

EXEC. PRODUCERS: Michael Mann
Anthony Yerkovich
PRODUCER: Mel Swope
CO-PRODUCERS: George Crosby
Richard Brams

PROD. #59504
July 26, 1984 (F.R.)
Rev. 7/27/84 (F.R.)

MIAMI VICE

HIT LIST

Written

by

Joel Surnow

#59504

(X)

MIAMI VICE

HIT LIST

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
TRUDY
GINA
RODRIGUEZ
CAROLINE CROCKETT
BILLY CROCKETT
BISNO
JANET BUCKLEY
FELIX CASTRANOVA
SUSAN CASTRANOVA
LINUS
MONOHAN
DON
FIELDS
DOCTOR
GUARD

MARIA RODRIGUEZ
NURSE
MENDEZ
MENDEZ'S GIRL
OFFICER
ROY
MAITRE 'D
BOB

PHIL PRESCOTT

MAN
GIRL
YOUNG
METZGER

BUSINESS MAN
BLACK MAN

(X)

MIAMI VICE

HIT LIST

SETS

INTERIORS:

GOLD COAST OFFICES
RODRIGUEZ' OFFICE
STRATEGY ROOM
INTERROGATION ROOM
DOWNTOWN PRECINCT
SQUAD ROOM
INTERROGATION ROOM

CASTRANOVA LUXURY CONDO

MENDEZ LUXURY CONDO

NIGHTCLUB
OFFICE
FLOOR BOOTH
BALCONY
DANCE FLOOR
HOSPITAL
WAITING AREA
CORRIDOR

CAROLINE'S HOUSE
BEDROOM
FRONT DOOR
SURVEILLANCE CONDO
DINING ROOM
BATHROOM
KITCHEN
LINUS' CONDO

EXTERIORS:

CONDO ENTRANCE
CASTRANOVA POOL AREA
COUNTY COURTHOUSE
PATIO
DESERET MOTEL
PARKING LOT
NIGHTCLUB
ST. VITUS DANCE
PIER

SAFEHOUSE
CAROLINE'S HOUSE

VARIOUS STREETS, ND
SEDANS, FERRARI
OFFICE BUILDING
BEACH
WATERFRONT PARK
WATERFRONT CONDO
GARAGE
HOSPITAL

MIAMI VICE

HIT LIST

ACT ONE

FADE IN

1 INT. LUXURY CONDO - MORNING - ON CROCKETT 1

shaving himself. The sound of a straight-edge scraping against flesh in slow, steady strokes, as ---

MAN'S VOICE

(thick Jersey
accent; blunt)

You and I are meeting some people tonight up in Lauderdale. Get some sun today. (X)

2 SAME 2

His face reflected in a bathroom mirror as he stands, bare-chested, preoccupied with his morning hygenic ritual.

FEMALE VOICE

What's that supposed to mean?

MAN'S VOICE

It means I don't want the world thinking I'm married to a corpse.

Crockett smiles, turns ---

CROCKETT

(to O.S.)

Whoever said coke dealers aren't charming?

This is to ---

3 ADJACENT DINING ROOM - TUBBS 3

who sits before a surveillance box amp and a tape player in this very chic, done in soft-tech, condo. As Tubbs chuckles, he picks up his binoculars, peers out balcony window ---

4 WHAT HE SEES 4

Across a centralized pool area, one of many individualized condo units. On the wide balcony, Felix and Susan Castranova,

CONTINUED

4 CONTINUED

4

a midthirties couple, yuppie by virtue of the drug trade, are eating their breakfast.

SUSAN

Maybe I feel like a corpse. I still don't know why we left Jersey to come to this dump.

TUBBS

Amen.

CROCKETT

A woman after your own heart, Tubbs.

FELIX'S VOICE

Two million extra per annum, good enough reason, sweetheart. This is the land of opportunity.

(X)

As a uniformed Latin maid clears their plates, Tubbs' point of view wanders down to a --- (X)

5 BIKINI'D BEAUTY

5

Blonde and luscious, towel slung over her shoulder, she passes the cabanas to the pool. As she sets her towel down, rubs herself sensuously with lotion ---

TUBBS

The upside of surveillance.

(X)

-- she is embraced from behind by a sixty-five-year-old swingled-out sugar daddy. She turns into his arms, kisses him passionately. True love.

6 BACK TO CONDO

6

Tubbs sets down his binoculars, deflated.

TUBBS

Unless I inherit about fifteen million dollars, I don't stand a chance in this town.

