh...look, I'll be back. Okay?

STINGRAY

Got an old address, Shirley?

SHIRLEY

Not since the divorce. He moves around a lot in Venice maybe. I hear his old friends are lookin' for him. He owes money.

STINGRAY

You want, I'll try and look him up for you.

She shoots him a grateful look that says, "Would you please?" He smiles and she moves off.

DAPHNE

The Lonely Hearts Department?

STINGRAY

Lost and found.

He looks at her for a beat, saying nothing.

DAPHNE

I'd like to sit down.

He stands slightly as she slides into the booth. She reaches into her purse for a card which she slides in front of him.

It reads:

DAPHNE DELGADO

Assistant District Attorney

He reads her card, then looks at her for a beat.

CONTINUED

71

CONTINUED

71

STINGRAY

Having any luck?

DAPHNE

I get my share to cop. The rest I just hammer into senseless submission with my legal brilliance.

STINGRAY

Nice t'have someone down there to root for.

Stingray smiles at her.

DAPHNE

Is there something about me that amuses you?

STINGRAY

I own the black Stingray...the '65.

DAPHNE

Are you...that is, do people call you Stingray?

There is a beat as he continues to smile at her.

STINGRAY

I sure hope not.

Again there is silence.

DAPHNE

If you're the man who is known as Stingray, I need to talk to you. I understand that you are a friend of Eddie Cantero's, the Chief Deputy District Attorney.

STINGRAY

(a beat)

I've read about him. His name is in the papers a lot. He tries a lot of tough cases. I think he's got guts. Maybe he should slow down a little.

DAPHNE

You're making this very hard. I don't even know if I'm talking to the right person.

CONTINUED

STINGRAY

Why don't you just start talking?
If it goes off in the rough, I'll
stop you.

The waitress arrives with the scotch for Daphne, sets it
down and leaves.

DAPHNE

You think you're pretty hot stuff,
don't you?

STINGRAY

Ma'am, I'm just sitting here. You
came to me. I own the car. I
don't wanna be called Stingray for
obvious reasons of self-esteem.
Eddie Cantero always interested
me. I've been trying to hang on
to a polite, interested expression,
but you're beginning to make it
rough.

A beat, then she launches into it.

DAPHNE

He needs to see you right now.
He wanted me to send you this
message...he says it's a matter
of life or death...the life or
death of maybe thirty people.
He's got to see you immediately.

Stingray looks at her for a beat.

STINGRAY

It's a great message. Sometimes
you can go a whole year and not
get a message like that.

He looks at her steadily.

DAPHNE

I have money. It's my own, if
that's what you want.

She opens her purse and starts peeling off bills. She
takes three one thousand dollar bills and lays them on the
table.

CONTINUED

DAPHNE

Does that get you to come and see
him right now?

He looks at her for a beat.

STINGRAY

Okay.

DAPHNE

What do I call you?

STINGRAY

What was the name of your first
boyfriend?

DAPHNE

Mike.

STINGRAY

I like it. I'll be Mike.

He motions her away from the table. She gets up, he follows. She notices that he's left the three thousand dollars on the table. She hesitates for a moment, about to go back for the money. Shirley, the waitress, passes them.

STINGRAY

Thanks, Shirley. Tip's on the
table.

He moves on as Shirley picks up the three grand. Daphne stops in her tracks and looks at him as he moves out of the restaurant, then she hurries to catch up. CAMERA comes to REST ON a huge, heavily bearded man who looks like a line backer seated at a table near the door. He watches Stingray exit, then he gets up and follows him out.

Stingray and Daphne move across the asphalt.

DAPHNE

You are out of your mind! You
gave my three thousand dollars as
a tip to a waitress?

STINGRAY

My three thousand. Money doesn't
happen to be one of my hangups.

(MORE)

CONTINUED

72 CONTINUED

72

STINGRAY (cont'd)

But I have plenty of others.

(a beat)

You want me to follow you? Where
is he?

DAPHNE

No. No...this way...

She leads him over to the limousine. As we get near, we will begin to hear the sound of MUSIC coming from the back. It's the kind of under-orchestrated music that goes with cartoon shows. She opens the back door of the limo and:

73 INT. LIMO

73

We are ON a PROFILE SHOT of Eduardo Cantero. He is watching a Woody Woodpecker cartoon on the TV in the back of the limo. He is LAUGHING as Woody Woodpecker fires a cannon ball that hits a desperado in the stomach. Eddie looks at Stingray for a moment but seems not to see him as he turns his attention back to the TV, riveted to the cartoon as Woody spins his tail feathers, taking off like a helicopter and chases the desperado with a shower of bullets. Eddie LAUGHS at the action.

*

*

74 ANGLE - STINGRAY

74

He gets into the limousine and looks at Cantero for a beat. Daphne gets in with them and closes the door.

DAPHNE

He left the courthouse yesterday evening. We had pre-trial briefs we were filing on the Louis Magna murder prosecution. He didn't come to work all day today. I handled the filing and the pre-trial pleadings. At lunch, I went to his house and found him like this... watching TV.

*

She reaches out and pulls his hair aside, revealing a few shaved spots on Eddie's skull.

CONTINUED

74

CONTINUED

74

DAPHNE

Somebody shaved spots on his head.
He doesn't track at all.

(a beat)

He was a friend. A good friend.
He was so strong and proud and
brave.

She stops, not wanting to tell too much.

DAPHNE

You said he should slow down.

(a beat)

Well, he has.

Stingray looks into Eduardo's eyes, then back to Daphne.

STINGRAY

The people who were going to die
if I didn't come outside...who
are they?

DAPHNE

(a beat)

I made that up. You didn't look
like you were going to come.

STINGRAY

Who's car is this?

DAPHNE

My brother runs a limo service.
I had to get him out of his house.
I was afraid someone would find
him. I needed something you
couldn't see inside of.

A beat.

STINGRAY

You're prosecuting Louis Magna
...and now the Chief Deputy D.A.
leaves court...shows up twelve
hours later, hooked on cartoons.

*

She stops and looks at him for a moment.

DAPHNE

(a beat)

Were you his friend? He said
once he knew Stingray...I've

(MORE)

CONTINUED

74 CONTINUED - 2

74

DAPHNE (cont'd)

heard a lot of rumors about a man
in L.A. who drives a black Stingray
an'...

STINGRAY

(overlapping)

Take him to the Malibu Palms Inn
on the Coast Highway. Ask for
Charlotte. She'll give you a
room in the back. Wait for my
call.

DAPHNE

You think I'm in danger?

STINGRAY

I'll be in touch.

Stingray exits the limo. The owl lands on Woody Woodpecker's *
head and Woody gives his familiar laugh...Ha, Ha, Ha, Ha,
Ha! Eddie Cantero turns INTO LENS and LAUGHS.

74A EXT. PARKING LOT - STINGRAY

74A

as he moves to his black Corvette, the limo whisks past
him and turns the corner, disappearing.

74B ANGLE - BEARDED MAN

74B

He steps out of the shadows near the car and faces Stingray.

MAN

I got a message from Davey.

Stingray looks at this giant for a long beat.

STINGRAY

You've got thirty pounds on me.
What's this gonna prove? It's
not gonna get your brother outta
jail...

MAN

Took me two weeks t'find you.

There is a beat as the man pulls a switchblade out of his
pocket, snaps it open. He looks at Stingray steadily.

CONTINUED

74B CONTINUED

74B

STINGRAY

(re: knife)

Those're getting hard to find.

MAN

Davey says find out who he is...
I'm gonna cut on ya...'til you
tell. Then, I'm gonna kill you.

*

STINGRAY

This won't prove anything. Come
on. Give us both a break.

The Man makes a menacing move.

*

STINGRAY

If that's what you want, give it
a go.

*

MAN

I waited too long.

The Man makes a quick lunge with the knife but, with hands
so fast we almost can't see them, Stingray catches the
man's wrist, disarms him and hands the knife back to him.

STINGRAY

Try again.

The Man looks at him for a beat. He almost can't believe
it happened. He takes a step backwards, turns and runs
away into the night.

74C ANGLE - STINGRAY

74C

watches him go and we:

CUT TO

75 INT. BEL AIR HOUSE - ON HUGE DOUBLE DOORS - NIGHT

75

They open and we are SHOOTING UP on Anthony 'Moonlight'
Mendoza. Cundo Rio is standing next to him. They move in-
to the huge Bel Air house. Mendoza looks around and out
the window which takes in the glittery lights of the city.
This is a modern house, bastardized Frank Lloyd Wright.
Straight lines...a kidney-shaped pool with black marble
statuary. FOLLOW as Mendoza moves into the study where
there is a beautiful girl seated in a short robe (maybe she
don't got nothin' on under it). He closes the door and
moves into the family room where there are a few video

CONTINUED

75 CONTINUED

75

games and a pool table. Tunafish, White Eyes, The Icepick and Dingo are in the room, banging on a Pacman and LAUGHING too loudly. They become aware of Mendosa, stop and stand still with smiles on their faces as they turn to him.

*

TUNAFISH

We done the deed, Mr. Mendosa.
Los Tigres de Mexico, Los
Muchachos Locos Tigres con mucho
machismo, hey?

Mendosa moves to the pool table, puts down his briefcase and opens it. He lays down five cellophane packages of what looks like brown sugar. Whap, whap, whap, whap, whap, he slaps them down.

76 ANGLE - THE GANG MEMBERS

76

Their eyes grow wide as they look on. They know it's Mexican brown heroin, worth a fortune. Cundo Rio looks on from across the room, stoic eyes seeing everything and nothing.

77 CLOSE SHOT - THE INCH-LONG FINGERNAIL

77

as it punctures one of the bags. CLOSER, MICRO-SHOT as the fingernail slices through the cellophane.

78 ANGLE - MENDOSA

78

He dips the nail in, pulls it up to eye level, looks at it, then empties the nail onto the green felt of the table. He picks up the bag he has slit, turns it upside down and empties it onto the green felt. He looks at the pile, moves around the table, then looks at the others for a long beat.

TUNAFISH

We wanna be part of this thing.
We want to be with you, man.

Mendosa takes down a cue stick, lines up on the cue ball and shoots it across the table, hitting the brown pile of heroin. Mendosa crosses to it, leans over, picks up the ball, then blows on the brown heroin, fanning it out on the green table...maybe ten, fifteen grand worth. The four barrio gangsters look in awe.

CONTINUED

78 CONTINUED

78

TUNAFISH

We are your brown brothers. We
know how to get things done, man.

Mendoza picks up one of the remaining packages and throws
it at Tunafish who catches it. Then he throws one at
each of the others.

MENDOSA

There is your brown brother.
(a beat)
Go.

They look at the pool table scattered with a fortune in
heroin. The demonstration has made a deep impression on
them. They leave almost reverently.

79 EXT. BEL AIR HOME - NIGHT

79

The barrio gangsters exit the house with broad smiles on
their faces.

TUNAFISH

You see that, man? He trashed a
ten ounce bag like it was nothin'.
(a beat)
And the chica. Did I tell you?
Did you see her sittin', waitin'
for him, man?

ICEPICK

He's the brown Messiah. He's
the Mexican savior.

*

They get into the Chevy and they roar down the drive. The
broken muffler ROARS as they pass a neo-modern piece of
sculpture.

CUT TO

80 EXT. STREET - ON MERCEDES BENZ - SIDE MOUNT SHOOTING
FORWARD - DAY

80

It is turning a corner. The ANGLE features the shining
hubcap as the Mercedes turns and comes toward the wall of
a building that says: ROSENBERG MEDICAL COMPLEX. The car
attempts to park in a spot that says: Ned Rosenberg,
M.D., but a car is already there...a black Stingray.

81 FULL SHOT - MERCEDES - ON DR. NED ROSENBERG 81

He parks in the space next to his, gets out and looks at the Stingray.

82 ROSENBERG'S POV - THE CAR 82

Empty.

83 ROSENBERG 83

He begins to sweat slightly. He turns and moves into his medical complex.

SMASH CUT

84 OMITTED 84

85 INT. ROSENBERG'S OFFICE 85

Rosenberg enters his office where a pretty blond receptionist in a nurse's uniform named WENDY sits behind a desk.

ROSENBERG

Wendy, did...was there a man in here this morning? A tall man, handsome, brown eyes...?

*

WENDY

No, Doctor. Believe me, I think I would have remembered that one.

Rosenberg looks at her for a long beat.

ROSENBERG

Was the alarm on when you arrived this morning?

WENDY

Yes, sir. No way anyone could have gotten in without setting it off.

CONTINUED

85 CONTINUED

85

She smiles at him, trying to lighten his mood.

ROSENBERG
Okay, okay. Thanks.

He moves into his office.

86 INT. DR. ROSENBERG'S OFFICE - DAY

86

It is lavish, overlooking Los Angeles. Rosenberg freezes as he enters and sees his desk lamp is on and there's an unmarked manila envelope under it. He moves quickly to his desk, sits down, picks up the envelope with slightly trembling hands and looks at it for a long beat.

ROSENBERG
(softly)
It had to happen.

He rips the envelope open. There is a single sheet of paper in it.

87 CLOSE SHOT - THE PAPER

87

Across the top is the letterhead: STINGRAY, in stylized script. We won't see the whole letter, but it starts:

Dear Ned:
It is time. I need to meet you
tonight.

*

We skim to the bottom, to the signature: STINGRAY

HOLD ON IT and:

CUT TO BLACK

THEN:

88 AN EXPLOSION OF LIGHTS IN:

88

89 ANOTHER OPERATING ROOM

89

The lights go on in this very hi-tech operating room. There are oscilloscopes and EEGs and all kinds of hi-tech computer analysis equipment. Standing in the doorway of the operating room is Stingray. He moves in and finds

CONTINUED

89 CONTINUED

89

Dr. Ned Rosenberg and a fifty-year-old woman (MRS. SYBIL ROSENBERG) in a medical coat standing near another door. He has just turned on the lights.

