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PROD. #60038
December 3, 1985 (F.R.)
MIAMI Rev. 12/06/85 (F.R.)
MIAMI Rev. 12/09/85 (F.R.)
MIAMI Rev. 12/11/85 (F.R.)
MIAMI (2nd Rev.) 12/11/85 (F.R.)
MIAMI Rev. 12/12/85 (F.R.)

MIAMI VICE

"LITTLE MISS DANGEROUS"

Written

by

Frank Military

#60038

MIAMI VICE

LITTLE MISS DANGEROUS"

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
CASTILLO
GINA
TRUDY

JOHN
BAG LADY
BUSINESSMAN
UNIFORM

REPORTER #1
REPORTER #2

BLACK MAN
CAT
JACKIE McSEIDEN
SAILOR
LONNIE

CLERK

SETS

INTERIORS:

SHOW WORLD
STAGE
BACKSTAGE
HOTEL ROOM
HALLWAY
OCB
STRATEGY ROOM

JACKIE/CAT'S APARTMENT
RUNDOWN HOTEL
HALLWAY
METRO
INTERROGATION ROOM
SQUAD ROOM
OFFICE
SAFE HOUSE
BEDROOM

EXTERIORS:

HOTEL
ALLEY
STREETS
STREET CORNER
SAFE HOUSE

JACKIE/CAT'S APT.

FLOWER STAND
BRIDGE

VEHICLES

FERRARI
CONVERTIBLE
TUBBS' CADDY
CAT'S MOTORCYCLE
BUG VAN

MIAMI VICE

LOVE BIZARRE

TEASER

FADE IN

OA INT. STAGE - NIGHT

A1

A cascade of images strobed onto blackness -- over the tough, insinuating beat of Shiela E's "Love Bizarre":
-- a large, covered, surreal platform. (X)

-- two bare, muscular arms shoot out from under the covers.

-- a handsome, bare-chested man with a huge, noble mane of blond hair -- CAT -- rises from the platform -- half erotic fantasy, half devil from hell. (X)

-- torches, tied to the corners of the platform, suddenly burst into flame, as a fire-colored spotlight behind Cat illuminates. (X)

-- a lovely young woman -- JACKIE -- in a skimpy but elaborate black bathing suit. She stares at Cat with an unfeigned longing as

-- Cat makes a dramatic lunge for Jackie -- ignoring scattered o.s. APPLAUSE --

PULL BACK TO

1 INT. SHOW WORLD THEATER - NIGHT

1

A 24-hour sex show emporium, whose absorbed but completely undemonstrative audience is epitomized by the 10 Japanese Businessmen now being led to a reserved table by the floreate Manager. They move stolidly through a smoky throng of sleek Hustlers and Players, interspersed with gentler souls: three middle-aged women splitting champagne, two stockbrokers in loosened ties, and a pasty-faced young Sailor. Only the Sailor is naive enough to applaud as Jackie siezes the belt of Cat's black leather pants -- (X)

CUT TO

2 INT. BACKSTAGE - NIGHT

2

Cat comes into the dressing room, a towel wrapped around his waist and another around his neck, his fist in the air, giving an Indian yell for his victorious performance onstage. He exchanges a high five with a large, muscular black man clad in chains and lace.

BLACK MAN

Good crowd?

CAT

Forget the crowd. It's the energy, man. It's what you make it.

BLACK MAN

It's what they pay me. This ain't no party. (X)

CAT

Don't do it for them, man. Do it for yourself. (X)

Jackie is at the door.

JACKIE

Cat?

CAT

Yeah, babe?

She motions for him to go to her. They get close together, and she whispers in a low, soft voice.

JACKIE

I got a guy...

CAT

No.

JACKIE

I got him up to ninety, Cat...

CAT

We have another show.

JACKIE

I'll be right back. He's a sailor. (X)

CONTINUED

2 CONTINUED

2

CAT
(with passion)
You're not no whore. You're an
actress.
(softening)
You're an angel.

JACKIE
It's ninety bucks!

CAT
Forget the bucks.
(touching her
face)
How you feeling?

JACKIE
Why're you always asking me that?