Crockett, clean-shaven, steps into the room, buttoning up a new shirt. He "presents" himself to Tubbs.

CROCKETT

Well. Do I look like a man who's about to get divorced?

(X)

CONTINUED

6 CONTINUED

6

TUBBS

(sincere)

If there's anything you need, buddy,
just name it. I'm here.

As Crockett shows his appreciation with a look, the front door opens. Letting themselves in are ---

7 SWITEK AND ZITO

7

As they swagger in, goofing on some bogus abstract sculpture, we hear ---

SECOND MAN'S VOICE

(younger, more thuggish)

Nick has the car ready, Mr. C.

SWITEK

(looking out window at Felix and Susan)

What's new today with America's favorite couple?

SUSAN'S VOICE

Where are you going?

FELIX'S VOICE

Teddy's gonna fit me for a couple suits. Be back in about an hour.

TUBBS

Nada. He's being pretty tight-lipped about how he's gonna set up shop.

CROCKETT

(to Switek)

We've got north and south tails three blocks short on Biscayne --

(tosses a walkie-talkie to Switek)

Let them know he's heading out.

(X)

(X)

TUBBS

Have a ball, fellas.

(X)

Under which, Crockett and Tubbs have gathered their things. At the door the two factions salute good-byes. As Crockett and Tubbs exit, we stay inside the condo with Switek and Zito.

(X)

CONTINUED

7

CONTINUED

7

(X)

SWITEK

(in walkie-
talkie; like an
Indy announcer)

Gentlemen, start your engines. He's
going to his tailor's.

Under which, Zito filters into the bathroom, closes door
behind him. With an impish look in his face ---

(X)

SWITEK

Zito!! She's taking off her shirt!!
Omigod!! She's not wearing a bra!!

In a moment the bathroom door barrels open. Zito, zipping
up his trousers, nearly topples over chairs, tables, sculp-
ture. Switek hands him the binoculars.

SWITEK

Look at that!!

Zito peers out ---

ZITO

What?

Switek grabs the binoculars back.

SWITEK

(groans)
You missed it. She was unreal.
(off Zito's
look)
Scout's honor.

Off Zito's deflation, Switek's private grin ---

CUT TO

8

EXT. BOULEVARD - CROCKETT AND TUBBS

8

(X)

As they climb into the Ferrari ---

TUBBS

Look on the bright side, Crockett.

CROCKETT

What's the bright side of divorce?

TUBBS

(shrugs)
It's not root canal.

CONTINUED

- 8 CONTINUED 8
- They climb into the Ferrari. We follow the vehicle as it pulls away from the curb. It passes and we hold on a stretch limousine, which has pulled in front of the condo entrance.
- 9 OMITTED 9
- 10 INT. CONDO - SWITEK 10
- peers through the binoculars. As Zito opens nearby refrigerator door ---
- ZITO
- Did you eat all the frozen Snickers yesterday?
- 11 OMITTED 11
- 11-A WHAT SWITEK SEES - A UNIFORMED VALET 11-A
- opens the curbside doors of the limousine.
- 11-B ON VALET - TIGHT 11-B
- A lean, chiseled-featured man, named Armstrong, looking vaguely at odds inside the valet getup. He calmly extracts a tiny leather case from his inside pocket, pulls out two mini earplugs. He inserts them in his ears. There is an economy of motion about this man that is at once professional and terrifying. He turns to ---
- 11-C ON FRONT DOOR OF CONDO 11-C
- as Felix, in tow with his hulking bodyguard, steps out, head toward the limousine. Armstrong ushers the two men into the body of the limousine. He closes the door behind them, his face reflected in the tinted glass.
- 11-D ON ARMSTRONG 11-D
- as he swiftly pulls out a shotgun from within his uniform, levels it precisely at the backseat of the limo ---
- 11-E INT. LUXURY CONDO - ON SWITEK 11-E
- peering through binoculars, spotting the armed valet.
- SWITEK
- Zito!
- Zito rushes to window, looks down on ---

