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MIAMI VICE

BUDDIES

Written

by

Frank Military

#60020

MIAMI VICE

BUDDIES

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
CASTILLO
GINA
TRUDY
NOOGIE

ROBBIE CANN
JOHNNY CANNATA

FRANK ROSSINI
MORTY PRICE
DOROTHY COOKE
SANDRA DOMENICA
STANLEY NELLO
BARTENDER
ORANGE
FRANCIS COOKE
JULIA CANN
PRIEST
MEDIC
MULDOON

SETS

INTERIORS:

BAR
ORIGINAL COPACABANA
DRESSING ROOM
NIGHTCLUB
CORRIDOR

HOTEL
LOBBY
HALLWAY
ROOM
CANDIDA MOTEL ROOM
OCB STRATEGY ROOM
BULLPEN
HALLWAY
VIDEO ROOM
WASHROOM
ROBBIE AND JULIE'S HOME
VAN
CANNATA'S OFFICE
NOOGIE'S PLACE
CHURCH
CASTILLO'S OFFICE
CROCKETT SAILBOAT
FIRE AND ICE NIGHTCLUB
ROBBIE'S OFFICE
ALL NIGHT GROCERY STORE

EXTERIORS:

MOTEL PARKING LOT
REGENCY FAIR HOTEL
CUBAN NEIGHBORHOOD
CUBAN MOTEL
FIRE AND ICE NIGHTCLUB
HIGHWAY
GAS STATION
SIDEWALK
STREET

VEHICLES

FERRARI
OLDSMOBILE SEDAN
('76 - GREEN)
BLACK CADILLAC
VAN
PORSCHE

MIAMI VICE

BUDDIES

TEASER

FADE IN

1 INT. BAR - NIGHT 1

It's not a dive; it's more a local hangout. There's a pool game going on with a lot of fisherman and boating bums.

Robbie Cann comes in. He is thirty-seven, balding. He does not flow. His body jerks about, always tense, always moving. He smokes continuously an almost unbroken chain of cigarettes. He leans against the bar, smiling. He is pleased with himself.

BARTENDER

What can I get you?

ROBBIE

Three shots, Scotch?

BARTENDER

For you and who else?

ROBBIE

It's all me. It's my party tonight.

BARTENDER

What's the celebration?

The Bartender pours out the three glasses for Robbie.

ROBBIE

I became a father tonight.

(lifting one)

Salut.

Robbie pops it back. The shot glass comes down to the table. Just as fast, he pops back the next one. Bang, that glass is empty, and the last one is up and gone without a moment's hesitation. He wipes his mouth and looks around the room.

BARTENDER

Kid got a nice mother?

(X)

CONTINUED

1 CONTINUED

1

ROBBIE

She is the sweetest, kindest, most beautiful woman I've ever known. Why?

BARTENDER

'Cause daddy ain't going to live long drinking like that.

(X)

ROBBIE

(sudden, volatile anger:)

Don't talk to me like that. It's a celebration tonight! I don't need to hear that!

(X)

2 FEATURE CROCKETT

2

coming in the door. He sees Robbie.

CROCKETT

Robbie!

ROBBIE

Ay! Sonny!

CROCKETT

Boy or girl?

ROBBIE

(softly)

I got a son.

Crockett hugs his friend.

CROCKETT

That's terrific!

(X)

ROBBIE

(almost on the verge of tears)

I'm so charged, Sonny. I never felt this way before in my whole life.

(X)

CROCKETT

That's good, Robbie.

ROBBIE

Things're looking up.

CONTINUED

2 CONTINUED

2

CROCKETT

How's Julia?

ROBBIE

She's asleep. Looked like an angel when I left. She's so happy over the baby.

(X)

CROCKETT

She deserves to be nappy.

ROBBIE

Hey, I went through the hard times with her, and outta work, and all that. This has got to be the beginning of some good stuff for us. Got to be.

(X)

CROCKETT

How's the club?

ROBBIE

Great. I couldn't ask for anything better. I got more money than I know what to do with.

CROCKETT

That's the way it should be.

(X)

Robbie takes out his wallet, finds a picture and hands the wallet to Crockett. Angie adjusts, revealing a picture of Robbie and Crockett in fatigues on a South Asian beach. As Crockett eyes the picture:

CROCKETT

We're smiling. Must've been when we landed.

ROBBIE

You know who's in that picture?

CROCKETT

You and me.

ROBBIE

No. Me and the godfather of my son.

(X)

CROCKETT

(beat)

That what Julia wants, too?

CONTINUED

2 CONTINUED (2)

2

ROBBIE

Yeah.

Crockett does not know what to say. Robbie turns abruptly to the Bartender.

ROBBIE

Two, and one for my buddy.

The Bartender pours them. The Otis Redding version of "Shake" blares out of the jukebox. (X)

ROBBIE

(hearing the music)

Oh, man, remember this?

Robbie bangs back one of his shots.

CROCKETT

This is the one I like.

Crockett hands Robbie his own wallet. Camera includes a picture of the two of them in football jerseys. Robbie is on Crockett's shoulder, and Robbie is holding a beer in one hand and a peace sign in the other.

3 ANOTHER ANGLE

3

Robbie's body is moving with the music. He hands the wallet back to Crockett.

ROBBIE

Good times, good, good, good times.

Crockett pockets his wallet and sends back his Scotch. Robbie's eyes are closed. His body still gyrates to the music. Some of the locals are watching Robbie.

4 FAVOR CROCKETT

4

smiles and shakes his head. His buddy hasn't changed. Although Robbie seems to have lost some of his jerkiness, his semi-erotic dance is filled with tension. Crockett stops smiling as Robbie hops onto the pool table. The Bartender comes over to Crockett.

BARTENDER

Why don't you get your sidekick under control?

CONTINUED

4 CONTINUED

4

CROCKETT
Robbie. Cool out.

Robbie is now doing Motown-like spins on the table top, leaving circular marks on the felt.

BARTENDER
(to Robbie)
It's two hundred bucks outta you if I have to recover that table.

CROCKETT
Robbie, This ain't American Bandstand. Come on, get down from there.

5 WIDER ANGLE

5

A large lumberjack-like Cuban and his smaller but muscular partner are annoyed with Robbie, who is now knocking their balls all over the table. Robbie is oblivious.

The Bartender gives a sign to the bouncer to take care of Robbie, but --

CROCKETT
(to the bartender)
Hey -- please -- cut him some slack.

BARTENDER
You gonna pay for the top?

CROCKETT
Yeah, I'll take care of it.

He turns to Robbie.

CROCKETT
Robbie, you're upsetting the establishment.

The Cuban has taken out a small .22 caliber handgun.

CUBAN
Hey, man...you know what's healthy for you, you get out the table.

CROCKETT
Put it away, pal --

CONTINUED

5 CONTINUED

5

Crockett has his own weapon out along with his badge.

6 FEATURE ROBBIE

6

seeing the Cuban's gun, comes out of his trance and slowly stops dancing. His body once again tenses, his eyes nailed to the Cuban's gun.

ROBBIE

Hey, hey, hey, hey. No problems at all.

CROCKETT

Just lay it on the table.

ROBBIE

Sonny, relax.

He jumps off the table.

ROBBIE

This little guy didn't mean it.
Right?

(X)

The Cuban doesn't answer. He would have done it for the fun of it, and Robbie sees this. Robbie extends his hand to the Cuban, whose lips break into a long slit of a smile. The Cuban extends his hand, ready for something. The two men join hands.

Within a second, Robbie has driven the man back into the wall, snapping the man's hand into a coat hook, sending the gun to the floor. Robbie gives two quick butts with his head into the Cuban's face. Without breaking the flow, Robbie has the man down with both hands behind his back and his face grinding into the gritty planks of the bar floor. The Cuban is gasping for air in between his grunts of pain.

