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MIAMI VICE

"OUT WHERE THE BUSES DON'T RUN"

(Formerly: "J-50")

Rewritten

by

John Mankiewicz

#60006

MIAMI VICE

"OUT WHERE THE BUSES DON'T RUN"

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
CASTILLO
GINA
TRUDY

MANUEL SANTINO
HANK WELDON
2 BIBLE STUDENTS
GIRL - BIBLE STUDENT
SECRETARY
MARTY LANG
EDGAR (X)
MARVELLE QUINN

SETS

INTERIORS:

OCB
OUTER OFFICE (X)
CASTILLO'S OFFICE (X)
STRATEGY ROOM
STOREROOM
LAVISH RESIDENTIAL ESTATE
NIGHTCLUB
POSH RESTAURANT
FEDERAL BUILDING
CORRIDOR
OFFICE
GRISWALD'S APARTMENT
COMPUTER ROOM
HALLWAY
OCEAN CLUB
ABANDONED HOUSE
CASTILLO'S HOUSE (X)
DEN
TV SCREEN (X)

EXTERIORS:

BEACH FRONT PARK
SURF 'N SAND MOTEL
BUSY STREET
BUSY STREET IN CUBAN
AREA
HOUSING DEVELOPMENT
PARKING LOT
ST. VITUS' DANCE
FEDERAL BUILDING
MIAMI STREET
HAMILTON MANOR
OCEAN CLUB

ABANDONED HOUSE
(114 S. WATERS)
ICE CREAM STAND

VEHICLES:

FERRARI
TUBB'S CADILLAC
LIMOUSINE
GOLD ROLLS ROYCE
SEAPLANE

(X)

MIAMI VICE
OFF THE WALL
TEASER

FADE IN

A1 OMITTED

A1

B1 EXT. BEACHFRONT PARK - DAY

B1

panning past the perennial swarm of adolescent partiers
to:

C1 EXT. BEACHFRONT PARKING LOT - A STATION WAGON

C1

a polished, exotically chromed number -- presently
surrounded by a group of neatly groomed bible-toters and
larger crowd of less God-fearing types, all clapping hands
and watching the roof of the wagon where --

D1 REVEREND MARVELLE QUINN

D1

and his electric piano accompanist drip with sweat as they
deliver a sanctified version of "How Sweet It is" ---

MARVELLE

(sings)

I just have to stop, and thank you
Lord. I just have to stop!

-- and with a wave of his hand he freezes the music and the
crowd -- closing his eyes for a moment of silent prayer --
under which we pick up --

1 MANUEL "SKATES" SANTINI

1

thirtyish, tough, and an aspiring skater -- currently
heaving deep breaths as he pumps past the crowd, camera
following him to:

2 THE PARK

2

where he gradually slows, checking his watch as he squats
against a palm tree. He takes off his lightweight backpack
and places it on his lap -- while we pull back to:

3 CROCKETT AND TUBBS IN FERRARI

3

They're staking out Manuel. Tubbs looks at his watch.

TUBBS

I think Mauel's getting faster.

(X)

CROCKETT

Skating on nose whiskey doesn't
exactly slow you down.

(X)

4 EXT. BEACHFRONT PARK

4

Three college guys in jogging suits are at the far end of (X)
the park, jogging in Manuel's direction. College guy #1
gives Manuel a little wave. Manuel responds with a subtle
"thumbs-up" sign.

5 ON CROCKETT AND TUBBS

5

observing this exchange with bored anticipation.

TUBBS

Here come the customers.

CROCKETT

(wry)

Looks like Manuel's not the only
guy in the sales department out
there today.

-- his remarks directed at:

6
thru 8
OMITTED

6
thru 8

8A MARVELLE

8A

MARVELLE

(eyes still
closed)

Now, as my children go amongst you,
that you may give of yourself to the
Lord...

Whereupon, as if on cue, each bible-toter grabs a donation
can from the back of the station wagon. As they circulate
through the crowd.

MARVELLE

Let us pray together for a better
world...a righteous world...

-- camera following two prim young girls who seek a
donation from --

9 MANUEL

9

who, with an evil smile, says something so disgusting that
the girls back off and walk away.

10 ON THE COLLEGE JOGGERS

10

stopped a safe distance from Manuel, watching him dismiss the girls.

11 ON CROCKETT AND TUBBS

11

TUBBS

Think that was the last chance to get saved?

Sonny doesn't answer. He's staring at Manuel. He looks like he hasn't heard Tubbs.

TUBBS

(continuing)

Sonny?

A beat.

CROCKETT

Manuel doesn't know he's being watched, right?

TUBBS

No, man. We're good at this.

CROCKETT

What I mean is, if we were being watched, would we feel weird?

TUBBS

You mean a sixth sense type of thing?

CROCKETT

Forget it.

12 CROCKETT AND TUBBS THROUGH TELEPHOTO MATTE

12

We hear a shutter click and we freeze a black-and-white photo. We hear a grizzled, insane voice belonging to Hank Weldon.

(X)

WELDON (V.O.)

Behold. Tockett and Cubbs.
Crockett and Tubbs.

(X)

After the shutter click, we go back to color and a:

13 JERKY TELEPHOTO PAN OVER TO MANUEL 13

Another shutter click as Manuel is opening his backpack.
Another black-and-white photo. Back to color.

WELDON (V.O.)

Oooh, Manuel. Beeg trouble, amigo.
De best een Mijami ees gonna bust
ju, mang.

14 ON CROCKETT AND TUBBS 14

They see Manuel with his hand in his backpack and they see
the college joggers start to make their way to their
dealer.

CROCKETT

Store's open, Rico.

15 THROUGH TELEPHOTO MATTE 15

Crockett and Tubbs casually get out of the car.

WELDON (V.O)

(hums the theme
from Dragnet)

Dum da dum dum.

A shutter click. A still black-and-white. Back to color
as:

- 16 CLOSER ANGLE - CROCKETT AND TUBBS 16
split up and start making their way through the crowd,
approaching Manuel and the college joggers from different
angles.
- 17 MANUEL AND THE JOGGERS 17
Manuel gets up and starts skating with the joggers.
- 18 MOVING SHOT - CROCKETT 18
weaves through the crowd. Suddenly, Two Bible Students,
boys about nineteen, step up and start walking along on
either side of him.
- CROCKETT
(his eye on
Manuel, ahead)
Now now, fellas.
- The Student holds out a tract. He presses it on Crockett.
- 1ST BIBLE STUDENT
There's no time like the present for
a relationship with your Lord Jesus
Christ. Get to know Him.
- 19 OMITTED 19
- 20 MOVING SHOT - TUBBS 20
as he looks at Crockett, worried. He also hopes the
Students will leave. He looks ahead at Manuel.
- 20A INTERCUT MARVELLE 20A
-- eyes still closed -- on a roll.
- MARVELLE
A world free from the nightmare of
drug abuse!

21 ANGLE ON MANUEL AND THE JOGGERS

21

They've stopped. One of the joggers hands Manuel a roll of money. He flips through, pockets the money, and discreetly takes a small package from his backpack and hands it over.

22 MOVING SHOT - CROCKETT

22

Still with the unwanted Bible Students.

1ST BIBLE STUDENT
You can't get to heaven....

CROCKETT
(interrupting,
flashes gun)
You want to get to heaven right now,
pal?

#60006 1ST BIBLE STUDENT
Huh?

2ND BIBLE STUDENT
Yes.

23 MANUEL

23

happens to glance over and recognizes Crockett. he (X)
immediately takes off through the crowd. Crockett follows,
both at top speed.

24 ON THE JOGGERS

24

Before they can react, Tubbs runs over. Draws his gun with
on hand, badge with the other. A stunned crowd gathers.

25 TUBBS AND THE JOGGERS THROUGH TELEPHOTO MATTE

25

A shutter click. A black-and-white photo.

WELDON (V.O.)
(urban black
voice)
Tubbs. My man!

(X)

26 ON MANUEL AND CROCKETT

26

running through the crowded park. Crockett is gaining. Manuel is carrying his backpack in one hand. Suddenly, he stops, pulls a gun from his backpack and grabs a Girl Bible student. He holds the gun to her. Crockett backs off.

26A INTERCUT MARVELLE

26A (X)

MARVELLE

(X)

A world of peace and tranquility!

26B RESUME CROCKETT AND MANUEL

26B

CROCKETT
Wrong way to go, Skates.

MANUEL
You're not gonna bust me, Crockett.