CAT
I just hope you're feeling okay.

JACKIE
Can I go...?

Pause.

CAT
You're going to go whether I say yes
or not...

JACKIE
I'll be down in fifteen.

CAT
I'm going to wait on the stoop over
there.

She gives him a big kiss and is gone. He starts to dress.

CUT TO

3 INT. HOTEL ROOM - NIGHT

3

A cruddy, threadbare blanket heaves -- then the young Sailor's head appears, his small white cap still precariously balanced -- beneath him, we see only Jackie's face, her eyes now dead and black like the lifeless eyes of a shark. This is somebody very different from the princess we saw in Show World. Her fingers move across the mattress like an albino spider, up to the night table next to the bed where they find a large, shiny, sharp knife, that, a few minutes earlier, was used to break down a small rock of cocaine. (X)

She grasps the knife and we hold on her face -- registering only the faintest sign of exertion as we hear the sailor's shocked, pain-filled groan o.s. -- then the dull hush of his body slumping into death. (X)

4 EXT. HOTEL - NIGHT

4

Cat paces on the sidewalk by the front door -- where a Bag Lady stares briefly at him, then returns to the task of arranging several items from her shopping cart onto the bare pavement: plastic plants, a filthy blanket, milk bottles full of personal effects. Cat's desperate and sweating. Finally he realizes it's been too long. He abruptly turns and pushes past the Bag Lady, almost knocking over her cart -- her vituperative mumbles follow him as he disappears into ---

5 INT. HOTEL HALLWAY

5

The only light in the narrow passage bleeds through a skylight covered by an iron grating. Cat slinks quietly to---

6 INT. HOTEL ROOM

6

Cat opens the door to the room -- revealing ---

6A THE DEAD SAILOR

6A

on the bed, his lifeless form flickering eerily in the light of--- (X)

6B A FIRE

6B

in a wastebasket at the foot of the bed, where the sailor's clothes have been set on fire -- flames licking hungrily over the Sailor's shirt and hat -- and casting a wan, hellish light over ---

6C JACKIE

6C

She's crouched beyond the blazing basket like a witch at her cauldron. But she isn't paying the slightest attention to the corpse or the bizarre fire -- instead, she's huddled over ---

6D INSERT - SEVERAL CRAYON DRAWINGS

6D

spread out ont he floor in front of Jackie -- childlike scrawls of violent images and colors --

6E RESUME JACKIE

6E

sharpening her crayon with the blood-covered knife she used to kill the Sailor. she stares intently with eyes that do not see, as ---

6F CAT

6F

kneels on the floor, not afraid, but infinitely sad. He slowly takes her into his arms. She clutches her drawings to her chest -- as Cat leads her out ---

(X)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

7
thru
9

OMITTED

7
thru (X)
9

9A

C.U. - A CHART

9A

with labeled columns including Date, M.O., Lab, camera holding for a beat on one entitled "Physical Evidence", beneath which is stapled a xerox of one of Jackie's crayon drawings -- a heart in flames -- over which ---

CASTILLO (V.O.)
...the ritual again included burning the victim's clothing. Lab confirms...

-- Castillo's voice continuing as we pull back to ---

10

INT. OCB - STRATEGY ROOM - DAY

10

where Castillo addresses the entire Vice Squad day shift---

CASTILLO (CONT)
...a 4 to 4 1/2 double edged, diamond shaped blade, consistent with the three previous victims.

ZITO
Signs of struggle?

CASTILLO
No.

CROCKETT
What about the crayon drawings?

CONTINUED

10 CONTINUED

10

CASTILLO

Psych report's pending.
(to everyone)

All primary personnel are now on
twelve hour shifts. And all days
off are canceled until further
notice.

(over groans;
gestures to
chart)

Familiarize yourselves. This is our
top priority.

He leaves. Some of the cops crowd around the chart on the
way out, including ---

10A GINA

10A

a bit disgusted as she reads the M.O. column ---

GINA

Gotta be pretty sick to stab someone
fifteen times without a motive.

SWITEK

(shrugs)

Maybe he was workin' on his forearm.