7 NEW ANGLE

7

The Cuban's partner and Crockett move forward to disengage the two men. When Robbie looks up, his eyes are like white-hot, glowing marbles.

ROBBIE

Back off!

He emphasizes his words by twisting some of the Cuban's cartilage. Crockett and the Cuban's partner do what Robbie says.

CONTINUED

7 CONTINUED

7

ROBBIE

Never pull a gun out unless you're planning to shoot somebody.

Again Robbie twists the Cuban for emphasis. Crockett calmly tries to get through to his buddy.

CROCKETT

Robbie, ease off. You started this dance...give the guy a break. He was stupid. You were stupid. Let's just forget it and get out of here.

(X)

Robbie considers, and he sees quickly what he should do. He releases the Cuban's arm. The man's huge body slips to the floor, exhausted from pain. Crockett comes to his buddy, who is exhausted and rattled as well and walks him to the door.

ROBBIE

Thanks, Sonny.

CROCKETT

(softly, kindly)

Hey, what am I here for?

Crockett throws some bills on the Bartender's counter.

BARTEENDER

I don't want to see you again.

CROCKETT

Yeah, yeah, yeah. I love you, too.

They exit.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

7A INT. BACKSTAGE CORRIDOR - STAIRWAY - NIGHT

7A

Following the fleet feet of Noogie Lamont as he struggles to keep pace with a stout sax man named Muldoon, both descending into the lower depths of the original Copacabana --

NOOGIE

...baby's got the body of death,
Jack -- we're talkin' treble clef
with a capital K -- put her in pumps
and the audience jumps --

MULDOON

Can she carry a tune?

NOOGIE

Carry it? Annie can pick it up,
bench press it, throw it across the
room and catch it 'fore it hits the
floor --

Muldoon stops short in front of a partially opened room marked "Employees Only". Glimpse of pretty gams stretched out across a chair within --

MULDOON

Annie? Ample Annie -- your alleged
spouse? Stripper at the Howdy Club?

NOOGIE

My pride and joy -- my Noogie-toy--

MULDOON

(shakes his head)
I've always heard that love was
blind, but...

(starts off)

...I never knew it was deaf.

CONTINUED

7A CONTINUED

7A

NOOGIE

(sour grapes)

She's on tour anyway -- I was just
tryin' to do you a favor, jazz man,
liven up that runeral you call a
band.

Then sees the legs within the room. Smooths back his hair
and braces for an entrance, Annie forgotten --

8 INT. DRESSING ROOM - ORIGINAL COPACABANA - NIGHT

8

Dorothy Cooke, slim, good-looking, almost like a deer,
graceful, yet frightened and confused, is trying to get her
baby to take some milk as Noogie blows in.

NOOGIE

Hold me back! Hold me back! I
think I have seen the legs of
heaven --

Stops short when he sees the kid. The baby gurgles.
Dorothy smiles nervously.

DOROTHY

Hi.

NOOGIE

Baby, baby...madonna and child.

DOROTHY

(blushes)

Look, I know I'm not supposed to
have him back here, but --

Noogie kicks the door shut.

NOOGIE

No need to cop to the Noogman, girl.
I don't work here. Or anywhere --

Whereupon the door bangs open again, nearly whacking an
indignant Noogie as Stanley Nello, a tuxedo-clad flunky for
the higher-ups of the club appears in the doorway --

NELLO

What's this I hear about a baby
being back here?

NOOGIE

Don't look at me.

CONTINUED

8 CONTINUED

8

DOROTHY

Mr. Nello, it's just for tonight. I didn't have time to find a babysitter and --

NELLO

Well, you got fifteen minutes to find one and be back here in a tutu and on the floor --

NOOGIE

Cut her some slack, Jack --

NELLO

Oh? You want to answer to Cannata and Rossini when they come down here and see the kid?

NOOGIE

Never happen -- Rossini's too fat to even fall down those steps --

NELLO

(realizing)

What the hell are you doing back here?

Noogie looks from Nello to Dorothy who's on the verge of tears.

NOOGIE

Babysitting.

9 INT. COPACABANA - NIGHT

9

The Original Copacabana is a club inside the Regency Fair Hotel. Johnny Cannata and Frank Rossini -- both from the old school of organized crime -- are sitting and drinking. Rossini, a blubbery man with a croaking voice, giggles as he watches his friend and partner, Morty Price, on stage. Cannata does not seem as amused. He is Rossini's senior, yet looks younger. He wears thick glasses and draws intently on thin, black cigarettes.

Morty Price, from the old school of stand-up comedy, has no delivery, no material, and his rubber lips flap together as he drones out his routine.

PRICE

And you think you got problems? My wife doesn't even own underwear.

CONTINUED

9 CONTINUED

9

Mild laughter from the rest of the audience. Rossini claps like a fat seal in a water show.

PRICE

My wife is so ugly, I brought her to the track. I brought her to the track there, and somebody bet on her.

ROSSINI

Hey, that's a new joke. I can't believe he found a new joke.

CANNATA

That's not new.

ROSSINI

It isn't?

CANNATA

No. Maybe it is. who knows.
(beat)
I don't know anymore.

PRICE

I got married young, real young, I married an older woman. But it's no fun anymore. She's old. She's so old, we call her brassiere the hoist.

10 INT. DRESSING ROOM - NIGHT

10

Dorothy's baby is sleeping nappily in his arms. Noogie, on the other hand, looks like he's in shock --

(X)

DOROTHY (O.S.)

I really appreciate this, Mr. Lamont. I mean, this job is really important to me right now...

(X)

10A DOROTHY

10A (X)

unselfconsciously slides a fishnet stocking over a slim ankle, a tight calf, and then a gorgeous young thigh...and just as she slips it over her panty notices a cluster of large black, yellow and blue marks --

.CONTINUED

10A CONTINUED

10A

DOROTHY
(to herself)
Oops. Better cover those...

She reaches for some pancake.

10B WIDE

10B

Noogie tears his gaze away before he overheats.

NOOGIE
Whoa, you been fighting with
midgets?

DOROTHY
No.
(smile fades)
My husband. I left him.

NOOGIE
TKO.
(beat)
My baby's baby sister, her old man
used to slap her around. I don't
get it. If I was a chick, nobody'd
boogie on the Noogie -- One blow and
I go. Gone. Out. Historyville.
Like you.
(beat)
Baby's sister rope-a-doped for three
long years 'fore she split.

DOROTHY
It took me a year and half. Wasn't
until he tried to hit Stevie that I
left, came down here --

NOOGIE
A year and a half?? You leave your
brain in a box somewhere?

DOROTHY
(giggles)
No.
(beat, serious:)
He loved me. I think he loved me...
(matter-or-fact)
He just hit me 'cause I'm ugly.

CONTINUED

10B CONTINUED

10B

Dorothy really believes this. Noogie sees that there is something very sad about Dorothy, an obviously attractive woman.

NOOGIE

You got someplace to stay?

DOROTHY

I'm in a motel across from the airport. Cheapest place I could find...but two, three nights working here, I can move out of there, get a good place.

NOOGIE

What if the Bruiser's a cruiser and comes lookin' for you?

DOROTHY

No. He won't.

(beat)

I talked to God in Kennedy Airport the day I left New York, and I told Him I would kill myself if anybody treated me like that again, but He said that I have to live for my baby. So, I told Him I would kill anybody that tried to hurt me like that.

(beat)

I don't think God is going to let Frank come near me again.

Noogie is silent, feels for Dorothy, knowing what she must have gone through to be driven to this state.

11 INT. COPACABANA - NIGHT

11

Price's drone is ever present. Dorothy is now running from table to table, her high heels making it difficult to hurry.

