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PROD. #60042
October 3, 1985
Rev. 10/07/85 (F.R.)
Rev. 10/08/85 (F.R.)
Rev. 10/09/85 (F.R.)
Rev. 10/10/85 (F.R.)
Rev. 10/10/85 (F.R.)
Rev. 10/11/85 (F.R.)
Rev. 10/16/85 (F.R.)
Rev. 10/30/85 (F.R.)
Rev. 11/01/85 (F.R.)
Rev. 11/07/85 (F.R.)
Rev. 11/11/85 (F.R.)

(2nd)

MIAMI VICE

BUSHIDO

Written

by

John Leekley

"Bushido was the inheritance of an exclusive warrior class, born of men of desperate courage who faced tremendous adversity in the furnaces of triumph and defeat. The true essence lives on forever in the lives of men who are in total sympathy with the classical warrior's way of life. Bushido never condoned the indiscriminate use of weapons for the taking of lives. Neither did it stand against the use of weapons in the cause of justice. Bushido's main objective has always been the promotion of peace, and therewith it inspires a particularly severe moral stand...devoted to duty and unfailing in loyalty."

A warrior's most terrible test occurs when he has to choose between the two.

#60042

MIAMI VICE

BUSHIDO

CAST

CROCKETT
TUBBS
SWITEK
ZITO
CASTILLO
GINA
TRUDY

HANDLER
GREASEBALL
SURF
SHERIFF

THOMPSON
HERRERA
HARDIN
CARTER
JACK GRETSKY
BRENNAN
ERENDIRA
LARA GRETSKY
MARTY GRETSKY
CUZKO
ANDREI

SETS

INTERIORS:

LIFEGUARD TOWER
WASHROOM
OCB
INTERROGATION ROOM
MAIL SLOTS
CASTILLO'S OFFICE
PROJECTION ROOM
PORNO SHOP
CIA OFFICE
ROBATA TEMPLE
BUDDIST TEMPLE
PATHOLOGY LAB
CASTILLO'S HOUSE
ERENDIRA'S HOUSE
BACK ROOM
HOTEL LOBBY
SUITE
BOAT HOUSE

EXTERIORS:

BEACHFRONT PARK
CIGARETTE LANDING
WASHROOM
PORNO SHOP
THAI & VIETNAMESE
NEIGHBORHOOD
BUDDIST TEMPLE
COURTYARD
LITTLE HAVANA
BRIDGE (OVER OCEAN)
CAUSEWAY
OLD HOTEL - KEY LARGO
GROUNDS
DOCK

VEHICLES

CASTILLO'S CAR
SHERIFF'S CAR

(X)

MIAMI VICE

BUSHIDO: THE WAY OF THE WARRIOR

TEASER

FADE IN

- 1 EXT. MIAMI - BEACHFRONT PARK - LATE NIGHT 1
Moon shot panning down over black skies to ---
- 1A BATHROOMS 1A
pink and turquoise, mens and womens signs handwritten in black on the doors.
- 1B TRUDY 1B
gliding by on roller skates, swaying to the rock in her Spandex, looking good, legs up to her neck. She glides us into ---
- 1C LIMO STRETCH 1C
black, polished -- the door opening to reveal a pair of pink and white nylons on legs. As the legs disappear, the empty limo's plush black felt table stand is visible in the interior lights as the camera moves through the limo doors and out the other side. Trudy skating backwards moving towards ---
- 1D A BAG LADY 1D
It's Gina, rumaging through garbage cans looking very intense. We move along green benches onto ---
- 2 A DRUNK 2
who rolls over, exposing his holster and a .38 S&W. It's Switek. He covers it, stealing a glance at --
- 2A A REAL BUM 2A
with a bedroll. He gets up and moves towards the mensroom leading us to ---

3 TRUDY

3

Being hit on by a good looking Rastafarian in a cannabis haze -- rather than draw attention to her stakeout she goes with it -- made more tense by --

4 A CUBAN KID - ANOTHER ANGLE INTERCUT

4

cranking up the decibels on his ghetto blaster. Switek glares at him. The kid glares back. Hard driving rock makes everything more edgy. The heat of the night is oppressive, humid, glistening in the neon like the --

5 OMITTED

5 (X)

6 INT. LIFEGUARD TOWER - BEACH

6

Crockett and Tubbs, laying in wait, watching the park. Crockett wipes the sweat off his face. Looks at it.

CROCKETT

I don't like it. Too many people.
Too damn many things to go wrong.

TUBBS

That's why our Columbian amigo
picked it, man. This is his gig.

A small video camera sits on a tripod, aimed at the park. No moon. Very dark night. They watch through infrared binoculars.

CROCKETT

This DEA guy, Thompson. Is he any
good?

TUBBS

Special forces, medals, khaki
underwear. Talks like Rambo. The
dude is rumored to be bad.

CROCKETT

He better be. The last time they
cornered Herrera, people got dead.
He grabbed a DEA guy and took him
deep sea fishing.

TUBBS

Deep sea fishing?

CONTINUED

6 CONTINUED

6

CROCKETT

Yeah. They chopped him up into
chunks and used the pieces for bait.

Long pause --

TUBBS

What'd they catch?

7 CROCKETT

7

hears something, faintly, off shore -- he turns around in
surprise.

CROCKETT

Cute. Sounds like dual Merc
V-1750s.