Manuel points the gun at Crockett. The girl suddenly stamps down on Manuel's instep, while, at the same time, hitting backwards with her elbow. Manuel yelps, fires a wild shot at the Girl whirls and smacks him in the face with her big black Bible. Crockett's on him immediately, gun trained on Manuel's now bloody nose -- as ---

27 TUBBS

27

pushes up with the three joggers.

GIRL
(kicking Manuel)
You're scum!

Crockett gives her a look

GIRL
(continuing)
He threatened my life!

TUBBS
(reassuring) It's
all over now.

CROCKETT
(to girl)
Nice work with the book.

-- as Crockett stoops to handcuff Manuel.

28 SAME CRAZY SCENE THROUGH TELEPHOTO MATTE

28

A shutter clicks, a black-and-white freeze.

#60006

7

29
thru
30

OMITTED

29
thru (X)
30

30A RESUME THE PARK - MARVELLE

30A

wrapping up his frenzied prayer with:

MARVELLE

A world where all men are free to
serve the Lord!

-- finally opening his eyes, shocked at the sight of:

30B CROCKETT

30B

escorting a handcuffed Manuel past with:

CROCKETT

Just one of God's creatures.

MARVELLE

Amen.

30C REVERSE - THE SURF 'N SAND MOTEL ACROSS THE STREET

30C

A sleeze bag joint. Zoom in on second story window and
Hank Weldon. He lowers the telephoto lens and we can see
his troubled, lined, grizzled fifty-one-year-old face.
He's wearing a wide grin. Look at his eyes -- the man is
cooking on another planet. His hair is wild and greasy. He
slams his fist on the windowsill as if he had just made the
bust.

(X)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

31
thru OMITTED
3331
thru
33

34 INT. OCB STRATEGY ROOM - DAY

34

Weldon in a Hawaiian shirt and very old jeans, is flipping 8 x 10 glossy photos down on the table, laying out on a sequential sequence of the Manuel bust the day before. Castillo walks in, followed by Crockett and Tubbs. Weldon is absorbed in his work. He doesn't look up until he lays down the last picture.

Crockett and Tubbs are a bit chagrined by what they see. Weldon looks up. Crockett is right next to him. Weldon smiles and sticks out his hand.

WELDON

I gotta admit, Sonny, you got style...Hank Weldon.

CROCKETT

(pissed off,
turning away)

Hey, man, I don't come to you with my problems.

Foolishly, Weldon keeps his hands outstretched and offers it to Tubbs. Tubbs ignores him and looks at a picture.

TUBBS

Crockett, this is good of you.

Only Castillo is looking at Weldon now. Weldon offers him the outstretched hand.

CASTILLO

(ignoring the
hand; ice cold)

What's this about?

Weldon throws up both hands in disgust.

WELDON

What's this world coming to? You guys won't even shake my hand. Okay, okay! So I'm retired. I used to be a detective with Miami Vice. Guess that counts for nothin' 'round here.

35 ON CROCKETT

35

He turns around to face Weldon.

CROCKETT

Yeah. Weldon. Yeah. I remember
you. You had a great rep. Tops.
(sticks out his
hand)

Sonny Crockett.

WELDON

(smiling like a
regular person)
Pleased to meet ya.

TUBBS

(moves to Weldon
and sticks out
his hand)
Ricardo Tubbs.

WELDON

(shaking hands)
Rico.
(beat)
Can I call you Rico?

Tubbs nods, three-quarters charmed.

WELDON

(to Castillo)
Come on, Lieutenant. Put her there
for a retired old cop.

He sticks out his hand. Castillo is reluctant, but he
shakes. Weldon is happy and gives Castillo's hand a
couple of exuberant pumps.

WELDON

(suddenly totally
professional)
You're not interested in Manuel
'Skates' Santino, either. Am I
right?

Crockett, Tubbs and Castillo exchange wary looks, Castillo
sits down. As soon as he does, Weldon stands up, and
leans over the group. Intense.

CONTINUED

WELDON

(continuing)

You're interested in Freddie Constanza. You know Manuel is on the bottom. All right, concession point here -- you've got Skates. Which means you've got nothing. Skates is stupid, but he's not stupid enough to give you the guy above him, because he would rather do a hard eighteen months than be dead -- and that is his choice.

(beat)

'Course, I could be wrong.

(beat)

I've been wrong before.

The three men look at each other. The guy's weird, but he's on the money.

CASTILLO

Briefly continue, Hank.

WELDON

Constanza is not who you're looking for.

(triumphant beat)

You're looking for Mr. Tony Arcaro. Mr. Founding Father of cocaine in Miami. Mr. Started the Business in 1962. The invisible man. He's pulling Constanza's strings. Yessiree. I tell ya, if I've got a hobby, Tony Arcaro is it.

CASTILLO

(standing up)

Would you mind waiting outside, Hank?

WELDON

Not at all.

He leaves. He doesn't close the door. Castillo goes over and closes it. Then he turns to Crockett and Tubbs.

CASTILLO

Well?

CONTINUED

35 . CONTINUED (2)

35

TUBBS

I'd say Crockett's got himself a
genuine sixth sense of something.

CASTILLO

(annoyed)

What?

CROCKETT

(does not explain)

I heard he was a hell of a cop.

CONTINUED

35 CONTINUED (3)

35

TUBBS

He may be out where the busses don't run, Lieutenant, but he is not wrong.

CASTILLO

Tony Arcaro's dead.

CROCKETT

(optimistic)

So's Jimmy Hoffa. They never found his body, either.

CASTILLO

Check it out.

Castillo leaves. Crockett and Tubbs look at each other.

CROCKETT

I knew someone was watching us.

Tubbs has already picked up the phone and dialed an extension number.

36 INT. OCB - GINA

36

at her desk. Weldon is standing right there, drinking a cup of coffee. The phone rings. Gina picks it up.

(X)

Intercut Tubbs.

GINA

(into phone)

Yes?

TUBBS

(into phone)

Is he right there?

GINA

(bright)

Absolutely.

Weldon puts his coffee on Gina's desk next to another mug and pulls a small notebook from his bag. He starts writing something. Zito, crossing in, absorbed in a report, distractedly picks up Weldon's coffee mug. Gina notices. Weldon does not.

(X)

(X)

(X)

TUBBS

I want you to pull his jacket.

CONTINUED

36 CONTINUED

36

GINA

Oh, I'd love to. What a good idea.

Weldon hands Gina a piece of paper.

TUBBS

It's Hank Weldon. W-E-L-D ---

37 INSERT - WELDON'S NOTE

37

It says: "Weldon, Henry. Miami Vice. 1969-1978." Then a file number: where to find the jacket.

GINA

(cutting Tubbs
off)

I can find it, Rico.

38 FAVOR TUBBS

38

TUBBS

ASAP, Gina.

He hangs up.

Crockett and Tubbs look at each other, trying to decide.

CROCKETT

He's a nutcase, Tubbs.

TUBBS

Yeah? I bet the dude even keeps an alligator for a pet at his place of residence.

They exchange wan smiles.

39 OMITTED

39 (X)

39A INT. CASTILLO'S OFFICE - DAY

39A (X)

The photographs of Crockett and Tubbs busting Manuel "Skates" Santino in the park yesterday are spread out on Castillo's desk. Castillo, pensive, stares at the pictures. Crockett, nervous, lights a cigarette from the butt of another, which draws a look from Tubbs.

CONTINUED

39A CONTINUED

39A

TUBBS

Lieutenant, he wants us to go with him. Gonna take us on a little guided tour.

CROCKETT

(disparaging)

Yeah. A field trip. The history of cocaine in Miami.

CASTILLO

You think he'll lead us to Freddie Constanza?

TUBBS

Stranger things have happened.

CROCKETT

(equivicating)

I don't know, Lieutenant...

CASTILLO

(interrupting)

Constanza and Ray Pinchada have been pumping 15 to 20 keys through my jurisdiction on a weekly basis for at least the last six months. We've come up with nothing.

Castillo gets up, takes a video-cassette off his desk and puts it in the machine. He flicks on the television. It's the 11 o'clock news, from Miami, from February 18, 1979. We see a brief news logo that establishes the date and a "File Tape" super in the corner.

NEWSCASTER (V.O.)

And, in the world today, speaking for the State Department, spokesman Hodding Carter called on Peking today to withdraw its invading army from Vietnam, and at the same time, said deplores both the Chinese action and the recent Vietnamese thrust into Cambodia...

