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MIAMI VICE

HEART OF DARKNESS

Written

by

Daniel Pyne

(X)

MIAMI VICE
HEART OF DARKNESS

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
TRUDY
GINA
RODRIGUEZ

JIMMY DUNCAN

DENNIS DOYLE
MARK RUSSO

GUARD

LESTER KOSKO
CALMAN CLAYBURN

LOUIS
ARTHUR LAWSON (ARTIE ROLLINS)
AL MARGOLIS
CUBAN
RENNY
WENDY LAWSON

FIELDS

PAUL
REPAIRMAN
NYMPHET (PENNY MC GRAW)

OFFICER
JIVEMAN
WISE GUY COP

(X)

MIAMI VICE

HEART OF DARKNESS

SETS

INTERIORS:

COUNTY JAIL
HOLDING CELL

GOLD COAST OFFICES
SQUAD ROOM
ROLL CALL ROOM
STRATEGY ROOM

WAREHOUSE (MOTEL SET)
FLORIMBI'S

LUXURY APARTMENT
COP BAR

LAWSON LIVING ROOM

EXTERIORS:

PENNY MC GRAW'S HOUSE
SWIMMING POOL
BACK YARD
BAYFRONT PARK
FLORIMBI'S PARKING LOT

MARINA/ST. VITUS DANCE
PARKING GARAGE
PHONE BOOTH
MIAMI STADIUM (PARKING
LOT)
PORT OF MIAMI
VARIOUS STREETS
ND SEDANS
TRUCKS
CARS
LIMO
WAREHOUSE

COUNTY JAIL

MIAMI VICE

HEART OF DARKNESS

ACT ONE

FADE IN

1 INT. ONE ROOM APARTMENT - NIGHT 1

Green neon light pulsates through sheer curtains, throwing soft sensual shadows as we slowly pan the sultry rented surroundings to the driving beat of the Police's "Ghost in the Machine" from a redlining ghetto blaster and finally linger on ---

2 A BLONDE NYMPHET 2

Gyrating, bending and stretching in a sprayed-on one-piece leotard as she executes an awe-inspiring aerobics routine to the music.

Seconds later, a knocking causes her to cross the room and open up the door, revealing ---

3 A REPAIRMAN 3

Dark-haired, late twenties, in tight jeans and a white ginny-t, carrying a tool box. A poor man's Richard Gere with a somewhat overly explicit leer. Are we looking at a bad actor or a bad role? Do we really care to distinguish the difference?

REPAIRMAN

(taking inventory)

You the lady that called for the servicing...?

(off her
bemusement;
a grin)

...for your air conditioner, that is.

NYMPHET

Yeah, I sure am.

(fanning her brow)

It's like a sauna in here.

(X)

The door closes and the Repairman's inside, scoping the long-legged beauty up and down before he crosses to the air conditioning unit on the far wall. A quick glance at the unit then ---

CONTINUED

3

CONTINUED

3

REPAIRMAN

(stands, eyes her)

Ya know there's a forty dollar
minimum for house calls.

(X)

NYMPHET

Forty dollars! Gee, I don't have
that kind of money. I just got off
the bus from Nebraska.

(X)

(hopeful)

Would you take a personal check?

REPAIRMAN

(moving in, closer)

That depends...

(a leer)

How personal you want to make it?

Then, just as the Repairman reaches out to tear off her
leotard top the camera suddenly rack focuses to reveal ---

4

A MOTION PICTURE CREW

4

filming this tacky drama. The motel room is three set
walls in a big, dark warehouse. Lights hot and bright from
above. A small crew, one sixteen millimeter camera,
hand-held sound boom. The producer-director, a wiry,
nervous man named Jimmy Duncan, watches from behind the
camera, nodding his head in aesthetic approval as O.S.
sounds issue from the bed area, then glances over at ---

5

CROCKETT AND TUBBS

5

who stand near an impromptu bar, sipping seven-sevens and
looking the part of a couple of high-rollers from Jersey.
Jimmy smiles. Crockett and Tubbs smile back, under ---

CROCKETT

(sotto voce)

All else fails, we could pop
'em for felony bad dialogue.

(glances
toward girl)

She look underage to you?

NYMPHET (O.S.)

(protesting)

No, please, wait!

(more struggles)

Oh, my goodness, what
are you doing!?

TUBBS

I don't know. Anything
under twenty-five looks
underage to me.

REPAIRMAN

(heavy
breathing)

It's called payment in
advance, baby. Just go
with it.