(X)

He spins the camera around, pointing out toward a nearly
black ocean.

CROCKETT

(continuing)

This infra-red better cut it.

8 EXT. CIGARETTE LANDING

8

seen through the infra-red lens. The slick speed boat
quietly cruises to shore and cuts its engines. The image
is tinted green.

(X)

An elegant Latin jumps off, carrying a duffle bag. He owns
the beach. His three shooters fan out, all toting
automatic weapons past --

9 INT. LIFEGUARD TOWER

9

Crockett's panning with the Columbian as he warily
approaches, and whispering into the tiny mike --

CROCKETT

It's snowing on the beach, people.
Herrera moving up to the park now.
And he's got Flex, Pects, and Mex
with him.

10 EXT. COPS IN THE PARK - SEEN IN INFRA-RED 10

acknowledging. Trudy, Gina and Switek the "drunk" on the bench speaking into their mikes, as they sweat it out.

11 DEA UNDERCOVER 11

steps from the shadows, tall and rugged. He moves toward Herrera carrying an identical bag, whispers into his mike confident, tough:

DEA-THOMPSON

I got him.

12 INT. CROCKETT AND TUBBS - INFRA-RED BINOCULARS 12

watching everything go down. Tense. Crockett frowns, sing-song into mike.

CROCKETT

Zi'to. I-don't-see-you.

Silence. Looks to Tubbs, worried.

13 EXT. DEA AND HERRERA 13

with cold lethal smiles. Herrera is very careful, watches everything. Under his silks, one hand holds an Uzi.

The two men meet in front of the Men's sign:

HERRERA

(jaded)

If you'll show me yours, I'll show you mine.

The confidence of the half-mad.

THOMPSON

After you --

as they go into the john.

COPS IN PARK

holding in place, waiting for word, straining, the tension unbearable.

- 14 INT. CROCKETT AND TUBBS 14
Intense. Watching. Into mike:
CROCKETT
Not yet. I count one more civilian
still inside. (X)
- 15 EXT. WASHROOM 15
and through the red lens we see in telephoto a bum wobble
out of the men's room with his bedroll.
- 16 INT. CROCKETT AND TUBBS 16
checking their guns, then into mike:
CROCKETT
Take 'em. Jam it!
They jump down into the sand and race for the park as:
- 17 EXT. TRUDY ON SKATES 17 (X)
Slowly circles Mex -- cooing seductively -- gliding to a
stop -- sliding her small purse into his kidney and cocking
it -- whispering in his ear --
TRUDY (X)
That's your kidney, amigo.
- 18 PECTS 18
see Crockett and Tubbs closing in on the washroom and
positions himself to fire. Behind him a figure emerges out
of the sand, like a 50's horror film, having been totally
submerged, comes up behind him grabs his collar and sticks
the barrel between Pects' shoulder blades. Pects is
astonished.
ZITO
God, I always wanted to do that...
(his bizarre
laugh)
Miami Vice. Pump Sand.

19 "DRUNK" COP - SWITEK

19

tries to barf on Flex. Flex instinctively recoils, taking his hand off the hidden Uzi. Switek holds up his ID and his cocked .38. Flex hesitates. Then goes for his Uzi anyway. Switek blows him up, at the same instant --

20 INT. WASHROOM

20

Crockett and Tubbs explode into the john, guns level. Gina is right behind them as backup. Nothing. No one. They kick open one stall after another, tense. Gunfire at any moment. They find Thompson strapped to a toilet seat, gagged, wearing only a crestfallen look and his shorts. They are khaki. His money bag is empty.

They don't know what the hell's going on. They find Herrera in a stall suspended, sprinkled with cocaine. He (X) looks like a sugar confection.

They look at each other, stunned. Someone made horses asses out of all of them.

TUBBS

The money's gone...

CROCKETT

What the hell happened?!

FADE OUT

END OF TEASER

ACT ONE

FADE IN

21 INT. OCB - STRATEGY ROOM - MORNING 21 (X)

Crockett, Tubbs, Trudy, Gina, Switek, Zito, Thompson -- all sit glumly waiting. The video and large projection screen are set up. They look up to see:

22 CASTILLO 22

comes up outside the glass walled room and stares in at them. He doesn't look happy.

Castillo comes in and stands solidly, looking at all of them in turn, his eyes finally falling on Crockett.

CASTILLO

What happened?

THOMPSON

(cocky)

See, what it is, Lieutenant, kind of complex tactical...

CROCKETT

We blew it.

CASTILLO

Someone owes the government \$500,000.

THOMPSON

We got Herrera, Castillo. That's what DEA was after -- as far as I'm concerned, the deader the better. So far as the dough is concerned, I leave it to your crack team to swing into action and cough it up.

(X)

Thompson stands to leave.

CONTINUED

22 CONTINUED

22

CROCKETT

(getting up)

Hey, pal! This was supposed to be a co-production. You're the guy that went into the toilet with a ton of dough and ended up with your pants around your ankles.

(X)

THOMPSON

You cracker cop --

They are in each other's faces. Just before they come to blows:

CASTILLO

Crockett.

Long pause. Crockett finally backs off, not losing his lock on the DEA's eyes.

CASTILLO

(continuing, to Thompson)

What did you see?

THOMPSON

It's in my debrief. The report's on your desk. I don't have to take anything from you.