(beat)

Carter also said that the United States has urged the Soviet Union, an ally of Vietnam, to act with restraint.

CROCKETT

A history lesson, Lieutenant?

CONTINUED

39A CONTINUED (2)

39A

Castillo disregards Crockett, and fast forward the tape.

CASTILLO

February 18, 1979. The day Tony
Arcaro was released.

CROCKETT

Got into a big black car and was
never seen again.

TUBBS

Maybe he went for a very long drive.

CROCKETT

The longest.

NEWSCASTER (V.O)

And, in local news today, alleged
drug trafficker Anthony Arcaro won a
major victory when Dade County
prosecutors were forced to withdraw
their 32 count indictment because of
a technicality.

39B ANGLE - TV SCREEN

39B

Arcaro, triumphant, on courtroom steps. .

39C BACK TO SCENE

39C

NEWSCASTER (V.O.)

More local news, and Monday's
weather, when we return.

Castillo turns off the television.

CROCKETT

What? Are you saying we should play
a little follow the bouncing ball
with Weldon?

CASTILLO

You said he was a great cop.

CROCKETT

Was is the key word here,
Lieutenant. Are we running an
activities center for feeble-minded
ex Vice Cops?

CONTINUED

39C CONTINUED

39C

CASTILLO
Take the Weldon tour.

Crockett is annoyed, but doesn't say anything. Castillo's attitude suggests that the meeting is over. We follow Crockett and Tubbs out of Castillo's office, Crockett moving ahead, Tubbs catching up as Crockett, still annoyed, sits down at an empty desk.

39D INT. O.C.B. - OUTER OFFICE

39D

Tubbs leans on the edge of the desk.

TUBBS
What's your problem, man? We go with Weldon. Worse thing that can happen is we wear a little tread off your expensive tires.

CROCKETT
I don't like it, Rico. More I think about it, the more I don't like it.

TUBBS
Dude claims Tony Arcaro's still alive. You said they never found Hoffa's body, either.

CROCKETT
I'm not talking about Arcaro. I'm talking about Weldon. The man has left most of his groceries at the market, Rico.

TUBBS
Maybe. Maybe we'll know after tonight.

39E ANGLE ON O.C.B. DOOR

39E

Gina enters. She's carrying a bunch of files. She drops one on Crockett's desk.

GINA
(dropping the
file)
The Weldon jacket, per your request.
Came just after 'Weirdo' in the
files.

CONTINUED

39E CONTINUED

39E

Gina moves off. Crockett begins to flip through the file.

CROCKETT

Just like I said. He was a great
cop.

TUBBS

Nothing else?

CROCKETT

(reading)

Marty Lang.

(beat)

I heard he was riding a big Federal
desk these days.

TUBBS

Marty Lang?

CROCKETT

Tubbs, if I flipped out one day and
showed up here years later, in a
dirty Hawaiian shirt, babbling about
some guy who's been dead for years,
and you wanted to check me out,
who's the first person you'd talk
to?

TUBBS

(getting it)

Me.

(beat)

Lang was Weldon's partner.

CROCKETT

Only for nine years.

TUBBS

Let's go with Weldon.

Crockett gets up.

TUBBS

(continuing)

I'll drive. I got a spacious ride.

Crockett and Tubbs exit.

40 EXT. LAVISH RESIDENTIAL ESTATE - NIGHT

40

with a gate in the wall. Our guys watch as a limousine pulls up. The gate opens and the limo goes in. We move to reveal a Latino hood, also watching. He jumps in his car and drives off. Tubbs pulls out and follows him.

41 EXT. BUSY STREET IN CUBAN SECTION - NIGHT

41

The hood sits down on a shoeshine stand, speaks to a second hood, also having his shoes shined. In the distance, Crockett, Tubbs, and Weldon are watching. The second hood takes off and they follow him.

42 EXT. HOUSING DEVELOPMENT - NIGHT

42

The second hood meets a dealer. Harsh words are exchanged and the hood knocks the dealer down. Our guys, watching from hiding, do not intervene. The dealer gives the hood some money and leaves.

43 INT. NIGHTCLUB - NIGHT

43

As Crockett follows through the crowd, the second hood meets up with the first again. He has two girls with him. The first hood talks to the second, then slips one of the girls a vial as consolation, and both hoods leave.

44 INT. POSH RESTAURANT - NIGHT

44

Crockett, Tubbs, and Weldon are at the bar when the two hoods enter and cross to a table where they join other shady characters, leaving one chair vacant.

Weldon whispers to Crockett and Tubbs. After a moment, Ray Pinchada enters with two bodyguards. Pinchada moves across the room and takes the empty chair. The guards take positions behind him as he talks conspiratorially with the other men at the table. End montage.

45 EXT. PARKING LOT - NIGHT

45

Crockett, Tubbs and Weldon are walking back to the parked Cadillac. Weldon looks satisfied, but Crockett and Tubbs still look doubtful.

TUBBS

Ask us, Hank. Maybe we do want to buy the Brooklyn Bridge.

CROCKETT

That was Ray Pinchada. Not Constanza. Definitely not Arcaro.

WELDON

Earth to Crockett. Earth to Tubbs.
Earth to Crockett and Tubbs, over.
(beat)

Pinchada is Constanza's lieutenant.
When Tony Arcaro disappeared,
Constanza took over. Now,
Pinchada's got some ideas, and they
don't include Constanza. Don't you
guys get this?

CONTINUED

45 CONTINUED

45

CROCKETT

We're listening.

Weldon turns away in disgust. When he turns back, he's Peter Lorre.

WELDON

While you gentlemen were window shopping twelve-hundred-dollar suits, I learned that Frederick Constanza is lunching at the Ocean Club tomorrow at one o'clock in the PM. Care to guess the menu?

Wired beat. Crockett and Tubbs wait.

WELDON

Hot lead, gentlemen. Courtesy of Mr. Ray Pinchada. On orders of the not-as-dead-as-you-think Mr. Tony Arcaro.

TUBBS

(incredulous)

A hit? At the Ocean Club?

WELDON

(a vicious mimic)

'At the Ocean Club?'

(back to Lorre)

My friends, a hit at the Ocean Club is a very public hit. A very public warning. Tony Arcaro was very big on public warnings. He still is.

Crockett and Tubbs share a skeptical look.

WELDON

(continuing; a hearty laugh; now Monty Hall, arms spread wide)

Or...would you rather go for what's behind Door Number Three?!

CROCKETT

Can I ask you something, Hank?

CONTINUED

45 CONTINUED (2)

45

WELDON
(regular)

(X)

Sure.

Weldon makes a slow 360 turn and when he faces Crockett again, he's Al Pacino in Scarface.

(X)

WELDON
(pantomiming
machine gun)

(X)

Ack-ack-ack-ack-ack!

(back to regular)

Ju can ask, Sonny, but I don haf to answer.

(machine gun)

Ack-ack-ack-ack-ack!

Big crazy grin.

WELDON
(continuing;
regular)

(X)

Trust me.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

45A EXT. ST. VITUS' DANCE - DAY

45A

Morning. Crockett is topside, doing about twelve things at once: feeding Elvis, drinking a glass of orange juice, pulling on a shirt, leafing through a small reporter's notebook, and talking on his cordless phone. He is finishing up a conversation as we see:

47 TUBBS

47

walking briskly toward the boat.

CROCKETT

(into phone)

Yeah...Crockett...three...twelve
thirty...great.

He hangs up as Tubbs boards.

CROCKETT

(continuing)

Nice day, huh?

TUBBS

You had 'em, too, didn't you Sonny?

CROCKETT

Had what?

TUBBS

Do not lie to your partner, man.

CROCKETT

What are you talking about?

TUBBS

Weird dreams last night. About
Weldon.

(X)

CROCKETT

(a nod full of
resonance)

Yeah.

Crockett looks over at Elvis.

CONTINUED

47 CONTINUED

47

CROCKETT
(continuing)
How about you, boy?

TUBBS
(a chuckle, then)
Mine was in color. A regular
Cuckoo's Nest.

CROCKETT
Really? You dream in color?

TUBBS
Yeah. Mostly.

CROCKETT
(thinking about it
as he finds a
jacket)
Huh.

They split the boat.

48
thru
50

OMITTED

48
thru
50

51 INT. LANG'S OFFICE - DAY - FRAMED PHOTO

51

on the wall...of about four pounds of Bolivian flake on a table. Pull back and see that Lang and a young Hank Weldon are standing proudly behind the table with a couple (X) of official types in suits.

