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MIAMI VICE

HIT LIST

Written

by

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#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

BIKINIED 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.

TUBBS

Have a ball, fellas.

(X)
(X)

(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 80 angle. The two sedans screech to a halt, stymied.

(X)

(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 problem.

(X)

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

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 ---

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
(X)
35-A
(X)
(X)

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

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

(X)

(X)

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, wiseguy.

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.

CONTINUED

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)

44

CONTINUED

44

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.

45

INT. RODRIGUEZ'S OFFICE

45

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

49

CONTINUED

49

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

60

STILL PHOTOGRAPH

60

fills a screen. It is a full-faced shot of a dark Latin man, late thirties, wavy hair, dead eyes.

RODRIGUEZ'S VOICE

Rudolpho Mendez.

Widen to locate ourselves in ---

61

GOLD COAST STRATEGY ROOM

61

where Rodriguez and Tubbs and a handful of other OCB officers sit in darkness watching the slide show. Tubbs sits up in his seat, reacting to the slide.

TUBBS

That's him. He's the one from the motel.

RODRIGUEZ

(beat)

Well, it looks as if this mystery assassin finally has an identity. Rudolpho Mendez.

(beat; picks

up a rap sheet)

Says he's in thick with a lot of heavy boys down in Bogota, in what had always been thought of as a low-profile liaison capacity.

Rodriguez clicks forward -- Mendez with an unidentified figure, looking over his shoulder, as he steps into limousine, Times Square in b.g. Tubbs picks up phone, dials ---

TUBBS

(in phone;
sotto)

Gina, it's Tubbs. Any movement on Linus yet?

(beat)

Call me if there's anything.

RODRIGUEZ

He doesn't stay in any one place too long. Though it's believed he may have residency set up in New York, Miami and Puerto Rico.

Rodriguez flips past more Manhattan limousine shots, then stops at slide of Mendez in tow with coked-out Blonde, walking out of a restaurant.

RODRIGUEZ

That's Casa Vecchia, right here in Lauderdale.

CONTINUED

61

CONTINUED

61

Tubbs pulls out slide, hands it to nearby officer ---

TUBBS

Send this downtown, see if we can
get an identity on her.

Under which, Rodriguez continues to click forward slides --
Various angles of Mendez talking to an indistinguishable
man in what looks like the Bahamas.

TUBBS

(attention
piqued)

Wait, Lou. Go back one.

Rodriguez flips back to slide of Mendez and same man,
partially in shadow.

TUBBS

Tha man in the shadows ---

With almost a possessed intensity, Tubbs grabs the remote,
clicking slide after slide until he gets a clear view of
the man. A familiar face indeed ---

TUBBS

Calderone.

62

FLASHBACK - CALDERONE

62

sitting in back seat of limo, looking out window as it
rolls up, covering his face.

63

FLASHBACK - TUBBS

63

darts out from his cover in alley, mouth opening in silent
scream. Tubbs cradling the lifeless bullet-ridden body of
his dead brother.

64

BACK TO SCENE

64

Rodriguez turns to Tubbs, who still reels from the shock ---

RODRIGUEZ

The guy that killed your brother?

Tubbs nods, vacant, absorbed. Snapping, he turns around to
other OCB officers.

CONTINUED

64

CONTINUED

64

TUBBS

Let's get a cross-reference on all the names on the hit list, see who's had dealings with Calderone.

(X)

(beat;
to Rodriguez)

He's behind this, Lou. I know it in my bones.

RODRIGUEZ

(trying it out)

Staging a comeback to Miami, wants everybody out of the way, including the cop who busted him.

TUBBS

What's Crockett's number at the safehouse?

Rodriguez hands over the number, under which Don (an OCB officer) enters, a manila envelope in hand ---

DON

(hands it to
Rodriguez)

Homicide found this in the trunk of the shooter's car at the motel.

(X)

As Rodriguez pulls out and leafs through photographs, pocketbooks, scraps of paper, Tubbs dials ---

RODRIGUEZ

He's got Crockett's address.

TUBBS

His undercover address.

RODRIGUEZ

Yep. The boat.

TUBBS

(in phone)

Yeah, Scott. Tubbs. Put Crockett on, would you...?

(beat;
alarmed)

What?...Yeah, thanks.

(hangs up;
urgent)

Crockett left ten minutes ago. Went to pick up his things at the boat.

Off their alarm, call to action ---

CUT TO

65

EXT. ST. VITUS DANCE - DAY

65

Monahan stands on the deck, idly tossing dog biscuits in front of Elvis as, on cut, Crockett heads up the galley hatch, carrying a suitcase ---

CROCKETT (TO O.S.)

One more thing, Fields -- don't let
this blanket out of his --

(re Elvis)

-- or you'll have a full-scale riot
on your hands.

This to ---

66

ADJACENT SLIP - FIELDS

66

nods as he repairs a bumper on the slip ---

FIELDS

How long you gonna be?

CROCKETT

Couple days.

FIELDS

Got it all covered, Chief. Don't
worry about a thing.

A look of gratitude, then Fields filters off toward the pier, whereupon Crockett turns to Elvis ---

CROCKETT

(sentimental)

Hang in there, old man. Fields
here'll spoil you. You'll be a pig
in mud.

Elvis whines -- parting is such scaly sorrow.

CROCKETT

(remembering
something)

I forgot my after-shave.

MONAHAN

You're telling me.