- 11-F BACK TO SCENE 11-F
As Armstrong fires four rounds into the backseat through the tinted glass -- The windows explode, glass shatters, mixed with men screaming.
- 11-G CHAUFFEUR 11-G
quickly hops out of the limo, only to be hit and killed by two swift rounds by ---
- 11-H ARMSTRONG 11-H
who is about to turn away, when ---
- MAN'S VOICE
Drop it!
- Armstrong immediately obeys -- drops the shotgun, turns around with his hands up to face ---
- 11-J BUILDING SECURITY GUARD 11-J
An early twenties rent-a-cop holding a nervous .38 on Armstrong.
- GUARD
Just...stand right there.
- The Guard surveys the carnage, fights to remain calm, darts his eyes back to ---
- 11-K ARMSTRONG 11-K
with a slight smile on his face, he slips his right hand into his shirt -- lightning-like ships out a handgun, fires at and kills the nervous security Guard. Armstrong turns ---
- 11-L THE SCENE 11-L
as Armstrong, with complete ease, walks away from the demolished limo and the four corpses to a nearby ---
- 11-M BLUE MERCURY SEDAN 11-M
He climbs into the passenger side ---
- 11-N INT. BLUE MERCURY 11-N
As Armstrong closes door behind him, he gives a slight satisfied nod to the driver, a dark, mustachioed man, early thirties, named Rudolpho Mendez. Mendez turns the wheel, drives away ---

CUT TO

- 12 CLOSE ON TWO PAIRS OF LEGS 12
 running toward us very quickly, moving past the dead security Guard, the chewed up limousine -- steps crunching on shattered glass ---
- SWITEK'S VOICE
 Shots fired!
- Under which we pull back to reveal Switek and Zito arriving at the street in time to see ---
- 13 OMITTED 13
- 14 BLUE MERCURY SEDAN 14
 turning a corner ---
- SWITEK
 (in walkie-talkie)
 Blue Mercury sedan! Heading south on Nineteenth.
- 15 OMITTED 15
- 15-A EXT. BISCAYNE - FIRST ND SEDAN 15-A
 screeches from curb, peels away in hot pursuit, as ---
- 15-B OTHER SIDE OF STREET - SECOND ND SEDAN 15-B
 also screeches from curb, makes a daredevil U-turn through traffic, follows the first tail car ---
- 15-C INT. BLUE MERCURY 15-C
 Mendez eyes the rearview mirror -- sees the two tail cars encroaching -- then looks ahead to see ---
- 15-D VENETIAN CAUSEWAY DRAWBRIDGE 15-D
 starting to go up. Crossing gates are down -- red stop lights burn brightly.
- 15-E BLUE MERCURY SEDAN 15-E
 snaps through the crossing gate, accelerates across the rising bridge -- jumps ---
- 15-F OTHER SIDE OF DRAWBRIDGE 15-F
 as the blue Mercury lands with a bump on the other rising ramp ---

15-G FRONT OF DRAWBRIDGE - THE TWO TAIL CARS 15-G
 as they arrive at the now fully risen ramp, now up at an (X)
 80 angle. The two sedans screech to a halt, stymied. (X)

CUT TO

16 EXT. COUNTY COURTHOUSE BUILDING - DAY 16
 A wide shot encompasses the full swell of activity --
 attorneys, civilians, cops, etc. heading up and down the
 courthouse steps.

17 FERRARI 17
 pulls into f.g. frame, stops at the curb. Crockett gets
 out. Tubbs, behind the wheel, leans across the passenger
 seat ---

TUBBS
 You're gonna sail through this, no (X)
 problem.

CROCKETT
 I appreciate the pre-game pep talk,
 Tubbs, but I'm fine. Really.
 Something catches Crockett's attention from the corner of
 his eye.

18 WHAT HE SEES - VOLVO 18
 as it pulls up to the curb, twenty yards ahead of the
 Ferrari. Disembarking, Caroline and her young lawyer, Alan
 Bisno. Caroline notices, shoots a look to ---

19 CROCKETT 19
 It's a look he feels in his knees as they go weak. Caroline
 heads up the steps. Tubbs has noticed the interlude. Beat.

CROCKETT
 See ya.
 A look, as Crockett shuts the door. Tubbs watches his
 partner head up the steps, then turns his attention to the
 dashboard.

TUBBS
 (pats dash)
 Lucille, let's you and I get to know
 each other.

20 ON FERRARI - BACK WHEEL

20

spinning, as the car peels out, all to the tune of B.B. King's "Lucille."

CUT TO

21 EXT. MAIN BOULEVARD - ON FERRARI

21

as Tubbs cruises down the street, letting the world catch a glimpse. Bopping to the music, he winks, finger-salutes, blows kisses to any and all available ladies traipsing down the sidewalk.

TUBBS

(noticing a
foxy window
shopper)

I am fun waiting for a place to
happen.

As he stops at a red light he notices a convertible Mustang that has pulled alongside him. Behind the wheel, a hippie-ish Girl in a scanty blue cotton dress that sums her up beautifully.

TUBBS

Baby Blue!

(off Girl's
attention)

How do you like my new wheels?