ROSENBERG

Come on in.

After a beat, Stingray moves into the room. Daphne Delgado and Eduardo Cantero move in behind him. Eduardo looks around the room with a blank expression on his face. He smiles amiably at Dr. Rosenberg.

STINGRAY

Eddie, this is Dr. Rosenberg and Mrs. Rosenberg.

Eddie looks at them, says nothing.

STINGRAY

This is Daphne Delgado.

There is a beat as Rosenberg looks at Eddie Cantero.

ROSENBERG

He's the Chief Deputy District Attorney for the county? *

STINGRAY

Daphne is an Assistant D.A. We need to know what happened to him.

ROSENBERG

(a beat)

Okay. We'll do a brain scan... some visual evocative potentials... an N.M.R. It's gonna take a couple of hours.

A beat, then Stingray nods. Mrs. Rosenberg moves to him and holds his hands in hers for a beat. It's almost maternal.

MRS. ROSENBERG

How is it that we all get older and you don't? What's it been? Ten years? You look wonderful.

CONTINUED

89 CONTINUED - 2

89

STINGRAY

If Ned hadn't seen you first, I think I might've taken you off the market, Sybil.

She smiles at him.

ROSENBERG

How do you feel, Mr. Cantero?
Can you remember who shaved those spots on your head?

Eddie Cantero smiles at him, reaches up, touches one of the spots. He has a Mexican accent which he didn't have before.

CANTERO

I'm very good at drawing horses. I make them with different colors, jumping and running. Sometimes I color them blue because blue is my favorite color.

ROSENBERG

(to Mrs. Rosenberg)

Sybil, get me thirty cc's of Thourgenzadreen and bring the EEG monitor and the clip leads.

She moves off and we:

CUT TO

90 INT. CORRIDOR - NIGHT

90

Stingray is looking out a window that overlooks the parking lot. Daphne is standing behind him.

DAPHNE

Who are they?

CONTINUED

*

STINGRAY

Ned Rosenberg is a world class neurological diagnostitian. His wife used to be his nurse.

He turns to Daphne.

DAPHNE

Why would they come here at three A.M. and do a complicated secret diagnosis on Eddie?

STINGRAY

You ask a lot of questions.

DAPHNE

Occupational prerogative. I'm a lawyer.

(a beat)

You never said if you're going to help me. I still don't know your name.

STINGRAY

Daphne...somebody took your boss down hard. They decided not to kill him...but to turn him into a smiling six-year-old...

(a beat)

Whoever did this is sending a strong message. There are reasons for most things, and I look for answers.

DAPHNE

But how do I pay you?

STINGRAY

Let's wait. Let's see what Ned and Sybil find out.

He turns and looks out the window.

DAPHNE

You do that on purpose, don't you? You love having broken-field conversations. I make these diving grabs and come up with grass on my chin. You won't take my money...you won't answer my questions...

CONTINUED

He looks at her.

STINGRAY

I'll tell you this much: The world runs on money. Everybody has his invisible number in their head. Hit the figure close enough, the penny drops. You own the man. You can buy a murder in Hong Kong for two or three bucks...in New York City, a sloppy job runs you two hundred. A neat, clean, professional hit goes upwards of ten grand...

(a beat)

On Skid Row, they'll kill you for your shoes.

(a beat)

I take money out of the equation. It gives me an edge. My hands don't sweat because I'm never at the pay window.

There is a long beat.

DAPHNE

So, what do you trade in? It's gotta be something.

STINGRAY

I trade in a much tougher marketplace. If I decide to help you, we'll come up with something that makes sense.

91 INT. OPERATING ROOM - ON EEG SCREEN 91

as the beta waves are being charted. After a beat, Rosenberg turns off the machine and looks at Sybil. *

ROSENBERG

Stay with him, honey. I'll talk to Ray.

He turns and exits the room, passing a clock that says: 5:30 A.M.

92 EXT. CORRIDOR 92

The sun is coming up through the windows at the end of the corridor. Rosenberg moves to Stingray who is sitting on a bench. Daphne is asleep on the bench next to him. As Rosenberg approaches, Stingray touches Daphne's arm. She comes up fast and rubs her eyes.

ROSENBERG

Okay, your friend has undergone some form of electro shock treatment. Whoever did it, knew what they were doing. They didn't touch any of the motor reflexes, speech or nervous systems. They hit only memory. They almost totally erased twenty-five years of his life. He thinks it's 1959, he's six, he lives in Bakersfield and his best friend is Tony Mendosa. *

(a beat)

His father was a brazero. He's an illegal.

There is a beat. Daphne nods.

DAPHNE

He got his citizenship when he was fifteen. He served in Viet Nam.

STINGRAY

Will any of it come back?

ROSENBERG

I don't know. It's possible.

(a beat)

(MORE)

CONTINUED

ROSENBERG (cont'd)

I tried to regenerate his memory by electrically stimulating the cerebral cortex. It...

STINGRAY

Go on...

ROSENBERG

He does remember a man...a black man who's over eight feet tall, a man with two silver teeth.

(a beat)

I wouldn't mention it, except he doesn't treat it like a child. When he talked about the man, he used the words 'penetrating eyes'. Words that suggest it's a new memory from his adult life. Also, when he spoke of the Indian he had no accent.

They look at him for a beat.

STINGRAY

Should he be hospitalized?

ROSENBERG

I think so. I have a clinic in Sunland. I can put him there under another name, work with him... see what I can do...

DAPHNE

I can tell people at the office he is sick, at least 'til we know.

Rosenberg looks at Stingray who nods.

ROSENBERG

Then it's done.

Stingray takes Rosenberg's hand and shakes it.

STINGRAY

Thank you.

CONTINUED

92

CONTINUED - 2

92

ROSENBERG

Is that it? Is that all? Is it over?

Stingray nods and Rosenberg smiles.

ROSENBERG

If you knew how I dreaded this day. I didn't know what you were going to ask. And then, all you want is this...two hours and an examination. My imagination ran wild.

Sybil exits the operating room, moves to Stingray, takes his hand and kisses him on the cheek. Eddie Cantero can be seen in the operating room, sitting up on the examining table, smiling out at them.

MRS. ROSENBERG

We'll never see you again, will we?

STINGRAY

We could get lucky.

Rosenberg hands Daphne a card.

ROSENBERG

I'll take good care of him. Call me for reports.

Daphne nods, smiles, for the first time, unsure. Then she goes into the operating room.

93

INT. OPERATING ROOM

93

Daphne looks at Eddie for a long beat.

DAPHNE

I'll find out who did this, Eddie. I promise.

Eddie doesn't say anything but smiles at her. It is a big, open smile. We HOLD on it and Dr. and Mrs. Rosenberg exit. *

93

CONTINUED

93

ROSENBERG

I dreaded this for ten years and
it was nothing.

MRS. ROSENBERG

But I think it could have been.

CUT TO

94

INT. STINGRAY - DAY - STINGRAY AND DAPHNE

94

The car is in motion, Daphne is quiet, then:

DAPHNE

It's favors, isn't it? You deal in favors.

STINGRAY

Daphne, I will ask for nothing now, but one day I will ask you for a favor and, whatever it is, you must do it.

*

She looks at him for a moment.

DAPHNE

What did you do for Dr. Rosenberg?

STINGRAY

That's between them and me.

DAPHNE

Will the favor be something I can do without getting into trouble?

STINGRAY

I don't know. But it will only happen once. Only one favor.

DAPHNE

Will it be illegal? I'm an attorney. I couldn't do anything illegal.

STINGRAY

Other people are going to have to help us find out what happened to Eddie, people like the Rosenbergs. Some time down the line, you're going to have to help someone else. I don't know what I will ask you to do.

There is a beat.

DAPHNE

What if I say yes now, to get you to help me? What if when you come to me later, I say no?

STINGRAY

Then I lose.
(MORE)

*

#7000

35A.
(X)

Rev. 3/13/85

94

CONTINUED - 2

94

STINGRAY (cont'd)

(a beat)

Like I said, it's a very tricky
marketplace.

She reaches out and shakes his hand.

CONTINUED

94

CONTINUED - 2

94

DAPHNE

I don't even know what to call you.
I'm not going to call you Mike.

STINGRAY

Call me Ray.

DAPHNE

Short for Stingray?

STINGRAY

Short for Raymond.

CUT TO

95

EXT. MALIBU BEACH HOUSE - DAY

95

It is a rustic house which sits on a bluff overlooking the beach with a small elevator that goes down to a private beach cove. There are Monterey pines on either side of the house. It probably goes for two million dollars. We are SHOOTING from a ways back when we see Daphne come out onto the deck, a small figure as she stands on the deck and looks out at the ocean.

SMASH CUT

96

TIGHT SHOT - DAPHNE

96

as she turns INTO CAMERA and looks back inside the house.

97

ANGLE - STINGRAY

97

He is in the living room watching her. Daphne moves back inside.

98

INT. LIVING ROOM - DAY

98

Everything about his house is perfect...comfortably masculine decor, original art work, wood floors, white walls, antiques and glass-topped tables.

DAPHNE

For somebody who takes no money,
you're doing pretty well.

STINGRAY

I know.

CONTINUED

DAPHNE

Why do you do that? I turn around
and you're staring at me.

STINGRAY

I'm sorry. I was just thinking.

*

DAPHNE

You were making an appraisal...
how much can I tell her? Will
she hold if things get tough?
Is she a sail or an anchor?

(a beat)

So let's hear. How do I stack up?

He smiles at her.

*

DAPHNE

Come on, I'm interested.

*

STINGRAY

(after a beat)

I think you're self-assured. I
think you enjoy matching wits.
You didn't ask if you could sit
at my table, you told me you were
sitting. The direct approach to
everything. You're very beauti-
ful, and it annoys you. You
don't want to be an ornament, so
you skin your hair back, wear
severe clothes, and pay attention
to details. Your usual question
isn't 'what' or 'why', it's 'how'.

She looks at him for a beat, smiles a vague smile.

DAPHNE

Not bad, Ray. But you should take
out some exclamation points and
put in a few more commas.

CONTINUED

STINGRAY

You asked.

DAPHNE

Why did they do that to Eddie?

STINGRAY

You said you and Eddie Cantero were prosecuting Louis Magna. How far along are you? *

DAPHNE

He's been indicted on First Degree murder. He killed one of his own dealers for skimming profits. Our case is medium to okay. He did it. We've got the murder weapon, a .38 registered to him. Ballistics confirms it. But we're having some trouble with the probable cause for the search of his house. It may throw out the murder weapon.

(a beat)

Louis' brother Mike is yelling 'foul', trying to get his brother out, but we're holding him without bail. It goes to trial in a week. With Eddie trying it, I think we could've gotten a conviction. Now it's up to me, but I'm not as good in front of a jury... we'll see.

There is a long beat.

STINGRAY

Then Mike Magna might have arranged to have Eddie unhooked, put him on the shelf. Gives his brother a better chance. *

DAPHNE

It's possible.

He looks at her for a beat.

STINGRAY

You could be in some danger.

DAPHNE

How?

She realizes she asked the 'how' question, fumbles for a beat and plunges on.

DAPHNE

What I mean is, how could I be in danger? They don't even know I'm gonna pick up the case.

STINGRAY

They're going to find out.
(a beat)
Stay here.

DAPHNE*

(a beat)

If you're going out to Mike Magna's to spy on him or hang a bug without a judge's signature, I couldn't use anything you get.

STINGRAY

My guess is I won't tell you what I get, so we're okay on that.

She smiles at him.

DAPHNE

Something about you pleases me... despite the fact that I find you arrogant, conceited, high-handed and bizarre.

STINGRAY

Are those adverbs or adjectives?

DAPHNE

They're character traits.

He smiles at her.

CONTINUED

98

CONTINUED - 4

98

STINGRAY

Don't leave until I get back.

And then he adds:

STINGRAY

Please.

He turns and he's gone. She stares for a moment at the closed door through which he exited, then turns away slowly and looks out to the sea.

DAPHNE

(softly)

You could get under my skin,
mister.

99

EXT. MIKE MAGNA'S BEVERLY HILLS ESTATE

99*

on a wooded street with a high wall, TV security. As we watch, the Stingray pulls up and parks down the street. Stingray gets out of the car, carrying a small back pack and moves across the street, careful to stay out of view of the TV cameras.

100

INT. MAGNA'S ESTATE - TV MONITORING ROOM - DAY

100*

This is a room on the ground floor of the huge Beverly Hills estate. We PAN ACROSS the TV monitoring screens and discover that they are all out of operation, HISSING and projecting snow. In the f.g. of the table holding the TV screens we see a hand resting motionlessly with a huge ring on the pinky finger.

101

EXT. ESTATE - ON STINGRAY

101

He moves along the wall and finds a junction box that controls the power for the TV cameras. He takes out a knife and opens the box.

102

CLOSE ON JUNCTION BOX

102

The wires have been cut.

- 103 ANGLE - STINGRAY 103
He looks around, the first sign of apprehension on his face. He takes his back pack and throws it over the high wall and, with the grace of an athlete, he is up and over.
- 104 EXT. MANSION GROUNDS - FOLLOW 104
as Stingray drops over the wall and moves quickly across the grass to the French Tudor mansion. He spots a white van parked at the side of the house and he moves in the opposite direction. He comes to the pool house and, with his back to the wall, inches his way along the wall, through high shrubs to the main house. Suddenly, Stingray trips over something and falls.
- 105 CLOSEUP - STINGRAY 105
He falls INTO SHOT where he finds himself nose-to-nose with a dead man lying in the bushes behind the main house. He has tripped over a body and is staring into the sightless eyes and open mouth of a man who weighs about two hundred twenty pounds. He has a revolver clenched in his right hand. He takes the gun out of the man's hand and opens it. No rounds have been fired. He lays it next to the man, opens his pack and takes out a Walther PPK/S .380 seven-shot automatic. He moves away from the body, continuing on to the house. He comes to the door that leads to the pool and enters.
- 106 INT. HOUSE 106
He starts down a long corridor toward the SOUND of a TV in the b.g., music, sound effects, etc. He comes to the TV monitor room, looks in.
- 107 HIS POV - TV SCREENS 107
They are all still showing snow. The hand with the pinky ring is still lying in front of them, the man attached to the hand is slumped forward with a bullet hole in the back of his head.
- 108 ANGLE - STINGRAY 108
He continues down the corridor toward the sound of the TV. He enters a beautifully furnished den.