CUT TO

10B EXT. STREET - NIGHT - MONTAGE

10B

A slew of jarring, vibrant images from the circus of the
night, including:

Two spandex-bound hookers in an alley, about to fire up a
spliff, suddenly bathed in the glare of a patrolman's
flashlight. (X)

A hooker, leaning seductively in a John's car window,
freezing with shock as two N.D. units screech into place,
surrounding her.

A paddy wagon, parked on a blasted, vacant street, where
Switek's reading the arrested their rights.

The hood of a car, parked near the paddy wagon, half-
covered with hooker paraphernalia, including: spiked
necklaces, studded belts and wrist bands, a stuffed teddy
bear. (X)

CONTINUED

10B CONTINUED

10B

Zito, doing a thorough pat-down of a muscular blond hooker, that ends with pulling off the blond wig, revealing an angry man beneath.

Gina and Trudy, flashing badges at two barechested male hookers, one painted flamingo pink, the other turquoise -- dressed in tights and cowboy hats.

The hood of the car, now three quarters covered, as two sets of spurs and a whip are dumped on it.

(X)

The paddy wagon, where Gina thoughtfully boosts up a young black girl who's having trouble balancing on impossible heels.

A muscleman, dressed like Rambo, waiting patiently to enter the wagon.

Switek, reading yet another set of detainees their rights -- his head nodding back and forth in a sing-song -- he's been doing this all night. Zito aims the Rambo look-a-like's automatic weapon at Switek and fires, dousing him with a stream of water. Switek sputters, shakes his head, refreshed, and suddenly bathed in bright light as we ---

CUT TO

10C EXT. STREET SCENE - PADDY WAGON - NIGHT

10C

where we see that the lighting equipment of a news crew is responsible for the garrish illumination. A reporter steps forward ---

REPORTER

Does this crackdown mean you're stepping up the investigation of the Crayon Killer?

ZITO

Actually, we're just recruiting for the bowling league.

(to news camera)

We're looking for a few good men...

-- whereupon Switek steps into frame, cheerfully headlocking a frantically camera-shy pimp, whose hair glistens as if combed with a stick of Fleischmans ---

CONTINUED

10C CONTINUED

10C

SWITEK

Like Two-tone here -- guys who
really know how to keep themselves
out of the gutters.

(X)

As Two-tone swings at the camera ---

CUT TO

10D ANGLE - ALLEY (WAS SCENE 7C)

10D

where a uniform keeps watch on an obviously impatient group
of nocturnal types who have been rounded up for questioning
by ---

10E CROCKETT (WAS SCENE 7D)

10E

huddled a discreet distance away with a muscular hooker of
ambiguous gender named Lonnie ---

LONNIE

These killings are hurtin' everyone,
Sonny. Some girls got babies that
gone go hungry if they dates be
frightened off.

(proud)

Coruse, I ain't worried for myself,
cause I got some good stuff tucked
away.

CROCKETT

I'll take your word for it.

LONNIE

But if I see anything, I'll let you
know.

CROCKETT

(dismissing her)

Behave.

-- as he motions for the next potential witness, pick up---

10F TUBBS CADDY (WAS SCENE 7E)

10F

inside which Tubbs questions Jackie -- as aware of her lies
as he is of the frail, frightened girl behind them ---

CONTINUED

10F CONTINUED

10F

JACKIE

I wanna be an actress one day, so when I'm not at Show World I usually try to watch T.V...to see other actresses.

(beat)

I was just outside getting some fresh air tonight.

TUBBS

Uh - huh. Got any I.D. on you?

JACKIE

No -- somebody took my wallet when I was doing my act the other night...

(bitter)

but I think I know who it is...

TUBBS

(takes out a pad)

What's your name?

JACKIE

Jackie.

TUBBS

(writes)

Jackie what?

She hesitates. He looks up at her.

JACKIE

McSeiden. What's yours?

TUBBS

Ricardo.

She extends her hand -- awkwardly polite ---

JACKIE

Nice to meet you.

TUBBS

(smiles, shakes)

Likewise. When were you born, Jackie?

JACKIE

June twenty-first, uh, 1967.