GIRL

They're nice.

(off Tubbs'
million-
dollar grin)

Who do you drive it for?

(X)

Tubbs' grin fades. As the light turns green -- The Girl
peels away. Tubbs turns the corner, commiserating with
himself, only to be interrupted by a voice over the police
band ---

(X)

VOICE

Any units in the vicinity of 23rd
and LeJeune ---

Tubbs notices a street sign: "10th and LeJeune."

VOICE

...Blue Mercury sedan in the parking
lot of Deseret Motel, a suspect in
this morning's Flamingo Towers
shooting.

Tubbs reacts to "Flamingo Towers."

22 ON FERRARI 22

As Tubbs kicks in the V-12, it roars off ---

CUT TO

23 EXT. DESERET MOTEL - PARKING LOT - DAY - ON SQUAD CAR 23

parked behind the far side of this L-shaped motel. Two rookie cops, Metzger and Young, are staking out a blue Mercury sedan parked in front of a motel room. Under which, Tubbs has parked the Ferrari and come upon the two cops. He shows them his badge as ---

TUBBS

I was on stakeout at the Flamingo.
What happened?

YOUNG

Four guys were wasted. Preliminary report said it was pretty wicked. A real pro.

METZGER

Should we try to take him now?

TUBBS

(shakes head)
Sit tight till we get some more backup.

YOUNG

(points)
Hey!! He's coming out!

24 WHAT THEY SEE - MOTEL ROOM 24

as door opens Mendez (the driver) steps out, heads across lot toward an ice machine.

25 BACK TO SCENE 25

The three officers draw their guns, as Mendez strides unwittingly toward them. Suddenly the sound of screeching tires rivets Tubbs' attention to a squad car racing into the lot.

TUBBS

Idiots!

Immediately anticipating, Tubbs looks back to ---

26
thru
28

OMITTED

26
thru
28

- 28-A MENDEZ 28-A
who has already made his break through a passageway in the motel. Tubbs bolts after him ---
- 28-B PASSAGEWAY - TUBBS 28-B
In foot pursuit of Mendez, pumping through the motel passageway, arriving ---
- 29 BEHIND MOTEL 29
where Mendez is climbing a fence ---
- 30 TUBBS 30
draws his gun ---
- TUBBS
Stop! Police!
- Mendez fires at Tubbs, who must retreat back into passageway, giving Mendez enough time to climb the fence.
- 31 ON TUBBS 31
Remerges from passageway, bounds over the fence, sees Mendez beyond filtering into an alley. On the other side of fence now, Tubbs rushes to ---
- 32 ALLEY 32
As he hits the alley, in full stride, he sees Mendez -- thirty yards beyond -- approaching, finally disappears onto a very busy boulevard that the alley opens onto. A sweating, out-of-breath Tubbs finally arrives, looks out onto ---
- 33 BUSY BOULEVARD 33
crowded with cars, pedestrians, congestion. Impossibly vast. The Colombian is nowhere in sight.
- 34 ON TUBBS 34
winded, cursing under his barely-caught breath, as we ---

CUT TO

35 OMITTED

35-A EXT. COURTHOUSE PATIO - DAY - WOODEN TABLE

35
(X)
35-A
(X)

where Caroline and Bisno sip coffee with Crockett and his attorney, Janet Buckley in this outdoor patio adjacent to the courthouse. Caroline and Crockett both sit in uneasy silence, as ---

(X)

BISNO

Real simple, Janet. As custodial parent my client takes the boy with her.

BUCKLEY

Hey! We'll ask for and get a four-county restraining order. She won't take that kid north of Palm Beach.

BISNO

We're being generous. If you'd like, I'll bring up Mr. Crockett's life-style -- a vice cop who deals with dopeheads, pimps and scum all day. He'll be lucky if he gets to see the boy once a year on Christmas.

CAROLINE

(reacts)

I told you, Alan, visitaion stays the way we discussed it.

BISNO

(snaps)

Caroline, please...Let me handle this.

Crockett notices and doesn't like Bisno silencing Caroline with a sharp look.

BUCKLEY

We can play hardball. I'll throw the kid on the stand, let him tell the court how he burned his hand on the stove last month 'cause Mommy was in the other room, talking on the phone.

CROCKETT

(resolute)

My kid is not gonna be dragged into this.

(a look)

Caroline, can I speak to you?

CONTINUED

35-A CONTINUED

35-A

BISNO

(wheels on her)

Caroline, there is no need for an extracurricular negotiation here.