109 INT. DEN - STINGRAY

109

moves in carefully. He sees a man sitting with his back to him, watching a TV set. The man has two shaved spots on his head. Stingray moves up to the man who turns to him and giggles. This is MIKE MAGNA. He's forty-five years old and slightly overweight.

*

MAGNA

The bowling ball...it hit the captain and the bear and knocks 'em right through the boat. Then the captain...he whacks the bear right on the nose. It's so funny. It really is. Can I watch some more, please? Just 'til this one's over?

*

*

Stingray looks at him for a beat.

STINGRAY

How long've you been here, Mike?

MAGNA

My mom went to the market. She didn't say I couldn't watch.

*

We HEAR the sound of the van starting in the driveway. Stingray moves to the window in time to see the van ROAR down the driveway and crash through the front gates of the estate. FOLLOW as Stingray turns and runs to the front door, throws it open. A dead man falls in on him, having been propped against the door. Another dead man is sprawled on the front steps.

110 EXT. MANSION - STINGRAY

110

runs down the lawn and out the front gate which is hanging on its hinges.

111 ANGLE - THE STINGRAY

111

parked across the street. Stingray runs to it and jumps in and takes off up the street.

112 SERIES OF SHOTS - THE STINGRAY - DAY

112

He makes a few guesses on which way to turn and gets lucky.

- 113 HIS POV - THROUGH WINDSHIELD - WHITE VAN 113
It is rolling down the street, in no hurry.
- 114 INT. WHITE VAN 114
Two men in white coats from the Decter Institute. In the back are Tunafish, Dingo, White Eyes and Icepick. Cundo Rio is in the passenger seat, one of the white coats is driving. *
- TUNAFISH
(high on something)
Man, I mean this guy he don' even see me. He come outta the house, man, an ba-boom, I put a pill right in his chest. He go: Hey, hey. I go: Ba-boom, ba-boom, two quick ones, y'know...I ice him, man.
- He looks around, grinning.
- 115 ANGLE - CUNDO RIO 115
He sits there, not saying anything.
- 116 EXT. CITY STREET - RUNBY - DAY 116
as the white van with Decter Institute on its side rolls PAST CAMERA, followed by the Stingray a good distance back.
- 117 INT. STINGRAY - DAY 117
Stingray keeps his eye on the van. Then, from his POV, he sees the van pull over, the back door opens and the four street gangsters get out and move to the lowrider Chevy and get in. Stingray picks up a piece of paper and writes down the license plate. The Chevy throws a U-turn and heads past him, the Chicanos in the front seat, laughing and scratching as they roar past.
- 118 THE VAN 118
pulls out and continues on...then the Stingray follows.

- 119 EXT. DECTER INSTITUTE - ON BRASS PLAQUE ON GATE 119
 which says: DECTER INSTITUTE
 For Executive Placement
 The sign moves away from LENS as the gate opens and the white van enters, pulling PAST CAMERA. On the gate is a small white sign that says: Security by Omega. *
- 120 ANGLE - CORVETTE STINGRAY 120
 It pulls up down the street and parks.
- 121 INT. STINGRAY 121
 Stingray opens his satchel, pulls out a high-powered telescope, attaches it to the steering wheel with a clamp, points it toward the huge mansion that once belonged to Mary Pickford and looks through it.
- 122 HIS POV - THE WHITE VAN 122
 It is parked in front of the big house, the door to the passenger side opens and the eight-foot Indian gets out.
- 123 STINGRAY 123
 spotting him.
 STINGRAY
 Hello there...
- CUT TO
- 124 EXT. HILLSIDE 124
 We are ON another telescope in the hills, overlooking the Decter Institute and the surrounding streets. A MAN is looking through the telescope. There is a briefcase phone beside him.
- 125 MAN'S POV - TELESCOPE MATTE - THE STINGRAY 125
 He can't see inside the Stingray because of the smoked windows. He picks up a telephone and dials.

CONTINUED

125	CONTINUED	125
	MAN Tell Dr. Decter the white van was followed. There's a black '65 Vette across the street...smoked windows.	
	CUT TO	
126	OMITTED	126
127	EXT. DECTER ESTATE - REAR GARDEN	127*
	Evelyn Decter is sitting on a chaise, reading a book. Teil, the man who stopped her the night before, is sitting at a table nearby. We get the distinct impression that he's a watchdog. The helicopter rises from behind some plantings, off to the right. Mrs. Decter turns to look at it as it pulls up and away, then she looks over at Teil who shows no expression.	*
128	INT. STINGRAY - DAY	128
	Stingray watches as the helicopter banks and heads for him in a low pass at about ten feet. A machine gunner is hanging out of each side. They trigger off a BLAST. The fifty calibre bullets tear up the Beverly Hills street throwing pieces of asphalt up in the air. Stingray gets the Vette going and peels out.	
129	ANGLE - THE COPTER	129
	It is at street level as it turns and makes another pass, rising up slightly as it passes over him.	
130	ANGLE - STINGRAY	130
	He makes a right turn and the chopper has to abort the pass, banking right. It turns high and comes back to him.	
131	OMITTED	131*

145 TELESCOPE MATTE - DAY

145

The SHOT will MOVE AROUND, PICKING UP one runner, then another, finally WHIP PANNING to PICK UP Stingray coming toward us. OVER this SHOT, we will HEAR a phone ring three or four times.

146 EXT. STINGRAY'S BEACH HOUSE - DECK - DAY

146

as Daphne moves away from the telescope and moves inside to the phone.

DAPHNE
(into phone)

Yes?

We will HEAR the mysterious far-away sound of a man's voice, filtered.

MAN'S VOICE
Is this Jennifer?

MOVE IN CLOSE on Daphne. She hesitates for a slight beat.

DAPHNE
Yes...

MAN'S VOICE
Tell Bouchard that the package is there. It was left under the porcelain lion. Tell him Lime Tree is scrubbed. The Ambassador comes back on the twentieth.

There is a beat.

DAPHNE
Lime Tree scrubbed? The Ambassador on the twentieth...

There is a long pause.

MAN'S VOICE
Who is this?

DAPHNE
This is Jennifer.

There is a long beat.

CONTINUED

#7000

49.

146 CONTINUED 146

MAN'S VOICE

Damn.

And the phone goes dead. Daphne stands there, listening to the DIAL TONE for a beat, then hangs up.

CUT TO

146A EXT. BEACH - STINGRAY - DAY 146A

He moves past the other runners on the beach.

146B TIGHT SHOT - STINGRAY'S SHOES 146B

leaving imprints in the sand.

CUT TO

146C CLOSE ON PORCELAIN LION 146C

It is out by the front gate of Stingray's beach house. Daphne's hand comes INTO SHOT and moves the lion back slightly, revealing a manila envelope. She picks it up and looks at it. Written in block letters on the front of the envelope it says: Mark Bouchard. MOVE IN on her face as she opens the envelope.

146D DAPHNE'S POV - CASHIER'S CHECK 146D

It is made out to Mark Bouchard in the amount of one million dollars. MOVE IN on the amount and:

CUT TO

146E CLOSE ON STINGRAY 146E

He is standing, looking off at something. We WIDEN to see that he is looking out at the ocean. He turns and moves across the beach.

CUT TO

146F INT. STINGRAY'S HOUSE - DAY - DAPHNE 146F

She is dialing the phone. The manila envelope is on the table.

CONTINUED

146F CONTINUED

146F

DAPHNE
(into phone)
Let me talk to Peter...

A beat.

INTERCUT AS NECESSARY:

147 INT. D.A.'S OFFICE - DAY

147

A medium-built, curly-haired man with wire-rimmed glasses goes to a phone that is RINGING. This is PETER SHEFFLIN.

PETER
(into phone)
Peter Shefflin.

DAPHNE
Pete, it's Daph.

Peter reacts to the sound of her voice. He likes her, maybe even has fantasies about her.

PETER
Hey, kid. You gonna stay away forever? The Magna prosecution is coming up on Monday.

*

DAPHNE
I want you to go to Judge Bennett and tell him we're going to need a continuance.

PETER
You kidding me? First Eddie gets sick, now you're off somewhere, doing God knows what. I'm supposed to file a continuance? On what grounds?

DAPHNE
Evidentiary Discovery. Tell them we need more time to research Mike Magna's deposition. Tell them it's either that or we want to get Mike in for some clarification. I don't think the defense is going to fight it.

*

CONTINUED

147

CONTINUED - 2

147

PETER

You're dreaming, kid. Mike Magna isn't gonna support it. He wants his brother out. He's been all over this office all week. This is the first day we haven't gotten a call from him. I wonder what he's up to.

*

DAPHNE

He's at home, watching television.

PETER

What's that supposed t'mean?

DAPHNE

Look, Pete, will y'do it? I wouldn't ask if it weren't important. Did you run the Stingray for me? Is it registered to a Mark Bouchard?

PETER

No, it's not. And it's not registered to the address you gave me in Malibu, either. That address in Malibu belongs to somebody named Harrison Mason. I ran him for you. Turns out he's fifty-five, an ex-Superior Court Judge. He's currently the Ambassador to Peru, in Lima.

DAPHNE

Ambassador...? You're kidding. Then, who's the car belong to? I'll get a pencil, go on.

PETER

You won't need the pencil. We all know the address. We learned it in school. Third grade history, I think...

DAPHNE

Come on, Pete.

PETER

1600 Pennsylvania Avenue.

CONTINUED

147 CONTINUED - 3

147

DAPHNE

(a beat)

The White House??

PETER

Look out, kid, you may be hanging out with the President. Is he about seventy-four, dark hair, says 'well' before every sentence?

*

DAPHNE

It's registered to the President??

PETER

To the California presidential motor pool. No specific name.

She looks out the window as she hears the funicular coming up from the beach.

DAPHNE

Look, Pete, run a deep check on Mark Bouchard...B-O-U-C-H-A-R-D.

PETER

What's going on?

DAPHNE

I can't talk. I'll call you later.

She hangs up as we HEAR the funicular stop and we see Stingray get out. He enters the living room with a towel around his neck. He looks at her, noticing her strange expression.

STINGRAY

Something wrong?

DAPHNE

(covering)

No. No. I'm just...I have a few things on my mind.

She holds his gaze. They stand twenty feet apart, looking at one another, and we:

CUT TO

148 INT. STINGRAY - IN MOTION - DAY

148

Stingray is driving, Daphne, alongside him, is strangely silent. The damage to the car has been repaired.

CONTINUED

148

CONTINUED

148

She says nothing, lost in her own thoughts. Then:

DAPHNE

What were you doing on that computer all morning?

STINGRAY

Trying to learn about that institute...they've got a good locking system on their computer...I couldn't get in. If you can't penetrate their computer then penetrate the computer of the people they do business with.

(a smile)

The security was installed by Omega.

*

DAPHNE

How do you know that?

STINGRAY

Gotta a sign on the front gate.

(a beat)

For a security company, Omega's computer was real easy...they don't even use a random locking code. It's their address punched in backwards.

(a beat)

Decter has a half a million dollars worth of TV surveillance up there. He's got laser-alarms...heat sensors...I've seen military complexes with less security.

*

She looks over at him for a long time.

DAPHNE

Why would they need that for an executive search institute?

STINGRAY

If they're searching for something, it's probably not executives.

SMASH CUT

148A EXT. SLEAZY BAR IN VENICE - LOW ANGLE

148A

The Stingray pulls up and stops, its front end looming INTO THE LENS. Stingray gets out and enters the bar. Daphne waits in the car.

149 OMITTED

149

150 INT. SLEAZY BAR IN VENICE - DAY

150

Street people, too much noise. Stingray moves into the bar alone. He looks around. A black man with a beard sits at a table at the end of the bar. When he sees Stingray, he smiles, a slight smile. His name is FAST FREDDY. He's in a wheelchair. Stingray moves to his table, sits down, uninvited.

FAST FREDDY

(singing)

I wanna be an airborne Ranger
I wanna live a life of danger...

(a beat)

How you doing, Loot? Been stormin'
any enemy positions lately?

STINGRAY

It's all I ever do, Sergeant. You
get my message?

FAST FREDDY

Yeah...hadda go out and buy Great
Expectations. If you're gonna
send me key book codes, at least
make it a book I own...

(a beat)

Besides...why we gotta go through
all that phone, security nonsense
anyway...this guy you're looking
for ain't tapping my phone. 'Bout
all he can tap is a keg of beer.

STINGRAY

(a beat)

There'll be a time your life may
depend on it.

*

CONTINUED

150

CONTINUED

150

FAST FREDDY

Or yours, right, Loot?

(a beat)

The guy you're looking for is
hanging out in an apartment house
two blocks over.

(MORE)

CONTINUED

FAST FREDDY (cont'd)

(hands him a piece
of paper)

There's the address. No friends
except his bookie. He brushes
his teeth with bourbon.

STINGRAY

How 'bout women?

FAST FREDDY

His favorite ladies all have four
feet and run outta the money at
Hollywood Park. I haven't seen
the little girl. You be careful,
man...I hear things. It's my
job. I hear there are people
would like the Stingray stung...

There is a beat. Stingray looks at him.

STINGRAY

What people?

FAST FREDDY

It's just a rumor...don't come with
no names. You been hurtin' a lot
of big players for a long time.
The pressure builds. They figure
out who you are...

He makes a throat-cutting gesture.

STINGRAY

It's why I'm so careful.

FAST FREDDY

But you keep takin' chances on me.

There is a beat and Stingray smiles at him.