CONTINUED

10F CONTINUED (2)

10F

TUBBS

You sure?

JACKIE

I'm eighteen. You don't have to believe me.

He looks at her warmly, then, as he writes ---

TUBBS

I want you to call this number in the morning. They can help you out with a place to stay, a job...

JACKIE

I told you, I have a job -- at Show World.

TUBBS

So they'll find you a better one.

He offers the paper. She hesitates.

TUBBS

Take it and throw it away if you want -- but just take it. As a favor to me.

He holds it out for her to take -- eyes pressing her and pleading with her to do it. Finally, she takes it and goes as ---

10G CROCKETT (WAS SCENE 8A)

10G (X)

approaches.

TUBBS

(watching her)

Damn.

CROCKETT

Watcha doing?

TUBBS

That kid.

CROCKETT

That is a woman in a mini-skirt. Not a kid.

CONTINUED

10G CONTINUED

10G

TUBBS

Yeah?!

CROCKETT
(reads his mind)

Yeah.

TUBBS

They get younger every year.

CROCKETT

Pal of mine, you and I just get
older every year.

-- under which Trudy passes on the way to her car ---

CROCKETT

Packing it in?

TRUDY

I wish. I'm going downtown to run
some backgrounds.

TUBBS

Add one more person to that list?

TRUDY

What's it worth?

TUBBS

Your clothes have gone to your head.

TRUDY

Gimme the name.

He tears off the page from the pad.

TUBBS

Thanks.

As he and Crockett share a weary look at the long night
ahead, we glimpse the bag lady in the b.g., then ---

CUT TO

11 INT. JACKIE AND CAT'S APARTMENT - DAY

11

A golden light fills the small room, like a turret high up
in a castle. The prince is taking care of the princess.
Cat is gently brushing Jackie's hair.

CONTINUED

11 CONTINUED

11

Jackie's eyes, at first icy, are melting into the sunlight. Her face softens with each loving stroke that Cat gives her. Cat watches her face and, seeing the transformation, is overcome with sadness.

JACKIE

That feels nice, Cat.

CAT

I'm never going to let this happen again. We've got to stop it together.

JACKIE

Stop what?

CAT

Angel, we've got to leave this place. Start a new life.

Cat puts down the brush and goes to a drawer and removes a small box. He brings it to her.

CAT

I know that it is a weird thing, but you know, I thought that maybe it wasn't. The thing was, I didn't want to let this get by me. I mean, who knows? Life's short... Right?

(he opens the box
and puts it into
her hands)

That's why I just wanted to say... to ask, would you marry me? We could take our show on the road. What do you say, babe?

Jackie looks at the ring and gently closes the box and puts it back into Cat's hand.

JACKIE

I'm not ready to marry yet. You know that. And we have a home already. Aren't you happy here?

Cat hugs her tightly with all his love.

CONTINUED

11 CONTINUED (2)

11

CAT
I'm happy here. That's all I know.

Off his warmth ---

CUT TO

11A EXT. STREET CORNER - NIGHT

11A

a dimly lit tropical version of Alphabet City. Street dealers moving through the sticky night air like ghosts looking for bodies. In the mix, we find ---

11B GINA

11B

at a pay phone ---

GINA
(to phone)
Sonny, Gina. I found someone you might want to talk to...

DEALER #1
(to passersby)
Yo, sense...loose joints...

She casts a look toward ---

11C ALLEY - NIGHT - THE BAG LADY

11C

where, next to the space she's furnished for the night, she's adjusting a mock-up "radar dish" -- made out of a paper plate and tin foil. On the ground around her are yellowed, dog-eared stills from classic films: Citizen Kane, Gone With The Wind, etc., to which she gestures as she monologizes ---

(X)

BAG LADY
The key is to find magnetic north, then reception's no problem. All the voices in the universe become one.

(X)

(gestures)
Gable knew it. Welles knew it. All the stars did. Even the Europeans...

-- widen to include ---

11D OMITTED

11D (X)

12 EXT. STREET - NIGHT - CROCKETT AND TUBBS

12

from whose bored expressions one would think they had been listening for hours. Gina's behind them -- whispers ---

GINA
(to Crockett)
Don't fall in love -- she'll break your heart.