She stands, despite his warning ---

CAROLINE

Don't push it, Alan.

The lawyers watch as Caroline follows Crockett away from table -- We hold on their exasperation for two beats, then:

CUT TO

36 ANGLE - FAR SIDE OF PATIO

36
(X)
(X)

overlooking Biscayne Bay. Crockett and Caroline, in mid-conversation ---

CAROLINE

Sonny, I had no idea ---

CROCKETT

(over)

Look, Caroline, the only reason we got in with these clowns is because you want to move to Atlanta...

(beat)

If you really think it's for the best, then what the hell -- it's an hour plane ride.

CAROLINE

(touched)

Oh, Sonny...

(beat)

I'm so turned around about all this ...Now I feel like...maybe I am being selfish about it. Billy does need to grow up with his father. I could find a job down here.

(X)

She looks up at him. A look that betrays their deep-rooted love for one another, a realization they can work it out.

(X)

37 BACK TO TABLE

37

Bisno and Buckley, finishing their coffee ---

CONTINUED

37

CONTINUED

37

BISNO

I also hear your client lives on a boat somewhere with a twelve-foot alligator. A real Mister Rogers.

Under which, Crockett and Caroline return to the table. Buckley looks up ---

BUCKLEY

Come on, Sonny. Five minutes to kickoff.

(to Bisno)

See you in court.

CAROLINE

Actually, I don't think you will.

BUCKLEY

What?

CAROLINE

(to Bisno)

And unless you have another case, Alan, you won't be going to court either.

CROCKETT

(off their
confusion)

What the lady's trying to say is that you're both fired.

Bisno looks to Caroline as if she's a silly little girl ---

BISNO

(sour)

Caroline, let's stop this nonsense right now and get into court.

CROCKETT

(noise-to-nose
with Bisno)

And another thing, scrub, you ever speak to Caroline like that again, I'll wrap you around your briefcase.

BUCKLEY

(trying to
reason)

Sonny, you're agitated. Please...if you waive us now, the judge'll adjourn your case like that.

(snaps her
fingers)

CONTINUED

37 CONTINUED

37

Caroline puts her hand on Sonny's arm.

CAROLINE

(to Buckley)

We'll just have to reschedule then,
won't we?

CROCKETT

Later, counsellors.

They walk away, leaving the two attorneys temporarily
speechless.

38 ON CROCKETT AND CAROLINE

38

heading out, exhilarated from their flourish....

CROCKETT

Our divorce was a bigger failure
than our marriage.

They break into laughter, made heartier by the unleashed
tension. As they head out, Crockett and Caroline, two
battle-weary soldiers, put their arms around each other for
support.

CUT TO

39 EXT. MOTEL PARKING LOT - DAY

39

An aftermath scene in progress -- S.I.D. dusting the
Mercury and the motel room for prints, Metro cops fending
off a snowballing ring of spectators, squad cars, etc. Off
cut, Tubbs fills in a recently arrived Rodriguez. As they
walk toward open motel room door ---

TUBBS

The motel owner said he's been here
for five days.

Passing the Mercury sedan, where S.I.D. is busy dusting for
prints ---

RODRIGUEZ

Anything in the car?

TUBBS

(nods)

They found a real warm shotgun in
the trunk.

Under which, Trudy has stepped out of open motel room, an
urgency about her manner. Arriving at Tubbs and Rodriguez ---

CONTINUED

39 CONTINUED

39
(X)

TRUDY

(speaking rapidly)

They found a briefcase in the room. Twenty grand in cash, a couple of pistols, and this ---

She hands Rodriguez what looks like an appointment book. (X)

TRUDY

(continuous)

Lieutenant, I think you better take a look.

(X)

Rodriguez opens the book, scans it, turns a page, then goes ash white. He hands it to Tubbs, who looks, reacts in identical manner.

RODRIGUEZ

Where is he?

CUT TO

40 OMITTED

40
(X)

41 INT. CAROLINE'S HOUSE - BEDROOM - DAY

41

Sunlight streams through the slanted Levolors and falls onto the bodies of Crockett and Caroline in bed, in the warm afterglow of lovemaking. A radio plays soft and low to some cool fifties jazz. For the moment, these two are simply lovers, liberated from time or place or past, removed from the weight and reality of the world outside.

CROCKETT

(quiet)

So many nights...I'd lie awake, my hand hovered over the phone like this ---

He places his hand inches over the bedside phone. We notice it has been taken off the hook.

CROCKETT

-- a voice inside my head saying, 'call her, call her'...wanting it to be like this again. I never had the courage to do it.