TUBBS (V.O.)

We appreciate your taking the time
to see us.

LANG (V.O.)

(gruff,
distracted)

Yeah, yeah, yeah. What's up?

Pull back more and see Crockett standing in front of the photo. Marty Lang -- middle aged, heavyset, florid, smug and harried -- sits behind a big, expensive desk, shuffling papers, giving Crockett and Tubbs about fifty percent of his attention. Tubbs perches on the arm of a couch.

CROCKETT

(tapping the
framed photo)

You were his partner.....

Lang looks up at the photo. A beat, then he recognizes it. He's pissed off.

LANG

You know, I've only been in this office a couple of weeks. I gave a secretary a bunch of pictures, told her to put some up. This wasn't supposed to be one of them.

CONTINUED

51 CONTINUED

51

Lang gets up, takes the photo off the wall -- revealing a space whiter than the rest of the white wall -- and brings it back to his desk. He's looking at it as if he can't help it -- he's driving by a bad pile-up on the freeway.

LANG

(continuing)

Hank Weldon.

After a thoughtful beat, Lang snaps out of it, opens a desk drawer, puts the photo away. The drawer slams shut.

TUBBS

(casual)

Looked like a nice bust, Marty.

LANG

(agitated)

You guys want to now about Weldon?
Pull his jacket. I got nothin' to say.

TUBBS

(busting Lang)

If you had nothing to say, Marty, I think the smart thing would have been to leave the picture on the wall. At least until we left.

(beat)

Tell us, Marty.

CROCKETT

We pulled his jacket, Marty. Weldon, Henry...Miami Vice, 1969 - 1978. Said he was a good cop. Medals. Commendations. Your partner. Quit the force.

(X)

LANG

'Quit?' It says 'Quit the force'?

TUBBS

'Quit.' Ten-four. Let's hear your version.

LANG

Not a version. The truth.

CROCKETT

(encouraging)

Can't judge a jacket by its book.
We're all ears, Marty.

CONTINUED

51 CONTINUED (2)

51

Tubbs and Crockett smile at this. Lang doesn't.

LANG

Weldon didn't 'quit.' He took a medical leave. Medical leave turned into medical discharge. Hank spent a few years at some Lauderdale psychiatric lockup.

(beat)

When did he get out?

(X)

CROCKETT

We just met him yesterday.

LANG

Let me guess. Tony Arcaro is alive and well.

Crockett and Tubbs exchange looks.

LANG

(continuing)

I thought so.

(beat)

Listen. You're in a bar. Some joker walks in. Pours about five dollars' worth of quarters in the juke. Presses J-fifty over and over. Just loves that song. J-fifty. Tony Arcaro is Hank Weldon's J-fifty.

Lang's attention strays to the picture of his wife and kids he's got on his desk. He picks it up and looks at it for a beat.

LANG

Hank was a great cop. Brilliant.

(shows the picture
to our guys)

This is Martin Junior. Hank was his goddamn idol. Hank this, Hank that.
Uncle Hank.

TUBBS

(softly)

What about Arcaro, Marty?

CONTINUED

51 CONTINUED (3)

51

LANG

Hank spent three years putting this case together against Arcaro. It was an obsession.

(X)

(turns picture around again)

This is Samantha.

(puts picture down; beat, gaining control)

What can I say? Arcaro got off. Walked away on a technicality. After three years. Three years.

CROCKETT

And disappeared....

LANG

Yeah...

(snaps his fingers)

Like that. Constanza had him killed. I figure an industrial incinerator. Ever seen one of those things at work? Bones. Teeth. Kidney stones. Everything.

TUBBS

Weldon wasn't buying.

(X)

LANG

More than that, Tubbs. Hank snapped so bad...Hey. His wife? Lorraine? Totally in love with him? (beat)

(X)

She moved to another town and changed her name. You get it?

CROCKETT

Yeah. We get it.

Lang's phone buzzes and lights. Lang looks at the phone. He looks at Crockett and Tubbs.

LANG

You wanted my opinion? You got it. Weldon's a mental case. Yesterday's news. Now get out.

(X)

CONTINUED

51 CONTINUED (4)

51

CROCKETT

Sure thing.

(beat)

Like your desk, Marty.

Crockett and Tubbs leave.

52 EXT. FEDERAL BUILDING - DAY - WITH CROCKETT AND TUBBS

52

as they move down the steps toward the Ferrari.

TUBBS

Did you smell his sweat? Had a
definite panic flavor.

CROCKETT

He's holding back, Rico. On what, I
don't know.

TUBBS

(looking ahead)

And look who's havin' himself a
picnic on the hood of our fancy
sports car.

53 ANGLE ON FERRARI

53

Hank Weldon is sitting on the hood, cross-legged,
smiling. A bottle in one hand' a liquor store ham salad
sandwich in the other. He takes a long pull on the bottle.
As Crockett and Tubbs approach.... (X)

WELDON

Hi, fellas. (X)

CROCKETT

Hank. (X)

WELDON

Meter maid came by. Wanted to give
you a ticket. I talked her out of
it. Said you'd be right back.
Saved you money. (X)

(offers the
bottle)

Clam juice?

CROCKETT

Get off the car, Jack.

CONTINUED

53 CONTINUED

53

Weldon hops off the car, remarkably agile. He finishes off the clam juice, takes a big bite of his ham sandwich.

WELDON

(indicates bottle,
mouthful)

This is great stuff. Cleans you right out.

(beat)

How's Mr. Marty Lang?

(low)

He didn't say I was, you know...

(points an index
finger at his own
temple and moves
it in a circle)

Crazy?

CROCKETT

(deep breath after
a look at Tubbs)

We're cops, Hank. Not social workers. We've got work to do.

TUBBS

So if you'll excuse us....

Crockett and Tubbs start to move around Weldon. Weldon is smiling affably. He turns away, letting Tubbs get into the car.

But Weldon makes a full 360, and, when we see his face again, he is maddened. He hurls the empty bottle of clam juice straight down on the pavement, where it shatters loudly.

WELDON

(Peter Lorre; eyes
bulging)

So I guess you don't need me. I guess Manuel sang like a bird all night long. I guess he gave up the entire Arcaro crew.

Crockett and Tubbs look at each other, thinking.

54 EXT. MIAMI STREET - DAY

54

The Ferrari whizzes past. Weldon is crammed into the backseat, hair blowing wildly, singing "All Night Long" at the top of his lungs.

55 OMITTED

55

56 INT. HAMILTON MANOR DINGY HALLWAY - DAY

56

We hear the clopping of feet. Then we see Crockett and Tubbs round the corner from the second-floor outside staircase.

CROCKETT

(to the unseen
Weldon behind
him)

Come on, Weldon, let's stay with
the action.

Weldon appears. He's doing the Walter Brennan shuffle.

WELDON

(Brennan voice)

Hold on there, L'il Luke. I'm a
comin'.

Crockett and Tubbs wait for Weldon who now moves past them and leads the way to a door. He pushes it open. It's unlocked.

Tubbs shoots Weldon a look about the unlocked door.

WELDON

(heavy sarcasm)

Ooooh. You're right, Tubbs. I
should lock this place. Some
perpetrator might steal all my
precious belongings. Or worse.

And they go in.

57 INT. WELDON'S APARTMENT - DAY

57

It's dim. Murky. And, when Weldon closes the door, the room is plunged into total darkness. We hear fumbling, and then the room is lit by a central bare ceiling bulb. There are a couple of chairs, a table, and about ten years' worth of garbage strewn all over the place. A grim sight.

TUBBS

(disgusted)

We don't want to see this, Hank.

Weldon chuckles, and purposely walks over to what looks like a closet door. This door is triple-locked.

Weldon is clearly practiced at working these locks. He counts as he unlocks.

WELDON

One...

(first lock)

Two...

(second lock)

Three.

He opens the door.

WELDON

(proudly)

Boys. I want you to meet Lorraine.

58 INT. WELDON'S OTHER ROOM

58

A heavy duty personal computer sits on a parson's table. File cabinets. Track lighting. The walls above the computer are covered with intricate charts of the structure of the Arcaro gang. A telephone is next to the computer. Two lines.

Excited, Weldon slips in a disc and punches up a program.

WELDON

(prim, indicating
the computer)

Please say hello to Lorraine. She's
getting sick of old Hank.

CROCKETT

If there's a point to this, get to
it.

59 ANGLE - COMPUTER SCREEN

59

It glows to life. A big message, printed: "Hello, Crockett and Tubbs. My name is Lorraine."