BAG LADY
(continuing)
You know, Truffaut and I were born on the same day.

GINA
(to lady)
Tell them about that man you saw last night.

The bag lady takes a beat, concentrating profoundly, then---

BAG LADY
Was that a European movie?

GINA
(patient)
Not a movie. The man you saw waiting outside when the sailor got killed.

BAG LADY
Oh yeah. He walked right through my living room.

CROCKETT
What did he look like?

BAG LADY
Weird, you know.

Crockett and Tubbs share a look.

BAG LADY (CONT)
Big -- with long blonde hair. And nervous. Almost knocked me down when he went inside. There was someone with him when he came back out. But I wasn't paying much attention cause the landlady started screaming...and the cops were coming...

CONTINUED

12 CONTINUED

12

CROCKETT

Suppose you'd know him if you saw
him again?

(X)

BAG LADY

I hope so -- cause I got something
to give him. He dropped it when he
came out.

She goes digging into her pockets pathetically as pieces of
trash fall out, and she stops down to pick them up before
the breeze blows them away. Crockett looks to Tubbs who is
distracted. Across the street, he sees Jackie soliciting.
A guy approaches her. Crockett sees Tubbs watching her --
gives him a look. But Tubbs' eyes stay on Jackie, as she
and the guy head off to the hotel on the corner. Then, on
an impulse too hard to fight, Tubbs goes after them.

(X)

CROCKETT

Tubbs!

WOMAN

(stopping
Crockett)

I found it. Hah!

Tubbs goes after Jackie on his own as the bag lady shows
Crockett a small piece of paper with a rough crayon drawing
on it. Crockett studies it intensely.

WOMAN

It's trash -- but that's what sells
these days.

(X)

(noticing his
interest)

Is it worth a beer to ya?

(X)

CROCKETT

It sure is.

GINA

You never bought me one that easy.

CUT TO

13 INT. RUNDOWN HOTEL - NIGHT

13

A cramped, caged front desk. Tubbs flashes his badge to a
narcoleptic clerk.

CONTINUED

13 CONTINUED

13

TUBBS
Couple that just came in.

CLERK
Two B.

Tubbs bounds up the stairs and runs down a dingy hallway to room 2B. He pauses, battling his conscience as to whether he should or shouldn't. Then he knocks on the door.

TUBBS
Jackie? It's Ricardo.

JOHN
(through the door)
Beat it.

JACKIE
(through the door)
Detective Tubbs?

JOHN
(through the door)
Detective? Holy --
(scuffling from
inside the room
is heard)

The john, half dressed, opens the door and hobbles out.

JOHN
It's not what you think. I'm a
psychologist -- I'm doing research
for my thesis.

Tubbs just pushes past him and stops in the doorway of ---

13A INT. HOTEL ROOM - NIGHT

13A

Jackie is sitting on the bed in a half-unlaced shirt, which she unlaces further as Tubbs enters ---

TUBBS
Don't.

JACKIE
It's quicker than posting bail.

TUBBS
I'm not gonna bust you.

CONTINUED

13A CONTINUED

13A

Jackie can see that he means it. She's somewhat disappointed and confused ---

JACKIE

Then what do you want?

TUBBS

You call that number?

JACKIE

I tore up the paper.

TUBBS

Figures.

JACKIE

Look, I can take care of myself! I have my own life, my own home, and nobody can kick me out because I pay my rent!

TUBBS

I noticed.

JACKIE

(tough)

The sex doesn't bother me. I'm a physical substitute. I've been used to that my whole life.

TUBBS

Come out in the hall when you get dressed.

He leaves. Jackie watches him, trying to figure him out.

14 EXT. STREET CORNER - NIGHT

14

Gina's gone. The Bag Lady's settled in for the night as Crockett approaches with a six-pack -- gives it to her.

CROCKETT

All yours.

BAG LADY

You're a real gentleman.

CONTINUED

14 CONTINUED

14

CROCKETT

(winks)

Don't tell anyone or you'll ruin my reputation.

BAG LADY

You're also lucky. There's the guy that dropped that picture.