12 INT. COPACABANA - TABLE DOWN FRONT - NIGHT

12

Music now playing. Dorothy is serving drinks to three guys -- real tacky, white patent leather shoes, the whole bit. One of the guys runs his hand up Dorothy's thigh to her bottom. She jerks away from the table, spilling several of the drinks on the floor. Nello signals a busboy to clean it up.

13 INT. COPACABANA - NIGHT

13

Later. Dorothy is serving Cannata, Rossini and Price. She puts the drinks down. Rossini takes his. Sticks his fat tongue out. Dorothy takes his drink and switches it with Cannata's. Both men stare at the girl like, "I gotta drink from his glass?" She takes the glasses away, realizing her mistake. Cannata calls Nello over and whispers in his ear. Nello nods his head affirmatively.

14 INT. DRESSING ROOM

14

Dorothy has changed into her street clothes and is counting her tips. Nello knocks and enters.

NELLO

Dorothy....

DOROTHY

Yeah?

NELLO

I don't think it's going to work out for you here. I'm going to have to let you go.

DOROTHY

(stunned)

What?

NELLO

It's just the way things worked out.

(beat)

I'm sorry.

He exits. Dorothy stares at the door, stunned. Her baby begins to cry --

15 OMITTED

15

16 INT. HOTEL LOBBY - NIGHT

16

Dorothy wanders through the huge, deserted, gaudy room, her face streaked with tears. She is lost in every sense of the word. She sits and hugs her baby, more for her sake than the child's.

Suddenly, there is a man in front of her. She looks up. It's the old, almost friendly face of Price.

- 17 ANOTHER ANGLE 17
Noogie bounces up the large steps that lead to the lobby (X)
and sees Price and Dorothy. They don't see him.
- 18 NOOGIE'S POINT OF VIEW ACROSS THE LOBBY - PRICE 18
wipes the tears from Dorothy's cheek. She breaks down and
hugs him. He says something to her and put his arm around
her. They walk toward the elevators.
- 19 INT. PRICE'S HOTEL ROOM - NIGHT 19
Dorothy is on the bed. The tears are still flowing. She
is sipping a drink. Price sits on the bed opposite her.
She finishes the drink. He takes the glass from her and
refills it.

PRICE

What you worried about? I know Mr.
Cannata and Frank Rossini twenty-
seven years. I'll speak to them.
I'll explain things. It's going to
be all right.

(then)

You're a beautiful girl. That's
what they love here. They need
girls like you, and with me in your
corner, you're in like Flynn.

DOROTHY

(beat)

Thank you for helping....

PRICE

Good. That's nice. That's what I
like to hear...I like being thanked.

He kisses her lightly. She is shocked. He tries to kiss
her again. She pushes him away.

DOROTHY

Please...I'm sorry, I don't want
to...

He is on top of her. Their bodies fall to the floor, and
she is fighting to get out from underneath him.

DOROTHY

Get off me!

CONTINUED

19 CONTINUED

19

Price is smiling like a lunatic. He kisses her again. She tries to wriggle out from underneath him. He rips her shirt open. She begins flailing her arms. One of them catches him in the eye. He stops for a second and smiles and backhands her across the face. All the fear and pain of being treated like this for a year and a half come to the surface.

PRICE

I don't mind if you don't.

She gets out from under him and scurries along the floor to the door. He is right behind her. She grabs a steak knife off a room service tray. He hesitates, seeing the knife.

PRICE

(continuing)

Come on, we'll trade favors...tit for tat. You wash my back, I'll wash yours....

DOROTHY

(through tears)

Get back!

20 ANGLE IN HALLWAY

20

There are several people going to their rooms and several people leaving for early morning jobs. There are maids as well, beginning their morning work.

21 PRICE'S HOTEL ROOM - DOROTHY

21

Price's dead eyes stare up to her. She sees herself in the mirror -- her shirt ripped beyond repair, her hair a mess and the baby in her arms. She takes a small beach bag from under the table in the corner of the room and gently lays her son in it. The top of the table is covered with stacks of paper. Dorothy takes some of them, balls them up, and lays them on top of her baby and then covers him with several unballied-up sheets. Her son remains sleeping and oblivious. (X)

22 INT. HALLWAY - NIGHT

22

Dorothy, now in a jacket and hat of Price's, slips a "DO NOT DISTURB" sign on the door. In her other hand, she holds the small beach bag with her baby partially covered by the papers.

CONTINUED

22 CONTINUED

22

She disappears down the stairs marked "EXIT".

23 INT. PRICE'S HOTEL ROOM - DAY

23

Tubbs and Castillo stand watching two medics lift a very stiff Morty Price into a body bag.

TUBBS

Definitely not a funny way to die.

Crockett appears in the doorway.

TUBBS

I thought you were off.

CROCKETT

Since when has that mattered? Who's in the bag?

CASTILLO

Morty Price.

CROCKETT

The comic?

TUBBS

Got a nice cut with a steak knife.

CROCKETT

Definitely not a funny way to die.

(X)

TUBBS

I already said that.

(X)

CROCKETT

(to Castillo)

So why are we here?

(X)

CASTILLO

Johnny Cannata and Frank Rossini own this hotel.

CROCKETT

Why would they kill a comic?

CASTILLO

I don't think they did. The FBI has had them under surveillance. Price was involved with Cannata and Rossini, very tight...

(X)

CONTINUED

23 CONTINUED

23

CROCKETT
Silent partners?

CASTILLO
We don't know.

They head out of the room --

23A INT. HALLWAY

23A

Where Noogie and Trudy are coming to find them. Noogie brightens when he sees Crockett and Tubbs --

NOOGIE
Crockettman and the Tubberoo!

TUBBS
(to Crockett)
I thought this was a security building --

TRUDY
I ran into Mr. Wonderful downstairs. Says he saw a cocktail waitress named Dorothy Cooke head up here with Morty Price 'bout four o'clock this morning --

During which Morty's bagged body comes out of the room, and Noogie takes note --

NOOGIE
Somebody cut up the cut-up?

CROCKETT
Stick to the plot, Noogie --

NOOGIE
I'm hep, I'm hep -- I was tryin' to bring joy to the multitudes by adding my main squeeze in Bobby Muldoon's musicality --

CROCKETT
Ample Annie on stage at the Copa? They'd hafta pass out pacemakers at the door.

TUBBS
What's your connection to Ms. Cooke?

CONTINUED

23A CONTINUED

23A

NOOGIE

I'm her Nanny, Danny --

CROCKETT

Know where we can find her?

NOOGIE

(suspicious)

My lips are sealed.

But Trudy hands Tubbs a slip of paper --

TRUDY

I checked with her boss -- said she was let go tonight -- but on the job application she listed the Motel Candida, out by the airport --

24 INT. MOTEL CANDIDA ROOM - DAY

24

Dorothy is feeding her baby. Her mascara has streaked her face, almost like a grotesque clown makeup.

She hears a sound outside. Footsteps. Sees the shadow of feet at the crack under the door. Quickly she settles her baby back into the beach bag and slips beneath the bed --

24A ANGLE - THE DOORWAY

24A

For a moment the feet seem to have left...then, suddenly, the door explodes open, the wood frame splintering into the room. Two figures enter, both in dark, casual clothing with stocking masks over their faces. Without a second's hesitation, one of them has put two shots into the empty bed. Then there is silence. Their eyes search the room.

24B ANGLE - DOROTHY - UNDER THE BED

24B

Frightened eyes frozen on the feet of her attackers.