The message fades, and we see computer representations of a couple of pictures of Crockett and Tubbs from the Weldon- (X)
observed bust of Manuel in the park.

60 ANGLE - CROCKETT AND TUBBS

60

Crockett lights a cigarette as:

TUBBS

Big deal. A computer. Every twelve year old in Miami's got one.

WELDON

(honest question)
Really? Like Lorraine???
(beat, thinking
about it)

(X)

Huh.

61 BACK TO SCREEN

61

Another photograph. It's captioned: Freddie Constanza. A mean-looking drug dealer sitting on the deck of a yacht, through telephoto.

CROCKETT

Yep, that's Freddie Constanza. Good picture. Nice labeling.

Weldon, giggling, adjusts the computer "mouse" and the Constanza picture squeezes into the left half of the screen, making room for a picture of Ray Pinchada, who's talking to a couple of low-lives in thousand-dollar suits and hats. The picture is captioned: Ray Pinchada and Friends. (X)

62 ON CROCKETT AND TUBBS

62

They're interested.

TUBBS

(off picture)
Wait a second.

CONTINUED

62 CONTINUED

62

Weldon stands up and offers Tubbs the only chair, in front of the computer screen. Tubbs sits down and stares at the picture. Crockett crowds in. Weldon is delighted.

CROCKETT

And 'friends'? That's Bernie Wingo!

TUBBS

I believe I saw an outstanding warrant on him just this morning.

WELDON

(cackling)

Really? What do you suppose he's doing with Mr. Ray Pinchada?

Course, I could be wrong...

(changes mood; now intense)

But I'm not. Wingo used to retail lots of Arcaro product in the old days. Disappeared pretty much after...

(back to vague mood)

Gee, I don't really remember when? Do you?

CROCKETT

He disappeared after Arcaro disappeared.

WELDON

That's right. Now I remember. so, if he's back, and talking to Ray Pinchada...wonder if that means anything.

TUBBS

(looking at Crockett)

Somethin' to think about, maybe.

Crockett nods.

WELDON

(nodding vigorously)

I agree, too.

CONTINUED

62 CONTINUED (2)

62

TUBBS
(referring to a
stack of floppy
discs)

Hey, what are these, Weldon?
Something to do with Lorraine?

63 ANGLE - THE DISCS

63

Tubbs starts flipping through them.

64 ON WELDON

64

He is maddened. He lunges for his discs, scattering them
all over. Then he grabs Tubbs by the lapels and gets up in
his face.

WELDON

Don't touch!

Crockett gets behind Weldon and pulls him off Tubbs so
fast it makes everybody's head spin.

CROCKETT

(holding Weldon)

Get it together, man!

Weldon is calming down. Tubbs leans over and picks up the
discs, restacks them.

TUBBS

It's okay, Hank. We're mellow.

WELDON

(spitting it out)

Mellow. I'm not mellow. Arcaro's
not mellow.

(yelling)

I want Arcaro!

65 ON CROCKETT

65

He gives a little twist to Weldon's arm. Weldon winces.

CONTINUED

65 CONTINUED

65

CROCKETT
(as if to a child)
Are we calm, Hank?

Weldon goes slack. Crockett lets him go.

WELDON
(coy)
Lorraine here hasn't told all she
knows.

TUBBS
We'll talk to Lorraine some more
later, Hank.

WELDON
(clapping his
hands together)
Can we go to lunch now?

66 ANGLE - CROCKETT AND TUBBS

66

This is so weird. They're just not sure.

WELDON
(like a five year
old)
Well...Can we go to the Ocean Club
and see Freddie Constanza get hit?
Huh? Can we? Can we?

CROCKETT
I made reservations.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

67 EXT. OCEAN CLUB - DAY - ESTABLISH A SWANK MIAMI JOINT 67

A gold Rolls Royce disgorges three assorted knock-out Miami Mistresses. The parking guy moves the Rolls and we see the plate: "NOT D WYF". The Rolls moves, revealing the Ferrari parked prominently in front.

We follow the beautiful women and, off the glint of a Rolex quarter pounder on the wrist of one, we go into the restaurant.

68 INT. OCEAN CLUB - DAY - MOVING SHOT 68

as we follow the three Mistresses to their well-placed center table. Along the way, we notice: Versaced businessmen talking intense deals. Roxanne Pultizer-types in groups of two and three, laughing, talking about their affairs, picking at nouvelle cuisine-sized salads. On the walls -- real David Hockney and Rauschenberg paintings, broken up by authentic fifties Coca-Cola neon. Waiters scurry about -- all accompanied, of course, by rock music -- "Don't You Forget About Me" would be great.

69 OMITTED 69

70 ON EDGAR THE WAITER - MOVING SHOT 70

a limp-wristed type whose name we know from his gold-plated engraved nametag. He weaves through the tiny, packed spaces between the tables like a ballet dancer. After a beat, a hand shoots into the frame and grabs the hem of Edgar's coat -- as we widen to include --

71 CROCKETT, TUBBS AND WELDON 71

At a bad table along the wall. The hand belongs to Weldon. We see Crockett and Tubbs, nursing a couple of normal drinks. They are embarrassed at the way Weldon has pulled over the waiter.

CONTINUED

71 CONTINUED

71

EDGAR
(professional
smile, to Weldon)
Sir?

WELDON
(lispng)
Edgar. I am waiting for my
raspberry shake.

Beat; Edgar is stunned.

WELDON
Young man...
(indicates Tubbs
with a wave of
his hand)
Mister Rico's reviews appear in over
three hundred American newspapers.

Tubbs rolls his eyes.

(X)

WELDON
And. I must tell you.
(whispers)
He already hates this table.

(X)

-- and after a coy look, Edgar moves off --

72 BY THE DOOR - WELDON'S POINT OF VIEW

72

The line behind the Hostess' podium is impressive.
Suddenly, there is commotion, movement in the line. An
important party is being waved forward.

73 BACK ON TABLE

73

CROCKETT
Tell you what, Weldon. I checked
this morning, and I checked when we
came in, and the truth is Freddie
Constanza is not on the reservations
list today, for lunch or any other
meal.

CONTINUED

73 CONTINUED

73

WELDON

(looking past them
at something near
the door)

(X)

That's too bad. I guess this guy...
(nods toward the
door)

...is from that new celebrity
Criminal Look-Alike agency or
something. Gosh. My mistake.

(X)

Crockett and Tubbs turn around to look.

74 ON THE DOOR

74

Constanza and three or four banker types in suits are at
the head of the line. A white-suited Ocean Club guy takes
over from the hostess and seats the Constanza party at a
prime table within sight but far away from our guys' table.
We see Constanza sit down.

75 BACK TO TABLE

75

WELDON

(a la Cary Grant
"Judy, Judy,
Judy")

(X)

Sonny, Sonny, Sonny, Constanza don't
need no stinking reservations. Not
at the Ocean Club. He's a major
investor. He bought all this neon
crapola.

TUBBS

(to Crockett)

It makes sense, Sonny. Arcaro
always hated neon art. Constanza's
a dead man.

(beat)

Right, Hank.

(X)

CONTINUED

75 CONTINUED

75

WELDON

(super-serious)

What we're looking for now,
children, is the proverbial Grey Man
-- shades, a hat maybe, baggy coat.
Quick kill, hard ID.

(looks at the
door)

Bingo.

76 THEIR POINT OF VIEW - ON THE DOOR

76

Exactly who Weldon's described, walks to the head of the line and past, on his way to Constanza's table. Shades, Fedora, baggy white sports coat.

77 BACK TO TABLE

77

Crockett jumps up, trying to move, but his way is blocked by a stream of customers and, ultimately, by Edgar, who sets down the raspberry milk shake. Tubbs is also trying to get out.

On the other side, he is blocked by a Rose Kennedy type: a ninety-year-old aristocratic woman in a wheelchair, being wheeled by a big black man who feels he has the right of way.

WELDON

(lisps)

Easy, boys.

(to Edgar)

What about the clam juice back?

78 ON THE HIT MAN

78

He has a clear path to the good tables. He strides up to Constanza's table, reaching into his sports coat as he stops. Constanza sees him, realizes, opens his mouth to scream.

79 BACK TO CROCKETT AND TUBBS

79

They're trapped. Weldon sips his shake and smiles.