As Crockett smirks, heads back down to the galley, the camera tilts up, zooms to marina-front seven-story building in the distance. On a seventh floor balcony our attention is focused on ---

67
thru
70

OMITTED

67
thru
70

70-A ARMSTRONG

70-A

looking through the scope of a Model 93 Heckler and Kock heavy barrel rifle, waiting patiently for Crockett to resurface when suddenly his eye flickers, temporarily distracted by something he sees ---

70-B PIER - TUBBS AND RODRIGUEZ

70-B

walking quickly down pier, passing Fields ---

TUBBS

(to Fields)

Is Crockett still down there?

FIELDS

(bewildered)

Yeah. He's on the boat.

Tubbs and Rodriguez don't break stride as they head down the dock. Tubbs sees Crockett stepping up from the galley ---

TUBBS

Yo, Crockett!

71 ON CROCKETT

71

stepping up from galley, looks up at incoming Tubbs and Rodriguez, when suddenly the after-shave bottle explodes in his hand. As he ducks, more bullets rain in ---

72 ON BOAT

72

as it gets shot to pieces -- great sense of violence -- glass shattering, mast ripped to shreds, mostly following Crockett's movement.

73 CROCKETT

73

instinctively pulls out gun, as he bellies past a crouching Monahan ---

74 TUBBS

74

also flat on the deck, taking cover behind the hatch. Suddenly the reign of terror halts. The bullets stop.

75 OMITTED

75

76 ON BOAT

76

Crockett peers in the direction of the shooter, still behind cover, when ---

TUBBS' VOICE

Crockett!!!

77 TUBBS AND RODRIGUEZ

77

Tubbs is slumped over the dying body of Lou Rodriguez, who has been hit in the chest. A blood soak has absorbed his shirt. Crockett rushes to his side, feels his pulse.

CROCKETT

(to Monahan)

Call an ambulance right away!

Monahan snaps to action as Crockett looks out into the gloaming, then back to Tubbs. Both men sharing a look that betrays their pain and fear.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

78

INT. HOSPITAL - VISITORS WAITING AREA - DAY

78

Crockett paces restlessly back and forth past an equally uneasy Tubbs and Monahan. Finally, Crockett leans back against a wall, lights a cigarette. Exhaling ---

CROCKETT

(to Tubbs)

You're sure it was Calderone in the photograph?

TUBBS

Positive. The interbureau computer's running it through now to link him with the first six names on the list.

Under which, a noticeably young Doctor emerges from an adjacent door, looks out into room ---

DOCTOR

(to O.S.)

Mrs. Rodriguez?

This to ---

79

ANGLE - MARIA RODRIGUEZ

79

Lou's wife, a stately dark woman, stands from a couch where she has been waiting with her two teenage children -- Rebecca and Lou Jr.

MARIA

Yes, Doctor?

As she, Crockett and Tubbs converge upon the Doctor, expectant ---

DOCTOR

One of the bullets nicked your husband's aorta. He lost a lot of blood.

MARIA

What does that mean, Doctor?

DOCTOR

He's going back into surgery in about a half hour. We'll try to patch it up.

CONTINUED

79

CONTINUED

79

CROCKETT

His chances, Doc?

DOCTOR

(noncommittal)

We'll do our best.

Maria nods her head in gratitude, as the Doctor walks off.
A long inward moment. Finally ---

MARIA

(hollow)

He just put down a payment on a
camper. We were gonna drive across
country when he retired next year ---

She breaks off in midspeech, segues into uncontrollable
sobs. Crockett puts a comforting arm around Maria's
shivering shoulders ---

CROCKETT

He's gonna pull through, Maria.

A hug, then a throttled Crockett watches as Maria returns
to the couch and attends to her tear-weary children.
Crockett butts out his cigarette in frustration, storms
down ---

(X)

(X)

80

CORRIDOR

80

Tubbs catches up to his partner.

TUBBS

Where are you going?

CROCKETT

(not turning
back)

To find Mendez.

TUBBS

Crockett, don't be crazy. It's way
too hot out there. You're going
back into protective custody, back
to your family.

Crockett wheels on Tubbs ---

CROCKETT

No way am I gonna sit on some damned
beach while Rodriguez is back in
there hanging by a thread.

CONTINUED

80

CONTINUED

CROCKETT (Cont'd)

(beat;
guilt-wracked)
He took four bullets that were meant
for me, Tubbs.

TUBBS

(adamant)
Yeah, and if you go back out on the
streets, there's gonna be four more!

Crockett dismisses, is about to turn when Tubbs grabs his
partner by the shirt front ---

TUBBS

(lifting him)
You're not hearing me, Crockett.
You're not out there! I already
lost one brother. I'm not about to
lose another.

Tubbs, suddenly realizing he has Crockett lifted six inches
off the ground, lowers him, surprised and a little
embarrassed by the intensity of his emotions. Crockett
looks to Tubbs a long beat, then ---

CROCKETT

(soft)
Don't worry, man. You won't.

The two share a look realizing how deeply forged their
alliance has become.

TUBBS

Nothing I can say will stop you,
will it?
(off Crockett's
slight shake
of head; beat)
Then let's go nail this guy. Now.

As they start off, a Nurse at nearby nurses station spots
Tubbs ---

NURSE

Detective Tubbs?
(proffers
phone)
Telephone.

Tubbs takes it.

CONTINUED

80

80

CONTINUED - 2

80

TUBBS

(in phone)
Yeah...Aladdin Shores?
(looks to
Crockett who
acknowledges)
Good. Send three teams of backup.
(hangs up; to
Crockett)
Mendez' girl friend lives there.