24C ANGLE - THE GUNMEN

24C

One of them goes banging into the bathroom, fires into the pulled shower curtain. The other remains in the room, looking around. Spies the bottom of the beach bag, half-hidden under the bed. Moves to it, and tries to pull it out --

- 24D ANGLE - DOROTHY - UNDER THE BED 24D
- Hangs onto the beach bag -- can't let go -- face of the gunman appears suddenly, looking at her -- and she can't even scream, but --
- CROCKETT (O.S.)
Miami Vice -- freeze!
- 24E ANGLE - DOORWAY - CROCKETT 24E
- Gun drawn, Tubbs behind him -- but before either can move inside --
- 24F ANGLE - BATHROOM 24F
- the second hitman appears and begins firing into the open doorway, missing Crockett -- who ducks back to safety -- but providing cover for --
- 24G THE FIRST GUNMAN 24G
- who quickly dives through the window behind the bed, then proceeds to provide cover for the second gunman from Crockett and Tubbs -- and he too makes a quick exit --
- 24H OUTSIDE - CROCKETT AND TUBBS 24H
- realizing the gunmen are making an escape. Tubbs takes off for the back of the building. Crockett proceeds into the room, rolling --
- 24I THE ROOM 24I
- Crockett quickly moves to the shattered window -- presses himself up against the wall, then darts his head out, and fires at the fleeing gunmen -- whereupon
- 24J DOROTHY 24J
- rolls out from under the bed, on the other side, grabs the beach bag holding her baby and -- clutching it tightly -- runs into the bathroom and slams the door shut and locked behind her.

24K CROCKETT 24K

Sees only the last of this. Goes to the bathroom door. (X)

CROCKETT

Dorothy, this is Detective Crockett.
Miami Vice. Everything's okay -- (X)

No answer. Crockett kicks the door in with his foot. (X)
There is nothing left in the room except the bullet-ridden
shower curtain and an open window.

25 thru 26 OMITTED 25 thru 26

27 EXT. MOTEL PARKING LOT - DAY - FEATURE CROCKETT 27

coming into the parking lot. Just then, a green '76
Oldsmobile sedan backs out of its space, nearly knocking
Crockett over, and drives off. Crockett runs but cannot
catch it; he stops and watches it disappear.

And then, from around the back, a black Caddy with no
plates come screaming toward the exit...Tubbs right on its
tail.

Crockett crouches and draws his gun. He fires once, twice.
It's no good.

The car comes barreling past. Crockett dives out of the
way and fires into its trunk as it hurtles away.

28 CLOSER ANGLE 28

as Tubbs helps Crockett up. They trade looks: none of
this makes sense. (X)

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

29 INT. OCB - STRATEGY ROOM - DAY

29

Everybody is around the conference table...passing around pictures of Rossini and Cannata. Castillo presides.

CASTILLO

(X)

Frank Rossini was convicted of murder in 1943 and served fifteen years. In 1960, he became partners with Johnny Cannata. Las Vegas. Atlantic City. Now they're spearheading the drive for legalized gambling in Miami. They've been arrested several times, but never convicted. Morty Price has been with Cannata and Rossini since they began working in Las Vegas. Dorothy Cooke is a question mark.

GINA

Except we think we know why she might've killed Morty Price.

TRUDY

Noogie says Dorothy told him tales of being beaten by her husband. That was back in New York, and it's what drove her down here with her baby.

(X)

GINA

I called him there. He was no help. But I did find out from NYPD that Dorothy tried twice in the past six months to have him arrested. Assault and battery.

(X)

TUBBS

So maybe Morty wanted to have a little S&M party, and Dorothy wasn't up for it...

(X)

CONTINUED

SWITEK

(following the
logic)

And then Cannata and Rossini order
a hit, 'cause she's snuffed their
old friend.

ZITO

Yeah, a vendetta --

CROCKETT

Uh-uh. Doesn't add up --

TUBBS

(agrees)

Why would they risk blowing a
multi-million dollar shot at the
casino racket on a vendetta against
a cocktail waitress?

Nobody has a clue. Silence.

CASTILLO

Cannata and Rossini -- we'll begin
with them. Switek, Zito, I went
video surveillance of the Regency
Fair Hotel. Gina and Trudy, both of
you try to get jobs in the hotel.
Crockett, Tubbs --

CROCKETT

Dorothy Cooke.

CASTILLO

(nods)

She's the key to everything.

29A EXT. SIDEWALK - MIAMI BEACH - DAY

29A

on Noogie, as he careens down a crowded sidewalk, swerving
on a skateboard on the left side of control --

NOOGIE

No brakes! No brakes!

--and then just as suddenly snatched off it by Crockett
and Tubbs. The Noogman takes a hard fall - skateboard
flips into the gutter --

CONTINUED

NOOGIE

Sudden impact -- ouch -- man, you are mangling my downside --

CROCKETT

Done any more babysitting, Noog?

NOOGIE

I ain't even gonna be sittin'-sittin', I keep running into you --

TUBBS

Talkin' about Dorothy, man.

Noogie picks himself up, gingerly --

NOOGIE

That wench? I been too busy rollin' down the Yellow Brick Road, Ricardo, we're talkin' deals on wheels, the Noogmobile --

TUBBS

Yeah, well, maybe in your travels you'll be keepin' an eye out for her -- ?

NOOGIE

Why? So you can put those long luscious legs in stir?

TUBBS

No. 'Cause she recently became target practice for the bad guys.

NOOGIE

(sober)

Shame she can't just click ner heels together and book on back to Kansas, huh?

CROCKETT

Gotta find her, wizard.

TUBBS

Before they do.

They walk away. Noogie watches them. Considering.

NOOGIE

Yo.

- 30 OMITTED 30
- 31 ACROSS FROM REGENCY FAIR HOTEL - NIGHT 31
- Switek and Zito are watching a video monitor that is connected to a camera pointed out the window at the front of the Regency Fair.
- A car drives up and someone in a tan jacket gets out.
- 32 INT. PARKED VAN - NIGHT 32
- Trudy is taking pictures through one-way glass with a telephoto lens. The car that has just driven up gets its license plate photographed.
- 33 INT. REGENCY FAIR HOTEL - NIGHT 33
- Gina has gotten a job as a waitress and is giving drinks to several of the customers. Cannata and Rossini are at a table; Rossini is eating. The person who got out of the car walks up. We still can't see who this person is.
- Gina comes up to the table. We see the table. We see her making a mental picture of the stranger's face. She also notes his clothes -- tan jacket and blue jeans. We still can't see his face.
- 34 INT. CANNATA'S OFFICE - NIGHT 34
- Cannata is at his desk. Rossini sits in a chair next to the desk. The man in the tan jacket is in a high-backed chair with his back to us.
- ROSSINI
You had to make a big mess, the thing couldn't wait 'til morning? (X)
- CANNATA
It was important to move fast -- because of your stupidity -- (X)
- ROSSINI
Oh, sure. And so the girl is still out there, kicking out there, and we're still where we were! I should do it myself! (X)

CONTINUED

CANNATA

Are you going to start now with this in front of the kid? Sixty-six, got a heart condition, high blood pressure, maybe diabetes, and you want to go out with the gun doing all the garbage --

ROSSINI

I would take my time and one shot. I would not shoot the entire hotel room. One shot is all it takes. It's not sloppy that way.

CANNATA

Frank, one second? Huh?

(turns to tan jacket)

Robert, you got to excuse us. I got to talk to Frank. Otherwise, I would love to see you.

(beat)

How's the baby?

We now see the tan jacket is Robbie Cann, Crockett's buddy.

ROBBIE

Good.

CANNATA

Maybe Saturday you come over for some dinner. Your mother's heart is broken you still don't bring the baby over.

ROBBIE

(beat)

Here's the check.- It was a good two weeks.

He stands to leave.

CANNATA

Everything's all right over there?

ROBBIE

Sure.

(beat)

Why are you after this girl?

CANNATA

That's not your concern, Robert.