STINGRAY

I watched that Cong Colonel cut
both the tendons in your legs.
I watched you hang in a monkey
cage next to me...for two weeks.
You never sold me out then, Freddy
...so I figure you're a good bet.

He looks at him. Freddy smiles a big, aggressive smile.

CONTINUED

150

CONTINUED - 2

150

FAST FREDDY

Times change...

STINGRAY

But not people.

He turns and leaves the club and Freddy looks after him. There is a long beat and we:

CUT TO

151

EXT. STINGRAY AND DAPHNE

151

They are walking along the waterfront in Venice. The kinks and street people are everywhere. It is one of the unique places of the world.

DAPHNE

What are we doing down here? How can this have anything to do with Eddie Cantero and Louis Magna?

*

STINGRAY

It doesn't.

CUT TO

152

INT. AN APARTMENT TENEMENT HOUSE - CORRIDOR

152

as Stingray finds an apartment. There is a SOUND of a dog BARKING inside. He knocks on the door.

STINGRAY

Fire Inspector...open up...

There is nothing. He waits for a beat then he takes out a lock pick. She looks at it. He picks the lock to the apartment...and they enter.

DAPHNE

Breaking and entering.

STINGRAY

Turn around. What you don't see won't bother you.

153

INT. APARTMENT

153

It is a total dive. There are old race track tout sheets and bottles of booze everywhere. The dog is a Pekingese. He's running around in circles, YAPPING. Stingray picks the dog up and looks at it for a beat.

STINGRAY
(calling)

Susie...

CONTINUED

153 CONTINUED 153

Nothing. He moves to the bedroom area of the apartment and finds a door that has been tied shut with a rope. He takes out a knife and cuts the rope, kicks the door open and looks in.

154 HIS POV - INT. ROOM - ON A LITTLE GIRL 154

The room is a mess. The little girl is about six or seven years old. She is standing with her back to the wall, her eyes wide with fright.

STINGRAY
Are you Susan Moffitt?

She looks at him, says nothing. After a beat, she nods.

155 & 156 OMITTED 155 & 156

157 EXT. OCEAN 157

The waves crashing on shore. We are back at Stingray's house.

158 EXT. STINGRAY'S HOUSE - ON PORCH 158

Stingray is playing cards with Sue, Daphne is watching them a short distance away. The DOORBELL rings and Daphne goes to it.

159 FRONT DOOR 159

Daphne opens the door to find Shirley standing there.

DAPHNE
Hi.

SHIRLEY
Oh, hi. It's you.

They look at one another for a moment. An unspoken thing, who's gonna get Stingray finally? Daphne smiles.

CONTINUED

DAPHNE

Come on in.

Shirley enters. Sue spots her mother from the balcony and runs into the house to her. Stingray follows. Shirley and Susie hug.

SUE

Oh, Mommy...I was so scared.

Daphne hands Shirley a card.

DAPHNE

I'm an Assistant D.A. I'm going to have a Lt. Perison call you... I think your ex-husband is guilty of child endangering.

(a beat)

I think you have a good chance of getting his visitation rights suspended.

There is a beat and Shirley looks at her, sort of lost for words.

SHIRLEY

Thank you...

(a beat; to Stingray)

How did you find his place...I've been trying for two weeks...

STINGRAY

Just have to ask the right people.

He smiles at her for a beat.

SUE

Momsy, can I come home please... can I...?

SHIRLEY

Yes, sweetheart...

She moves to the door with the child and looks back at Stingray.

SHIRLEY

How do I say thank you...

There is a long beat. Susie gives him a hug.

CONTINUED

159 CONTINUED - 2

159

SHIRLEY

(looking around)

This is some place you got here.

He gives her a hug and they turn and exit the house. Stingray moves back out on the porch. Daphne closes the door, turns and looks at Stingray for a beat. He turns and catches her looking. Play the beat, and:

*

*

*

SMASH CUT

160 INT. STINGRAY'S BEDROOM - NIGHT - CLOSE ON DAPHNE & STINGRAY 160

kissing passionately. They're in bed and they're making love. Daphne's hair is down. Play it for as long as possible. The WAVES CRASHING in the b.g. Then, they lie in each other's arms. She looks at him for a moment, reaches out and touches the tip of his nose with her finger.

DAPHNE

I didn't see this happening. I thought I wanted something else. Maybe I still do.

*

STINGRAY

(a beat)

I like you this way.

She smiles at him.

DAPHNE

You know I'm very frightened.

STINGRAY

Everybody who's worth knowing gets frightened...from time to time.

CONTINUED

160

CONTINUED

160

DAPHNE

Who are you? Who are you, really?

He looks at her for a beat.

DAPHNE

I ran the plates on your car. It's registered to the White House.

*

He says nothing.

DAPHNE

This house belongs to the U.S. Ambassador to Peru. I got a phone message today...or you did...it said the package was under the lion. It said Operation Lime Tree had been scrubbed, that the Ambassador is coming home on the twentieth...

He looks at her for a long beat. She gets out of bed and over to the desk, opens it and pulls out the manila envelope with the name Mark Bouchard written on it.

DAPHNE

Your name is Mark Bouchard. There's a cashier's check for a million dollars in here. It was under the porcelain lion out front.

She crosses to him, hands him the envelope. After a beat, he lets out a deep SIGH. He moves to a wall safe concealed by a picture. He swings it open and works the combination. He puts the envelope inside and closes it. Daphne watches with her eyes wide with discovery.

DAPHNE

I'm going to find out who Mark Bouchard is. I already asked a friend downtown to run the name for me.

STINGRAY

(a beat)

You might want to reconsider. You might be interfering in something that could be dangerous to you or somebody else.

CONTINUED

160

CONTINUED - 2

160

She smiles at him.

DAPHNE

I'll take my chances, Mark.

He looks at her for a beat.

STINGRAY

My name isn't Mark Bouchard.

DAPHNE

You don't need money...well, who would? You're getting million dollar bag jobs. And who the hell is Jennifer?

STINGRAY

I don't know.

DAPHNE

You work for the government, don't you?

STINGRAY

No, Daphne. I work for you.

There is a long beat as she looks at him. She isn't playing for it. And we:

CUT TO

160A

TIGHT SHOT - DIGITAL CLOCK

160A

It reads, 2:30 A.M. MUSIC starts as we see Stingray sit up INTO SHOT, then disappear again...up and down to the beat of the MUSIC. WIDEN to show that he is doing situps. In the b.g., the computer on his desk has the words:

STAND BY - SEARCHING

on its screen. This is a musical sequence and will be done with tight MICRO CLOSEUPS INTERCUT with WIDER ANGLES.

160B

SHOTS OF THE COMPUTER SCREEN

160B

as it starts a printout letter by letter we only get glimpses:

CONTINUED

160B CONTINUED 160B
RUSSELL MARTIN
IDENTITY CLEAR
FORT WORTH
EDISON HIGH

160C TIGHT SHOT - STINGRAY'S FINGERS 160C
on the computer keys:
EDISON HIGH

160D COMPUTER SCREEN 160D
Stand by.

160E STINGRAY 160E
more situps INTO CAMERA. Sweating.

160F DIGITAL CLOCK 160F
It turns over to 3:58 A.M.

160G COMPUTER SCREEN 160G
HOTEL REFERENCE
READING
DATA BASE
STAND BY

160J STINGRAY 160J
The sun is coming up over his shoulder as he sits at his desk, reading and turning pages. When he closes the book, we see that it is the Dallas-Ft. Worth phone book yellow pages. He dials a number. MUSIC continues as we hear snatches of his conversation.

CONTINUED

160J CONTINUED

160J

STINGRAY
Tax board...Principal Riley?
(a beat)
Just a few quotations for our
records...

160K CLOSE SHOT - BOOK SHELF

160K

as the phone booth is placed on the shelf with maybe fifty
others.

160L CLOSE SHOT - COMPUTER

160L

The 'Off' switch is hit and the computer goes off. WIDEN
to find Daphne standing in the doorway. The sun is up over
the ocean. She is looking at Stingray who turns and sees
her.

DAPHNE
Don't you ever sleep?

STINGRAY
I had some research to do.

She moves to the desk and looks at a name he's written.

DAPHNE
Marcia Finch. Keys Hotels
International.

She looks up at him.

DAPHNE
Another old client? An old lover?

He looks at her for a long beat, then:

STINGRAY
Why are you so angry? I'm trying
to be your friend. *

There is a long beat.

DAPHNE
Because...because I think I
could fall in love with you.
But I know there's no future
in it. And it makes me angry.

CONTINUED

160L CONTINUED

160L

She turns and leaves the room, leaving him sitting there.
MOVE IN ON his expression, and we:

161A EXT. BEACH - SUNSET

161A

Stingray and Daphne are sitting, watching the sun go down.
A JOGGER goes by. Stingray looks at her for a beat.

STINGRAY

I think you're going to be safe
in this house for a while yet.

DAPHNE

Where're you going to be?

STINGRAY

If I need to contact you, I'll
call and leave a series of num-
bers on the answering machine.

DAPHNE

What...

STINGRAY

There's a book up there in the
bookcase...Great Expectations
by Charles Dickens. If I wanted
to send you the message: 'Leave
at once', the first number will
be the page. The next number will
be the word on that page that I
want you to transcribe. For in-
stance, on page sixty, the sixteenth
word is 'leave', the twentieth
word is 'at', the sixty-eighth
word is 'once'.

DAPHNE

(in awe)

And you have memorized the book?

STINGRAY

It's an uncrackable code. Unless
you have the name of the book...
and I change it from time-to-time...

She looks at him for a beat.

CONTINUED

161A CONTINUED

161A

DAPHNE

All of this is in the name of what
...anonymity?

STINGRAY

Survival.

DAPHNE

How long have you lived here?

STINGRAY

Too long.

DAPHNE

When will you leave?

STINGRAY

Soon.

After a beat she leans over and kisses him.

DAPHNE

Don't leave too soon. I'm afraid
I won't ever see you again.

She kisses him again, this one more romantic as we:

CUT TO

162 INT. HOTEL ROOM - DAY

162

It is a suite that overlooks the city. The door opens and a very pretty forty-eight year old woman enters. She sets down her purse and looks around. She HEARS the sound of the shower running in the b.g. and moves toward the bathroom.

163 INT. BATHROOM - WOMAN'S POV

163

The shower goes off in the steaming bathroom. She watches from the door as Stingray, unaware of her presence, steps out of the shower, wraps a towel around himself and moves to the mirror, then:

STINGRAY

(smiles)

How y'doin', Marcia?

She smiles at him.

CONTINUED

163

CONTINUED

163

MARCIA

You're looking great.

STINGRAY

You're early. Gimme a minute.

Marcia moves back into the living room, picks up the phone and dials a number.

MARCIA

(into phone)

Give me Sandor Stevens, please.

(a beat)

Sandor? It's Marcia. I'm in one of our rooms at the Hillside Keys. Tell Engineering that the elevators creak and moan like crazy. And have Head of House-keeping call me. Yes. All those curtains in the lobby need to be sent out and done. Okay?

Stingray comes out of the bathroom. He looks great as always in pressed pants, a sweater. He's barefoot. He looks at her for a beat, then gives her a hug. She holds on perhaps a beat too long.

MARCIA

Is it finally Pay Ray Day?

(a laugh)

Who do you want me to kill for you?

He smiles at her.

STINGRAY

Nothing that dramatic. I'm job hunting.

MARCIA

(a mischevious smile)

Send me your resume: Social Security number, correct identification. I'll need to know who the hell I'm employing.

STINGRAY

You'll be employing Russ Martin, originally from Ft. Worth. Social Security number: 857-68 0566.

*

CONTINUED

MARCIA

Russ Martin? Another alias, darling?

Stingray doesn't answer.

MARCIA

Why a Texan?

STINGRAY

This I.D. will check out all the way to the IRS. The man I'm interested in married a girl from there. It might help.

(Texas accent)

Besides, sophisticates sometimes underestimate those of us with Southern drawls.

MARCIA

What kind of job did you have in mind?

STINGRAY

(a beat)

Senior Vice President of your hotel chain...head of operations would be nice.

She looks at him for a beat.

MARCIA

I wouldn't have any of this if it weren't for you. I owe you everything. But I can't make you a senior vice president. Would you settle for just plain V.P. Operations? Or better still... Assistant V.P. Operations? That will keep my current Vice President from jumping out the window.

Stingray smiles.

STINGRAY

It needs to be a title with the power to negotiate a contract for the hotel.

There is a beat.

CONTINUED

MARCIA

Would it be possible to run these contracts past me, love, just to make sure they're okay?

Stingray smiles at her.

STINGRAY

Y'know, I've missed you.

(a beat)

Of all my clients, you were the only one that never stopped negotiating.

*

She looks at him for a beat.

STINGRAY

Also, I want a secretary and access to the computer. I'll need the locking code number.

MARCIA

Well, love, the secretary is no problem, but the computer...well...

STINGRAY

Marcia. Stop hedging.

She looks at him thoughtfully, then smiles, scribbles a number on a piece of paper.

MARCIA

When will Russ Martin, my new V.P. be coming to work?

STINGRAY

First thing tomorrow.

MARCIA

(a beat)

I married George, you know. About two months after my little problem was over.

STINGRAY

I know.

MARCIA

I always wondered how you and I would be together. We never found
(MORE)

CONTINUED

163

CONTINUED - 4

163

MARCIA (cont'd)
out then. I only mention it now
because George and I are doing
quite well together, and I don't
fool around on him.

STINGRAY
You always did make the right
choices. You and I are too much
alike. I think we would have
ended up shredding each other.

He takes both of her hands in his and squeezes them.

MARCIA
May I ask you a personal hygiene
question?

STINGRAY
Sure...I guess...

MARCIA
Was the water in the shower hot
enough? I've been having com-
plaints. I replaced the main
heater. What d'you think? Problem
fixed?