Off their hopeful reaction ---

CUT TO

81

INT. LUXURY CONDO - TIGHT ON DOOR

81

As it is kicked open from the outside, we hear the scream of a woman, pull back to reveal two teams of uniformed cops, guns drawn, following Crockett and Tubbs inside this expansive penthouse. In the course of which, they scare the wits out of ---

82

MENDEZ' GIRL

82

A pneumatic blonde in a teddy (we saw her in slide with Mendez), in the midst of cooking eggs, freaks out at the trespass ---

GIRL

What do you want?
(off lack
of response;
screams)
You can't do this!!

It falls on deaf ears as the two uniform teams efficiently filter into other rooms to conduct their search, as Crockett and Tubbs begin theirs in the main room -- opening closets, doors, dumping wastebaskets looking for clues ---

GIRL

(near tears)

Why are you doing this to me?

Tubbs grabs the girl violently ---

TUBBS

Where's Mendez?

GIRL

I don't know who you're talking about.

CONTINUED

82

CONTINUED

82

Under which, a uniformed Officer returns to the room holding up a bloodied shirt and some peroxide.

OFFICER

This was in the bathroom.

TUBBS

(to Crockett)

From yesterday's Cowboys and Indians.

Crockett nods, while rummaging through discards from a wastebasket, while ---

TUBBS

(tightens grip
on girl)

I'm only gonna do this with words
one more time. Where is he?

GIRL

(quivering)

...He never tells me where he's
going or when he's coming back.

CROCKETT

Tubbs!

Crockett hands an uncrumpled note to Tubbs ---

TUBBS

(reads it)

Four o'clock. Thursday. Linus.

CROCKETT

That's in fifteen minutes.

Under which, Crockett's beeper has gone off. As he dials ---

TUBBS

We gotta warn him.

CROCKETT

(in phone)

Yeah, Gina.

GINA'S VOICE

Linus just came out of the club with
his two bodyguards. He's carrying a
suitcase that looks like it'd hold
about eight keys.

CONTINUED

82

CONTINUED - 2

82

CROCKETT

Gina, he's being set up for a hit!
Call in backup right away and tail
him. We'll catch up to you. He'll
lead us right to Mendez.

(X)

As he hangs up phone ---

CUT TO

83

INT. FERRARI - ON TUBBS' HAND

83

as it picks up a walkie-talkie, moves it to his lips ---

TUBBS

We're moving due north on Biscayne.

Under which, we pull back to find Crockett barreling
through traffic as Tubbs keeps up contact with Trudy ---

TRUDY'S VOICE

(over walkie-
talkie)

The third backup unit just picked up
Linus on 17th.

CROCKETT

(to Tubbs)

We're three minutes away!

TRUDY'S VOICE

(alarmed)

Wait a minute. Linus is making a
U-turn. I think he spotted the tail!

Confusion on her end as ---

TUBBS

(pounds
dash)

Dammit!

TRUDY'S VOICE

He's turning off. We're
losing him!

CROCKETT

(grabs walkie-
talkie)

What street is he turning onto?

TRUDY

East on 19th toward Biscayne.

TUBBS

He's headed toward us.

84 EXT. STREET SIGN 84
"Biscayne and 22nd." The Ferrari whizzes past ---

85 EXT. BOULEVARD - ON FERRARI 85
as it jams in the turbo, moves through traffic with
intelligent moves -- zigzagging, busting through an
intersection as a light turns red ---

86 INT. FERRARI 86
Through the windshield we see a stretch limousine speeding
toward us ---

TUBBS
(points)
Crockett! There!

Crockett turns the wheel quickly ---

87 ON STREET 87
as the Ferrari suicides across center divider onto lanes of
onrushing traffic. The slamming of brakes as it cuts off
the limo.

88 ON CROCKETT AND TUBBS 88
who have popped out of the Ferrari, guns drawn, stepping to
the limo, which is now backed in by Gina and Trudy's
incoming van ---

89 ON LIMO 89
as Linus and his two buff bodyguards step out.

TUBBS (X)
Where were you headed, Mr. Club
Owner?

LINUS
To the car wash.

CROCKETT
You always take two bodyguards along?

LINUS
It's in a bad neighborhood.

Under which, Trudy and Gina have stepped over ---

CONTINUED

89

CONTINUED

89

CROCKETT

(to Gina)

Where'd he put the suitcase?

TRUDY

The trunk.

LINUS

(outraged)

You had surveillance on me?

Tubbs pops the trunk, yanks out suitcase ---

TUBBS

The key, Linus.

LINUS

I don't believe this! You're
infringing with my constitution!
Got no right to open that suitcase!

CROCKETT

(fed up)

Probable cause.

And with this, he grabs the suitcase out of Tubbs' hand,
puts it on the ground, fires five fierce rounds into it ---

90

CLOSE ON SUITCASE

90

Now open, revealing packets of coke, as Tubbs' hand grabs a
packet ---

TUBBS' VOICE

With good behavior, you should be
out by the twenty-first century...
Now find your voice, my man.

We are in:

91

INT. INTERROGATION ROOM

91

Crockett and Tubbs sit across from a thoroughly caught red-
handed Linus Oliver. Beat, then ---

LINUS

...This Latin dude called me last
week, set up the deal. We were
gonna meet at Bayshore Park.

CROCKETT

(to O.S.)

Send a couple units over, scour the
place.

This to Monahan, who nods, exits, as ---

CONTINUED

LINUS

Whattya gonna pick him up for?
Being rich?

TUBBS

Think again, GQ man. That 'Latin
dude' Mendez had a bullet waiting
for you at Bayshore Park ---

As Linus digests this ---

CROCKETT

(cross-
examining)

You set up a deal with a complete
stranger?

LINUS

Wasn't no stranger. He's the right-
hand man to a guy I was trying to
put a corporate deal together with.