CONTINUED

34 CONTINUED (2)

34

ROSSINI

(X)

This whore killed Morty Price. The man was our friend for twenty-seven years.

CANNATA

(X)

It's none of your concern.

ROBBIE

(to Cannata)

(X)

You know, you ask me why I don't come over to the house, why I don't have any connection to the family. Well, this is why. 'Cause I ask you a question, and Uncle Frank hands me some line about how good a friend Morty was that you go and kill for him, and you say it's none of my concern --

ROSSINI

Maybe he tells you, but you're friends with that newscaster -- what's his name....

ROBBIE

You watching me now?

CANNATA

Nobody is watching nobody.

ROBBIE

What you think? I'll tell Doug Boyle, a sportscaster, that my father shoots young girls?

CANNATA

Enough!

Tense, awkward pause...then:

CANNATA

(X)

You want to know what's happening here, I'll tell you.

(beat)

This girl stuck Morty with a steak knife, must a been this long. I saw it myself when I went up there. And what else do you think I find out to my great surprise?

CONTINUED

ROBBIE

What?

CANNATA

Your Uncle Frank here and Morty stupidly been placing bets over the line without telling me.

(X)

ROSSINI

You would have made us stop.

CANNATA

Damn right I would have made you stop! We're trying to start a legit casino here! If there is even a question that this is going on, we're never going to get our license! Idiots, the both of you --

(X)

ROBBIE

What does this have to do with killing a girl?

CANNATA

We're cleaning up Morty's room before the cops get there, and it turns out this girl has run off with some of the books that Morty was keeping on the bets.

ROBBIE

The what?

CANNATA

The tally sheets, the records. Frank had four, five hundred bets all over the country at one time. Now a third of them are missing. Not to mention that I could go to jail if the police see them.

ROBBIE

Over some pieces of paper, you're going to kill this girl?

(X)

ROSSINI

You never wanta listen. She still got the markers! We could go to jail!

(X)

CONTINUED

34 CONTINUED (4)

34

ROBBIE

You! You should be in jail! Only I don't think you'd fit through the door, Frank --

CANNATA

Don't talk to him like that. Show some respect!

Silence. Robbie and Cannata stare at each other coldly. There's no respect left. Very quietly:

ROBBIE

I'll mail you the checks from now on.

CANNATA

Robbie --

Robbie exits.

35 EXT. CUBAN NEIGHBORHOOD - DAY

35

Dorothy walks through an all-Cuban neighborhood and sees a sign advertising five-dollars-a-night rooms. Heads toward it, passing several ladies who could be prostitutes. One of them mumbles something about Dorothy in Cuban. Dorothy does look bad, but that does not help her fit in here. The rooming house is closed, boarded-up. Dorothy looks hopelessly back at the street. Tired.

35A CLOSER - DOROTHY

35A

The street around her is alive with summer life...kids and parents sitting on their stoops, resting, playing music.

Dorothy takes her child out of the beach bag, which still holds the papers that are now being used as a cushion on the bottom of the bag as well as covering for the top...and rests the child on her breast. She leans back against the wall and closes her eyes, trying to sort it all out.

A pack of firecrackers explodes in the street. A child screams like a lunatic with joy at the sound of the fireworks.

CONTINUED

35A CONTINUED

35A

Dorothy jerks at the explosion, and her face crinkles as she starts to cry. Her knees go weak and her back scrapes the wall as her body slides to the ground and she breaks down. (X)

Pan down from Dorothy's tear-wrinkled face to a tight closeup of the crumpled papers that are now scattered across the stoop from the overturned beach bag. Hold on the papers. (X)

36 OMITTED

36

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

37 INT. OCB - STRATEGY ROOM - DAY

37

Crockett and Tubbs are eating some sandwiches and going over the pages of an abandoned vehicle list. Each has half of the list. Silence as they intently scan their printouts. The only movement is an occasional bit and a chew.

TUBBS

Found another. '76
Oldsmobile...sedan...green.

Makes a circle on the list.

CROCKETT

What does that make? Three?

TUBBS

(chuckles)

Yeah, and you haven't spotted one yet.

(X)

Crockett looks up at Tubbs strangely. Gina enters the room and puts some papers on the desk -- a surveillance report.

(X)

CROCKETT

What's this?

GINA

Names of all the people we saw
dealing with Cannata and Rossini.
That's just the first two days.
We'll have more.

Crockett and Tubbs scan the report as they talk. Gina turns to go.

CROCKETT

Gina...

GINA

Yeah?

CROCKETT

Had lunch yet?

CONTINUED

GINA

No.

CROCKETT

Pick up a sandwich and join us in the wonderful world of abandoned vehicles.

GINA

(uncomfortable)

No, I don't think so.

TUBBS

Sonny...There's a Robert Cann on here.

Crockett looks up blankly. Tubbs hands him the report.

TUBBS

Might be two or three Robert Cann's in Miami.

CROCKETT

(to Gina)

How did you get these names?

GINA

I didn't. Trudy did.

Crockett snatches up the report.

Trudy is also eating, a yogurt, and is on the phone. Crockett comes up, the report in hand.

CROCKETT

How did you get these names?

TRUDY

(into phone)

Excuse me one second.

(takes the report,
looks at it;
then)

Gina connected the face to Johnny Cannata or Frank Rossini. Switek and Zito connected the face to the car, on video, and I connected the car with the license plates, then ran the numbers.

CONTINUED

38 CONTINUED

38

Crockett is shocked for a second, and then he sees Zito and Switek chewing down on stacks of fast food.

CROCKETT

You guys...I need to see your home movies...now.

ZITO

Now?

39 INT. VIDEO ROOM - DAY - ANGLE TO INCLUDE MONITOR

39

Crockett, Tubbs, Gina, Trudy, Switek and Zito are staring at the video monitor. Switek is fast-forwarding the deck while looking at the tape counter.

SWITEK

Okay...here's Robert Cann.

We see the fuzzy image of Robbie getting out of his car.

We see Crockett's face that he realizes it is Robbie.

Switek freezes the image. Crockett stares at his buddy's face.

TUBBS

Is it him, Sonny?

Silence. At that moment Castillo enters the room. He closes the door. Silence.

TUBBS

(continuing)

Crockett, is it him?

40 ON CROCKETT

40

who doesn't want to believe it. He continues to stare at (X) the video image of his friend.

41 EXT. "FIRE AND ICE" NIGHT CLUB - NIGHT

41

The Ferrari parks across the street from the club. Crockett and Tubbs get out and head toward the club.

TUBBS

You ever been here?

CONTINUED

41 CONTINUED

41

CROCKETT

Why? Should I have been?

TUBBS

Anybody who's everybody is here.

They approach the entrance. There are the traditional velvet ropes that form a square around the door so that the bouncer can pick the "right" crowd for the club.

Crockett goes to unhook the rope and walks in when Orange, a large bouncer with flaming hair gets in his way.

ORANGE

Excuse me?

CROCKETT

I'd like to go in.

TUBBS

Sonny, they got to pick you.

CROCKETT

I'm good friends with Robert Cann.

ORANGE

That's about the forty-fifth time I heard that tonight.

CROCKETT

Robbie will be ticked if you make me do what I have to do to get in 'cause it's going to scare away your customers.

ORANGE

Do what you do, you're not coming in here.

Crockett and Tubbs both reach into their jacket pockets.

CROCKETT

Okay, bozo.

They flash their badges.

TUBBS

Miami Vice.

Most of the crowd at the door starts to move away.

CONTINUED

41 CONTINUED (2)

41

CROCKETT

Open the gate.

42 INT. ROBBIE'S OFFICE

42

Robbie is hunched over his desk. The music from the club blares through the walls. There is a knock, and Crockett and Tubbs come in.

ROBBIE

Sonny. What's the hap's?

They shake.