CONTINUED

5

CONTINUED

5

JIMMY (O.S.)

Cut! Print it.

A.D. (O.S.)

Reset for closeups, guys. C'mon
let's shake it!

6

FULL SCENE

6

Lethargic movement among a tired crew. Jimmy crosses to
Crockett and Tubbs, lighting a cigarette.

JIMMY

So whataya think?

CROCKETT

I think we didn't come all the way
from Jersey to watch the making of
'Heather Does Hollywood.'

(X)

JIMMY

(a hospitable
gesture)Got some samples of the finished
product right in the back, guys.
Come on.

(X)

Whereupon Jimmy ushers them toward a storage area some
twenty yards away when ---

NYMPHET (O.S.)

Hey, Jimmy....

The young actress from the motel set intersects -- Penny --
wrapping a robe around herself. She looks from Crockett to
Tubbs with a built-in flirt, smiles emptily, her eyes as
vacant as a TV between channels, then ---

PENNY

...I'm really tired. When do we get
a break?

JIMMY

My star needs five? You've got it,
Babe. It's going to take them some
time to change this setup anyway.
Use my office, Penny.And as he cuddles her, he draws a small vial of cocaine
from his Hawaiian shirt pocket, presses it into her hand
along with a tiny silver straw.

CONTINUED

PENNY

(smiles; to
Crockett)

Care for a quick pick-me-up?

CROCKETT

(shakes his
head lightly)

You shouldn't mess with that stuff.
It'll put years on you.

PENNY

I've already put on about twenty years
since I moved down here. A few more
won't make much difference.

TUBBS

(smiles)

Don't tell me. You just got off the
bus from Nebraska?

The men laugh.

PENNY

(semi-
flirtatious)

Kansas.

She turns, heads for an office in the back of the darkened
warehouse. Jimmy watches, then grins ---

JIMMY

The boss's new squeeze, a real
natural.

(beat)

Kid plays her cards right she could
be the next Linda Lovelace.

Crockett and Tubbs share an ironic glance, then as they
continue toward the storage area ---

CUT TO

A hot, humid, stagnant night, on a drab downtown block of
pawn shops, liquor stores, thrift stores and vacant
buildings ---

JIMMY'S VOICE

Wait'll you see what I've got for
you guys....

-- and camera pulls back until we find ourselves:

8

INT. A SURVEILLANCE TRUCK - ACROSS THE STREET - DAY

8
(X)

with Switek and Zito, detectives-at-large; the former, sweating, staring blankly out the one-way window while his cohort mans the sophisticated collection of receivers and recording devices over which the voice of Jimmy Duncan drones on:

JIMMY'S VOICE

Ever here of 'Around the World in Eighty Ways?'

ZITO

Winner of the 1983 Tallahassee Art Film Festival's Gold Stallion Award ---

JIMMY (V.O.)

Won a Gold Stallion in Tallahassee, 1983.

(beat)

I got 'Thighs and Whispers,' 'Carlotta Goes Camping,' 'Bed Dreams,' 'Afternoon of the Pets' -- you like documentaries?

SWITEK

How'd you know?

ZITO

It was in all the papers...

(beat)

Better get ready to roll...

(picks up a walkie-talkie)

SWITEK

(suspicious)

All which papers?

9

INT. WAREHOUSE - DAY

9
(X)

Tracking with Jimmy, Crockett and Tubbs through the shadowy depths of the empty space. The motel set in b.g. glowing.

CROCKETT

That's great, Jimmy, but it's volume we're interested in. I mean it's been a week already and we haven't heard word one from this boss of yours.

JIMMY

Hey, one step at a time, guys. This deal goes down and you check out okay, Margolis'll have Artie give you a call 'bout some major volume.

TUBBS

Forget it, man. We talk to Al Margolis himself, or the deal is off.

CONTINUED

9

CONTINUED

9

JIMMY

(laughs)

Richard -- you talk to Artie, and you
are talking to Margolis. Channels
of power, my friend, channels of
power....

They reach a corner where two wooden crates are stacked
near the back door. A heavysset workman is unloading a
third, under ---

JIMMY

Here's your film. Let's see the
bread.

Crockett takes a fat envelope from inside his coat, hands
it to Jimmy. The director opens it -- quick glimpse of cash
-- smiles -- and suddenly all hell breaks loose.

10

FOUR UNITS OF UNIFORMED COPS

10

burst into the warehouse from four different directions.
Along with:

11

SWITEK AND ZITO

11

busting through the door nearest Crockett and Tubbs, guns
drawn.