TUBBS

Guy by the name of Francisco Calderone?

Linus' reaction indicates an affirmative ---

CROCKETT

That 'corporate deal' you put
together was your own elimination.

A long beat, as Crockett and Tubbs consider their next
move. Finally ---

TUBBS

(to Crockett)

Mendez is a persistent fellow. He's
gonna want to reset the deal --

(re Linus)

-- with Jim Brown here.

LINUS

What's the problem? I'll just let
the phone ring all day.

TUBBS

(sour)

That's not what I had in mind.

CUT TO

93-A EXT. WATERFRONT PARK - DAY - ON ARMSTRONG

93-A

sitting on a park bench, facing a large waterfront condo across a street, as he calmly, efficiently munches the last of a hot dog. Two little girls play rather noisily nearby. Armstrong smiles upon them, then turns his attention to ---

93-B WATERFRONT CONDO - GARAGE ENTRANCE

93-B

where an ND sedan, followed closely behind by two Metro squad cars, filters into the underground lot.

93-C BACK TO ARMSTRONG

93-C

stands, tosses crumpled waxed paper into a garbage can, then strolls off past the two playing little girls. Paternally, he pats one of the little girls on the head as he passes, under which we hear the steady ring of a telephone ---

CUT TO

93-D INT. LINUS' CONDO - DAY

93-D

Surprisingly tasteful for Linus, with a view overlooking the water. As, on cut, Linus looks to Crockett and Tubbs, then at the ringing telephone. Off a nod from Crockett, Linus picks up the phone ---

LINUS

(in phone)

Hello...? Rudolpho! Man, I really 'pologize about today. Got tied up with some last minute business -- Yeah, tonight's great.

(looks to
a nodding
Tubbs)

...Why don't you just slide down to the club...Oh, sure, I do battle there all the time...Yeah, upstairs
...Solid.

He hangs up phone, beams proudly to Crockett and Tubbs ---

LINUS

Guess this is where I check out and you dudes take over.

CROCKETT

(shakes head)

You're going in with us, Linus.

CONTINUED

93-D CONTINUED

93-D
(X)

LINUS

No way, no day am I gonna get my
face shot off by a stone cold killer.
Forget it.

CROCKETT

Yeah, I guess you're better off
spending the next fifteen years
upstate with an entire criminal
population as opposed to about three
hours in your own club where there's
gonna be twenty-five cops making
sure you don't get a hangnail.

Crockett and Tubbs almost enjoy watching Linus squirm as he
arrives at the inevitable ---

LINUS

You'll really have all those cops?

CROCKETT

Oh yeah.

CUT TO

94 INT. NIGHTCLUB - OFFICE - NIGHT - ON PHOTOGRAPH OF MENDEZ

94

A portrait head shot ---

CROCKETT'S VOICE

What are your parameters, Roy?

Under which, we pull back to reveal the photograph pegged
on the wall of an upstairs manager's office where Crockett
peers through the two-way smoked glass window to the club
below -- The dance floor is starting to swell, place is
kicking to gear with loud disco music. As we pull further
back ---

ROY'S VOICE

All good except this back wall here.

-- we see that Crockett shares the office with two S.W.A.T.
sharpshooters, Bob and Roy, both toting automatic rifles,
scoping the club through slits in the smoked glass.

ROY

They'll have to cover it from the
floor.

Crockett picks up the phone, dials ---

CUT TO

95 ON TELEPHONE - BEHIND BAR

95

Red light on it flashes. As a hand grabs it, we notice the identical photograph of Mendez next to the phone ---

SWITEK'S VOICE

Yeah.

Under which, we pull back to the backside of a bartender taking the call. As he turns around to us, we see it's Switek.

CROCKETT'S VOICE

How's it going down there?

SWITEK

Not bad. Made twenty bucks in tips.

CROCKETT

You're gonna have to cover the south wall from the floor.

SWITEK

No problem.

As he turns around, hangs up phone, stay on his back as a waiter -- face blocked by Switek, steps to the well.

WAITER'S VOICE

Couple of Paulis.

As Switek bends down to get the beers, the waiter is revealed -- Zito.

SWITEK

South wall belongs to the floor.
Pass it along...And hurry up with those drinks!

Zito flips off Switek, puts the beers on his tray, turns ---

ZITO

(under)

Always wanted to die a waiter.

We stay on Zito as he passes alongside the dance floor. He whispers to a man dancing, who nods. Zito continues past ---

96 MAITRE D' - AT DOOR

96

greeting an incoming party of four. A dapper Tubbs, an uptight Linus and their dates for the evening -- beautifully gowned Gina and Trudy.

CONTINUED

96

CONTINUED

96

MAITRE D'
(over-solicitous)
Mr. Oliver, how are you tonight?

LINUS
(wry)
Terrific.

As the Maitre d' ushers them in ---

LINUS
Ah, Harv...how about putting us way
in the back tonight?

MAITRE D'
Not your usual booth by the dance
floor?

TUBBS
(sotto; to
Linus)
I told you, man. Nothing out of the
ordinary.

LINUS
(to Maitre d';
not happy
about it)
Yeah, okay. The usual booth.

As they pass and we hold on the full, getting fuller, dance
floor. A would-be dance fever contestant swings his female
partner wildly over his head to the delight of the crowd,
as we ---

CUT TO

97

FLOOR BOOTH

97

As, on cut, Linus, Tubbs, Gina and Trudy sit down. Tubbs
flashes a relaxed smile, looks to the fidgeting Linus.

TUBBS
(to Linus)
Somebody oughta tell your deejay --
disco died six years ago.
(to Gina)
Time?

GINA
Six minutes to.