- 80 BACK TO CONSTANZA'S TABLE 80
The hit man whips out a small Beretta sub-machine gun and fires from the hip, hitting Constanza. The noise of the gunfire is very loud. Total panic in the Ocean Club.
- 81 ON CROCKETT AND TUBBS 81
They've got their guns out, but no clear shot at the hit man. They're inching their way through the tornado of hysterical, diving customers. No real progress.
- 82 ON THE HIT MAN 82
holding his gun high and ready. He's the only calm person besides Weldon. He walks quickly to the door and out. (X)
People dive to clear a path for him.
- 83 ON CROCKETT AND TUBBS 83
making their way to the door.
- TUBBS
Police officers!
- CROCKETT
Out of the way!!!
- 84 ON WELDON 84 (X)
at the table, drinking his shake.
- 85 ON CROCKETT AND TUBBS 85
Guns ready, they're finally out the door.
- 86 EXT. OCEAN CLUB - DAY 86
Crockett and Tubbs burst through the exit to see ---
- 87 THE PARKING GUYS 87
lying on the pavement -- wounded.

88 CROCKETT AND TUBBS

88

look for a way to go. They hear a screech of tires from around the side entrance of the club and see a ND sedan speed in front of them. There are too many people. No clear shot. The sedan disappears as our guys lower their guns in frustration.

89 ON THE DOOR

89

Weldon appears, an island of calm in the mayhem, holding his shake. He approaches Crockett and Tubbs.

WELDON

Lorraine and I hate to say we told you so.

Crockett and Tubbs, wired off the action, whirl to face the crazy old cop.

TUBBS

(off a look at Crockett, who nods)

You're under arrest, Hank

Crockett gets behind Weldon and is cuffing him.

CROCKETT

You have the right to remain silent.

WELDON

(grinning madly, jumping in)

If you give up that right, anything you say may and will be used against you in a Court of...bla, bla, bla.

90 CLOSE - WELDON'S INSANE FACE

90

91 INT. CASTILLO'S OFFICE - DAY

91

Tension. Crockett is pacing. Tubbs is sitting. Castillo is behind the desk, drumming his pencil on the desk top. After a wired beat --

CASTILLO

Why?

CONTINUED

91 CONTINUED

91

CROCKETT

(picking up)

I don't know. He's crazy.

TUBBS

We figured he was on the inside.
Somewhere. He had to be.

CASTILLO

He was a good cop. Maybe he's a
good ex-cop. That's not something
you want to think about. Is it?

TUBBS

(defensive)

He's better than us?

CASTILLO

So far.

(beat)

Everything Hank Weldon has said
has come true.

(X)

(a list)

Manuel Santino was our way to
Constanza. Manuel Santino did not
talk. Constanza was marked.
Constanza was wasted. And --
Weldon's got pictures of Pinchada
and the previously vanished Bernard
Wingo.

(X)

CONTINUED

91 CONTINUED (2)

91

CROCKETT

One thing's for sure. If Pinchada is planning to take Constanza's action, he's got Constanza where he wants him.

(X)

TUBBS

Yeah. Arcaro-ville. Dead City.

CASTILLO

(beat)

What about Constanza's luncheon companions?

CROCKETT

Your typical Bahamian bankers.
Clean as a whistle, not much to say.

CASTILLO

I'm going to cut Weldon loose.

(X)

Tubbs takes a couple of floppy discs from his sports coat.

TUBBS

My partner and I would like to have
a little chat with Lorraine. Alone.

CASTILLO

Paperwork is running about an hour
slow today.

Castillo looks down at some papers on his desk and
considers them. Meeting's over.

92
thru
97

OMITTED

92
thru
97

97A INT. OCB OUTER OFFICE - DAY

97A

Crockett and Tubbs come out of Castillo's office. Find Gina, perplexed, who is crossing quickly to Crockett and Tubbs. Tubbs has the floppy discs in his hand.

GINA
They didn't have it.

CROCKETT
(disbelief)
You're talking about the Police Archives, Gina. Their files don't have feet on them.

GINA
The Arcaro file did.

Crockett and Tubbs share a look.

GINA
(continued)
The hard copy was missing, so I asked the clerk to check the computer. Guess what?

TUBBS
(gesturing, with floppy discs)
File deleted?

GINA
(confused)
How'd you know?

TUBBS
Just a guess.

Crockett looks his question at Tubbs.

TUBBS
I think Lorraine might have borrowed the Arcaro file.

CROCKETT
By telephone?

TUBBS
It's a very famous method these days, partner.

Gina moves off, totally confused.

98 INT. STOREROOM - OCB - DAY

98

Switek is making the final connection on a full computer setup, using a couple of filing cabinets as chairs. With a flourish he holds up the final plug.

SWITEK
(a la Doctor
Frankenstein)
My monster will live!

Crockett and Tubbs share a dark look.

TUBBS
Plug it in, Swi.

Switek shrugs. Plugs in the computer. The screen glows green. Tubbs inserts a floppy disk and punches some buttons.

SWITEK
If that's all....

CROCKETT
Bye, Swi.

Switek goes for the door.

SWITEK
(to himself)
You're welcome.

99 ON THE SCREEN

99

Huge white letters, spreading over the entire screen, spell out "WELDON'S WORLD."

CROCKETT
I thought you didn't even know what
a floppy disk was.

TUBBS
(typing)
I lied.

We see the words "Request File List" on the screen. The instructions blink for a while, and then are replaced by a blinking "password???"

CROCKETT
Big surprise. I don't know. Try
'Lorraine.'

100 ON SCREEN

100

Tubbs types in :Lorraine." The computer blinks, then responds: "The password is not Lorraine." That is replaced by: "Lorraine is MY NAME." That is replaced by: "Try again." And then: "Password???"

CROCKETT

Try 'Goofball.'

(an idea)

Try 'Arcaro.'

Tubbs nods and types in Arcaro. The computer blinks, responds: "The password is not Arcaro." Replaced by: "Hank and I HATE ARCARO." Replaced by: "Try again." Then: "Password???"

(X)

TUBBS

This is a little weird.

CROCKETT

If it's only a little weird, it definitely won't work.

Tubbs types in "Clamjuice." blink. Response: "The password is not Clamjuice." Replaced by: "Clamjuice is an excellent beverage." Replaced by: You have now missed three times." Replaced by: "You may now ask me the password."

CROCKETT

You can do that?

TUBBS

(typing)

If Lorraine says so.

Tubbs types in "Request Password." The screen goes crazy. Blinking everywhere, odd green shapes. Then, in large white letters: "THE PASSWORD IS CROCKETT AND TUBBS!!" Off a musical sting and Crockett and Tubbs' astonished and grim look at each other:

#60006

38
(X)

101
thru
102

OMITTED

101
thru
102

102A EXT. ST. VITUS' DANCE - DAY

102A

Crockett is hosing Elvis down.

WELDON

(a whiny five year
old)

How many more minutes, Daddy?

CROCKETT

Up to you, kid.

Weldon is silent.

TUBBS

(carefully)

Hank...did you know...a long time
ago...Tony Arcaro lived in your
building?

WELDON

(suddenly furious)

Don't 'Hank' me, fancy man! You've
been talking to Lorraine! You stay
away from that woman! You hear?!

CROCKETT

(trying to calm
him)

Hank, we just....

CONTINUED

102A CONTINUED

102A

WELDON

Oh, yeah? Well, I know something
Lorraine doesn't even know.

(now Jimmy Cagney)

I was in the cooler today, see? Met
a guy, see? Maybe you know this
guy, see? A dealer. Stiltsy?

(X)

CROCKETT

Strictly small time.

WELDON

He had a very big time lawyer, see?
Absolutely had to be released today.

(X)

Weldon reaches out and pinches Crockett's cheek in the
manner of a Mafia godfather.

(X)

WELDON

(continuing)

Capice?

(X)

CROCKETT

(getting it)

Something's coming in today?

WELDON

Tomorrow. Stiltsy had to get out
today. Didn't Lorraine tell you
Stiltsy's one of Wingo's?

(X)

(whining)

She was supposed to.

CONTINUED

102A CONTINUED (2)

102A

Crockett and Tubbs look at each other. Crockett looks his question at Tubbs. Tubbs nods. Crockett agrees. Tubbs reaches for the phone and punches out a number:

TUBBS
(into phone)
Lieutenant?

WELDON
(genuinely -- off
of Elvis, to
Crockett)
Nice dog.

(X)

103 OMITTED

103

104 INT. OCB OFFICE - NIGHT

104

We move across the semidarkened room and pick up Weldon, sitting on a chair outside Castillo's office, drinking a clam juice and humming a little tune. He's smiling.