CAROLINE

(holds onto him)

It doesn't matter Sonny. We're here now.

CONTINUED

41

CONTINUED

41

They embrace, passionately. After they break, Caroline leans back into her pillow, stares at the ceiling, lost in thought.

CROCKETT
(noticing her)

What?

CAROLINE
Oh. I was just wondering if there was some other reason for us not going through with it today.

CROCKETT
Fate?

CAROLINE
Guess I'm just still stuck torturing myself, thinking I didn't try hard enough to make it work.

CROCKETT
You tried hard enough.

CAROLINE
Didn't you ever have that thought?

CROCKETT
(nonchalant)
Oh sure. Two, three...hundred times.
(smile; beat)
Looks like today's stay of execution will give us a little more time to torture ourselves about it.

CAROLINE
Guess so.

As they meet lips, the doorbell rings ---

CROCKETT
Don't tell me? Boyfriend?

Caroline gets up, tosses on a robe ---

CAROLINE
Yeah. It's my two o'clock, wise-guy.

A smile, and she is gone. We hold on Crockett as he sprawls across the bed, relaxed. He picks up a bedside framed photograph of he, Caroline and infant Billy, stares at it a beat, when ---

CONTINUED

41 CONTINUED - 2

41

CAROLINE'S VOICE

(concerned)

Sonny?

Off Crockett's reaction ---

42 CLOSE ON RODRIGUEZ AND TUBBS - FRONT DOOR

42

standing behind the screen, worried, intense looks on their faces. Crockett, now in a robe, steps up ---

CROCKETT

(seeing them)

Ever hear of giving a guy a break?

He looks past them, notices three squad cars parked at the curb.

TUBBS

Castronova and his two bodyguards were shot and killed after we left our stakeout this morning.

CROCKETT

(reacts)

By who?

TUBBS

Don't know yet. Looks like a professional job. (X)

RODRIGUEZ

We almost caught up with him down on Bayshore. This was in a briefcase he dropped.

He hands Crockett the appointment book. As Crockett scans it ---

TUBBS

Eight names on a list. You're number eight.

Crockett looks up.

TUBBS

It's a hit list, Crockett.

CROCKETT

(invokes squad cars)

That's what this is all about.

CROCKETT (Cont'd)

(relaxes)

Fellas, I'd need about ten hands to count all the times my life's been threatened by lightweights.

RODRIGUEZ

Eight names on the list, Crockett.
The first six are already dead.

Crockett, in suspended disbelief, turns to an equally stunned Caroline, standing behind him. Crockett then absently hands the list back to Tubbs. The two meet eyes, exchange a worried gaze, as we ---

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

43 INT. GOLD COAST OFFICES - DAY

43

A small hurricane of activity, as all personnel is riveted to the task of helping Crockett. Off cut, Crockett addresses Patty, the desk officer ---

CROCKETT

Compile a list of everybody I busted in the last three years. Where they live, if they did time ---

Under which, Tubbs has stepped over ---

CROCKETT

(to Tubbs)

How's S.I.D. coming with the fingerprints?

TUBBS

They picked up about six different sets in the motel room.

(off Crockett's look)

The kind of maid service they have in that dive, most of those are probably from past occupants.

(then, meaningfully)

One of them matched up with the gun.

(off Crockett's optimistic look)

We should be getting something back soon.

Under which, Trudy has stepped over carrying two files ---

TRUDY

DEA files just came in on Rivez and Berencia.

TUBBS

Number four and five on the list?

TRUDY

(nods)

Just like Castranova. Midlevel operators in the process of expansion.

CONTINUED

43 CONTINUED

43

TUBBS

Somebody's looking to short-circuit
their competition.

RODRIGUEZ'S VOICE

Crockett!!

Crockett looks up to see Rodriguez beckoning him from
within open office door. As he heads toward the office, he
crosses an incoming ---

44 GINA

44

who is decked out in her hooker undercover. As she takes
off her six-inch heels, exhausted ---

GINA

(to Crockett)

I'll never figure out how these
girls can stand out there all day
without dropping of exhaustion.

CROCKETT

They're usually not standing.

As Gina pours herself a cup of coffee ---

GINA

Oh, Crockett?

(off his
attention)

I get off shift in a couple hours
and was just wondering...

(flirty)

How about your first 'date' as an
unmarried man?

CROCKETT

(fumbling)

...I'm not exactly unmarried --

(off her look)

We didn't go through with the
divorce.

GINA

(immediately
icy)

I see...

(sarcastic)

Last minute reconciliation?