(X)

LINUS
(alarmed)
Hey!
(points)
Dude in the red shirt, on the dance
floor. That him?

CONTINUED

97

CONTINUED

97

TUBBS

(looks)

Not even close. Now be cool,
brother. We got you covered.

Under which, Zito bellys up to the table, their waiter for
the evening ---

ZITO

(sotto)

This whole row of booths is in a
blind spot from upstairs.

(off Linus'

groan)

We'll cover it from the floor.

(smiles; to

all)

Drinks?

TUBBS

(invokes he,

Gina, Trudy)

Three club sodas and --

(points to

Linus)

LINUS

Wild turkey straight up.

TUBBS

Make it a double.

(beat)

How's Crockett doing?

ZITO

He's upstairs.

As Zito filters off, Tubbs looks up to the second floor
manager's office. Crockett's face appears at slit in
window, nods an acknowledgement to Tubbs.

98

INT. BALCONY - ON CROCKETT

98

Continuous, nodding down to Tubbs. Beat. Crockett turns
around ---

CROCKETT

(to sharp-

shooters)

You sure they're not gonna be
sitting ducks down there?

CONTINUED

98 CONTINUED

98

BOB

This guy's not gonna make it past the
coat rack. We're saturated.

Crockett seems satisfied. As he turns back around ---

99 BOOTH - ON GLASSES

99

being held up by all four, toasting ---

TUBBS

Here's to a successful evening.

As all four clink glasses:

TUBBS

(to Linus)
What time is it?

LINUS

(grim)
...It's ten o'clock.

Off the charged emotional atmosphere ---

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

100 CLOSE ON DISCO BALL

100

glittering and reflecting the multi-colored nightclub lighting. Rising above the wild clatter of the nightclub, the voice of Ray Parker, Jr. singing "Ghostbusters".

RAY PARKER, JR.'S VOICE
'Who you gonna call?'

101 INT. NIGHTCLUB - NIGHT - ON ZITO

101

totting a tray, attempting to maneuver between the jammed-up contingent on the dance floor, as they raise their collective hands in unison, shout ---

DANCERS
Ghostbusters!!!

Zito looks like Jerry Lewis in The Errand Boy as he transits to ---

102 THE BOOTH

102

where Linus fidgets impatiently -- tapping glass, checking his watch -- while Gina, Trudy and Tubbs keep their eyes peeled. Beat, then ---

LINUS
It's ten forty-five, people. The
dude ain't gonna show. Whattya say
we get outta here?

TUBBS
(looking out
at dance floor;
concerned)
This place is getting too crowded.
(to Gina)
Can you make out faces on the floor?

GINA
Not with this roaring twenties light
show going on.

Under which, Zito has arrived at the table, sets down another round of drinks.

CONTINUED

102 CONTINUED

102

TUBBS

Zito, how's your vantage on the
dance floor?

ZITO

Lousy. It's snowballing like crazy
out there.

Noticing Tubbs' concern ---

TRUDY

(to Gina)

Care to dance?

GINA

I thought you'd never ask.

As Gina and Trudy stand ---

TUBBS

Remember -- He could have changed
his appearance, worn shades, a hat,
anything.

They nod, head off.

103 DISCO BALL

103

Spinning, glittering, distorting colorful reflection, as a
hot disco song pumps up the activity on ---

104 DANCE FLOOR - GINA AND TRUDY

104

moving to the beat, manipulating their way between party
animals to catch a glimpse of all the faces.

105 VARIOUS SHOTS

105

-- Gina gets bumped hard by an erratic dancer ---

-- Turdy cranes neck for a look at man who turns around
quickly, laughing. Not Mendez.

-- Mustache man's face pops out of shadow at Gina.

-- Strobe light turns on. Crowd roars. Intense display of
flickering faces.

106

ON GINA AND TRUDY

106

now wending their way back to the edge of the parquet as the song and the strobe show winds down. As Trudy is about to step off, she is grabbed by the arm. She confronts a lit-to-the-gills black Man, leering ---

MAN

Hey, mama, where you running?

TRUDY

My old man just snapped his finger.

MAN

How 'bout your pretty little finger.
(grabs her hand)
Your old man forgot to put a ring on it.

Her attempt to pull back her hand is short-circuited when the Man grabs her arm viciously, whips her toward her.

MAN

Maybe you ain't got no old man.

GINA

(instinctively
tries to break
it up)

Hey!

Angered, the Man jams a hand in Gina's face, catching her off guard, knocking her back into a table -- Drinks fall, glass shatters. Zito quickly moves over, grabs the Man from behind ---

ZITO

Lady don't want to dance, partner!

Spinning around ---

MAN

Outta my face, Busboy!

He swings and misses Zito, who then efficiently takes the Man out with a sharp body blow ---

107

ON CROCKETT

107

looking down at incident, reacting concerned, looks down to ---

108

TUBBS

108

shooting a helpless look back to Crockett, invoking Linus, as if "gotta cover him."

109 ON MAITRE'D AND BOUNCER

109

transiting over from front door to further quell the incident. They help Zito usher the drunken Man to the fire exit.

110 FLOOR BOOTH

110

Upon Gina and Trudy's return, Tubbs spots the flashing red light on the phone, picks up ---

CROCKETT'S VOICE

(urgent)

Get somebody at the front door!

People are starting to pile in ---

Under which, to hurries over.

ZITO

There's a guy on the other side of the dance floor who might be Mendez.

Tubbs reacts.

111 ON DANCE FLOOR

111

A mass of bodies now dancing to the music. Passing along the periphery ---

112 ZITO AND TUBBS

112

moving quickly, intensely, eyes trained across the floor ---

ZITO

(points)

There he is!