CROCKETT

This is my partner, Ricardo Tubbs.

ROBBIE

Hey...got something to show you.

He turns around an eight-by-ten photo of his son.

TUBBS

That's a good-looking boy.

ROBBIE

That's what I think.

(looking at it,
himself)

Got a feeling this isn't a personal visit.

CROCKETT

Your name was on a list of people who have been seen with Johnny Cannata and Frank Rossini.

ROBBIE

(after a pause)

Okay. So?

CROCKETT

Flash for you...They happen to be under surveillance by us and the FBI and who knows who else.

ROBBIE

The only affiliation I have with them is they're general partners with me in the ownership of this place.

CONTINUED

42 CONTINUED

42

Pause. Crockett and Tubbs don't like this at all.

ROBBIE

(continuing)

I needed money and they had it.
It's that simple.

(off Crockett's
look)

I didn't do anything wrong.

(X)

CROCKETT

I didn't say you did anything wrong.

(beat)

They're trying to kill a young girl.

ROBBIE

I don't know about that.

CROCKETT

I didn't say you did.

ROBBIE

Then what are you saying?

CROCKETT

I'm telling you to do whatever it
takes to cut away from these guys.
They're bad news. And if you do
hear anything...anything at
all...tell me.

They stare at one another.

(X)

ROBBIE

I will, believe me.

Tubbs isn't buying any of this.

(X)

CROCKETT

(beat)

That's all we wanted to talk to you
about.

ROBBIE

(to Crockett)

Do me a favor. Don't mention this
to Julia.

(X)

TUBBS

You're sure you haven't heard
anything about this girl? Dorothy
Cooke is her name.

CONTINUED

42 CONTINUED (2)

42

ROBBIE

No. What did I say? No...then it's no.

CROCKETT

Tubbs....

TUBBS

You're sure?

ROBBIE

Yeah.

TUBBS

This girl has a baby, Robert. A little older than yours.

ROBBIE

Get him out of here, Sonny.

(X)

TUBBS

Cannata and Rossini are trying to kill a mother and a little baby, Robert.

CROCKETT

Tubbs!

After a second, Tubbs takes his glare off Robbie and shifts it just as intently to Crockett.

43 EXT. HIGHWAY - NIGHT

43

Crockett and Tubbs are driving back. Both are silent. Sonny jams his cigarette into the ashtray in frustration. Tubbs' blank face stares straight down the hood.

TUBBS

That whole scene in there was a riff.

(X)

CROCKETT

Look, I've known the guy for eighteen years. He may come off like a playboy, but he's strictly by the book.

TUBBS

People change.

CONTINUED

CROCKETT

Don't worry about it. He's my friend.

TUBBS

Yeah. Well, I'm sorry. I gotta worry about it. That's my job.

CROCKETT

What are you trying to say?

TUBBS

(difficult beat)

I think your personal connection here is a problem.

CROCKETT

Give it up --

TUBBS

Crockett, a first-year man could see that something's going down with him.

CROCKETT

You don't know him!

TUBBS

I don't have to. Nobody is general partners with Rossini or Cannata and doesn't know something. That's just ignorant, man, and it's leading to some bad police work!

No response from Crockett. An awkward silence.

Robbie and Julia -- their baby in arms -- are standing at the baptismal font. Crockett is next to them. There are only two or three other friends whom we don't know.

PRIEST

What name have you given your child?

ROBBIE AND JULIA

Allen Christopher.

PRIEST

What do you ask of God's church for Allen Christopher?

CONTINUED

44 CONTINUED

44

ROBBIE AND JULIA

Eternal life.

PRIEST

You have asked to have your child baptized. It will be your duty to bring him up to keep God's Commandments as Christ taught us by loving God and our neighbor. Do you clearly understand what you are undertaking?

ROBBIE AND JULIA

We do.

PRIEST

(to Crockett)

Are you ready to help the parents of this child in their duty as Christian parents?

CROCKETT

I am.

PRIEST

Allen Christopher, the Christian community welcomes you with great joy! In its name I claim you for Christ our Savior by the sign of the cross. I now...

The Priest, blessing the child, continues but his words fade as we come closer to Crockett's face, and the sound track's synthesized pulse swells. Crockett torn in all directions at once, is fighting to keep his front of commitment to Robbie. In his heart, Crockett knows Robbie has always done right, but his mind sees different evidence. - The sound trace fades away as the organist begins to play, and the Priest begins to sprinkle water on the child.

PRIEST

Allen Christopher, I baptize you in the name of the Father, and of the Son, and the Holy Spirit.

45 INT. OCB WASHROOM - DAY - CROCKETT

45

is taking handfuls of water and slowly pressing them to his face. He looks into the mirror. His face is covered with the tiny droplets of water, almost as if he is sweating.

CONTINUED

45 CONTINUED

45

He continues to look at himself. It is as if he doesn't recognize the person in front of him. Suddenly, with a metallic clang, Tubbs opens the door and startles Crockett.

TUBBS

I did a little check on Mr. Robert Cann.

Pause. Crockett doesn't know how to answer him.

TUBBS

(continuing)

His name is not Cann. It's Cannata. He changed it after graduating high school.

CROCKETT

That's not possible.

TUBBS

Maybe not, but it's the truth. He's Johnny Cannata's son.

Crockett just looks at him.

46 INT. OCB BULLPEN - DAY

46

The place is very busy. Crockett goes to his desk and puts on his jacket which was resting on the back of the chair. Tubbs is right behind him.

TUBBS

Where you going?

Crockett doesn't hear him. He is already on his way out the door. His whole body is like a pressurized tank rolling forward, ready to explode.

47 INT. HALLWAY

47

As Crockett heads down the hall, Tubbs right behind him, Gina comes from the other direction with a man in a suit: Francis Cooke.

GINA

Crockett, this is Francis Cooke.

CROCKETT

Not now.

CONTINUED

47 CONTINUED

47

He gets by Gina.

GINA

He's Dorothy Cooke's husband.

Crockett turns to get a look at this bastard.

COOKE

Are you in charge? 'Cause I can't get a straight answer from this broad. Is Dorothy being accused of murder?

Crockett is ready to explode.

COOKE

(continuing)

If you know where she is, I want her and my son back. And if you don't, tell me 'cause I'll get a private detective to find her -- who'll do a lot better than the Dick Tracy Club you got here....

Crockett explodes off the line. He grabs Cooke's collar and drives him back to the wall. Cooke is freaked. Tubbs and Gina are on Crockett, trying to pull him away from Cooke.

CROCKETT

Why? Having trouble finding somebody new to smack around? I'll give you a reason to hit somebody, pal! Or maybe it ain't such a turn-on when you get hit back!

(X)

48 ANOTHER ANGLE

48

as Castillo appears.

CASTILLO

Crockett!

(X)

Crockett stops. Pause...Crockett's face showing shock at what he has done. The hallway is suddenly dead quiet. Tubbs and Gina now help, rather than pull, Crockett away from Cooke who is still too scared to say anything. Tubbs and Gina are visibly shaken by what Crockett has done.

CONTINUED

48 CONTINUED

48

CASTILLO

I would like to see you in my
office.

49 INT. CASTILLO'S OFFICE - DAY

49

Castillo does not take his gaze off Crockett. After a
moment, Crockett looks away -- Castillo's heat burning him
up.

CASTILLO

I'm taking you off the Morty Price
case.

CROCKETT

If I could just talk to Robbie....

Crockett's words are cut off by Castillo's electric glare.
The discussion is over. We hold on Crockett, sweating,
rattled, confused.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

50 INT. CROCKETT'S SAILBOAT - NIGHT

50

Sonny is staring at his hand as it squeezes the laces of his football. It's as if he is trying to crush the object. In the other hand, a Scotch. He looks up and, balanced on his bureau, is the picture from his wallet, only this is a four-by-five version: Robbie on Crockett's shoulders, beer in one hand and a peace sign in the other. Suddenly, Crockett hurls the football at the framed photo. The football hit several books and a cup but misses the picture...which remains there, unmoved.