CASTILLO

The report seemed incomplete about your condition when found.

THOMPSON

(cornered)

Okay. I never saw his face. I only saw the look on Herrera's face. The guy was behind me. He squeezed my neck and I saw stars. That's it. I never heard him. I never saw him.

CASTILLO

What was the look on Herrera's face?

THOMPSON

Total fear.

CONTINUED

- 22 CONTINUED (2) 22
- CASTILLO
Thank you for your help. You will
be hearing from us. (X)
- Thompson leaves with as much dignity as he can muster.
Castillo moves around the table past Zito and Switek.
- ZITO
(to Castillo) (X)
Why'd you ask about the look on
Herrera's face?
- SWITEK
Think about it. Ever hear of a guy
take down a buy and then trash half
a million in coke. This guy is
something else.
- Castillo runs the tape. (X)
- 23 INTERCUT - IMAGES ON SCREEN - REACTIONS OF VIEWERS 23
- Boat lands, Herrera gets out, bodyguards fan out, pans with
Herrera to park, men's room. They go in, bum comes out,
our guys into action.
- Suddenly Castillo presses his hand down on the stop button,
startling everyone. He reverses the video, zooming in on
the bum's face. The bum has the hint of a grin-back at --
- 24 CLOSE ON CASTILLO 24
- Castillo stares at the image. His face a mask of
controlled emotion except for eyes that seem to water
unseen by the people at the table. (X)
- 25 REACTION 25
- the others glance at each other and then at Castillo in
puzzlement.
- CROCKETT
What is it, Lieutenant? You know
this guy?
- No response.

CONTINUED

25 CONTINUED

25

CROCKETT
Lieutenant?

CASTILLO
I know him.

TUBBS
You think he had something to do
with cooling out the bust?

CASTILLO
He had everything to do with it.

SWITEK
He was the last guy out of the
john...

(X)

CROCKETT
Well who the hell is he?

CASTILLO
His name is Jack Gretsky. When I
knew him, he worked for the
intelligence community.

TUBBS
You mean the Company?!

CASTILLO
He had the highest priority. He was
solo.

(X)

CROCKETT
Look, I don't know about you
Lieutenant, but I don't like these
trenchcoats coming down here playing
tag in Miami. This is our town.

TUBBS
It got downright embarrassing last
night.

CASTILLO
You don't understand. This isn't
the streets. On this man's level,
death is a profession. This man
sees everything. Everything.

(X)

CONTINUED

25 CONTINUED (2)

25

CROCKETT

We're not going to let this pass --
let the Company run our
department...

CASTILLO

I will find out if this was
sanctioned. If it wasn't, he broke
the law. He killed Herrera and
stole \$500,000. I am going to get
it back. That's my job. And I am
going to find him. But know this.
This is a dangerous man. Do not
attempt to apprehend him. I don't
want any of you to approach him in
any way. That's an order.

26 CLOSE ON CASTILLO

26

as they begin to file out, he goes up to the image, face to
face with Jack.

27 CROCKETT AND TUBBS

27

hang back, frustrated, wanting in.

CROCKETT

You need manpower. We don't even
know if he's still in town.

CASTILLO

He's here.

Trudy comes back into the room.

TRUDY

You're right, Lieutenant. He was
here. Here in the building.

It definitely catches everyone's attention.

TRUDY (CONT)

They found our front door guards
sleeping soundly in the janitor's
closet. Jack Gretsky was today's
mailman.

They scramble out of the door. Trudy turns back.

CONTINUED

27 CONTINUED

27

TRUDY
They checked the packages. They're
clean.

28 SWITEK'S DESK

28

with packages stacked on top.

TUBBS
(not happy)
Hey Lieutenant. It's Christmas.

as Castillo approaches

SWITEK
(stunned)
Gretsky was right here.

ZITO
This guy's unreal.

Zito holds up a pair of men's panties.

ZITO
They're edible.

SWITEK
(admiring them)
Nice Blue.

Gina holds hers in disbelief. They are a matching pair,
hers are pink edible panties --

ZITO
"HIS" and "HERS"...for when you get
the munchies in the p.m.

SWITEK
(holding his out)
Must be like blueberries, Gina. You
like blueberries? I love
strawberries.

Everyone cracks up as --

29 OMITTED

29

30 TRUDY 30

She looks down inside the 12-inch box, shocked. Gina looks in --

GINA

Gee, I wonder if it comes in Italian.

31 CHAOS 31

as everyone gathers around. Switek looks over his Kama Sutra instruction book, turning it sideways as he tries to figure out the positions --

32 TUBBS AND CROCKETT 32

don't open anything. They're not amused.

TUBBS

Lieutenant, party favors aside, this Gretsky is also inside our personnel files. I don't like it.

CASTILLO

Right now, he wants to take us for a ride.

33 EXT. PORNO SHOP - DAY 33

sits along a sleazy string of shops -- ptomaine sub shops, vacuum cleaner repairs, hole in the wall Chinese take out, the usual. Sign says, "Mann's Place".

34 INT. PORNO SHOP 34

looks like all the others. A few downwardly mobile business-men and assorted other lonelies mill around. Castillo, Tubbs, and Crockett come in.

The greaseball sitting behind the counter, five pounds of gold and open-to-navel shirt, watching the small video screens from the peep show rooms in back doesn't even look up, until the three cops head for the back room.