He immediately follows her nod to --

14A CAT

14A

approaching the building that Tubbs entered.

14B RESUME CROCKETT AND BAG LADY

14B

CROCKETT

(urgent)

You sure?

BAG LADY

Yeah.

He starts across the street. She watches, pops open a beer---

BAG LADY

(sotto)

Pretty sure.

15 INT. RUNDOWN HOTEL - NIGHT

15

Cat enters, hunting. The clerk is asleep. Cat hears Jackie's voice from upstairs and slips over to the stairs.

16 INT. HALLWAY OF HOTEL - NIGHT

16

Tubbs and Jackie are leaning against opposite walls, facing each other. There is an abashed curiosity between them.

JACKIE

I guess I should apologize for tearing up your piece of paper.

CONTINUED

16 CONTINUED

16

TUBBS

That's okay. I have plenty of paper.

JACKIE

So...now what?

TUBBS

(shrugs)

Wanna get something to eat?

JACKIE

Why?

They look at each other. Tubbs sees her distrust.

TUBBS

(with honesty and amusement)

Because I'm hungry.

Jackie breaks into a smile. She walks up to Tubbs' side, and they start to walk down the hall to the stairs.

Simultaneously, they see Cat standing at the top of the stairs.

CAT

Where you going?

JACKIE

Just going to get something to eat.

CAT

This isn't work?

Pause. One look, and he can see that it's not.

CAT

That's okay. You come and eat with me.

Cat begins to pull her. Tubbs goes to separate them, and Cat pushes Tubbs.

CAT

Back off!

JACKIE

(to Cat)

Stop that!

CONTINUED

16 CONTINUED (2)

16

TUBBS
(pissed)
Lighten up, Jack, I'm a cop.

CAT
I don't give a damn! Nobody takes
my girl!

Cat is out of control -- he swings wildly -- and in one
move, Tubbs turns Cat around and pins him face first
against the wall -- as Crockett arrives ---

(X)

CROCKETT
(to Tubbs)
Just who I was looking for.

TUBBS
(to Cat)
Spread 'em.

Tubbs puts cuffs on Cat.

CAT
What's that for?

TUBBS
Assaulting an officer.

CROCKETT
That ain't all.
(off Tubbs' look)
Tell you about it on the way
downtown.

(X)

As they move Cat away, he yells over his shoulder ---

CAT
I love you, Jackie! Go home, baby!
And stay there! Stay there!

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

17 INT. METRO INTERROGATION ROOM - MORNING - ON CAT 17
as Tubbs and Crockett apply the pressure ---

CAT
I don't know nuthin about any damn
drawings.

TUBBS
(shoves him)
Don't you "damn" me!

Crockett checks Tubbs' intensity with a look, then ---

CROCKETT
What's Cat stand for?

CAT
Stand for anything, man! Cat-
tastrophe, Cat-tatonic, Cat-scan,
any cat you got, I'm up for it. And
that's the last thing I say to you.

TUBBS
Where were you three nights ago
between eleven and two? (X)

CAT
I was at the theatre. I am a
performer...and this is rigged, man!
You finger me for something I didn't
do just so a cop can steal my girl.

CROCKETT
The person who gave us the drawing
said you were outside the hotel. (X)

CONTINUED

17 CONTINUED

17

CAT

Maybe they caught my act and were
dreaming of me.

(X)

TUBBS

(in his face)

Maybe they saw you drop that
drawing on your way out -- after you
did that sailor.

(X)

CAT

It wasn't me! I don't hang out in
those houses!

TUBBS

No, you just go killing johns while
Jackie pays your rent on her back.

CAT

No, damn it!

CROCKETT

Tubbs!

If Tubbs weren't such a good cop, he'd kick the shit out of
the guy now. But he backs off and leaves the room.

Crockett goes over to Cat and and sits with him.

CAT

(intense)

He's not gonna steal her from me.

CROCKETT

He's not trying to. But it bothers
him to see someone that young
turning tricks.

CAT

Tell me about it! Some guy was
gonna put her in a snuff flick --
prince on a white horse stuff. And
I saved her!