(X)

105 INT. CASTILLO'S OFFICE - NIGHT

105

Castillo, Crockett and Tubbs. Castillo's not sure.

CASTILLO
You're talking about a big
operation. A last-minute operation.
I want you to be sure about Weldon.

(X)

Crockett and Tubbs look at each other.

CASTILLO
(continuing)
One question. Do you believe in
him?
(beat)
Tubbs?

TUBBS
Yeah. I do.

CONTINUED

105 CONTINUED

105

CROCKETT

My head says the man is stone
insane. My gut tells me to go with
him on this.

CASTILLO

That's what I need to hear. Let's
do it.

106 INT. OCB - CLOSE ON WELDON

106 (X)

at a desk. Pounding random keys on a typewriter. Looking
at the ceiling. Humming a tune:

FREEZE FRAME

AND

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

107 EXT. STILTSVILLE - DAY - VARIOUS LONG SHOTS 107

Strange houses on stilts, in the middle of the water, each house weirder than the next. After establishing the flavor of Stiltsville, we notice a:

108 HOUSEBOAT - LONG SHOT 108

sitting in a deep channel of water in between two houses. Both houses look deserted.

109 INT. HOUSEBOAT - SWITEK AND ZITO 109

are playing cards and occasionally glancing off through a dirty porthole. Two uniform marksmen, looking bored, are slouched in the b.g.

110 RUMPLESTILTSKIN 110

Maybe the craziest looking house in all of Stiltsville. It looks completely deserted.

111 BACK TO SWITEK AND ZITO 111

ZITO

I don't think we're even gonna catch a good hand.

We notice Switek is wearing a headset, albeit concealed by his fishing hat.

SWITEK

(into mike)

Yes, Lieutenant.

Zito looks up.

ZITO

Mister Promotion...

SWITEK

You're lookin' at what I'm lookin' at.

(frown)

Nothing. Zero-ness.

CONTINUED

- 111 CONTINUED 111
Casually, Switek grabs a Coke Classic from a cooler at his feet.
- 112 ON THE COOLER 112
A couple of Cokes, a couple of automatic weapons.
- 113 BACK TO SCENE 113
Switek looks over his shoulder at:
- 114 THE RED STILT HOUSE - SWITEK'S P.O.V. 114
The bottom of the house is draped with slats. We can't see what's behind.
- 115 CLOSE - TOP DECK OF RED HOUSE - A WINDOW 115
We go:
- 116 IN THE WINDOW 116
and find Castillo, crouched down below the sill, on a radio. In the murky b.g. of the room, we see, behind Castillo:
- 117 SOME UNIFORMED SHOOTERS 117
crouched, ready.
- 118 BACK TO SWITEK AND ZITO 118

SWITEK

Larry, if ya ask me, this little stake-out is a...mis-stakeout.

Switek smiles at his little joke.

ZITO

Wish I'd said that.

SWITEK

(into mike, with a grimace)

Yeah, I know, nobody asked me, Crockett.

119 CLOSE - THE SLATS BELOW THE RED HOUSE

119

Through a small hole, we see a brief flash of light green color and sense that something is behind the slats.

120 CLOSE - THE SCARAB

120

bobbing in the water underneath the house. Crockett, Tubbs and Weldon. Weldon is really excited. Crockett's holding the radio.

WELDON

I can't wait to see the look on Tony's face when he sees Mr. Hank Weldon.

TUBBS

(worried look at Crockett)

First he's gotta get here, Hank.

(beat; to Crockett)

How's your extra sense working out?

CROCKETT

It's wierd, but I do feel something.

Tubbs rolls his eyes almost imperceptibly.

CROCKETT

I knew he...

(meaning Weldon)

was watching us in the park.

(beat)

Didn't I?

TUBBS

You knew someone was.

WELDON

(an observation)

You guys sound a little crazy now.

Crockett and Tubbs give Weldon an appropriate look. Weldon looks away.

WELDON

(continuing)

It's quiet out there.

(beat)

Too quiet.

- 121 BACK ON SWITEK AND ZITO 121
They start. Look out to sea.
- 122 THE OCEAN - THEIR POINT OF VIEW 122
Boats are fast approaching -- a couple of Cigarettes.
They're heading in the direction of Rumplestiltskin.
- 123 ON SWITEK AND ZITO 123
SWITEK
(into mike)
Something's happening here.
- 124 INT. HOUSEBOAT 124
The marksmen are getting ready. They've alerted:
- 125 INT. RED STILT HOUSE - CASTILLO 125
He's looking through binoculars at Rumplestiltskin and the
approaching boats. He lowers his binocs.
- 126 ON RUMPLESTILTSKIN - CASTILLO'S POINT OF VIEW 126
The two black Cigarettes are starting to negotiate the
dock. There are about six men in each boat, all heavily
armed.
CASTILLO (V.O.)
(filtered)
Raymond Pinchada. Bernie Wingo.
It looks good.
- 127 ON THE SCARAB 127
still concealed behind the slats.
WELDON
Come on, come on, come on!
CROCKETT
Hold on, Hank. We're gonna see if
we can bust them for more than
unauthorized use of a Stiltsville
dock.

Crockett, Weldon, Tubbs all hear it: the approaching
sound of a seaplane.

- 128 ON THE SEAPLANE 128
It's a beautiful sight, swooping down toward
Rumplestiltskin.
- 129 ON SWITEK AND ZITO 129
peeking out through the porthole of the houseboat.
SWITEK
Out of the blue of the western
sky...
- 130 ON WELDON 130 (X)
He's ready to pop.
- 131 ON CROCKETT AND TUBBS 131
While Weldon actually is biting his fingernails behind
them, Crockett gets in the driver's seat of the Scarab.
Tubbs takes out his gun. (X)
- 132 ON THE SEAPLANE 132
It lands...noses up to the house. The motor stops. The
pilot gets out and Pinchada goes over to him and hands him (X)
a thick packet. The men start to unload the plane.
- 133 ON CASTILLO 133
CASTILLO
(into mike)
Go.
- 134 EXT. SLATS 134
The Scarab explodes through the thin plywood, engine
roaring.
- 135 EXT. HOUSEBOAT 135
The entire front wall of the houseboat flops down with a
crash, revealing Switek, Zito and the two shooters, all
with guns aimed at Pinchada and Co. (X)

- 136 EXT. RED STILT HOUSE - DECK 136
Castillo and his shooters are crouched, weapons aimed.
- 137 EXT. SCARAB 137
The boat is planing toward the seaplane.
- CROCKETT
(through bullhorn)
Freeze! Miami Vice!
- 138 EXT. RUMPLESTILTSKIN - DOCK 138
An instant of hesitation. Panic.
- 139 REVERSE ANGLE - PINCHADA AND FRIENDS' P.O.V. 139 (X)
First, of the Scarab bearing down on them. Second, Castillo's house with shooters poised. Third, the houseboat with Switek, Zito and two marksmen.
- 140 BACK TO RUMPLESTILTSKIN 140
A few of Pinchada's men actually follow orders. (X)
Frightened by the show of Vice power, they lie down on the dock. Others start firing at the three Vice positions.
- 141 WIDER - THE SCENE 141
Firing; hellish confusion
- 142 ANGLE ON SCARAB 142
Tubbs aims, fires.
- 143 ON THE SEAPLANE 143
The pilot is trying to turn over the engine. A bullet shatters the window. The pilot slumps.
- 144 VARIOUS SHOTS 144
Switek, Zito, Castillo and their shooters, making a leadstorm.

145 ON A CRIMINAL

145

heading for one of the Cigarettes -- Pinchada right behind him. Firing at Vice as he runs. Just at the boat, he takes two slugs - a crossfire - and splashes in the shallow water off the dock, face down in the turtle grass.

146 EXT. SCARAB

146

arrives at the dock, cutting off the Cigarettes. Crockett and Tubbs jump onto the dock, guns raised, and confront Pinchada, who lowers his gun and realizes it's over.

CROCKETT
Flight's cancelled, Ray.

147 FAVOR WELDON

147

He jumps on the dock, frantic, running from one prone criminal to another...wrenching their necks to look at their faces.

WELDON
(a chant)
Tony, Tony, Tony, Tony...

CROCKETT
Hank, let it go, man. It's over.

Weldon turns his anguished face skyward...toward Crockett.

WELDON
(an idea)
The dead one.

148 WIDEN

148

to see Weldon jump off the dock to the body lying face down in the water. He turns the body over. It's a 20-year-old Cuban.