STINGRAY
(kisses her on the
tip of her nose)
Yep. Y'all got yerself one
mighty fine hotel, darlin'.

There is a long beat.

MARCIA
My only question is, who is the
Stingray after now? And will the
state of Texas survive?

Off his look, we:

CUT TO

164

EXT. LARGE DOWNTOWN BALLROOM - DAY

164

Hookers lounge. Deals are going down. Into the f.g.
the SHOT pulls the shiny gold hubcap with RR on it.

- 165 ANGLE - A DOOR 165
- Cuban heels step down INTO SHOT. The gold cane TAPS the pavement and the Rolls Royce pulls OUT of the b.g. of the SHOT.
- 166 INT. EMPTY BALLROOM - DAY - CLOSE ON A TABLE OF FOOD 166
- SHOTS of hands picking up hors d'oeuvres. The table spread with food is set up in the center of the enormous room. There are ten men at the table, picking at the food, murmuring in low voices. MOVE IN on TINO DI AUGUSTINO, a swarthy, cocky and self-assured man. He's talking to the man beside him whose name is MO-MO SHINDLER.
- TINO
- ...So somebody says, 'come', I come. But I ain't gonna stand around waiting for some taco prince all day.
- 167 INT. CORRIDOR - DAY 167
- The Cuban heels move toward a huge double door.
- CUT TO
- 168 INT. BALLROOM 168
- MO-MO
- I heard somebody strapped electrodes to Mike Magna. I heard he's sitting in his house. I heard he can't remember his own name. *
- 169 INT. CORRIDOR - DAY 169
- The heels move closer. The MUSIC beat intensifies.
- 170 RESUME BALLROOM - EXTREME TIGHT SHOT - TINO 170
- TINO
- What're we supposed t'do, huh? We supposed t'back off 'cause Mike Magna can't get his pants on? It's a fast track. If you move off the rail, guys pass ya. *

171

ANGLE - THE BALLROOM DOOR

171

It opens and the eight-foot Indian Cundo Rio stands there, looking at the room-full of what is obviously local gangster talent. After a moment, Moonlight Mendosa enters the room in his white suit with his white coat over his shoulders and his Cuban heels. He stands in the doorway. He will never enter the room.

TINO

Get a load a'this guy. He got his ice cream truck parked outside, or what?

There is a MURMUR of laughter.

MENDOSA

My name is Tony Mendosa. I'm from Mexico City.

TINO

I know who you are. You're the guy they call 'Moonlight'.

(to the room)

This piece a'broccoli made his rep by hacking up a bunch a'ponchos while they slept. *

MENDOSA

You have a very loud mouth, señor.

TINO

Hey, beanbag, you wanna close it?

Mendosa looks at the room, a small smile playing over his face.

MENDOSA

Do you like the food I have prepared? I understand that this caterer is used by many Hollywood actors.

(a beat)

It would be a mistake to take me too lightly. I control all organized crime in Mexico. Also in Brazil and parts of Peru. Each of these territories was not easily won, but I have always prevailed because I will do anything to win.

CONTINUED

171 CONTINUED

171

MO-MO

Whatta you want from us?

MENDOSA

(looking at them
with no hint of
a smile)

Prostitution, dope, off-track,
everything. I am going to run it
all. If you cooperate with me,
I will give you a percentage and
allow you to manage the busi-
nesses.. If you fail to cooperate,
I will make your world go away.
Call Mr. Magna. He was my mes-
sage to you. Talk to him. He will
giggle and say funny things. He
will tell you about the cartoon
program he is watching. He will
ask if he can go to the bathroom.
And then he will forget that you
are on the phone and walk away.

There is a long beat.

TINO

You think you're gonna swing in
here from Tacoville an' vacuum
up my operation? Get serious,
Bud.

MENDOSA

(after a beat)

I hope the food was okay. I will
contact each of you for your
answer...except for you, Mr. Di
Augustino.

TINO

Yeah? What you gonna do to me,
hot sauce? You gonna strap me
down an' zap me?

Mendoza smiles and turns away.

TINO

Hey, take the eight-foot tree
with ya.

Cundo Rio turns and exits the room.

172 EXT. ROLLS ROYCE - DAY

172

There is a man behind the wheel as Mendosa gets into the back seat.

MENDOSA
(to Cundo)

Now.

He settles back, out of sight, and the only thing remaining in view is the brass hawk's head staring straight ahead.

CUT TO

173 EXT. BALLROOM - TINO DI AUGUSTINO

173

He is exiting the ballroom with two huge-shouldered bodyguards, scanning the area. One of the guards is named SAL, the other is BILLY. Tino is grinning as he walks.

TINO
Guy comes here, thinks he can
scrape me off.

SAL
I'll get the car.

BILLY
You should stay here with me, sir.

TINO
Whatta you think? This guy has
me all set up an' ready to ship?
Come on, gonna take more'n some
guy in an ice cream suit to put
Tino D. in silk pajamas. I ain't
goin' yet. I ain't ready.

He laughs as they walk into the parking structure.

174 INT. PARKING STRUCTURE

174

Tino and his bodyguards move to his car. As they do, the Chevy lowrider pulls out of the parking space up ahead of them, turns and comes at them. The guards pull their weapons, but the Chicanos jump out of the lowrider, FIRING with their zip guns. The two bodyguards go down, wounded. The innocent looking white van pulls out of a parking space behind him. Tino turns in panic and runs toward the white van. *

CONTINUED

174

CONTINUED

174

TINO
Help me! Help me!

The side doors of the van open and Cundo Rio is there. Impassively he grabs Tino who SCREAMS. A hand clamps a chloroform rag over Tino's nose, the doors close and the white van pulls out of the underground garage, followed by the low rider. The vehicles pass two women who are walking to their cars. One of them spots the fallen men and starts SCREAMING. CAMERA MOVES IN on her and we:

CUT TO

175
thru
184

OMITTED

175
thru
184

185

EXT. DECTER INSTITUTE - DAY

185

as the gate swings open and a white Mercedes 450 pulls up the drive.

186

ANGLE - WINDOW - MRS. DECTER

186

She watches the car from upstairs. MOVE IN ON a CLOSE SHOT of Evelyn Decter watching with a look of dismay on her face.

CUT TO

181

CONTINUED

181

LILIANA
Mr. Martin...I'm Liliana.

STINGRAY
(Texas drawl)
Liliana...good...good. Da'gone
flight from Paris really knocked
me back.

LILIANA
Can I get you a cup of coffee, sir?

STINGRAY
Don't drink it. But, y'all wanna
see if you can get the Decter Insti-
tute on the phone for me...the
Director, if he's available.

She nods and exits. He gets up and moves to the window,
looks out.

182

STINGRAY'S POV

182

The city below.

183

CLOSE SHOT - THE PHONE

183

He turns from the window and looks at the flashing phone.

LILIANA'S VOICE
Dr. Ernst Decter on line two.

*

STINGRAY
Here we go.

He moves to the phone and picks it up.

SMASH CUT

185

EXT. DECTER INSTITUTE - DAY

185

as the gate swings open and a white Mercedes 450 pulls
up the drive.

186

ANGLE - WINDOW - MRS. DECTER

186

She watches the car from upstairs. MOVE IN ON a CLOSE SHOT
of Evelyn Decter watching with a look of dismay on her face.

CUT TO

187 CLOSE SHOT - BURNING CANDLE

187

We are on the candle as its light flickers into LENS.

EVELYN'S VOICE

It must be fascinating, traveling
as you do.

STINGRAY'S VOICE

(Texas drawl)

Well, ma'am, there are times when
I have t'say that I get real tired
a'lookin' at the inside of a suit-
case.

Still on the candle, then Evelyn Decter sits down INTO
SHOT.

EVELYN

My husband will be with us any
moment. I'm so glad you could
stay for dinner.

188 ANGLE - STINGRAY

188

He sits down INTO SHOT across from her. He's wearing a
well-tailored western-cut suit.

STINGRAY

(smiles at her)

I wasn't expecting such a charming
invitation from such a charming
lady.

She smiles guardedly, then turns and looks toward the door.

EVELYN

Nick, would you see what's keeping
Ernst?

189 ANGLE - NORM TEIL (THE BODYGUARD)

189*

He stands at the door and doesn't move.

EVELYN

I asked you to go see where my
husband is.

Nick has no intention of leaving his place by the door.

CONTINUED

189

CONTINUED

189

TEIL

I'm sure he'll be here as soon as he can.

Stingray looks at Nick and smiles.

STINGRAY

In the hotel business, when we ask one of our employees to do us a little favor, and he refuses, we very often ask next for his resignation.

Teil says nothing as their eyes lock. Then the door behind Teil opens and Ernst Decter sweeps into the room. A look passes between Ernst and Teil. With a slight nod from Teil, Ernst moves to Stingray and puts out his hand.

DECTER

So glad you could be our guest for dinner. I'm sorry I was detained.

As Teil turns to close the door, Cundo Rio passes by in the corridor, looks in for a beat, then moves on.

190

FULL SHOT - DINING ROOM

190

The decor is stately, with antiques from England and Italy. The lighting is mostly from candelabrum. Decter seems ill-fitted in this environment. He is skinny, almost boney. His Rolex watch which covers his concentration camp tattoo seems too big for his wrist. Decter moves to his wife and kisses her on the cheek.

DECTER

Darling, have you offered Mr. Martin a glass of sherry?

STINGRAY

Well sir, she has, but sherry doesn't happen to be the liquor of choice in Texas.

(grins)

If y'all might have a whiskey, I'd appreciate it.

*

Now Teil turns and exits the room. Decter sits down at the table and smiles at Stingray.

CONTINUED

DECTER

I understand you were from Ft. Worth originally.

Stingray smiles.

STINGRAY

How did you find that out, sir?

DECTER

Well, I like to know who's a guest here, so I sometimes do a little checking.

(a smile)

Evelyn's from Ft. Worth.

STINGRAY

Well, now there's a coincidence.

She smiles at him.

STINGRAY

Where'd y'all go t'school?

EVELYN

Edison High.

STINGRAY

Well, me too. Ol' Mr. Riley still the head man there when y'all went?

EVELYN

Yes. Yes, he was.

(a beat)

But, I understand he's retired.

STINGRAY

No sir. Not Jake Riley. He's a consultant. Got himself a little office in Gerard Hall. Keepin' his eye on things. I stay current 'cause we put a little endowment money in the school.

*

DECTER

How long've you been with the Keys Hotel chain, Mr. Martin?

*

CONTINUED

190

CONTINUED - 2

190

STINGRAY

Well, sir, been in Operations 'bout three years. 'Fore that, I was in Acquisitions.

DECTER

You must've been involved in the Marsh Regency takeover. Wasn't that about five years ago?

STINGRAY

'Bout three and a half...just 'fore I left that department.

DECTER

I understand it was purchased for back debts.

Stingray looks at him and smiles.

STINGRAY

No sir, don't you believe it. Them Regency guys was real sharp. We worked a real estate trade...our stock for their three hotels. It was a tax base transfer. Tricky little maneuver. IRS is still scratchin' their heads. But we survived the audit.

DECTER

(smiles)

Yes. I think the audit closed last February.

STINGRAY

Well, Mr. Decter, you've been doin' a little research on the Keys Hotel chain, haven't you?

DECTER

I like to know that people are who they say they are.

They smile at one another.

DECTER

How much do you know about our operation?

CONTINUED

190 CONTINUED - 3

190

STINGRAY

Well, sir, I know you supply executive talent for some a'the largest corporations in America. We need some top level people. I thought I'd stop by an' give you a look-see.

Ernst Decter leans back and looks at Stingray.

DECTER

This Institute specializes in executive placement. We operate under the principle that a good executive is an executive who will be able to make decisions under extreme stress...not break down under pressure.

191 EVELYN DECTER

191

is looking at Stingray through the candlelight as Ernst Decter rambles on. She keeps catching his eye, smiling at him. This flirtation goes on through the entire scene.

DECTER

We locate up-and-coming executives in other companies, put private detectives on them for a day or two, see if they have any obvious flaws. If they don't we contact them, I invite them here to undergo what I call severe stress testing with a guarantee in writing that if they pass my two week observation, they will be given jobs in client companies at twice, or sometimes three times the salary of their current positions.

192 UNDER TABLE - ON EVELYN DECTER'S FOOT

192

It slips out of its shoe, slides over to Stingray's foot and on his ankle.

193 STINGRAY

193

glances away from Decter and holds her glance for a beat.

CONTINUED

193 CONTINUED

913

DECTER

If the Keys Hotel chain were to employ our institute, we would guarantee each executive we supply. If our people don't work out, then we replace them for no fee.

*

STINGRAY

Just what kind of stress do you put these fellas under?

194 MICRO-CLOSEUP - DECTER

194

DECTER

Extreme.

There is something not right about him as he smiles.

195 TIGHT SHOT - DECTER'S LEFT ARM

195

The tattoo numbers sticking out from under his watch, his fingers drum the table.

196 RESUME SCENE

196

STINGRAY

Well sir...I mean, are we talkin' nerve stress...electro shock therapy? What?

Decter reacts slightly to the question.

DECTER

We are not animals here, Mr. Martin. Stress can be manufactured in many humane ways.

STINGRAY

I would like to see the program in operation, if I might.

Decter looks at him and smiles.

DECTER

I would be very happy to have you as my guest this evening. We have guest suites available for prospective clients. Perhaps in the
(MORE)

CONTINUED

196

CONTINUED

196

DECTER (cont'd)
morning we can show you certain
parts of the facility.

(a smile)

As I'm sure you are aware, it
would be inappropriate for you
to see men in the testing process.
They are here without the know-
ledge of their companies. We
guarantee their security.

STINGRAY

How long have y'all been in bus-
iness here?

DECTER

I practiced in Mexico City for ten
years, moved my operation to Los
Angeles almost five years ago. But
I still have many ties down there.

*

There is a beat.