SWITEK

Miami Vice!!!

ZITO

Everyone freeze!!!

12

CROCKETT, TUBBS AND JIMMY

12

stop dead in their tracks, the workman, unbeknownst to
Switek and Zito, having disappeared into the nearby shadows.

SWITEK

(to Jimmy)

Come on, cupcake!

(X)

Switek shoves Jimmy spread-eagled against the wall...but
Jimmy bounces off, and makes a run for it, back across the
warehouse, toward the set ---

(X)

SWITEK

Hey!

-- runs after him, catches up.

- 13 ANGLE - MOTEL SET 13
- tackling Jimmy in front of the bed. They both topple over it -- stumble against the wall of the set, causing the whole wooden structure to cave in like a house of cards. Lights shattering, shorting out.
- 14 ON CROCKETT AND TUBBS 14
- the latter shaking his head.
- TUBBS
- Does he get extra for stunts?
- Zito pushes him up against the wall, cuffing him ---
- ZITO
- Button it, slezeball.
- ...just as the workman suddenly appears behind Zito with a crowbar and raising it, is just a suddenly blindsided into unconsciousness with a surreptitious and lightning-fast punch from ---
- 15 CROCKETT 15
- who quickly reverts back to his undercover role, and assumes the position as Zito turns, surprised by the sight of the floored assailant behind him and wincing slightly under Crockett's withering glance, whereupon ---
- 16 ANGLE - OFFICE DOORWAY 16
- Not too far away, bangs open, and two cops emerge with Penny in tow, struggling, makeup streaked by tears, eyes frightened -- for a moment the picture of a very scared little girl.
- 17 RESUME - CROCKETT AND TUBBS - CLOSE ON THEIR FACES 17
- watching. Exchanging looks, as we:
- CUT TO
- 18
and
19
- OMITTED
- 18
and
19
(X)

19-A INT. COUNTY JAIL CORRIDOR - DAY - CLOSE ON BARRED GATE

19-A

It is opened on the other side by an escorting guard who ushers Jimmy, Crockett and Tubbs through the corridor. Guard closes door, follows a few feet behind under which:

CROCKETT

(sotto;
to Jimmy)

I don't know, Jimmy, we're down here ten days without a problem -- then we connect with you and get thrown in the can.

JIMMY

Hey, how long did it take for Artie to spring us?

(checks
watch)

All of two hours? Come on. He even sent a driver.

(beat;
smiles)

Guess he wants to meet you guys.

Jimmy filters down a staircase, as Crockett and Tubbs exchange a hopeful look ---

CUT TO

20 INT. LINCOLN - DAY

20

cruising Biscayne Boulevard at a smooth, silent clip. Interior lights out. An occasional oncoming car strobing the faces for one split second during which we establish the Driver, seen only as a rearview mirror reflection, as an expensively dressed white male in his early thirties: the mob's hip new breed. Crockett and Tubbs are seated in the back, watching a mainland Miami Nighttown float past on either side, under ---

CROCKETT

I mean, up in Jersey all our people are telling us that Al Margolis is the man to see in porno but now, after a week of trying to set it up all we're hearing is Artie. Artie says this, Artie wants that....

DRIVER

It's simple: you want to do business with Al, you have to go through Artie.

CONTINUED

20 CONTINUED

20

TUBBS

What is he, Al's new partner?

DRIVER

(glances in
rearview, a
vague smile)

Something like that.

The Driver's eyes move back to the street, then quickly back to the rearview, his brow furrowing almost imperceptibly at the sight of ---

21 POINT OF VIEW - REARVIEW MIRROR

21

in which two headlights can be seen on the semideserted boulevard, one half block back of the Lincoln, maintaining a steady pace. Under ---

JIMMY

(to Driver)

Ya know Penny looked in pretty rough shape on the way to jail. Oughta tell Al to spring her fast before she starts buying radio time.

Under which ---

22 ANGLE - CROCKETT

22

has noticed the Driver's preoccupation with the rearview. He doesn't need to turn around to know that a tail has been spotted. Under ---

DRIVER

(distracted by
rearview)

He's way ahead of you, Jimmy.

(a meditative
beat, then, to
Crockett and
Tubbs)

'fraid we'll have to give you a raincheck on that meeting tonight, guys.