113 WHAT THEY SEE

113

toward the back of the club -- Mendez' face, moving, pops in and out of view over the sea of heads.

114 ZITO AND TUBBS

114

moving quickly around the floor behind bar, eyes keen on the slow moving Mendez, encroaching upon him, when ---

TUBBS

(alarmed)

Peterson's moving in too quickly!

- 115 WHAT THEY SEE 115
An undercover cop flashes his badge to Mendez, who reflex-
ively makes a break onto the ---
- 116 DANCE FLOOR 116
A chaotic chase ensues -- Zito and Tubbs draw their guns,
insinuate themselves amidst the dancers, searching for
Mendez. The fracas goes unnoticed amidst the usual
pandemonium on the floor.
- 117 SWITEK 117
seeing what has happened, hops out from behind bar, rifle
in his hands ---
- 118 GINA AND TRUDY 118
crouch down atop Linus, keeping him covered, protected.
- 119 ANGLE - THREE SHARPSHOOTERS 119
scurrying alongside walls like rats, mobilizing in line,
setting up their positions with military precision.
- 120 MANAGER'S BOOTH 120
As the sharpshooters set up for a clean shot, Crockett
looks at ---
- 121 DANCE FLOOR 121
as Mendez breaks formation; temporarily unnoticed, he jumps
onto the ---
- 122 DEEJAY BOOTH 122
where he pistol whips an unaware disco-jock; as the DJ
lands on his turntable, cutting off music, Mendez climbs
over him to ---
- 123 BALCONY 123
where, greeting him there is a fierce-looking Crockett, his
pistol drawn and aimed at Mendez' head ---

CONTINUED

123 CONTINUED

123

CROCKETT

Drop it!

Mendez considers his choice a beat, deciding on a suicidal leap back down to the floor. As Crockett rushes to the rail, he sees ---

124 MENDEZ

124

now on his back on the floor with eighteen rifles and pistols pointed to within an inch of his head. We widen to reveal a circle of S.W.A.T. and undercover cops keeping Mendez at the end of their barrel. Among those, Tubbs, who now looks up to ---

125 CROCKETT

125

leaning over the rail, exchanging a satisfied look with Tubbs.

CUT TO

126 EXT. NIGHTCLUB - NIGHT - ON PADDY WAGON

126

Its siren roars to life as the wagon crosses past the aftermath scene -- The usual gamut of enforcement, media, and spectators, as in the fore ---

127 CROCKETT AND TUBBS

127

depart from the scene ---

CROCKETT

We might have to pull out all stops before he gives out a location on Calderone.

TUBBS

(intense;
absorbed)

Whatever it takes.

CROCKETT

I'll catch up with you downtown in about two hours. Gonna pick up Caroline and Billy from the safe-house.

Tubbs nods, under which they approach the parked Ferrari. Beat, then ---

CONTINUED

127 CONTINUED

127

CROCKETT

It's nice to be able to walk the
streets again without feeling like I
got a bull's-eye on my back.

At the car, Crockett opens door, is about to step in,
when ---

CROCKETT

(appreciative)

You put yourself in the fire for me,
Tubbs.

TUBBS

(waves
it off)

Hey, I help out all my friends on
hit lists.

CROCKETT

(a look)

Thanks.

Tubbs watches as Crockett climbs in the car, peels off. As
the Ferrari's taillights recede into the night ---

CUT TO

128 EXT. SAFEHOUSE - NIGHT - TIGHT ON FRONT DOOR

128

as, on cut, it is opened from within by Caroline. We widen
to reveal Crockett standing at the front stoop, exhausted,
relieved ---

CROCKETT

It's over.

He steps forward. He and Caroline embrace one another, as
Billy rushes over ---

BILLY

Dad!!

-- joins the hug. As the three hold each other -- for one
powerful moment a family united, we notice the armed
officers inside the house laying down their arms.

CUT TO

129 INT. INTERROGATION ROOM - NIGHT - ON MENDEZ

129

as, on the cut, he pours himself a glass of water, takes a
sip, then ---

(X)

(X)

CONTINUED

MENDEZ

(casually)

Calderone? Calderone who?

Under which, we pull back to reveal Tubbs sitting across the table from Mendez, his patience dwindling. Switek, Zito and DEA Agent Phil Prescott watch impassively at the sideline.

TUBBS

Maybe this will refresh your memory.

Tubbs picks up a blown-up photograph of Calderone and Mendez (seen previously in slide show), hands it to Mendez. As Mendez checks it out ---

TUBBS

Let's cut the cat and mouse.

Mendez tosses back the photograph, unimpressed ---

MENDEZ

So what? Trick photography.

Angrily and suddenly, Tubbs kicks over a nearby chair, startling both men ---

TUBBS

Calderone killed my brother. I promise you...this will be the longest night of your life if you don't find your voice real fast.

Mendez shows no sign of being intimidated, lights a cigarette; finally ---

MENDEZ

What's in this for me?

Tubbs shoots a look over to Prescott, whereupon ---

PRESCOTT

(shrugs)

Hard to tell.

(a look)

Could save you from the death sentence.

MENDEZ

Death sentence!!? What the hell are you talking about!?

CUT TO

129-A INT. CAROLINE'S HOUSE - NIGHT - CLOSE ON A WINDOW

129-A

as two gloved hands expertly remove the third louver, whereupon the dark form of Armstrong slides into the darkened kitchen. He stands there for one moment, studying the terrain, then ---

CUT TO

129-B INT. INTERROGATION ROOM - RESUME TUBBS

129-B

sitting across from Mendez as, on the cut:

TUBBS

(reading from
list)

Rudolfo Echevierra, Carlos Tiendez,
Felix Castenova, etc, etc...