GREASEBALLL

Whadda you want?

(X)

CONTINUED

34

CONTINUED

34

Crockett leans on him.

(X)

CONTINUED

34 CONTINUED (2)

34

CROCKETT

The mining rights to your neck.

Castillo motions Crockett to stay.

GREASEBALL

You're lookin' to get hurt...

Crockett flips him the ID, putting his arm around the greaseball's shoulders.

CROCKETT

You got any other flavors in the fruits from the loom shorts...

GREASEBALL

Why, you hungry?

35 CASTILLO AND TUBBS

35

make their way to the back office, past the little rooms with the sticky floors. Tubbs holds at the exit. Castillo walks up to the office door, opens slowly to --- (X)

36 INT. PORNO OFFICE

36

is total state of the art electronics, mega ram-drive computer hardware and teletype printers, the works.

Two agents are in the process of setting up shop -- unloading, unpacking, plugging in. They look surprised to see Castillo. They wear polyester alumifoam suits, gold baubles, they fit right in. Names are Hardin and Carter. They play good cop, bad cop. Carter plays bad. For Hardin, the role of good is a stretch. He smiles.

HARDIN

(Texas accent)

Whaddya say, Castillo? Long time no see.

CASTILLO

What's the Company doing in Miami, Hardin?

HARDIN

Just setting up. What do you make of our cover? Talk about local color.

CONTINUED

36 CONTINUED

36

CASTILLO

It suits you.

Hardin's smile fades.

HARDIN

Our work down here involves national security. Jack Gretskey is our work, that's why we're here. Follow?

CASTILLO

You work your side of the street, I'll work mine.

CARTER

You know we could pick up the phone and have your badge, cop.

CASTILLO

You won't do that.

HARDIN

You're right. We'd like your cooperation.

Castillo is wary. There is no love lost here.

CASTILLO

I have a job to do.

Castillo turns and walks out of the office, down the hall, and back to the shop. Startled, losing the game, Carter and Hardin follow quickly.

37 PORNO SHOP

37

Carter and Hardin anxiously watch Crockett and Tubbs and the other customers playing with the goodies while they deal with Castillo. Greaseball drops his act and hustles the customers out the door, and locks it.

CARTER

My name is Carter and I don't like you -- and I don't care about your bushleague drug deals. I don't care about Herrera and I don't care about the half million.

(X)

CONTINUED

37 CONTINUED

37

CASTILLO

You must care about something. You look nervous.

HARDIN

Gretsky's left a trail of dead agents halfway around the world -- all the way to Miami. Settling up all outstanding accounts...

CASTILLO

Good for him.

HARDIN

Mostly theirs.

CARTER

We don't know why he's here in Miami. We don't know why. That's what worries us. What would he want in Miami?

CASTILLO

Me.

CARTER

We checked that. You guys go back, way back. To the Golden Triangle. To Cambodia. Further. But the real funny thing is that neither one of you existed before Vietnam. You drop from sight, right out of the computer. Even deep background. Tell us about it.

CASTILLO

Something is going to go down in this town and you aren't telling me the truth.

HARDIN

You know what we know.

CASTILLO

If you want to use me to find Jack, you'll have to tell me why.

They mull that over a moment, and then nod, conceding. Motioning, Castillo follows them back into the office.

38 OFFICE

38

CARTER

Jack Gretsky went over to the Russians years ago. Now he's on the run. He's a traitor.

(X)

CASTILLO

I don't believe that.

(X)

HARDIN

We need to get to him before the Russians. It's the only chance he has of staying alive in the long run. They'll get him eventually. Even Jack Gretsky makes a mistake eventually. We have reason to believe they have already sent their "A" team.

(X)

CASTILLO

Why is he better off with you?

CARTER

He'll keep breathing. He knows a lot of things we want to know. He's smart. He could take years telling us stories.

HARDIN

He has a wife. And a son. She's Russian. He got her out, we know that. She may have been an intelligence operative. We want them both.

(X)

CASTILLO

Prove it.

TIME CUT TO

39 OMITTED

39 (X)

- 40 MOVIE SCREEN 40
series of grainy slides shot through peep holes and car windows, of Jack moving freely with communist agents -- in tuxedo, holding an impromptu BBQ in Moscow, goofing around, then at the opera -- kissing and wrestling with his wife on the beach at Beirut -- playing cards with the old guys in a park in Havana -- cafes and back streets, humor and complexity. (X)
- 41 ROOM 41
The films end, the projector's light floods the screen, they don't turn on the lights.
Castillo has blinding light in his eyes from the projector when he turns to them.
HARDIN
We want you to find him. But no more. If he contacts you, you contact us. We'll take it from there.
Castillo nods, clearly in doubt.
- CARTER (X)
If you help him, you are over the line. Cop or no, we treat you like any other national security risk. You catch my drift?
- 42 EXT. THAI AND VIETNAMESE NEIGHBORHOOD - NIGHT 42
Castillo wanders through the streets, stopping to talk to acquaintances in shops and gathering areas. He seems comfortable here, bowing and greeting those he knows with pleasure.
- 43 CASTILLO 43
stops to talk to a Buddhist monk, speaking in Japanese. He nods, and after bowing the monk moves on down the street. Castillo still stands in the same spot. He finally turns and follows after the monk, not seeing -- (X)