RODRIGUEZ

(from his office).

Crockett!

CONTINUED

(X)

Crockett watches her turn away from him, hesitates, then attends to the matter at hand -- Rodriguez' office, under which, Tubbs has crossed to Gina.

GINA

(vents anger)

Your partner sure played me for a fool.

TUBBS

Gina, wait. There's something you don't know.

Rodriguez turns around to Crockett, runs a weary hand across his dome ---

RODRIGUEZ

(grave)

Just got a call from Interpol, of all places. They ran down the prints on our man ---

He picks up pad, reads from it ---

RODRIGUEZ

1974 -- The Puerto Rican Consul.
An Angolian general. 1975 -- the
Turkish Ambassador to Columbia.
1977 -- cultural attache. 1979 --
three Sandanista field generals.
The list goes on --

(sets down pad)

He's an international assassin.

A beat, as it sinks in to Crockett.

CROCKETT

No other identity?

RODRIGUEZ

(shakes head)

All we know is that he bats a thousand.

Under which, Crockett gazes through office window, sees Tubbs talking to Gina. She reacts, turns to Crockett, mouths the words "I'm sorry." Beat. Crockett turns back in.

CONTINUED

CROCKETT

I guess I should be flattered that someone went to the trouble of hiring the best.

Tubbs enters the office ---

TUBBS

Just got a call from the safehouse --
(off Crockett's
interest)
Caroline and Billy just arrived.
They're in protective custody.

CROCKETT

(to Rodriguez)
Who's up there with them?

RODRIGUEZ

Monahan, Sweeney, Hebner and Ferris.

CROCKETT

(flares)
You promised me six!

RODRIGUEZ

Another team from Metro is on their way. That's six. And with you up there with them, that's seven.

CROCKETT

I'm not going up there, Lou. I'm not gonna go and bury my head in the sand like an ostrich.

As Rodriguez exasperates ---

TUBBS

We got it covered down here, Crockett. You should be with your family.

Before he can protest, the phone rings. Rodriguez picks it up ---

RODRIGUEZ

(in phone)
Yeah?..good. Run it through everybody.
I'll call Interpol myself...Thanks.
(hangs up;
to Crockett
and Tubbs)

They found a passport in the motel room, hidden in the TV set. No photograph, but there is a name -- Rudolpho Mendez.

CONTINUED

45 CONTINUED - 2

45

CROCKETT

This guy probably has about fifty names.

RODRIGUEZ

Beggars can't be choosers. We'll see what we can dig up.

46
and
47

OMITTED

46
and
47

48

SWITEK AND ZITO

48

enter the office.

SWITEK

Rap sheet on Linus Oliver just came in.

RODRIGUEZ

Next on the list?

ZITO

(nods)

Yeah. Number seven.

CROCKETT

Got an address?
(off Zito's
nod; to Tubbs)
Let's go!

RODRIGUEZ

Crockett, you're going into protective custody, dammit!

CROCKETT

Lou, I've got more at stake here than anybody. Please. Let me do my job.

Off Crockett's unwavering resolution ---

CUT TO

49

INT. NIGHTCLUB - DAY - ON LINUS

49

A black, midthirties hyphenate: club owner/dealer, with a linebacker's build and self-assuredness. As he pours himself a drink ---

LINUS

(glib)

Number seven on a hit list. Gee, I better try harder.

CONTINUED

Under which, we pull back to reveal Crockett and Tubbs standing at the bar of this empty, coke money-built, glitzy nightclub.

TUBBS

Read the papers, Linus...you do know how to read? -- Minor league dealers like yourself are dropping like flies.

LINUS

Dealer? What do you mean 'dealer'? Like a car dealer.

CROCKETT

Cut the witness stand rap. We've already read your biography as penned by FBI, DEA and Metro.

LINUS

I'm a businessman with better things to do than to have two cops tryin' to pry into my affairs.

TUBBS

(ignores)

Somebody wants you dead, man. Any ideas?

LINUS

My mother-in-law.

TUBBS

Your mother-in-law must have a lot of bucks 'cause she hired the best; probably laid out about twenty grand for your head on a platter.

(X)

Linus reacts with a slight start, composes quickly, pours a drink.

(X)

LINUS

(smiles)

Why don't I believe you?

(X)

CROCKETT

Look, pal, we could bust you before I say boo. That's not why we're here. We wanna work with you to catch whatever it is that's after you.

(X)

CONTINUED

(X)

49

CONTINUED - 2

49

LINUS

Sounds real tempting, fellas, but I
got a nightclub to run.