197

CLOSE SHOT - ROLLS ROYCE

197

with the Mexico City license plate that reads: 14K. It
pulls INTO CAMERA, the plate filling the entire screen as
it parks.

198

CLOSE SHOT - MOONLIGHT MENDOSA

198

He gets out of the car and moves with his driver along a
walk. We will see that he is at the Decter Institute. He
crosses to the main house and enters and we:

CUT TO

199

INT. DINING ROOM - LATER

199

The plates are being cleared.

DECTER

I took the liberty of speaking to
your employer this afternoon, a
Mrs. Finch. She said to extend to
you every courtesy. I hope that
you will stay over.

CONTINUED

199

CONTINUED

199

There is a long beat. Decter gets up from the table.

STINGRAY

Be my pleasure, sir.

Evelyn gets up and extends her hand to Stingray.

200

CLOSE SHOT - THE HAND

200

There is a note in her palm as Stingray takes her hand. She draws her hand away and Stingray puts his hand in his pocket.

201

STINGRAY

201

Teil moves up to him.

TEIL

Perhaps you will let me show you to your suite...

STINGRAY

Damn friendly a'you, son.

Their eyes lock as we:

CUT TO

202

INT. UNDERGROUND CORRIDOR

202*

Decter moves along the corridor. The severe overhead lighting streaks in his glasses.

203

INT. OPERATING ROOM - NIGHT

203

Decter enters the room. Tino Di Augustino is strapped to the table with electrodes taped to his head. Moonlight Mendosa is over him, looking into his eye. Cundo Rio is standing against the wall.

TINO

What're you gonna do? Please don't hurt me.

MENDOSA

Are you pleading with the beanbag from Tacoville, seÑor?

CONTINUED

203

CONTINUED

203

He smiles at Tino and nods at Decter who flips a switch and the lights dim.

CUT TO

204

EXT. BUNGALOW - NIGHT - STINGRAY AND TEIL

204

The lights on the front porch dim slightly. Stingray looks at Teil.

STINGRAY

Problems with the power?

Teil doesn't answer him. He hands Stingray a computer key.

TEIL

This is a key to your suite and all public areas in the Institute. It is computerized, so it won't open secured areas.

A beat.

STINGRAY

Whatta y'all do for entertainment 'round here, good buddy?

*

Teil smiles at him, turns and leaves. Stingray enters the bungalow.

205

INT. BUNGALOW - STINGRAY

205

The bungalow apartment is magnificently decorated in Spanish motif. Stingray looks around, then he pulls Evelyn Decter's note out of his pocket.

206

INSERT - THE NOTE

206

It reads: I need help.

207

ANGLE - TABLE LAMP

207

at Stingray's elbow. It dims again.

CUT TO

208 INT. DECTER'S BEDROOM - EVELYN DECTER 208
is looking at her bedlamp as it goes up again.

EVELYN
Please...not again...

Play the beat, and:

CUT TO

209 INT. STINGRAY'S BUNGALOW - NIGHT 209
He opens his suitcase and takes out a pair of glasses from a case that has two or three lenses. He moves around the room with the glasses in his hand. Finally he spots something.

210 HIS POV 210
A hole in the top of the cornice work.

211 INT. TV MONITORING ROOM 211
There is a TV screen, projecting Stingray moving around his room.

212 INT. STINGRAY'S BEDROOM 212
Stingray removes the rod from the shower. He moves to the overnight bag, takes out a pair of pants and moves to the closet which is out of sight of the camera. Then, he returns to his bag, gets a pair of shoes, goes to the closet again.

213 INT. MONITORING ROOM - TV SCREEN 213
Stingray appears to be unpacking his overnight bag. Then, we see him move out of sight of the camera.

GUARD'S VOICE
What's he doing?

ANOTHER GUARD'S VOICE
Just unpacking.

CONTINUED

213 CONTINUED

213

The TV screen shows him again coming INTO SHOT, getting a book out of his overnight bag and MOVE OUT of CAMERA RANGE. A table light goes on and two shoes come into the shot and rest on the table. We HEAR Stingray let out a contented SIGH, the feet wiggle and then we HEAR some pages turn.

GUARD

I guess he's just gonna read a book.

CUT TO

214 INT. STINGRAY'S ROOM - NIGHT

214

The chair is against the wall, the shower rod has been broken in half and wrapped with towels. His trousers are over the padded rods and his shoes on the end. Stingray is gone.

SMASH CUT

215 EXT. BUNGALOW - CLOSE ON STINGRAY - NIGHT

215

Dressed in dark clothes, he's moving along the side of the building. He puts on his glasses, looks around at the terrain.

216 HIS POV - THE GROUNDS

216

Nothing unusual.

217 RESUME STINGRAY

217

He removes the lens and puts on another one of a different color. He looks around.

218 HIS POV - THE GROUNDS

218

Nothing unusual.

219 STINGRAY

219

repeats the process with a third lens and:

- 220 HIS POV - THE GROUNDS 220
The same terrain, but now we can see laser beams criss-crossing the grounds.
- 221 ANGLE - STINGRAY 221
He proceeds across the grounds, moving under and around the laser alarms, finally getting to the main house.
- 222 HIS POV - WINDOW 222*
We see Ernst Decter in an argument with Moonlight Mendosa who is furious as he moves around the room, trying to make his points. We HEAR snatches of the argument:

MENDOSA
...work for me...told you...nobody here now...too much at stake...must go...helicopter crash...stupid mistakes...

Decter's responses can't be heard since he's more soft-spoken. Then, in a rage, Mendosa turns and exits the study.
- 223 STINGRAY 223
moves to the gold and black Rolls Royce. On the top of the windshield, stenciled in the glass in tiny letters is the word 'bulletproof'. He opens the door and looks inside the car.
- 224 INT. ROLLS ROYCE 224
Stingray pulls the registration slip down from the visor. It reads: ANTHONY MENDOSA
1626 Avenida Del Sol
Mexico, D.F.
- 225 STINGRAY 225
closes the car door. We are ON the door as we:

SMASH CUT TO

226 EXT. ROOF OF DECTER INSTITUTE - ON STINGRAY'S FEET - NIGHT 226

as they move quickly across the top until Stingray finds a crawl space into the attic. He opens it and drops down into the attic of the huge tudor house.

227 INT. HALLWAY - NIGHT - CEILING 227

A small ceiling piece that allows entrance to the attic opens and Stingray looks down into the hallway. He puts on his glasses.

228 HIS POV - HALLWAY 228

No laser beams.

229 STINGRAY 229

jumps down and, as he hits the carpet, we:

CUT TO

230 INT. MASTER BEDROOM - NIGHT 230

Evelyn Decter, in a negligee, exits the bathroom to find herself looking at Stingray a few feet from the bathroom door. She catches her breath as she sees him. He starts to say something and she puts her finger to her lips, takes him by the hand and leads him to a closet.

231 INT. CLOSET 231

This is a huge walk-in with clothes hanging on both sides. She closes the door. They speak in whispers.

EVELYN

Who sent you? Are you a policeman?

STINGRAY

I can't help you unless you'll tell me what's happening here.

EVELYN

What happened to your cute Texas accent?

CONTINUED

231 CONTINUED

231

STINGRAY

I out grew it after I got your note.

She stops looking at him for a beat. Then, she shudders involuntarily.

STINGRAY

I need a key that will let me into the main research lab. Do you have one?

EVELYN

He has the only one that will open everything. It's in his wallet.

She stops as she hears footsteps and Decter's VOICE.

DECTER'S VOICE

Evelyn? Evelyn...where are you?

She turns from Stingray and slips off her negligee. Momentarily naked, she hands it to him. She grabs a towel off a hook, wraps it around herself, opens the door and exits.

EVELYN

Ernst, I was just getting ready for bed.

She closes the door behind her, leaving Stingray in the dark.

232 INT. BEDROOM

232

Evelyn moves toward Decter. He looks at her for a long moment, harshly.

DECTER

I didn't enjoy your flirtatious performance at dinner.

EVELYN

I wasn't flirting, Ernst.

He backhands her. The towel drops and she grabs it up, looking at him for a beat.

DECTER

I shouldn't think I would need to remind you of your cassette?

CONTINUED

232

CONTINUED

232

EVELYN

Ernst, I want to go home. I want to see my parents. They're getting old. My father...

He cuts her off with a hand gesture.

DECTER

I have big problems, and Norm tells me you try to make phone calls behind my back.

He goes into the bathroom, fills a glass and takes some pills.

DECTER

(from the bathroom)

This Mexican will have my soul. He's low and common. I should never have taken money from him in Mexico. He thinks he owns all this. He doesn't understand. He has plans to take over everything in L.A. He could ruin everything I've built.

She drops the towel and stands in front of him naked. He looks at her for a long beat. We can see that in the area of sex, she has a strong advantage over him. His hands quiver slightly.

DECTER

(his voice shaking)

What...what are you doing...?

There is a long beat.

EVELYN

Take off your clothes, Ernst. Let me help you.

He looks at her for a long beat.

DECTER

I...I...

He looks at her for a long beat.

DECTER

You mock me...you know this won't work...

CONTINUED

232 CONTINUED - 2

232

He looks at her, wanting her desperately, but we are going to sense that he can't play this game...

DECTER

You know...I...

He looks at her for a long beat.

EVELYN

Let's try once more, Ernst. Take off your jacket.

She reaches and helps him out of his coat. She moves into the bathroom with it.

EVELYN

I'll be just a minute...

He stands there. He is quivering and lost.

DECTER

I...not now...I...

There is a long beat.

DECTER

I must go...I have work to do.

He moves toward the bathroom door, opens it.

233 INT. CLOSET - ON STINGRAY

233

He can hear an argument between Evelyn and Decter. His voice raises sharply once or twice. We HEAR a few words penetrate the darkness.

DECTER

Whore...I know who you really are...

Lower words from Evelyn, soothing words.

DECTER

(loud)

NO!

A hard slap...then we HEAR footsteps and the door to the bedroom slams.

284 CLOSE ON - STINGRAY

284

He is standing there and the door to the closet opens, throwing light on his face. Then, Evelyn Decter, still naked, takes a robe off the hook and puts it on.

285 NEW ANGLE - FULL SHOT

285

She wraps her arms around herself and shudders.

EVELYN

He...he nauseates me.

STINGRAY

Then, why did you do it?

Evelyn's hand comes up and she is holding Decter's computer key. MOVE IN ON it and:

CUT TO

236 INT. MASTER SUITE - NEW ANGLE

236*

Stingray and Evelyn stand near a window in the master suite. *

EVELYN

He does most of his research in an underground laboratory complex. The only way in is through a passageway from the basement of this house. *

She stops. She is not going to say any more.

STINGRAY

When he gets an executive here and runs him through his stress test, some of them break, don't they?

EVELYN

(softly)

Yes.

STINGRAY

And when they break, they confess things..private things, things that they don't want anybody to know.

CONTINUED

EVELYN
(a croak)

Yes.

STINGRAY
Were you one of them, Evelyn?

EVELYN
I was an account executive at an
ad agency. I was looking for a
quick way up the ladder.

(a beat)
I made a mistake when I was six-
teen. I was on drugs...I...

She stops.

STINGRAY
It doesn't matter.

EVELYN
He needed a woman... a hostess.
He made me marry him or he was
going to send the tape to my father.

There is a long beat.

STINGRAY
I'll get you out of here, Evelyn.

EVELYN
I need my tape.

Stingray nods and holds up the key.

EVELYN
There's always a guard in the tape
room. There are hundreds, maybe a
thousand videos in there. Each
video has somebody's darkest secret.
This institute was started by a
Mexican named Mendosa, but it was
built with money from the people
in those videos.

STINGRAY
I'll be back.

He smiles at her, then climbs out the window and drops
one floor to the ground. In a second, he's gone and we:

CUT TO

237 EXT. HOUSE - NIGHT 237

Stingray lands on his feet and is moving. He moves in the shadows using his glasses to avoid the laser alarms. He moves around to the side of the house, and as he does, he passes the gold and black Rolls Royce parked in the drive. He heads to the back of the house as we:

CUT TO

238 EXT. DECTER HOUSE - NIGHT 238

A body passes THROUGH FRAME and we will see that it is Stingray moving toward the corridor that leads to the basement. He spots two men walking ahead of him. They are obviously guards. He waits as they turn a corner, then moves toward the tunnel.

239 thru 251 OMITTED 239 thru 251

252 MUSIC (ROCK VIDEO) SEQUENCE 252

as Stingray moves through the underground lab, Dr. Decter's computer key in his hand.

SERIES OF SHOTS:

253 OMITTED 253*

- 254 OMITTED 254*
- 255 INSERT: COMPUTER KEY 255
It turns.
A ROOM where electronic equipment is stored, EKG's, EEG's.
- 256 INSERT: COMPUTER KEY 256
It turns.
A ROOM where Tino Di Augustino is lying unconscious. They may have zapped him too good. He appears to be comatose.
- 257 SHOTS OF STINGRAY'S SHOES 257
moving. The MUSIC continues.
- 258 ANGLE - VIDEO LIBRARY 258
The door is locked. Through a window, Stingray can see two guards in the room. There's no way he can enter unobserved.
- 259 INT. TINO'S EXAMINING ROOM 259
The door opens and Decter, Cundo Rio and Mendosa enter. Decter bends over Tino Di Augustino, thumbs back his eyelid.

DECTER
Ahhh...ahh...too much, I think.
Too much, too fast.
- 260 CLOSE - DECTER'S WRIST 260
The watch and the numbers.
- 261 ANGLE - CUNDO RIO 261
staring expressionlessly.

262 CLOSE ON MENDOSA'S CANE 262
TAPPING.

263 CLOSE - THE WHITE ICE CREAM COAT 263
over Mendosa's narrow shoulders.

264 TIGHT ON MENDOSA 264

MENDOSA
He must see me. He must see it
is me.