(looks up)

Six murders in the past four weeks.
I'd say they'd turn the juice on you
for that.

MENDEZ

(incredulous)

You think I'm the guy's been doing
all those hits?

(starts
laughing)

That's crazy, man, whatever gave you
that idea?

TUBBS

(a look)

Where d'you wanna start, Mendez?
Your briefcase with the hit list in
it? That sedan parked outside your
room that was positively ID'd in the
Castranova job?

Off Mendez's silence, he rises, then to Switek and Zito ---

TUBBS

Toss him downtown on a no-bail
murder one.

(back to
Mendez)

We'll talk some more in a couple
weeks.

Whereupon ---

CUT TO

129-C INT. SQUAD ROOM - INTERROGATION ROOM DOOR

129-C

as, on the cut, Tubbs emerges and is met by Gina approaching with a report.

TUBBS

(to Gina)
SID report?

GINA

(nods;
handing it
to him)
Something's really wrong here, Tubbs.
(as he skims
the report)
Mendez's fingerprints, they don't
match up with the ones on the murder
weapon.

Under which, in b.g., Trudy has hung up on a phone call and
joined Gina and Tubbs with ---

TRUDY

That was homicide.
(a look)
Linus Oliver was just blown away
outside his apartment building one
hour ago.

Tubbs and Gina's reaction is one of shock and confusion.
Tubbs paces nervously for several tense moments, his
knuckles pressed to his temples, then finally stops before
the interrogation room door ---

TUBBS

This doesn't make sense....

-- and reenters the room, the door closing softly behind them.

CUT TO

129-D INT. CAROLINE'S HOUSE - NIGHT - CLOSE ON ARMSTRONG

129-D

his face lit eerily by a shaft of light from the slightly
ajar refrigerator door as, on the cut, he takes a sip from
a carton of milk, camera pulling back to reveal in his
other hand a fearsome-looking H & K automatic assault
rifle. Returning the milk, he gently shuts the refrigerator
door, and his form dissolves into the shadows.

CUT TO

129-E INT. INTERROGATION ROOM - NIGHT - MENDEZ

129-E

as, on the cut, he is slammed viciously against the wall
again and again under ---

CONTINUED

129-E CONTINUED

129-E

MENDEZ

(gasping with
pain)I'm just the middleman...Sent by
Calderone...(slammed again)
You're killing me!

TUBBS' VOICE

You stop talking now and
I will.

MENDEZ

I was paying off the
Argentinian for the first
six hits.

Under which we have pulled back to Tubbs grasping Mendez
with both hands as he slams him back into a chair.

TUBBS

The Argentinian! Where is he?

MENDEZ

(finally
catching his
breath)

Hard to tell.

(a look)

Where's this friend of yours,
Crockett?

Off Tubbs' horror at the implication:

CUT TO

130 OMITTED

130

131 EXT. RESIDENTIAL STREET - NIGHT - ON STATION WAGON

131

as it courses past middle-income housing in this typically
suburban subdivision.

132 INT. WAGON - ON CROCKETT AND CAROLINE

132

in the front seat. Crockett, driving, looks back to crashed-
out Billy in the backseat.

CROCKETT

(to Caroline)

Sound asleep.

(smiles;

remembering)

Remember we took him on the driving
trip up to your folks' so he could
see the countryside?

CONTINUED

132 CONTINUED

132

CAROLINE

(nods)

-- And he slept the whole time.
What a disaster!

Laughing, remembering seems to bring them closer. Crockett
cradles Caroline in his arm. As she leans close ---

CROCKETT

(invoking them)

What are we doing, Caroline?

(X)

CAROLINE

(quiet)

I don't know, Sonny.

(X)

Off her meditative look ---

CUT TO

133 EXT. BOULEVARD INTERSECTION - ON FERRARI

133

as, on cut, it blows through at breakneck speed. We hold
two beats, in time to see two follow-up squad cars ---

134 INT. FERRARI - ON TUBBS

134

slamming through traffic recklessly, pounding the wheel,
keeping his composure ---

CUT TO

135 EXT. CAROLINE'S HOUSE - SAME

135

as, on cut, Crockett pulls a large suitcase from the back
of the wagon, now parked in the driveway. As Caroline
hands Billy his fishing gear ---

CAROLINE

Get all the sand off before you
bring it in the house.

-- Crockett headed to ---

136 FRONT DOOR

136

Crockett fumbles for door key on Caroline's key ring.
Looking back ---

CONTINUED

136 CONTINUED

136

CROCKETT

(light)

Jesus, Caroline -- what are you, a security guard? Got ninety-two keys on this thing.

He finally finds the right one, pokes it into door ---

CUT TO

137 INT. FERRARI

137

Tubbs, at high speed, races down a residential street, is forced to jam on the brakes, swerve, as a sedan backs unwittingly into the middle of the street.

138 FERRARI

138

swerves onto the front lawns of three homes before dove-tailing back to the street ---

CUT TO

139 INT. CAROLINE'S HOUSE - ON FRONT DOOR

139

As, on cut, it opens, Crockett steps through to the vestibule. As he flips on overhead, drops suitcase, he reacts to the sound of incoming police sirens. Hearing car brakes screech, he looks out to see ---

140 FERRARI

140

pulled up to front lawn. As Tubbs alights from it, gun drawn, heads to house ---

TUBBS

Crockett! Get back!!