(beat)

And I've tried to make her life as
good as I could.

CROCKETT

You really love her?

CAT

More than my own life...

18 OMITTED

18

18A INT. METRO SQUAD ROOM - DAY

18A

where we find Tubbs on a phone, as Trudy approaches with a sheet of paper -- which she drops on the desk before him.

TUBBS
(to phone)
I'm still holding for questioned documents...

TRUDY
Background on the McSeiden girl:
both parents dead, state orphanage since age six, ran away a year ago.

Tubbs studies the document with an obvious intensity.

TRUDY
Don't I get a thank you?

TUBBS
Thanks.

TRUDY
Something special about this kid?

Beat. He tries to ignore the question -- finally covers the phone and turns to her with ---

TUBBS
I'm trying to run down this drawing we found last night. I'll talk to you later, okay?

She knows he's ignoring it -- doesn't press him.

TRUDY
Fine.

She leaves as ---

18B CROCKETT

18B

approaches ---

CONTINUED

18B CONTINUED

18B

TUBBS

(to phone)

You got a prelim on that drawing?

(for Crockett)

It's a match? Great. Thanks.

-- as he hangs up ---

CROCKETT

Don't get your hopes up -- Cat's walking. The old lady couldn't pick him out of the line up.

TUBBS

(frustrated)

Man! You know he's not right.

CROCKETT

Yeah, but that doesn't make him the ripper.

(beat)

C'mon, Castillo wants us.

TUBBS

(suddenly
distracted)

In a minute.

Crockett sees where Tubbs is looking -- warns him ---

CROCKETT

Make it quick.

Then moves off in the opposite direction, as Tubbs heads across the room to ---

18C JACKIE

18C

who looks particularly innocent in this environment ---

JACKIE

Hi. We never had dinner, and I was wondering if you were still hungry?

TUBBS

Jackie, I'm working now.

JACKIE

Oh...

CONTINUED

18C CONTINUED

18C

Her disappointment is clear -- and out of proportion to the situation -- but he doesn't have time to discuss it now.

TUBBS
(worried)
Can you get away from Cat?

JACKIE
(smiles)
Sure.

He pulls a key from a key ring, quickly jots down something on a piece of paper and presses both into her hands.

TUBBS
This is the address and the key to an apartment. I want you to stay there tonight. I'll be by later.

JACKIE
(innuendo)
I'll be ready.

TUBBS
No, that's not it. But you're not safe with Cat. Understand?

JACKIE
Whatever you say.

-- under which two uniforms move past, ushering a frantic (X)
Cat out ---

CAT
(to Jackie)
Did you come by to see him?! Did you?!

UNIFORM #1 (X)
Take it on the street, pal.

CUT TO

18D INT. METRO - AN OFFICE

18D

where Tubbs joins Crockett and Castillo ---

TUBBS
Sorry.

CONTINUED

18D CONTINUED

18D

CROCKETT
(to Tubbs)
We were just discussing Cat --

CASTILLO
(impatient)
Give me your reading.

TUBBS
I think he's wrong, Lieutenant. I
think we should watch him.

CROCKETT
So do I.

CASTILLO
Then watch him.
(as they leave, to
Tubbs)
And do your social work outside.

CUT TO

19
thru OMITTED
22

19
thru
22

23 INT. THE FERRARI - NIGHT

23

Crockett and Tubbs en route to the Show World club.

TUBBS
(looking at the
sheet Trudy gave
him)
They tried five different foster
homes, but Jackie always wound up
back at the orphanage.
(beat)
Doesn't say why, but I can guess.

CROCKETT
(sympathetic)
Can't say you haven't heard that
before.

TUBBS
Don't care how many times I hear it,
it's still a sad song.

CONTINUED

23 CONTINUED

23

CROCKETT
(resigned)
Not number one on our charts, Rico.

As this hint of a difference is allowed to dissolve in
their mutual acknowledgement of the sad truth ---

CUT TO

23A EXT. STREET - NIGHT (WAS SCENE 27)

23A

Jackie walking down a street. A car drives by -- and an
arm reaches out of the window and catches her skirt. Jackie
is startled and looks down at the window.