- 44 HARDIN AND CARTER 44
follow slowly, walking. Seeing Castillo change directions. Walking casually in tourist-manner, on different sides of the street.
- 45 CASTILLO 45
strolls into a restaurant.
- 46 HARDIN AND CARTER 46
split up, one waiting by the front door, one around the back. Finally Hardin gets antsy and goes in. Comes out fast looking in both directions. Castillo's gone.
- 47 OMITTED 47
- 48 EXT. BUDDHIST TEMPLE - NIGHT 48
Alone, Castillo walks into the enclosed courtyard of the Buddhist Temple and stops to be with the serenity of the place. He bows to a passing monk. The bare ground has been raked into flowing convoluted patterns. All around are simple elegant Oriental gardens, Bonzai trees, water moving over pebbles. The only sound is the wind chime.
- 49 DRUMMERS 49
Across the courtyard Monks sit, softly playing small wooden drums. It is mesmerizing, and sustained tension --
- 50 ANGLE ON CASTILLO 50
as he crosses the courtyard and enters the Temple.
- 51 INT. TEMPLE 51
Incense layers the air like an ancient smoldering fire. As he enters, a Buddhist Monk stands near the statue of Buddha turns, looks toward the garden. Castillo walks out to the garden. Jack Gretskey looks very different from the bum with the bedroll. He has a chiseled rugged face, an easy slightly crooked smile. Castillo does not smile. Bay lights flicker.

CONTINUED

51 CONTINUED

51

JACK

Hello, Martin.

CASTILLO

It's been a long time.

JACK

Are you the same man I knew, Marty?

CASTILLO

We change.

Jack walks forward to see him better. The distance between them is emotionally wrenching.

JACK

Not you.

CASTILLO

After they put me back together in Bangkok, they told me you were dead. Caught in the ambush.

JACK

They were wrong. Not dead. Left for dead is what they meant.

CASTILLO

I got your message. I figured that was your way of saying hello.

JACK

(grinning)

Don't be too hard on them. The two in the tower on the beach with the infra-red, they did good. And the ones in the park...I liked the skater best -- a real beauty. You have good people. Lots of heart. The one buried in the sand, that one's working with a clean slate.

(X)

CONTINUED

51 CONTINUED (2)

51

CASTILLO
(dead serious)
What's it about Jack?

(X)

JACK
What did they tell you?

CASTILLO
They said you went over.

JACK
And you believed that?
(pause)
They tell you I had a family?

CASTILLO
A wife, a boy.

JACK
Did you ever find a family of your
own, Marty?

CASTILLO
No.

JACK
(as if to himself)
There's so little time.

Castillo says nothing.

CONTINUED

51 CONTINUED (3)

51

JACK

Do you remember that night in the hills of Mae Sa, the Hmong warlord sent his assassins? They had us cornered in a temple. Like this one. God. We laid in the dark waiting, the air so thick and ancient you couldn't breathe it.

It starts to rain.

JACK (CONT)

(X)

When they came, we stood in the middle of the floor, leaning against each other's back. Our swords against theirs. We should have been dead then, but it just wasn't our time. They were very brave.

(pause)

I've been there a lot of times, Marty, these years. You get tired. You forget why.

(pause)

Seeing you, I remember why. C'mon, let's go inside.

(X)

52 CASTILLO AND JACK

52

walk into the temple. It's quiet and serene.

(X)

JACK

My wife, our boy, changed everything for me. At the end of everything, all I wanted was them.

CASTILLO

Are they okay?

JACK

They're here. In Miami. Remember Erendira.

CASTILLO

(half smile)

Of course. They're with her?

JACK

Watch out for that one.

(X)

CONTINUED

52 CONTINUED

52

CASTILLO

Why here? Everyone is hunting you?

JACK

I had to come. You were the only one I ever trusted. If anything happens to me, I look to you. I want them to live a safe, comfortable life. No more running. They shouldn't want for anything.

Long pause. Then moving to each other, embracing, finally, after all the years. (X)

CASTILLO

I can't let you walk.

JACK

I know.

A long beat.

CASTILLO

It's my duty. That's what I am.

JACK

C'mon Marty. Loosen your tie a little. Everything's working out just right.

Jack turns and starts walking away. (X)

CASTILLO

(dead serious)

Jack.

Jack turns back suddenly, an Uzi seems to materialize in his hands, spraying the whole area with automatic fire. In that terrible moment, as if in slow motion, Castillo, shocked, draws his gun and fires. Jack's uzi chops up the temple walls. (X)

Castillo's bullet strikes Jack full in the chest, killing him instantly -- hurling him against the Buddha. And only now does Castillo realize that Jack's gunfire carefully missed him. (X)

53 OMITTED

53

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

- 54 EXT. TEMPLE COURTYARD 54
Crockett and Tubbs roar in with the Ferrari and jump out,
running to the door. (X)
- 55 INT. TEMPLE - ANGLE ON CASTILLO 55
Castillo stands over Jack's body. A couple of patrol cops
in blue stand at a respectful distance. The ambulance
medics are also being kept at bay by Castillo's intensity.
He looks emotionally destroyed.
Crockett and Tubbs crash inside.
- 56 CROCKETT AND TUBBS 56
freeze in their tracks. The whole tableau astonishes them
as --
- 57 CASTILLO 57
seeing who it is, turns back. He is functioning strictly
on reflex.
- 58 ANGLE ON HARDIN AND CARTER 58 (X)
who enter as if they find the place dumb but amusing. (X)
- 59 OMITTED 59 (X)
- 60 CROCKETT AND TUBBS 60
sense a stand off between Castillo and Agents. (X)

61 TEMPLE

61

CARTER

We want you to know we really appreciate it. He outlived his usefulness anyway.