141 CAROLINE AND BILLY

141

reacting on instincts. She lifts her son, carries him away from the scene, whereupon ---

142 CROCKETT

142

reacting in this split second of suspended time, ducks, just as bullets begin to ring out around him -- fired from within the house. Tubbs rushes in, tackles the ducking Crockett, falls to ground with him ---

TUBBS

It was Armstrong all along.

CONTINUED

142 CONTINUED

142

-- Under which, more bullets fly, knocking out the overhead light -- glass shatters, sprinkles down on them. Now in darkness. Crockett whips out an ankle gun ---

CROCKETT

(points; sotto)

I'll take the back.

Tubbs nods. Crockett hesitates a beat, then, crouched low, dashes forward -- vulnerable for a few yards. Tubbs covers him, shooting toward Armstrong all the way. Crockett disappears into the house, as ---

143 TUBBS

143

now somersaults into the adjacent living room, scurries behind a couch, evading more bullets. As he wipes the sweat from his eyes ---

MAN ON BULLHORN

(from outside)

Come on out! We have you surrounded!!

144 ON CROCKETT

144

slithering alongside hallway wall, coming up on threshold to kitchen. Beat. Poising his gun, he steps into the open doorway, sees Armstrong behind a refrigerator. A quick spray of bullets in both directions and the men return to cover ---

145 ON TUBBS

145

taking the opportunity to bolt from behind living room, closer to the kitchen, boxing Armstrong in. He filters behind living room/dining room partial dividing wall. Suddenly ---

146 ARMSTRONG

146

makes a ram-ahead kamikaze escape attempt -- shooting his way out. He runs through living room, a blinding, terrifying blur, shoots open window, dives through it, as Crockett and Tubbs, a half beat behind, come out from hiding, follow ---

147 FRONT LAWN

147

Armstrong lands, running continuously, firing his sub-automatic in all directions, as officers scatter behind the squad cars. Abruptly the shooting stops, Armstrong's body jerks, falls and goes limp in a rumpled bloody mass as ---

148 CROCKETT AND TUBBS

148

at the cracked-open living room windows, stand, guns smoking.

149 LANGUOROUS PAN - THE SCENE

149

In semi slow motion, almost surreal, we pick up these things -- Incoming squad cars. Armstrong's ventilated carcass, Crockett and Tubbs stepping across the front lawn -- Crockett hears the sound of a crying boy, looks across the street to ---

150 CAROLINE AND BILLY

150

huddled beneath a tree. Nearly in shock herself, she tries to calm her shivering, screaming son ---

CAROLINE

Shhh...It's all over.

-- She looks up to Crockett -- fear, shock, and blame cast in her eyes.

151 ON CROCKETT

151

hangs his head, feeling nothing but guilt and pain, as we ---

CUT TO

152
thru
163 OMITTED152
thru
163

163-A INT. HOSPITAL WAITING AREA - DAY

163-A

Crockett paces near anxiously waiting Rodriguez's family, conspicuously avoiding eye contact with Caroline, who sits on the couch with Maria and the kids. Crockett butts out cigarette, turns to Tubbs ---

CROCKETT

He should have been out of surgery
an hour ago.

DOCTOR'S VOICE

Mrs. Rodriguez?

163-B ANGLE - DOCTOR

163-B

emerging from surgery door ---

163-C MARIA

163-C

stands, rather fearfully approaches the Doctor ---

163-D CROCKETT AND TUBBS

163-D

watch her across the room, out of earshot, as the Doctor fills her in ---

163-E ON MARIA

163-E

suddenly breaks into tears, steps back to the couch ---

MARIA

He's gonna make it!

Arms out, she embraces the first person in her path --
Caroline.

MARIA

He's gonna live!

Crockett and Tubbs step over, become part of the instant celebration. Maria moves over to her children where more tears and hugs are exchanged, leaving Crockett, Caroline and Tubbs all standing together. Caroline and Crockett exchange a look -- these two have unfinished business. Tubbs notices.

TUBBS

(to Crockett)

I'll be downstairs.

Tubbs moves off.

CUT TO

163-F EXT. HOSPITAL - DAY - ON CROCKETT AND CAROLINE

163-F

as they emerge from the hospital, in midconversation ---

CAROLINE

It was wonderful to think we'd get back together, but now I know in my heart that it's wrong for me to keep drifting in and out of your life.

CONTINUED

163-F CONTINUED

163-F

CROCKETT

If it's last night, Caroline ---

CAROLINE

(over)

It's not last night, Sonny.

(beat)

It's everything.

They share a long, poignant look. It's over, sadly.
Finally ---

CROCKETT

I'll reschedule our court date for
next week.

Caroline nods. A long beat. Then she turns. Crockett
watches her as she walks out of his life for good. A long,
painful moment. Then Crockett turns in opposite direction,
walks to nearby parked ---

163-G FERRARI

163-G

As Crockett climbs in behind wheel, Tubbs finishes a
conversation on the mobile phone ---

TUBBS

(in phone)

Yeah, thanks Phil.

Hanging up, Tubbs is rather affected by what he's just
heard ---

CROCKETT

Phil?

TUBBS

Prescott. They just broke down
Mendez.

(off Crockett's
interest)

Calderone's in Bimini.

CROCKETT

Bimini? That's sixty miles off the
coast.

(a look)

How long will it take you to get
ready?

TUBBS

I've been ready since I came down
here.

163-H EXT. FERRARI - DRIVING

163-H

As it pulls away out of the hospital parking lot, we pull up and back -- crane shot -- to reveal the Atlantic coastline in the distance, the Ferrari heading toward it. Toward what lies ahead -- Bimini.

(X)

(X)

Title.

"TO BE CONTINUED"

END OF ACT FOUR