WELDON
It's not Tony! What am I gonna tell
Lorraine?!!

#60006

51
(X)

Rev. 9/03/85

149
thru
153

OMITTED

149
thru
153

153A CLOSE - A SAMURAI SWORD

153A

As we pull back slowly, we reveal that the sword is on a wall of a tastefully decorated den, oriental in style, with a spartan feel. We hear a ringing telephone in the room. We

153B WIDEN TO REVEAL

153B

Castillo, in a loose robe (maybe a kimono) in the Lotus position on a mat. His eyes are closed. He is deep in meditation. The phone, on a table next to him, is ringing. Six times. Seven times. Eight. Nine. Ten. Castillo opens his eyes, inhales, exhales deeply, then stands up and answers the phone.

CASTILLO

Yes.

WELDON (V.O.)

(bitter, weird)

It's all over, Castillo. All over.

CASTILLO

(even)

How did you get this number, Hank?

WELDON (V.O.)

I'm gonna leave Lorraine. That woman's nothin' but trouble. Nothin' but trouble.

CASTILLO

Hank...

WELDON (V.O.)

(brittle laugh)

Can't live with 'em, can't live without 'em.

CASTILLO

Where are you, Hank?

WELDON (V.O.)

I'm gone, Castillo. You won't have Mister Henry 'Hank' Weldon to count on anymore. I'm tellin' ya, I'm gone. G-O-N-E. History. Split City. Bye-Bye. So Longsville.

CONTINUED

153B CONTINUED

153B

CASTILLO

Hank. I want you to come in.

WELDON

What? To do your paperwork? You
gotta be crazy.

(crazy)

You know what I think? I think
Lorraine needs a good talking to,
that's what I think.Click. A filtered dial tone. Castillo punches out a
number and we go to

153C EXT. FERRARI - NIGHT

153C

Various shots of the Ferrari driving in downtown Miami
streets. Music over.

154 EXT. HAMILTON MANOR - DAY

154

We see The Ferrari parked in front of the building. We're
bringing the song up now -- just music.

155 PAN UP THE BUILDING

155

to the second floor, and in the second floor window, and
Crockett and Tubbs are knocking on Hank's door. No
answer. The door is open. We follow them into:

156 INT. WELDON'S APARTMENT - DAY

156

And the place is even more of a hurricane than before. The
only light is coming from behind the slightly ajar door to
the computer room, and off a shared look of concern between
Crockett and Tubbs we go:

157 INT. COMPUTER ROOM - DAY

157

And the whole room is wrecked. Lorraine is in pieces. We
see the baseball bat. The murder weapon. The song fades as
we hold on Crockett and Tubbs' look of concern.

158 INT. CASTILLO'S OFFICE - DAY

158

Crockett, Castillo and Tubbs. They look concerned and somewhat the worse for wear.

CROCKETT

Man, I wish there was something we could do.

TUBBS

He led us to Pinchada, Lieutenant.
He really helped us out.

(X)

CASTILLO

Yeah. I know. What do you want to do?

TUBBS

Maybe we could get him into some kind of program.

CONTINUED

158 CONTINUED

158

CROCKETT

Yeah. Sure. The Famous Crazy Cop
Retirement Home.

TUBBS

No joke. There should be one, man.

159 ANGLE ON THE DOOR

159

Switek pokes his head in.

SWITEK

Phone for you, Tubbs.

TUBBS

Take a message.

SWITEK

It's your friend. Weldon. Says
it's important.

Tubbs picks up the phone in Castillo's office.

TUBBS

(into phone)

Hank?

160 ON WELDON

160

He's in a phone booth, hyped up, looking out a grimy window
into the middle distance, staring. Intercut Tubbs.

WELDON

Tubbs, I've got him, man. I've got
Arcaro.

TUBBS

You've got Arcaro.

(beat)

Hank, where are you?

WELDON

He's spilling his guts, man.
Confession time. Thought you guys
might want in on the bust.

TUBBS

Arcaro's there?

CONTINUED

160 CONTINUED

160

WELDON

(X)

Get the wax outta yer ears, pal.
Tony Arcaro is here. Where I am.
Not seventy-five feet away. Blue
pinstripe, white shirt. Dollhouse
in the middle of the block. 114
South Waters. You and Crockett
wanna be in on it or not?

Weldon hangs up.

(X)

161 ON TUBBS, CROCKETT AND CASTILLO

161

Tubbs hangs up the phone. He's got the address on a piece
of paper in his hand. The three men share a brief
skeptical look. Castillo breaks the moment.

(X)

CASTILLO

Go.

TUBBS

(over his
shoulder)

114 South Waters. We're gonna need
some backup.

CASTILLO

(unreadable)

I know what you'll need.

Crockett and Tubbs are gone. We hold on the impassive
Castillo.

162 EXT. MIAMI STREET - DAY - MOVING SHOT

162

We pick up the Ferrari and move with it as it makes a right
onto Waters. We can hear approaching sirens in the b.g. (X)

We follow the car past the phone booth to the middle of the
block. Crockett and Tubbs get out of the car.

163 EXT. 114 S. WATERS - DAY

163

A two-story house in the process of being torn down.

CONTINUED

163 CONTINUED

163

Crockett and Tubbs, guns drawn, stand on either side of the front door. Tense.

CROCKETT

Weldon?

No answer. Crockett looks at Tubbs, who nods. Crockett kicks the door in. They're looking down at:

164 DARK HALLWAY

164

A figure, masked by shadows, is walking toward them.

TUBBS

(attack stance,
gun pointed)

Freeze!

The figure keeps on coming, and, in the next step or two, is revealed in a shaft of light: it's Weldon.

WELDON

Tired of waiting. I took him myself. Miranda-ed him...the whole drill.

Crockett and Tubbs lower their guns, but only slightly. It's still really tense here.

WELDON

(continuing)

Funny. He's a tired old man. Guess he's kinda relieved it's over. He's spilled it all....

Weldon turns, walks back down the hall, stepping on piles of old newspapers, garbage. It's like he's sleepwalking. Guns raised, Crockett and Weldon follow.

165 REVERSE - THROUGH THE OPEN FRONT DOOR

165

A couple of squad cars, lights flashing, pull up at the curb. Castillo gets out and heads toward the front door. Uniforms are behind him.

166 BACK TO HALLWAY

166

Weldon is at the end of the hall. We see light coming from the back where the wall is missing.

WELDON

The bastard's upstairs.

He starts up. Crockett and Tubbs exchange looks...and follow.

166A ON THE SECOND FLOOR - VARIOUS ANGLES

166A

Crockett and Tubbs -- tense, stalking -- are taking no chances.

WELDON

(overcome,
croaking it out)

Say hello to Mr. Arcaro.

167 REVERSE ANGLE - THE ROOM

167

-- vacant, filled with garbage.

168 CROCKETT, TUBBS AND WELDON

168

Crockett and Tubbs look at each other, then to Hank.

TUBBS

Nobody's here, Hank

WELDON

(gesturing toward
the back wall of
the room)

He's right there.

Suddenly, Weldon leaps across piles of garbage and is at the back wall. He is now completely out of his mind. He picks up a board, starts pounding on the wall, breaking through the plaster.

169 ON CROCKETT AND TUBBS

169

They're astonished and sickened. Castillo comes up behind them. Other cops. They're silent, watching.

#60006

55A

170 ON WELDON

170 (X

He's chopping away whole sheets of plaster.

CONTINUED

170 CONTINUED

170

WELDON

You're not gettin' away this time,
Tony. Nosiree.

171 CLOSE - WELDON'S HANDS AND THE WALL

171

We can now see a skeleton, dressed in a rotted-out suit and hat, crammed into the hollow wall. Triumphant, Weldon turns to the group.

WELDON

Book him!

172 ON THE GROUP

172

Marty Lang has appeared and is standing sadly next to Crockett and Tubbs.

173 FAVOR WELDON

173

WELDON

We got him now, Marty!

And he falls to his knees, sobbing. Lang just stands there. Crockett and Tubbs go over and pick up a blathering Weldon and walk him out. Weldon's got his face buried in Crockett's shoulder, weeping. Crockett, Weldon and Tubbs stop when they get to Lang, who is in shock.

CROCKETT

(to Lang)

You knew. You knew he killed
Arcaro.

LANG

(emotional)

I helped him build the wall.

(beat)

What the hell, I was his partner!
You understand?

Lang cries silent tears. We freeze on his stricken face.

FADE OUT

THE END