50A EXT. STREET - PHONE BOOTH - NIGHT

50A

Dorothy is on the phone. A young girl and her mother are (X) standing outside the phone booth, impatiently waiting to use it after Dorothy. The baby, smiling and happy, is still in the bag at her feet. Dorothy is definitely at the end of her rope.

DOROTHY

(into phone)

Yes...collect, person-to-person to
Bill Brin.

Pause. The woman taps her ring on the outside of the (X) phone booth.

DOROTHY

(continuing; to
the woman)

Give me a minute, please....

The woman stares at Dorothy, unaffected. Dorothy turns (X) away. Camera pushes in on her as:

DOROTHY

(continuing: into
phone)

Daddy? I need you...

(begins to cry)

I don't know what's happening to
me...I just want you to come and
take Stevie back to New Jersey. I
don't care....

Tapping O.S.

(X)

51 OMITTED

51

CUT TO

52 ANOTHER ANGLE

52

We hear no words, just see Dorothy as she continues to break down and talk. And then, slowly, she hangs up the phone...leans her head against the glass, tears dripping down inside the pane. Tapping, O.S. Camera adjusts angle (X) to include:

52A NOOGIE

52A

Tapping to get her attention. Moved by her pain. He reaches his hand out to Dorothy, understanding somehow. His hand touches the glass. Dorothy opens her eyes, recognizes him, and slowly puts her hand on the opposite side of the pane. (X)

53 INT. ROBBIE'S OFFICE AT "FIRE AND ICE" - NIGHT

53

The music from the club is seeping in through the walls. Robbie is on the phone...in a swivel chair...back to the door. One hand holds the receiver, the other a bottle of Scotch.

ROBBIE

(into phone)

Did he say my name?..He didn't?
What's he doing?..Sleeping? Give
him a kiss for me...Yeah, over the
phone, so I can hear it...Ah, that
was nice...Julia, do you know how
much I love you?..More than that.
You're everything to me.

He spins the chair around, and Crockett is there, leaning against the wall. In Robbie's drunkenness, he has not heard him come.

ROBBIE

(continuing)

Can I call you back?..Yeah..Sonny's
here...Bye-bye.

(hangs up)

Julia sends her love.

Crockett says nothing. Robbie knows Crockett knows; reads (X) the hurt in Crockett's eyes. Pause. Robbie's face crinkles up as tears come to his eyes.

CONTINUED

CROCKETT

(continuing)

Didn't you think I would have understood?

ROBBIE

(softly)

It's like a scar, Sonny. It's like having a tumor growing out of you. You show that to somebody?

CROCKETT

You were the closest person to me in the world.

ROBBIE

I was...What am I now?

CROCKETT

Your father is trying to put a hit on an innocent girl. A girl with a baby. Why?

ROBBIE

(deep breath)

Frank Rossini and Morty Price had made some bets.

(beat)

My father didn't know about it. The girl took some of their tally sheets --

CROCKETT

You're going to let a girl die because your father needs to keep clean so he can start a casino?

ROBBIE

What am I supposed to do? Send my father to jail? What do you want from me? I've got a wife and a business. I feel like a man for the first time in my life -- I can hold my head up in the street --

CROCKETT

Is that what being a man is? Stand by and watch a young mother get blown away so you can live high on the hill? What's happened to your sense of right and wrong?

CONTINUED

ROBBIE

I've got rights and wrongs! I left the family for twelve years, and I stayed away. Nobody does that and lives to tell about it. But I did, Sonny.

CROCKETT

(eyes him)

So what happened.

ROBBIE

I was struggling to get money to start this place, and Julia got pregnant. I was tapped out. Sonny, I didn't want my kid to not have --

CROCKETT

And your father offered you the money...

ROBBIE

That's right, and I took it. And now I'm in and I can't get out. I tried. Believe me, I tried to buy them out. But they got me, Sonny. They say 'you're obligated.' Only obligation you got is to yourself. If you can look in the mirror in the morning and are proud of what you see, then you fulfill that obligation. But if you can't, then you're worth nothing to nobody, pal -- not to Julia, not to Allen Christopher...not to me.

ROBBIE

(shakes his head)

You can get me out of a fight in a bar, and you can get me out of an NVA dumphole, but this is family, Sonny. It's blood. I cannot separate myself from it --

CROCKETT

(thinks)

If you could just find out if they know where the girl is....

ROBBIE

I know where the girl is.

CONTINUED

CROCKETT

What?

ROBBIE

I know they're going to hit her again. Somebody fingered her...I overheard where --

CROCKETT

Tell me --

ROBBIE

If I tell you, I'm dead! Rossini will cut my heart out.

CROCKETT

And if you don't, I'll do everything I can to put you away -- we're talking about murder, Robbie --

ROBBIE

(looks at him)

So arrest me.

CROCKETT

(quietly)

You just died for me.

Tears slowly come to Robbie's eyes once again.

ROBBIE

Can I just call Julia and tell her what's happening?

CROCKETT

Why don't you get a gun, and take Julia to meet this girl, and shoot her yourself? So your Julia can see what you are --

ROBBIE

(sobbing)

I know what's right for me!

CROCKETT

The man I knew always did what it took and it hurt sometimes, but it's the thing that let us come back from the jungle with our minds! There was no My Lai in our unit!

(MORE)

CONTINUED

53 CONTINUED (4)

53

CROCKETT (Cont'd)

You and me, Robbie, we were the guys that refused, under orders, to dump POWs outta the choppers. No matter what the rest of the world was saying, we did right! That's what being a man is, Robbie. Not standing by and letting Rossini and your father put holes in a young girl.

ROBBIE

They'll kill my baby, Sonny.

CROCKETT

(beat)

Make your phone call.

Robbie picks up the phone and dials.

ROBBIE

(pleading)

Can I have some privacy?

CROCKETT

You got two minutes.

(X)

He exits.

54 INT. "FIRE AND ICE" NIGHTCLUB - NIGHT - CROCKETT

54

stands there, totally distraught. The music and the people are so far away from where he is. He lights a cigarette.

55 INT. ROBBIE'S OFFICE - NIGHT - ROBBIE

55

hangs up the phone...goes to the door and locks it.

56 INT. "FIRE AND ICE" - NIGHT - CROCKETT

56

is naturally oblivious to all this.

57 INT. ROBBIE'S OFFICE - NIGHT - ROBBIE

57

has opened a small safe. He counts out a thousand dollars in fifties and hundreds. Then he takes out a gun.

58 INT. "FIRE AND ICE" - NIGHT - CROCKETT

58

turns to go back into the office. The door is locked. He freaks! He steps back and kicks it. It doesn't open. He kicks it again and again and finally it pops.

He enters the room. No Robbie. There is another door open that also leads to the dance floor. Crockett goes through it.

59 INT. "FIRE AND ICE"

59

Crockett's eyes scan the dance floor. He sees Robbie across the room and begins trying to make his way across the dance floor...pushing people out of his way. The music is incredibly loud.

Robbie makes it to the doorway of the club. Crockett can see him but cannot get to him.

CROCKETT

Robbie!

Crockett has stopped struggling and stares at his friend who, it is now obvious, has betrayed him. Robbie is out the door. A few seconds later, so is Crockett.

60 EXT. "FIRE AND ICE" - NIGHT

60

Crockett looks around. It is eerily silent. And then, speeding down the rim of the parking lot, there is Robbie in his Porsche.