And we:

CUT TO

265 ANGLE - DOOR 265
The computer key goes in the lock and turns.

266 INT. OPERATING ROOM - NIGHT 266
It is dark as the figure of Stingray moves into the room.
He moves to the operating table and attaches something
to the underside of the table. We HEAR it attach itself
magnetically and we:

CUT TO

267 INT. VIDEO MONITORING ROOM - THE GUARD 267
watching the TV screens. One of the screens is still *
on Stingray's bungalow, showing the feet on the coffee *
table. The Guard is on the phone.

GUARD'S VOICE
(into phone)
Yes...yes...he hasn't left his *
room, sir. Yes...

He hangs up, presses a couple of buttons: *

GUARD *
Check bungalow three. Make sure
he's in there. Somebody's stolen
Dr. Decter's key.

CONTINUED

267 CONTINUED

267

He presses two more buttons.

GUARD
(into phone)
Cancel computer key 777. It will
no longer open anything.

He hangs up and we:

SMASH CUT TO

268 EXT. STINGRAY'S BUNGALOW - NIGHT

268

The door to the bungalow opens and the guard moves into the room.

269 GUARD'S POV - ACROSS THE ROOM

269

Stingray is in the chair, his feet on the table. He's apparently sound asleep with a book on his lap. HOLD on this for a long beat as the MUSIC ends and we:

CUT TO

270 EXT. REAR GARDEN AREA - MORNING

270*

Mrs. Decter is seated at a garden table, sipping her morning coffee. She has a bruise under her eye and a split lip. Stingray comes out of the house and crosses to her. *

STINGRAY

Hi.

EVELYN

Hi.

There is a beat.

STINGRAY
He did that to you?

CONTINUED

EVELYN

Norm did it. Ernst doesn't like to bruise his hands.

(bitterly)

He's a surgeon...or so he says.

STINGRAY

I'm sorry.

EVELYN

It's happened before. It'll happen again. He will never let you leave. He knows somebody penetrated security last night. You were the only one who could have done it. What's got him puzzled is he looked at the tapes of his TV security and you never left your bungalow.

(a beat)

How did you manage that?

STINGRAY

People who have fancy security tend to rely on it too much. It makes them vulnerable to their own systems.

He looks at her for a long beat, gets out of the pool.

STINGRAY

I saw the underground lab. I saw the tape room. I've got a way to destroy the tapes, but first, I need to...

He stops as Ernst Decter comes out to the garden area, carrying the Wall Street Journal. He smiles at Stingray.

DECTER

I don't know what your purpose is in coming here, sir, but I must ask you to gather up your things and leave.

Stingray looks at Evelyn, this is not what either of them expected.

DECTER

You should leave now, while I am still in favor of it.

CONTINUED

Stingray turns and sees Norm move up and lounge a few feet away, a shoulder holster in plain view over his sport shirt.

STINGRAY

A big howdy to y'both. I didn't know we were wearin' our six-gun t'breakfast. I'd'a brought mine.

Norm doesn't say anything, he just shrugs.

DECTER

Go now, or I will have you removed forcibly.

STINGRAY

Then I assume that the services a'this institution will be unavailable t'my hotel.

Decter says nothing.

STINGRAY

Well, been real nice chattin' with ya, ma'am.

Stingray moves away from the pool. Norm pushes off the wall behind him and tails him like a shark in shallow water.

Stingray takes out his door key. Norm comes up beside him and pulls his gun.

STINGRAY

I don't suppose yer just gonna show that to me, are ya, Normie?

TEIL

Dr. Decter doesn't like to upset the Mrs., so I generally don't use it in front of her. Inside.

STINGRAY

Damn fine sense a'propriety y'got there, son.

Stingray opens the door and, stepping through it, pivots and slams the door back, catching Norm in the face. He goes down, the gun clattering out of his hand. Stingray scoops it up in one motion, turns to point it at Norm and finds himself looking into the huge face of Cundo Rio who has been standing inside the room. Cundo Rio slaps

271

CONTINUED

271

a chloroform rag over his nose. Stingray tries to fight it, but can't get the rag off his face. Play the beat and:

CUT TO

272

EXT. VIETNAM - MONKEY CAGES

272

FLASHBACK SEQUENCE. Fast Freddy, the black man from the bar in Venice, is hanging from one cage, Stingray from another. There are ten or fifteen Americans hanging from different cages. A Vietnamese COLONEL is talking to Fast Freddy in fractured English.

COLONEL

You will no walk if you let it go too long.

(a beat)

Who is officer of intelligence report?

He moves and looks at the other soldiers, stopping for a moment in front of each. Stingray has been beaten and is semi-conscious.

COLONEL

You. You. You...I cripple each one. I find out which is the commander...

He moves back to Fast Freddy.

COLONEL

(smiling)

Who is it? I can be friend. Why no fight each other? Tell me officer's name.

The Colonel moves to Stingray.

COLONEL

It you, Joe? It you? What is your name?

And now the voice becomes Decter's, but the scene doesn't change.

DECTER'S VOICE

Who are you?

Stingray says nothing.

CONTINUED

272 CONTINUED 272

DECTER'S VOICE

I will find out. Nothing in the
mind can resist. *

273 SERIES OF CHATTER CUTS 273

First Decter, then the Colonel, then Decter, etc., machine-
gun fast. And then we are in:

274 INT. OPERATING ROOM. 274

Oscilloscopes are BLIPPING in the b.g. Stingray is on the
table, with several shaved spots on his head. Cundo Rio
is standing by the wall in his unrelenting granite face.
Decter is bending over Stingray, thumbing his eyelid back.

MENDOSA

Do you work for the police?

Stingray looks at him, says nothing.

MENDOSA

I will know who you are, señor.

Mendoza peers at Stingray.

MENDOSA

Do you see me?

Stingray smiles.

STINGRAY

Yeah, but you look terrible.

On that, the electrodes are attached to his head.

DECTER

We will eliminate his memory.
Everything he is will die inside
his head.

There is a beat, then the switch is thrown.

275 ANGLE - STINGRAY 275

A ZAPPING noise, the lights dim, Stingray bucks and we:

CUT TO BLACK

DISSOLVE THRU TO

276 INT. OPERATING ROOM - LATER 276

Only Cundo Rio is in the room watching Stingray.

277 ANGLE - STINGRAY 277

His fingers move. He is strapped to the table, but he can reach his fingers underneath.

278 MICRO-SHOT - MAGNETIZED OBJECT 278

that Stingray put there earlier. It is a two-shot Derringer. He palms it in his hand.

279 CUNDO RIO 279

exits the room as Dr. Simpson and Norm enter. Dr. Simpson looks at Stingray for a moment, thumbing back his eyelids.

280 CHATTER CUTS - EDITOR'S SEQUENCE - THE COLONEL & DR. SIMPSON 280

First it will be Dr. Simpson then the Cong Colonel.

DR. SIMPSON/COLONEL

Again, what's your name? Who are you?

STINGRAY

(fighting it)

My name...my name...Lieutenant
Mmmar...Maaarr...

He is struggling, trying not to speak.

DR. SIMPSON/COLONEL

You cannot resist. I have paralyzed that part of you that resists commands. Your name is Mar.... *

STINGRAY

Marrrr...I'm Mmmaarrrr...

281 END CHATTER CUTS - RESUME SCENE 281

DR. SIMPSON

(looks at Norm)

I'm going to give him another
(MORE)

CONTINUED

281

CONTINUED

281

DR. SIMPSON (cont'd)
jolt. Tell Ernst.

He turns to the voltage regulator, a nurse enters the room. As he starts to turn the power, the nurse hits him over the back of the head with a heavy metal instrument. She spins INTO LENS and we see that it is Evelyn Decter. Norm rushes her, is about to hit her when Stingray FIRES the Derringer. Norm goes down and out, a bullet in his chest. Evelyn moves to the table and starts to undo the restraints. *

EVELYN
How are you? Are you okay?

Stingray rolls off the table and looks at her.

STINGRAY
I can't...see very well...my
head...

EVELYN
We've got to go. I've got your
car out front.

STINGRAY
No. No...get 'em in the closet.
Help me...

She and Stingray pull Simpson and Norm into a closet and tie them with their own belts. Stingray goes through Nick's pockets and takes his computer key. Stingray is getting better, but he's still wobbly as he puts on Dr. Simpson's white coat. *

EVELYN
(re: gun)
Where'd you get that?

STINGRAY
Somebody left it under the
operating table. Lucky break.

282

INT. CORRIDOR

282

Stingray and Evelyn move down the corridor.

283

OMITTED

283*

284

INT. SMALL ROOM

284

at the end of the corridor. It is a drug store. Stingray and Evelyn move into the room just as two guards with guns pass. Stingray looks at the array of drugs.

STINGRAY

You know any of these drugs?

She shakes her head, 'no'.

STINGRAY

We'll take pot luck.

He grabs some vials from different trays.

EVELYN

What're you choosing?

STINGRAY

(a beat)

Hallucinogens. They used Dimethyl-tyrptamine (DMT) in 'Nam. I wonder if Diethyltryptamine (DET) is the same thing. Gotta be close. We'll give it a shot.

He flicks off the lights, turning into the room into darkness.

CONTINUED

284

CONTINUED

284

STINGRAY

Where do the guards drink their coffee?

EVELYN

It's at the end of the corridor.

STINGRAY

Stay here. I'll be right back.

Stingray opens the door and exits the drug room, grabbing a surgical mask as he goes.

CUT TO

285

INT. COFFEE ROOM - NIGHT

285

There are three or four people in the room. The door opens and Stingray enters, wearing the surgical mask. He waves to the guard as he enters, the guard pays no attention to him. He moves to the coffee urn and, being careful not to be seen, pours the vials into the top of the urn and exits the room.

286

ANGLE - STINGRAY - CORRIDOR - NIGHT

286

He ducks in a door as a guard passes on his way to the coffee room, then moves to the door marked 'drugs', opens it and motions Evelyn out. They move down the corridor and turn the corner at the end.

287

CLOSE SHOT - A KEY

287

It goes into a lock and turns.

288

INT. FILE ROOM

288

Stingray enters the file room. There are two guards sitting there. They explode up, going for their guns.

289

SERIES OF QUICK CUTS

289

Stingray starts spinning, kicking and slashing with his hands and, in seconds, both of the guards are out cold.

EVELYN

(in the door)

My God.

*

CONTINUED

289 CONTINUED 289

She looks at him in awe. He pulls her into the room, closes the door then moves around the tape library. Each tape has a name on it.

290 ANGLE - TAPES 290

One says 'Dr. Simpson'. He hesitates for a moment on that one, then moves on.

291 INSERT SHOT - THE TAPE 291

The cover reads: EVELYN MADISON DECTER.

292 STINGRAY 292

pulls it out of the library and hands it to Evelyn. She looks at it for a beat, not knowing what to say. This is what has kept her here. Stingray takes the gun out of one of the guards' shoulder holsters and hands it to Evelyn. He takes the gun from the other guard and puts it in his waistband. He turns off the lights and they settle down in the library.

EVELYN

Why not leave now?

STINGRAY

We'll never make it. They have thirty guards in this place. I juiced up the coffee. We gotta give it time to work.

EVELYN

They won't all drink it.

STINGRAY

Two or three will be enough. We need confusion.

He settles down and looks at his watch.

STINGRAY

We'll give it a few minutes.

*

293 MONTAGE - COFFEE URN 293

as cups are poured...guards drinking.

294 CLOSE ON STINGRAY AND EVELYN 294

as they sit in the darkness. Nobody seems to have missed them yet.

295 OMITTED 295

296 ANGLE - STINGRAY 296

He hears LAUGHING and looks at his watch, nods. She looks at him for a beat. *

EVELYN

Can I ask you a question?

He doesn't answer.

EVELYN

Why are you doing this?

He smiles at her.

EVELYN

Is there even an answer?

STINGRAY

Yes.

EVELYN

What is it? Why do you do it?

STINGRAY

(softly)

Because I can.

296A ANGLE - A GUARD 296A

He starts LAUGHING out loud and uncontrollably.

296

CONTINUED

296

There is a beat, and we:

CUT TO

297

INT. TAPE ROOM - CLOSE SHOT - A MATCH

297

It lights a newspaper. PULL BACK as it starts a fire. As it builds, Stingray starts throwing tapes on it. Smoke fills the room. ALARMS start going off and Stingray and Evelyn are out the door, moving down the hall fast. A Guard runs out of the coffee room. He's high. He laughs hysterically, FIRES his gun and the shot goes wild. Stingray kicks him with a karate kick and the man flies backward and lands on his butt and slides.

298

&

299

OMITTED

298*

&

299

300

INT. TV VIEWING ROOM - DECTER AND GUARD

300*

Decter and a Guard run in. Decter grabs up the phone.

*

DECTER

(into phone)

He got loose. He's with Evelyn.
They're in the elevator. Go!

301
&
302 OMITTED 301
&
302

303 EXT. HOUSE - NIGHT 303

The whole place is turning into a Kafka nightmare. There are about six guards in jeeps, running through the flower beds obviously stoned out of their minds. ALARMS are ringing, smoke is coming out of the roof. *

304 INT. TV VIEWING ROOM 304

Decter watches on the monitor as the tape room blazes. *

DECTER
Noooooooooooo, nooooooo.

He runs out of the TV viewing room.

305 EXT. DECTER INSTITUTE 305

The Rolls Royce whizzes PAST CAMERA, blowing the gates down and is gone.

306 INT. ROLLS ROYCE 306

Cundo Rio is behind the wheel, impassive.

307 ANGLE - MENDOSA 307

He is in the back seat, his Panama hat in his lap, TAPPING his cane furiously.