(showing them
the door)

Now if you don't mind.

TUBBS

Your funeral, bro.

CUT TO

50

EXT. FRONT ALCOVE OF CLUB

50

as Crockett and Tubbs walk up the steps to the sidewalk ---

TUBBS

Maybe we should trump something,
bring him in.

CROCKETT

Not yet.

As they step onto the sidewalk opening to a rush hour scene
filled with traffic, day workers spilling out of office
buildings ---

TUBBS

Wait here. I'll bring up the car.

CROCKETT

Forget it, Tubbs. I felt like a
jerk when you dropped me off.

(before Tubbs
can protest)

I can walk a half block without
getting shot.

Crockett steps past an unconvinced Tubbs to ---

51

SIDEWALK - CROCKETT AND TUBBS

51

as, on cut, they begin their walk to the corner. Tubbs
sidles beside a parked ND sedan, inside which sits Gina and
Trudy, posing as two bored singles ---

TUBBS

(to Gina/Trudy;
not breaking
stride)

Don't let him out of your sight.
Maybe he'll lead us to Mendez.

Gina, filing her nails, nods, as Crockett and Tubbs
continue.

- 52 ON CROCKETT 52
- as a slight paranoia creeps into his bearing. He pulls out cigarette pack, starts to light one up, when he is bumped from behind by a passing Businessman.
- BUSINESSMAN
- 'Scuse me.
- Slightly rattled, Crockett lights his cigarette. Tensing, he looks up at ---
- 53 OFFICE BUILDING 53
- Its front a checkerboard of window. Behind any one may lie a Cobra.
- 54 BACK TO CROCKETT 54
- as he wipes a bead of sweat from his eyes. Tubbs is about to say a soothing word to his partner, when -- A car backfires. Crockett ducks his head, shoots a look to ---
- 55 VW BUG 55
- sputtering as it parallel parks.
- 56 AT STREET CORNER 56
- as they arrive, wait for traffic to clear ---
- CROCKETT
(now agitated)
Where the hell'd you park? Kendall?
- TUBBS
Across the street.
- About to step down, Crockett is tapped on the shoulder from behind ---
- MAN'S VOICE
Hey!
- Crockett wheels around, his gun drawn, only to find himself confronted by a freaked-out middle-aged man, proffering a pack of cigarettes ---
- MAN
You dropped these.
- Off Crockett's coming undone ---

CUT TO

57

INT. FERRARI

57

as, on cut, Crockett and Tubbs climb in. Crockett's in bad shape, rattled ---

CROCKETT

I don't know what happened to me. I just snapped.

TUBBS

(adamant)

You're going into protective custody, Crockett. End of discussion.

As Tubbs drives away, Crockett just stares out the window.

CUT TO

58

EXT. BEACH - DAY - ON BILLY

58

Under the sound of gulls cooing, surf pounding, we see Billy in the wet sand digging for sand crabs. As he follows the receding surf ---

CAROLINE'S VOICE

Billy, stay close.

Under which, we widen to include Crockett and Caroline sitting on a ridge of dry sand a few yards away, the picture of isolation.

CROCKETT

It was the longest block I ever walked in my life. I never felt that kind of fear before.

CAROLINE

How do you think we feel, Sonny?

CROCKETT

I know.

CAROLINE

(angry)

Do you? Do you know what it is to explain to your son why he was pulled out of school, away from home?

(breaking)

We didn't do anything, dammit.

CROCKETT

(puts arm around her)

I'm here, baby. Nothing's gonna happen to us.

CONTINUED

58 CONTINUED

58

CAROLINE

(softens)

I'm sorry, Sonny. I'm just so
scared.

(looks
at him)

Promise me you won't leave us?

CROCKETT

Promise.

CAROLINE

(an ironic laugh)

Do you realize this is the first
vacation we've had together in four
years.

MAN'S VOICE (MONAHAN)

Sonny?

Crockett turns around ---

59 WHAT HE SEES - FOUR UNIFORMED COPS

59

standing, toting serious automatic weaponry, stand guard
around the Crocketts. Behind them, an isolated safehouse.

MONAHAN

All ready to go?

CROCKETT

(to Caroline;
off her
confusion)

Just going back to the boat to get
my things and take care of Elvis.

As Crockett stands ---

BILLY

We going crabbin' now, Dad?

CROCKETT

In about an hour.

Off Billy's disappointed pout, Crockett playfully
roughhouses his son, turning on the laughter. The screen
whites out and the whirring of a slide projector fades up,
as ---

CUT TO