Robbie wipes his tears and drives with intense conviction. The song U2, "Pride (In the Name of Love)" fades into the sound track. Its pulsating trace is the heartbeat of the chase that is about to take place. Its chorus is Crockett's passion for saving his friend, "One man in the name of love...in the name of love."

Crockett begins chasing the car on foot, but as the Porsche pulls into the street, we see that Crockett has simply been running toward his own Ferrari. In seconds, the Ferrari explodes into the street. Robbie's car is barely in sight.

61 THE CHASE - NIGHT - CROCKETT - SERIES OF SHOTS

61

Robbie's car a phantom in the night -- Crockett following (X) brief glimpses of it -- losing it, then picking it up again...a vain effort, because the Porsche simply has too much of a lead...finally

CONTINUED

61 CONTINUED

61

Crockett loses all trace of Robbie, and rolls to a stop. Silence. Then he pounds his fists in frustration against the steering wheel. Picks up the receiver of his car phone to call in at OCB --

CROCKETT

Tubbs...I just spoke to Robbie...I know...just listen --

(X)

61A INT. NOOGIE'S PLACE - NIGHT

61A

Appropriately bizarre setting for home-sweet-Noog. Camera pans tightly over a series of unrelated belongings strewn across the floor: the familiar Noogmobile skateboard, a leather WW I flight helmet, a pair and a half of matching red hightops, some phoney ID cards, Annie's lacy underwear, racing forms, some counterfeit money rejects, etc. (X)

Then across the floor to the familiar beach bag...some crumpled tally sheets strewn nearby...and Dorothy's baby happily playing with a baseball. (X)

61B DOROTHY

61B

comes out of the bathroom, freshly-showered, and looking better than we've seen her look in some time. Wears a rumpled robe, probably Noogie's because it has the legend "Priest of Love" lettered across the back. She lifts up her child, holds him close. Her eyes still show the edge she's been pushed to. (X)

Sound of a car door closing, o.s. Dorothy puts her boy back down, moves quickly to the door and locks Noogie's bank of deadbolts. Panicky. Turns out the lights. She scans the room, crosses, and grabs a baseball bat from against the wall in one corner. (X)

61C CLOSE - THE DOOR

61C

As someone tries to open it. Forceful. Can't be done.

61D CLOSE - DOROTHY

61D

in a far corner now, her baby behind her. The moon, shining through the blinds of one window, makes them look almost insane with her ambition to let nothing get to her child.

61E FULL SCENE

61E

A figure at the window blocks the light.

Dorothy pulls the beach bag closer to her. Through its open top, we see little Stevie sleeping.

Somebody at the window tries to force it open. We now see that Dorothy has jammed wood into the window frame to prevent it from opening.

Dorothy slithers off the bed, putting the beach bag under the bed.

Suddenly, the glass breaks and Robbie comes flying into the room. Inside the shower of crystal, his gun is drawn. Dorothy cracks the bat against his lower back. He turns and catches the bat as she tries to hit him again. He pushes her to the wall, their bodies pressed tightly together. She begins to break down, seeing that she is beaten. (X)

DOROTHY

Don't hurt my baby. I'm begging...God, don't hurt my little Stevie...Please!

ROBBIE

Shhh...What I want you to do is get your things.

DOROTHY

Just don't hurt my baby...

ROBBIE

Shush...

(tenderly puts
fingers to lips)

Get your things. I'm giving you a thousand dollars, and then I'm going to put you on a plane and get you the hell out of here. (X)

Dorothy can't believe this.

61F INT. ALL-NIGHT GROCERY STORE - NOOGIE

61F

The master thief, shoplifting baby food with the deft touch of a genius. Filling his jacket until -- (X)

CROCKETT (O.S.)

Hungry, Noog? (X)

CONTINUED

61F CONTINUED

61F

Noogie turns to find Crockett's behind him --

NOOGIE
Crockettman!

CROCKETT
Where is she?

Noogie takes a breath for a big excuse -- then looks down at the blatantly incriminating baby food in his arms -- back up at Crockett.

NOOGIE
She bought a family pass for Noogieland --

CROCKETT
(pulling him out)
Show me.

And the baby food bottles clatter to the floor as they hurry to Crockett's car --

62
thru
64

OMITTED

62
thru
64

65 INT. NOOGIE'S PLACE - NIGHT

65

Stevie is on the bed. Both Robbie and Dorothy are staring at him.

ROBBIE
(to himself,
rather than her)
I have a son.

66 EXT. STREET - NIGHT

66

The door of a black Cadillac opens. We see a pair of black shoes get out and, above them, blue jeans. Then another pair of shoes, these with chemical warfare pants. These are the same shoes we saw in the beginning, but with different pants. Then we see another pair and another and another.

67
thru
68

OMITTED

67
thru
68

69 INT. NOOGIE'S PLACE 69

Dorothy and Robbie are trying to get her things together. (X)
Then, all at once, bullets come exploding through the
windows and door.

Robbie grabs Dorothy and the baby and pushes them to the
floor.

DOROTHY

Noooo!!!

70 EXT. FERRARI - NIGHT - CROCKETT AND NOOGIE 70

Crockett floors the car, rips through a crowded (X)
intersection. Noogie's eyes are closed.

71 INT. NOOGIE'S PLACE - NIGHT - VARIOUS ANGLES. 71

Robbie is firing back at the hit men at the windows. The (X)
door is slowly and steadily being blown through, shot by
shot.

Robbie turns and shoots at the door to slow them down. He
reloads.

One of the hit men in the window jumps into the room.
Robbie waits a moment and then, with commitment, jumps up
and takes out this intruder. He then turns to take out
another at the window, when --

the door bursts open, and Robbie is hit in the shoulder. (X)
Three men dressed in the clothes of the locals with
stocking masks enter the room. Robbie tries to reach for
his gun, and the hit man teasingly slides it just out of
Robbie's reach. Robbie is bleeding. One of the men raises
his gun to put the final bullet in Robbie, but Crockett
explodes through the window, firing, taking out Robbie's
executioner.

Robbie rolls for his gun and it's Crockett and Robbie (X)
fighting the bad guys one more time. Robbie is hit again,
in his shin. Falls to the floor in pain. Crockett turns,
distracted --

CROCKETT

Robbie!

Robbie screams in pain; then, gritting his teeth:

ROBBIE

Sonny! Behind you!

CONTINUED

71 CONTINUED

71

Crockett is about to be blown away, but the gunman is shot from O.S. Falls. Tubbs appears in the doorway. Silence.

Castillo, Gina and some uniformed men are right behind Tubbs, with some paramedics, who begin working on Robbie.

Gina tries to escort Dorothy from the room...but Dorothy, clutching the beach bag, turns to the medics, Crockett, anyone --

DOROTHY

Don't let him die! Please!

She is hysterical, and Gina pulls her out of the room.

72 FEATURE CASTILLO

72

looking over the tally sheets, shaking his head ever so slightly in disbelief over what has passed over these pieces of paper.

72A FEATURE NOOGIE

72A

entering to view, stunned, the destruction in his hallowed home.

73 FAVOR CROCKETT

73

bending over Robbie.

CROCKETT

Is he all right?

MEDIC

Gonna be...I think.

As the medics lift the stretcher, Robbie grabs Crockett's hand.

ROBBIE

I did the right thing, Sonny...?

CROCKETT

Yeah, Robbie, you did.

They take Robbie away.

Crockett looks up. He is face to face with Castillo. Castillo's eyes now are somehow cooler, almost understanding. Crockett can face him now.

CONTINUED

73 CONTINUED

73

Their eyes meet in a moment of reacceptance and affirmation of their relationship. Sound of Noogie, O.S. and/or b.g. Babbling hysterically over his war-torn homestead.

Tubbs' arm comes around his buddy's shoulder, taking him away from the scene and out the door.

FADE OUT

THE END