Tubbs is just leaning forward to lodge a protest when the Driver suddenly cranks the wheel a vicious 360 to the left, sending Jimmy, Crockett and Tubbs lurching to the right and ---

23 EXT. - THE LINCOLN

23

bounding harshly over the medium divider, across four lanes of opposing traffic towards a freeway exit as the pursuing car, a late model LTD, fishtails temporarily out of control, losing the tail and ---

24 INT. LINCOLN - CROCKETT AND TUBBS

24

brace themselves as the driver jams at sixty-plus up the wrong way of the freeway off-ramp, parting the intermittent flow of onrushing lights and horns, under ---

JIMMY

(bracing, terrified)

For crying out...!!

(glances back)

Whatta we being tailed!?

Under which the Driver has whipped an acute angle right onto the expressway.

DRIVER

(to Jimmy;
a withering look)

No Duncan, I enjoy driving the wrong way up off-ramps.

(over his shoulder;
to Crockett and
Tubbs)

Sorry 'bout this guys.

As the Driver reaches cruising velocity on the overcrowded freeway, no tail in sight, and Crockett and Tubbs exchange a disgruntled glance ---

CUT TO

25 EXT. WAREHOUSE - DAY

25
(X)

As, on the cut, the Lincoln pulls up to Crockett's Ferrari and disgorges Jimmy, Crockett and Tubbs ---

DRIVER (O.S.)

(to Crockett and Tubbs)

He'll call you in the morning and set something up for the next couple of days.

CROCKETT

(peering in
passenger window)

Tomorrow at the latest. We don't meet Artie by then we're splitting town.

CONTINUED

25

CONTINUED

25

-- whereupon the Lincoln slips away from the curb and is lost in the darkness. A beat, then Jimmy smiles ---

JIMMY

You already have.
(off their
reactions)
Met him, that is.

TUBBS

What are you talking about?

JIMMY

(a look)
Guy behind the wheel..? That was
Artie.
(grins, slaps Tubbs
on the back)
No biz like showbiz, eh.

And Jimmy is off, headed towards his wheels. Crockett and Tubbs observe his departure for a long silent moment, digesting the evening's data, then as Crockett unlocks the door of the Ferrari, eliciting a momentary whoop-whoop of the car alarm ---

TUBBS

So who tied the can to our tail back there?

26

INT. FERRARI

26

as Crockett and Tubbs slide in, under ---

CROCKETT

You tell me -- who else would tail someone at half a block in a late model black LTD?

No sooner has Crockett spoken than, alerted by a flash of headlights, they turn to see ---

27

POINT OF VIEW - THE LTD

27

cruising slowly by the warehouse, two men inside, scoping the scene and unaware of Crockett and Tubbs, under ---

TUBBS

The Untouchables.

28 RESUME - CROCKETT AND TUBBS

28

watching, considering, then finally Crockett sparks the Ferrari to life ---

CROCKETT

You got it, bud.

-- and squeals out in the opposite direction.

CUT TO

29 INT. GOLD COAST OFFICES - SQUAD ROOM - DAY

29
(X)

Cluster of detectives around a sampling of impounded movie prop pornographia proudly set out on display here by:

SWITEK

Howabout this -- battery powered ---

ZITO

Yeah. That's my flashlight, dingbat.

Among the more repulsed in the motly gathering are Gina and Trudy, perusing wide-eyed the same sordid collection of movie still photographs ---

TRUDY

This stuff is totally revolting.

GINA

(over her
shoulder)

You're right.

(beat)

Isn't it upside down?

Under which ---

30 CROCKETT AND TUBBS

30

have passed by, entering the squad room, only to be intercepted immediately by Rodriguez, with ---

RODRIGUEZ

Nice work tonight. DA says Jimmy's no talker, but his star -- Penny McGraw -- is a prime candidate.

TUBBS

Underage?

RODRIGUEZ

We're checking it out. Could be a runaway. Margolis had her out of jail even faster than he sprung you

CONTINUED

30

CONTINUED

30

RODRIGUEZ (Cont'd)
guys and Jimmy. I think Penny will
talk to us...soon as we can track
her down.

(off Crockett's
nod)

Something wrong?

CROCKETT

(minimizing)

Little bureaucratic snafu, Lou, no
biggie.

Rodriguez shrugs, moves off toward Switek and Zito, leaving
Crockett and Tubbs, to continue their march to ---

31

ANGLE - CROCKETT'S DESK

31

where Crockett picks up the phone and starts to dial,
under ---

TUBBS

That a federal agency you're dialing
by any chance?

CROCKETT

(dialing; nods)

How's that jingle go: 'Reach out,
reach out and hit someone.'