CUT TO

- 308 EXT. DECTER INSTITUTE - NIGHT 308
Decter moves across the lawn, some of the guards are just standing and watching as others are stoned out of their minds. Decter grabs a guard who is laughing, spins him around.
- 309 ANGLE - THE GUARD 309
He spins toward Decter, gun in hand, laughing crazily. He points the gun at Decter and FIRES.
- 310 ANGLE - DECTER 310
He falls, shot in the stomach.
- 311 ANGLE - STINGRAY AND EVELYN 311
They get into the white Mercedes, pull around the drive, dodging runaway jeeps with laughing guards. They roar down the driveway and:
- 312 CLOSE SHOT - IRON GATE 312
it is lying in the driveway. They drive right over it, their tires going across the brass sign that reads:
DECTER INSTITUTE FOR EXECUTIVE PLACEMENT
CUT TO
- 313 OMITTED 313*

314 EXT. KEYS HOTEL PARKING LOT - NIGHT

314*

The Mercedes pulls in and parks next to the Corvette Stingray. Stingray gets out of the car and looks in at Evelyn.

STINGRAY

Take this car and go back to Ft. Worth.

EVELYN

Where're you going?

STINGRAY

It's not finished. I need Tony Mendosa.

SMASH CUT

315 OMITTED

315

316 EXT. MENDOSA HOUSE

316

Mendoza exits the house and passes Tunafish who is standing in front. Mendoza pauses for a moment and looks at the teenage gangster.

TUNAFISH

You ain't goin', man. I mean, we gonna make it happen. Ba-boom, ba-boom...

MENDOSA

Get outta here.

TUNAFISH

You ain't gonna run, man. C'mon, man, brothers don' run.

Mendoza smacks him hard with his cane and Tunafish goes down. Mendoza moves away from the Bel Air house. Cundo Rio is standing in the door. He turns and he's gone.

TUNAFISH

(calling after)

You ain't got it, man! You ain't nothin'!

CUT TO

317 EXT. KEYS HOTEL PARKING LOT - NIGHT 317

Stingray is in his car. Evelyn is in the driver's seat of her Mercedes.

EVELYN

I don't even know your real name.

STINGRAY

I know.

EVELYN

I don't even know who you are.

STINGRAY

You shouldn't. *

He has the car in gear and he's gone, smoking tires as he exits the parking lot.

CUT TO

318 EXT. ROLLS ROYCE - NIGHT 318

A ROCK BEAT, flashing hubcaps.

319 QUICK CUTS OF: 319

Cundo Rio driving. The cane in the window.

CUT TO

320 CLOSE ON A SIGN 320

painted by a spray can. It reads: LOS TIGRES LOCOS.
It's on a door and the door is kicked AWAY FROM CAMERA.

321 INT. GANG HEADQUARTERS - NIGHT 321

It's in East L.A. There are ten or twelve punks in attendance. Several guns are out on the table. Tunafish is over by the wall, a welt on his cheek where he got the cane.

ICEPICK

What we got here, man?

Stingray walks into the room.

CONTINUED

321 CONTINUED 321
STINGRAY
I'm looking for Mendosa.
One of the guys near the table goes for a gun.

322 ANGLE - STINGRAY 322
moving like lightning, he kicks the table over.

323 SERIES OF SHOTS - QUICK CUTS 323
Stingray disarms two of them. Two more go down.

324 ANGLE - TUNAFISH 324
He takes off, out the back door.

325 EXT. ALLEY - NIGHT 325
Tunafish is running hard and fast, arms pumping. He jumps over a chain-link fence and lands just as the black Stingray turns the corner, roars toward him and skids to a stop.

326 CLOSE ON HEADLIGHTS 326
The high beams are trained on Tunafish as a back-lit figure steps out of the car and comes toward him.

327 ANGLE - TUNAFISH 327
His back to the fence, he looks at the figure in silhouette.
STINGRAY
Where is he?
MOVE IN on Tunafish, his mouth twitches with fear and we:
CUT TO

328 EXT. ROAD - HIGH ANGLE, SHOOTING DOWN - NIGHT 328
as the Stingray whips under LENS.

- 329 WHEEL MOUNTS 329
as the Stingray turns, moving fast through city streets,
heading toward the harbor.
- 330 ANGLE - ROLLS ROYCE 330
It pulls INTO CAMERA, the grill of the car FILLING SCREEN.
- 331 EXT. HARBOR - ON MENDOSA 331
He gets out of the car and moves to a large, 80-foot boat.
- 332 CLOSE ON STERN 332
It says Queen of Mexico.
- 333 ANGLE - MENDOSA 333
He starts up the gangplank, then turns to see:
- 334 THE STINGRAY - MENDOSA'S POV 334
It is roaring along the road up above where the boats are
tied. It makes the turn and heads into the parking area
near the wharf.
- 335 ANGLE - MENDOSA 335
He knows.
- 336 ANGLE - CUNDO RIO 336
He knows.
- 337 MENDOSA 337
snaps his finger and points to the car. Cundo Rio, who's
been unloading the trunk of the Rolls, stops and turns to
face the Stingray as it pulls up and stops, high beams on.

- 338 STINGRAY 338
gets out of the car and moves toward the gangplank.
- 339 CUNDO RIO 339
steps sideways and heads him off.
- 340 ANGLE - MENDOSA 340
on the fore deck as the boat ENGINES are starting up. He throws off the lines while deck hands scurry about preparing for departure. Mendosa is going to leave Cundo Rio behind and Cundo Rio accepts it without question. He is rear guard, he will die on the wharf to protect Mendosa.
- 341 STINGRAY AND CUNDO RIO 341
Cundo Rio is standing in front of Stingray, impassive. He pulls a knife. There is a long, silent beat.
- 342 SERIES OF CUTS - THE FIGHT 342
It begins. Cundo Rio is huge, but Stingray is quick and agile, a classic confrontation of power against grace.
- 343 ANGLE - MENDOSA 343
He watches from the deck, cane in hand.
- 344 ANGLE - BOAT 344
Both engines are going now and it starts to back away from the dock.
- 345 CUNDO RIO AND STINGRAY 345
Cundo Rio has Stingray by the throat. He is choking him. Then, almost as if by magic, Stingray is loose. He corners the big man, kicking high, kicking low, chopping with his hands. Cundo falls, his knife is on the ground nearby. He picks it up and thows it at Stingray, but Stingray sidesteps and it goes into a piling next to Stingray's head. He pulls the knife out and throws it back.

- 346 CLOSE ON CUNDO RIO 346
The knife hits him in the chest. He looks at Stingray, his expression never changing as he falls sideways over the railing and into the water.
- 347 ANGLE - THE BOAT 347
It is about fifteen yards out into the water, starting to make its turn. Mendosa is on the deck with a sub-machine gun in his hands. When he sees Cundo Rio is gone, he turns the gun on Stingray, chopping up the asphalt under his feet.
- 348 STINGRAY 348
jumps into the bullet-proof Rolls, the machine-gun bullets hit the windshield and bounce off.
- 349 LOW ANGLE - THE ROLLS 349
He puts it in gear. It flies toward the railing of the wharf, hits the barricade and breaks through it.
- 350 ANOTHER ANGLE - THE ROLLS 350
It is airborne as it leaps the fifteen yards across the water to the moving boat.
- 351 MENDOSA 351
on the deck, FIRING the machine gun at his own car as it flies through the air at him.
- 352 CLOSE SHOT - 14K LICENSE PLATE 352
comes right INTO CAMERA, filling the LENS.
- 353 QUICK CUT - MENDOSA 353
He is hit by the car and thown backwards, against the pilot house.

354 CLOSE SHOT - THE CAPTAIN 354

He puts the boat in neutral and looks out the pilot house window at the Rolls on the fore deck of the boat.

355 STINGRAY 355

gets out of the car, stoops to pick up the 14K license plate which is lying on the deck, twisted. Mendosa is under the car, crushed, but alive.

MENDOSA

It's turning grey...

(then)

Can you see me?

356 MENDOSA AND STINGRAY 356

Stingray looks down at him.

357 ON MENDOSA'S HAND 357

The inch-long fingernail quivers.

358 STINGRAY 358

Puts the license plate down beside Mendosa.

STINGRAY

Fourteen kilos. It's too much.

*

359 MENDOSA 359

looks up at Stingray.

360 STINGRAY - MENDOSA'S POV 360

His view of Stingray is getting greyer and greyer, and then it turns to:

BLACK

HOLD ON black for ten seconds, then:

FADE IN:

361

INT. COURTROOM - DAY

361

The JUDGE moves into the room.

BAILIFF

All rise for the Honorable Alexander
C. Bennett.

The assembled rise and we PICK OUT Daphne in a tailored suit.
She looks at the jury who are just filing in. They sit down.

JUDGE

(to the jury)

Has the jury reached a verdict in
the case of The People vs. Louis
Magna? *

JURY FOREMAN

(stands)

We have, your Honor.

JUDGE

Would you hand it to the Bailiff,
please.

The Bailiff takes the paper, crosses to the bench and hands
it to the Judge. The judge reads it, hands it to the COURT
CLERK.

COURT CLERK

(reading from paper)

We, the jury, in the above entitled
action do find the defendant, Louis
Magna, guilty of the crime of *
murder, and we find it to be murder
of the first degree.

362

DAPHNE

362

smiles at their victory. Peter Shefflin is standing beside
her. He hugs her.

PETER

Daphne, you did it. You did it.

She smiles.

363

ANGLE - LOUIS MAGNA

363*

He is seated at the defense table. He looks like his brother
Mike with a dour expression on his face. But, all considered,
he's better off than his brother.

364 DAPHNE 364

turns around, looking for someone.

PETER

Who're you looking for, kid?

DAPHNE

He said he'd be here. He promised.

365 DAPHNE'S POV - THE COURTROOM 365

She spots Stingray standing in the doorway of the courtroom. He smiles at her.

366 DAPHNE 366

She gives him the thumbs-up. He returns it and smiles. She turns and looks at Magna who is being led out of the room. * Then she looks back at Stingray.

367 THE COURTROOM DOOR 367

It is swinging shut. Stingray is gone.

368 DAPHNE 368

turns to Peter.

DAPHNE

He's gone.

She moves away from the prosecution table. People are trying to shake her hand as she pushes them to the door.

369 INT. CORRIDOR 369

Daphne gets out of the courtroom and into the corridor. Stingray is not there. Peter follows her out, grabs her arm. As they stand there, Tunafish and the others are led by in handcuffs.

TUNAFISH

(to Bailiff)

Quit pushin', man.

CONTINUED

369 CONTINUED

369

DAPHNE

I wanted to tell him what Dr. Rosenberg said about Eddie. I wanted to tell him Eddie's coming back.

PETER

Who? Tell who?

There's a beat.

DAPHNE

I don't even know his name.

PETER

If it's this guy, Mark Bouchard, you don't want to know him. He's got a sheet that looks like a grocery list. He was in the CIA. He does bag jobs for South American countries.

DAPHNE

When'd that come in?

PETER

This morning. It was hard to get. This Bouchard guy has some heavy downfield blockers.

DAPHNE

So, he is Mark Bouchard. I knew it. I knew it was him.

She looks at him for a beat, then pulls away.

PETER

Hey, where you going?

SMASH CUT

370 INT. DAPHNE'S CAR

370

She is driving with the look of grim determination on her face.

371 EXT. STINGRAY'S MALIBU HOUSE - DAY

371

Daphne pulls up in her car, gets out and moves to the front door.

Daphne KNOCKS on the door then RINGS the bell. After a beat, a middle-aged woman opens the door. This is Ambassador Mason's wife, CAROLYN.

CAROLYN

Yes?

DAPHNE

I'm...I'm looking for Mark.

CAROLYN

Who, dear?

DAPHNE

Mark Bouchard. Is he here?

There is a beat.

CAROLYN

Who shall I say is calling?

Daphne lets out a SIGH.

DAPHNE

Tell him it's Daphne Delgado.

Carolyn nods.

CAROLYN

Just one moment.

Carolyn closes the door, leaving Daphne standing there. After several long beats, the door reopens and MARK BOUCHARD is standing there. He is a tall, lean, dangerous-looking man.

BOUCHARD

Yes.

DAPHNE

You're not Mark Bouchard.

BOUCHARD

(a sigh)

Who are you, Miss? I've got things to do. I'm supposed to be on a flight in an hour.

CONTINUED

372

CONTINUED

372

DAPHNE

Mark Bouchard is tall and good-looking...and has brown eyes...

*

Bouchard pulls out his passport and hands it to her. She looks at it. It identifies him as Mark Bouchard. After a beat, he takes it back. Mrs. Mason appears behind him with a small overnight bag and hands it to Bouchard.

CAROLYN

You'd better hurry, Mark. The Ambassador says you'll miss your flight back to Peru.

Carolyn hands him the manila envelope that Daphne found under the lion.

CAROLYN

Don't forget this.

He takes it and moves past Daphne to a car parked in the driveway. He gets in and pulls out, leaving Daphne and Carolyn standing there.

DAPHNE

I...do you know somebody named Ray...?

CAROLYN

Who is it now, dear?

DAPHNE

Ray. I don't know his last name. I was with him here last night.

CAROLYN

I'm sure you must be mistaken. This is Ambassador Mason's house. I'm his wife. Nobody lives here but us.

Daphne looks at her for a beat.

DAPHNE

But it's very important that I find him...that I see him again...

A slight smile comes over Carolyn's face.

CONTINUED

372 CONTINUED - 2

372

CAROLYN

Oh, well, I wouldn't worry about that, dear. I'm sure he'll call you some time...somewhere. I'm sure you'll see him at least one more time...

Carolyn closes the door, leaving Daphne standing on the steps. Daphne moves around the side of the house to the beach.

CUT TO

373 EXT. BEACH - DAY

373

Daphne, holding her shoes in her hand, is walking along the beach. She looks at the runners as they pass, hoping that one of them might be Ray. She stops and sits in the sand. MOVE IN on her and:

SMASH CUT TO

374 CLOSE ON THE STINGRAY

374

The ground-shaking engine ROARS, smoked glass, hubcaps flashing as it heads over the hill on Mulholland and down into Hollywood...down past the hillside houses, the women in shorts, passing old men and doctors in Bermuda shorts, down into the heart of the city where it turns a corner and is gone.

FADE OUT

THE END