HARDIN

Two peas in a pod, Castillo. You and Gretsky, last of the dinosaurs. But I gotta hand it to you. You're a real problem solver. The guy was totally out of control. We either had to kill him or give him a medal.

CARTER

Now, we don't even know him.

They walk out. Quiet returns to the Temple.

CROCKETT

(unable to comfort
Castillo)

What can we do?

62 ON CASTILLO

62

dead voice, like a time bomb ticking.

CASTILLO

Nothing. I'll be taking a few days off.

62A INT. CASTILLO'S HOME - NIGHT (WAS SCENE 73)

62A (X)

Castillo stands looking intently at his collection of Ming Dynasty pottery. He gently holds the fragile pieces, like a jeweler, one at a time. Trying to see something in them, find some beauty or meaning in them.

He carefully removes the glass dome that covers the finest piece, the center of the collection.

62B CLOSE ON CASTILLO (WAS SCENE 74)

62B

He searches the piece, his hands tightening on it without his awareness. Suddenly it shatters in his hands.

Almost casually he runs his arm across the shelf, sweeping Ming pieces off, crashing on the floor. he stops at a photograph of himself and Jack in jungle fatigues, their arms around each other.

62H
thru
62J

OMITTED

62H
thru
62J

62K

INT. OCB - DAY

62K

noting Castillo's office, conspicuously empty in the b.g.
as Zito covers the mouthpiece and shoots a look to
Crockett, at his desk ---

ZITO

For Castillo -- the morgue.

-- which announcement draws the OCB crowd to Crockett's
desk as he picks up the line ---

CROCKETT

(to phone)

Brennan -- Crockett. Wuddya got?

(listens)

I don't understand. You mean
Gretsky or Castillo?

Suddenly Tubbs doesn't know if the call from the
pathologist is about a dead Gretsky or a dead Castillo.
Crockett's face tells us he's stunned. A long beat.

CROCKETT (CONT)

Okay...of course.

He hangs up.

GINA

What?!

CONTINUED

62K CONTINUED

62K

CROCKETT

(to Tubbs)

He said whoever killed Gretsky did him a favor. Autopsy showed he had cancer. Everywhere. They can't even figure out how a guy in so much pain was even walking around.

Tubbs and Crockett look at each other.

TUBBS

We have to find him.

SWITEK

We'll hold the fort...

-- whereupon he clasps his hands and turns away with Castillo-esque impassivity -- as they start out ---

CUT TO

62L
thru
72
OMITTED

62L
thru
72

72A EXT. CROCKETT AND TUBBS - TUBBS' CADILLAC (WAS SC.84) 72A
 zooms down Castillo's long driveway, past greenery to the front of the house. They go to the door. The door's ajar.

72B SIDE OF HOUSE 72B
 A blonde surfer pokes his head out from the side of the house, a little bit of a gooney look. Then he and two other men with him stroll past Tubbs' Cadillac. He knocks his knuckles on Tubbs' car as he goes by.

SURFER
 Totally awesome Caddy.

They walk off.

72C INT. CROCKETT AND TUBBS (WAS SCENE 86) 72C
 walk through the house, arriving at the meditation room. Castillo is gone. His badge sits on the table. (X)

73 thru 76 OMITTED 73 thru 76

77 EXT. PORNO SHOP - NIGHT 77 (X)
 Crockett and Tubbs enter.

78 INT. PORNO SHOP - MANAGER'S OFFICE 78
 Crockett and Tubbs walk in without knocking. A man sits at the desk going through files. Blond, handsome, tough, Hawaiian shirt, the latest jeans, very sharp.

CROCKETT
 Who are you?

SURF (X)
 Name's Surf. Just come on in, heck, we porno smut degenerates don't stand on ceremony. Let's see, you must be Crockett, and you must be Tubbs. (X)

Surf smiles broadly, enjoying himself immensely. One of the other agents comes out of the next room and quietly leaves, without a word.

CONTINUED

78 CONTINUED (2)

78

SURF

Now that we've connected on a deep subtextual level, how can I be of help to Miami Vice?

CROCKETT

Where's Carter or the other one, Tex?

SURF

You must mean Hardin. They went Pinko on us, we sent them away.

CROCKETT

Pinko?

SURF

Pinkos donut shop, down on Palm. Great jelly rolls.

TUBBS

We'll wait.

SURF

No you won't. You've got a long night in front of you.

CROCKETT

I'm tired of dancing with you, pal. Where's Castillo?

(X)

Surf hands them a bag, with a smile.

SURF

Let me tell you what you need to know to keep your boss Castillo alive. The KGB wants Gretsky's wife, and the boy. Alive if possible, dead if necessary, but they want them. She was once KGB. I think you understand. You had better find him and the woman before the Ruskies do.

(X)

79 ON SURF

79

as Crockett and Tubbs leave, goes into the next room. Hardin is sitting in his chair, holding the paper, his feet propped up on the desk.