-- Crockett replaces the receiver...Tubbs follows his gaze
across the room, to the two clean-cut government types
(Russo and Doyle) who are briskly approaching...Crockett
cuts off their attempted introduction ---

CROCKETT

No, wait -- let me guess...black on
black, '82 LTD, right? Federal
plates, no frills -- last seen
blowing a tail on Biscayne at
24th...FBI...right?

DOYLE

I'm Dennis Doyle. This is Mark
Russo. We understand you've got
a line on this man ---

He tosses on Crockett's desk an 8 x 10 glossy. Tubbs
glances at it ---

32

INSERT - PHOTOGRAPH OF AL MARGOLIS

32

middle-aged, La Costa tan. Bal Harbour by way of Cy Devore.

TUBBS (O.S.)

Looks a lot like Al Margolis.

TUBBS

(picture of
innocence)

Is he in some kind of trouble?

RUSSO

(lets this
slide)

Did you set up a meeting with him
tonight?

CROCKETT

(sits on
his desk)

We may have been on our way when you
boys decided to hook a tow bar to
us.

RUSSO

Did Duncan or anyone you were with
mention a man named Artie Rollins?

TUBBS

(glance at
Crockett; then)

Not that I recall...why?

DOYLE

The Bureau's been building a case
against Margolis for six months --
federal crimes ranging from bribery
to interstate transport of pornographic
materials and corruption of minors ---

CROCKETT

So who are you after -- Al Margolis
or this Artie Rollins?

DOYLE

You know...I think maybe what would
be best on this is if we just
exchanged files.

TUBBS

Great. We'll wait right here while
you get yours.

Standoff. Doyle and Russo exchange weary bureaucratic
looks.

CONTINUED

33

CONTINUED

33

DOYLE

I think what Mark is trying to say,
is we can either help you in this
situation or hurt you.

Crockett looks at Tubbs. Stands. Nods. Puts a hand on
the shoulder of each federal agent, and begins to gently
urge them across the room -- and out -- under ---

CROCKETT

...no offense Dennis, Mark, but we've
been working real hard on this case
and, well -- based on your performance
tonight -- I think you'd be helping
us more if you went ahead and tried
to hurt us....

As they pass the collection of carnal curios, pick up ---

34

RODRIGUEZ, SWITEK AND ZITO

34

RODRIGUEZ

...anyway, South Dade is -- setting
up this burglary sting operation
as part of a robbery dragnet in
Overtown -- they need a couple of
seedy-looking guys to work under-
cover. I volunteered you.

(X)

Crockett brushes past again, returning, bundle of mail in
his hand as ---

ZITO

Okay. But who are the two seedy
guys?

Rodriguez has no answer -- he's hurrying to catch up with
Crockett. Following as they cross ---

RODRIGUEZ

If that was you 'little snafu',
Crockett, they didn't look too happy.

CROCKETT

(lost in thought)

They weren't. They were worried....

35

AT CROCKETT'S DESK

35

Tubbs intercepts Rodriguez in f.g., as Crockett moves two
steps down to speak with a desk-bound Trudy ---

CONTINUED

TUBBS

Lieutenant I need to talk to you about my housing situation -- I mean, part of the reason I moved down here was to improve the quality of my life ---

RODRIGUEZ

You moved down here because NYPD was ready to fry you for misconduct ---

TUBBS

-- instead I got a worthless rent-a-car, I'm living in a motel room with one lousy hotplate and a faucet that drips -- last night I didn't get to sleep until four AM on account of the traffic noise ---

RODRIGUEZ

Buy earplugs. Department will reimburse you.

Tubbs shoots him a corrosive look as Rodriguez is summoned back towards his office by a phone call, then sinking into his desk chair, slams a progress report into a typewriter --- (X)

TUBBS

(muttering)

America's Vacationland: one man's living hell....

Under which Crockett has seated himself on the edge of the desk and ---

CROCKETT

(still opening mail, grins)

Starring Ricardo J. Tubbs.

CROCKETT

Can you do a quick track-down for me, Trudy?

TRUDY

(a look)

Does it have four legs and scales?

CROCKETT

(ignoring this; writing)

White male, midthirties, name of Artie, or Arthur, Rollins -- R-O-L-L-I-N-S.

TRUDY

That's all you've got? A name? (X)

CROCKETT

If I had his address I could just drive over and ask him who he is, couldn't I? (X)

TRUDY

(dubious)

I'll run it through the computer...but I can't promise you anything....