CONTINUED

79 CONTINUED

79

As Surf walks by, we see that he has a small neat hole drilled in his forehead.

SURF
Hey, Hardin, back already? Where's the jelly rolls?

Surf looks out the window.

80 EXT. TUBBS' BLUE CADILLAC

80

Tubbs and Crockett get in and the car pulls away .

81 INT. COMPANY OFFICE

81

Surf checks the signal by switching on his hand held tracking device. He smiles. Andrei speaks a few words in (X) Russian to him.

SURF
(turning slowly;
very deadly)
Please don't ever speak in Russian again.

Andrei understands.

(X)

82
thru
86
OMITTED

82
thru
86

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

87 OMITTED

87

87A EXT. ERENDIRA'S HOUSE - DAY

87A

Castillo, dressed casually, white shortsleeve shirt, black pants. He knocks on the door of a little art deco house. A tough looking weathered beauty of a Cuban woman opens the door. They look at each other a long moment.

CASTILLO

It has been a long time, Erendira.

ERENDIRA

(a fire smoulders;
she smiles
grimly)

Let us blame it on our work.

CASTILLO

Are they here?

Erendira nods.

ERENDIRA

I'm glad it was you.

Then she leaves the house, as Castillo enters. As she walks away, Erendira places her hidden dagger back into her belt behind her -- beginning to cry silently.

88 INT. ERENDIRA'S HOUSE

88

Castillo walks slowly through the house. His look is one of dread...pale and drained.

89 UPSTAIRS

89

While coming down the stairs, Lara, thinking it is Jack, happily says his name --

CONTINUED

89 CONTINUED

89

LARA

Jack...

(beat)

Erendira, who's there?

(X)

Frightened when she sees Castillo.

(X)

CASTILLO

My name is Martin Castillo.

(X)

LARA

I know. I have photograph.

Silence. A boy comes in. She holds the boy in a spontaneous defense. He is ten, with a brave defiant look. She is lovely, delicate yet strong, proud and willful.

(X)

CASTILLO

It's no longer safe for you here.
I've made arrangements to take you
away from Miami.

(X)

LARA

(wary)

I will wait till Jack.

CASTILLO

We must go now.

LARA

We will wait.

Pause. He glances at the boy and back to her.

CASTILLO

Jack has gone ahead.

90 CLOSE ON LARA

90

She watches him with a wounded look, tears fill her eyes but she refuses to weep in front of him or the boy. She looks down at her son.

91 LARA AND SON

91

LARA

I wish to have gone with him.

CONTINUED

91 CONTINUED

91

BOY

We gonna meet Dad someplace?

She smoothes his hair.

LARA

Hurry now, because we must to go.

The boy goes into the other room to gather up his things.

92 CASTILLO AND LARA

92

LARA

(softly; defeated)

You were there, with him?

CASTILLO

(the hated words)

Yes. I was there.

LARA

Was he hurting long?

CASTILLO

(a whisper)

No.

LARA

Did you hold him?

Castillo cannot answer.

With all her strength, Lara makes herself move to the bed. She picks up Jack's shirt laying on the chair. She folds them with infinite care and packs them into the carry-on bag. Inside the bag is the \$500,000.

(X)

93 INT. CASTILLO'S CAR - DAY

93

Lara sits looking out the window, seeing nothing. The Boy is in the front seat also, between them. Long silence.

CASTILLO

There's an island off Key Largo. A boat will meet us there, take you to a safe place. Good people, you can trust them.

CONTINUED

93 CONTINUED

93

Silence. The last person in the world to try to make conversation is Castillo. Miami glides by, palm trees, beaches, glitz.

CASTILLO

This place must seem very strange.

Lara gives a hollow look to Castillo.

(X)

CASTILLO

What's your name, son?

BOY

Marty.

Castillo has a trapped look.

BOY

(continuing)

Dad tells me stories about you.

CASTILLO

There is another story I want you to know, the story of the Samurai, Toshin.

(X)

MARTY

I don't think I know that one.

94 thru 95 OMITTED

94 thru 95 (X)

96 INT. CASTILLO'S CAR

96

CASTILLO

Toshin was the greatest swordsman of his clan. He was revered by all the Samurai, and the Shogun became jealous. He ordered Toshin to murder all the people who lived in a little fishing village, as a test of his loyalty. Toshin refused of course, to do something so wrong. It would have destroyed his honor. He became an outcast to the clan, who turned against him, and he lived with the wild animals in the mountains with his family.

(X)

(X)

96A EXT. DADE COUNTY SHERIFF'S CAR 96A

Parked off to the side, hidden from sight, is a Sheriff patrol car. Through the window we see him spot Castillo's car and pick up his mike.

SHERIFF

Unit 5020. Patch me through to Miami Vice. QSL. I have their bolo on the causeway.

96B BRIDGE OVER OCEAN 96B

The Sheriff follows at a distance.

96C INT. CASTILLO'S CAR 96C

CASTILLO

(continuing)

The clan sent assassins to kill them all, but none of them ever came back. Toshin knew that one day they would kill him and his family, that even he couldn't win every time. His time would come.

Out of his rearview mirror, Castillo sees the Sheriff's car, following him.

97 EXT. CASTILLO'S CAR 97

makes a sudden sharp turn off the Causeway onto a narrow bridge and then off on one of many country roads.

98 SHERIFF 98

pulls off the causeway, and crosses the little bridge, but takes the wrong country road.

98A INT. TUBBS' CADILLAC 98A

Crockett and Tubbs on the road, listening to their police radio. (X)

SHERIFF'S VOICE (X)

(filtered)

Unit 5020. I have the BOLO on the causeway. I think I'm made...I'm (MORE)

CONTINUED

98A CONTINUED

98A

SHERIFF'S VOICE (Cont'd)
backing off. BOLO is preceding onto
Largo Island.

(X)

CROCKETT
(to Tubbs)
I know where that is. Jam it.

(X)

99 CROCKETT AND TUBBS - HOURS LATER -
TUBB'S BLUE CADILLAC

99

pulls up behind the Sheriff's car which sits on the bridge
entrance from the causeway. They get out, walking to the
window. Flashing their ID's --

CROCKETT
What happened?

CONTINUED

99 CONTINUED

99

SHERIFF
(getting out of
the car)

He give me the slip, that's what happened. But he'll be coming back this way. Only way in or out. So I just figured I'd wait for you. Humphrey's the name. What do you want this guy for?

TUBBS
What's on the island?

SHERIFF
Not much. A bunch of roads, going nowhere. A few abandoned places. No one comes out here anymore.

CROCKETT
(to Tubbs)
You know something, partner. I'm getting real tired of being two yards short in this game.

TUBBS
Anyone else come out here since you got here?

SHERIFF
Yeah, a couple of fishermen. How 'bout I ask some questions? Like: what the hell is going on? The APB I was following is a cop car...

With a smack, a high-powered bullet instantly kills the Sheriff.

100 HEAD OF BRIDGE

100

Crockett and Tubbs take cover behind their car. A van comes down on them at high speed. They fire on it -- but the van is armored, with bulletproof glass. The van smashes into the sheriff's car which explodes. Crockett and Tubbs dive in the water to escape the explosion. The van stalls.

101 SURF AND TWO AGENTS

101

get out and look over the side. No sign of life. They push the van into the water, and speed away in Tubbs' Cadillac.

102 EXT. OLD HOTEL - KEY LARGO - LATE AFTERNOON 102 (X)

An old proud hotel built in the '30s, now closed and abandoned, sits at the end of the road, right on the water's edge. A boat house by the dock. The whole island, and especially the grounds of the hotel, is a lush paradise, overgrown and wild.

103 CASTILLO 103

leads Lara and Marty to the front porch and pries open the boards covering the door. Lara looks around in wonder. Marty runs down to the dock.

104 INT. HOTEL LOBBY 104

looks kind of spooky, shadow and white sheets cover everything.

CASTILLO

The boat will come when it's dark.
We'll have to wait.

Lara suddenly rushes to the door.

LARA

Marty! Where are you? Marty! Come here!

CASTILLO

You're safe here. It will be all right.

(X)

105 INT. HOTEL SUITE 105

Castillo pulls off the sheets that cover the bed, chairs, and tables in the room. He opens the shutters. Sunlight flutters into the room. Lara sits on the edge of the bed, she looks exhausted. Her room is connected to Marty's room. (X)

CASTILLO

I'll be right outside the door. Try to get some rest.

(X)

He moves to the door.

LARA

Don't leave me alone.

CONTINUED

105 CONTINUED

105

Castillo comes back. She is quietly crying. She walks out through the open doors to a terrace overlooking the bay. (X)
He puts his hand on her hair, trying to comfort her, not knowing how. It is the first time he has touched her. She holds him and weeps openly, crying out in pain.

106 INT. LOBBY - ON MARTY

106 (X)

sitting on the floor, playing with his toys, listening to her cries, pretending he doesn't know why his mother is crying. He stops playing.

107 EXT. TERRACE - LARA AND CASTILLO

107 (X)

Lara wipes her face, trying to stop. She holds Castillo's hand. (X)

LARA

They will find us.

CASTILLO

They'll try.

LARA

Take Marty. They want me I think. Maybe I will be enough revenge for them.

CASTILLO

You and Marty will be safe. I promise you.

LARA

You do not understand. I was KGB. They will not stop. They know others would do as I do.

CASTILLO

Tell me how you met Jack.

The change of subject calms her. She smiles for the first time.

LARA

I was actress in Moscow. They sent me to fall in love with Jack. You see. We Russians are well trained. We do as we are told.

CONTINUED

107 CONTINUED

107

CASTILLO

Why Jack?

LARA

He try to defected... Excuse me, my English is very bad. He...

(pauses)

...pretend to defect. They send me to pretend to defect. He told them lies about me. I told them lies about him. We were very happy.

CASTILLO

That couldn't have worked for very long.

LARA

No. After Marty was born, Jack took us out of Russia. Later, he try to quit CIA, we lived in quiet...until they found us again.

CASTILLO

KGB or CIA?

LARA

(shrugs)

We didn't know...

CASTILLO

Rest for a while. I'll come for you when it is time.

107A MOVING WITH CASTILLO

107A (X)

Castillo leaves Lara's room, walks slowly and quietly to Marty's room. It's empty. He turns to ---

108 OMITTED

108 (X)

108A INT. LOBBY - ON MARTY

108A (X)

sitting by himself, drawing. Castillo walks up slowly and looks at drawing. Marty looks up and smiles ...

(X)

CONTINUED