A middle-aged Businessman sticks out his head and leers at
her. He's drunk, speaks with a slurred voice.

BUSINESSMAN
Baby. Don't move your pretty hips
away so quickly. (X)

JACKIE
Let go.

BUSINESSMAN
Someone as cute as you, I could be
jumpin jack flash -- right here in
the car. A hundred bucks? (X)

Jackie puts the key in her purse and gets into the man's
car.

CUT TO

24 OMITTED

24

25 INT. SHOW WORLD - NIGHT

25

where Crockett's at a back table, as Tubbs slides into the
seat beside him.

TUBBS
Manager says Cat comes on in thirty
minutes -- and in an hour -- and in
an hour and a half -- guy's quite a
trooper.

CONTINUED

25 CONTINUED

25

CROCKETT
(sympathetic)
Sure you want to see how he and
Jackie pay the rent?

TUBBS
(quietly)
Jackie's at the 95th Street safe
house. I gave her the key.

CROCKETT
You did what?

Crockett's baffled -- but his question is abruptly cut off
by a slurred, booming Announcer's voice:

ANNOUNCER (V.O.)
Ladies and gentlemen ...

A heavy sax begins to wail and the Club dims -- Crockett
contents himself with a mystified stare at Tubbs before
turning his attention to the darkening stage.

ANNOUNCER (V.O.)
Things that you have never seen...

CUT TO

25A INT. CAR - NIGHT

25A

ANNOUNCER (V.O.-CONT)
Things that you have never
dreamed...

Jackie's businessman John is dead, sprawled back in the
driver's seat, his blank eyes staring up into the roof of
his Convertible. The window beside him is covered with
blood. There is a sudden flare of illumination f.g. as

25B REVERSE - JACKIE

25B

lights an entire book of matches, stares at the flames.
Then she gently and deliberately drops the burning booklet
onto the Businessman's jacket, which lies on the seat
between Jackie and the corpse.

ANNOUNCER (V.O.)
Things that are hidden behind the
greatest pleasures...

CONTINUED

25B CONTINUED

25B

As the jacket catches fire ---

CUT TO

25C INT. "SHOW WORLD" CLUB

25C

ANNOUNCER(V.O.)

The pain and pleasure of hidden
love!

A pounding disco beat joins the sax as a single spot
flashes onto ---

26 THE STAGE

26

where Cat, now in cutoffs and a ragged shirt, is strapped
to the platform at stage center --crucified for the
pleasure of the audience. A girl in a bridal gown
approaches from the wings, walks behind him, caresses Cat's
shoulders. But it doesn't play like the act with Jackie --
and it's clear that Cat's distressed about doing this with
another woman whom he doesn't care for, and about not
knowing where Jackie is.

(X)
(X)

Then Cat spots Crockett and Tubbs -- angrily jerks toward
them because he knows Jackie is somewhere in their care.

CUT TO

26A INT. BUGBUSTER VAN - NIGHT

26A

Switek and Zito are cruising the streets, a little punchy.

ZITO

Well, there's something you don't
see ever day.

As he points --

26B HIS P.O.V. - ALLEY MOUTH

26B

A slick black pimp exhorts the virtues of timely payments
to a hooker ---

CONTINUED

26B CONTINUED

26B

SWITEK (V.O.)

(jaded)

You've never seen a girl working her way through law school?

ZITO (V.O.)

No, behind them -- turn down there--

CUT TO

26C EXT. THE JOHN'S CONVERTIBLE

26C

Now the roof's caught, and it's going up like a torch.

26D THE BUGBUSTER VAN

26D

pulls up at a fair distance from the blazing Cadillac. Switek and Zito squint out their windows at it, not sure what to do --

SWITEK

(suddenly)

Larry, there's a guy in there!

Switek kicks open his door, prepares to run forward -- when

26E THE CONVERTIBLE

26E

explodes ---

26F SWITEK

26F

reels back toward the van, Zito ducks -- then as both men cautiously pull themselves together, turn to stare ---

DISSOLVE TO

27 thru 28 OMITTED

27 thru 28

29 EXT. STREET - CONVERTIBLE - AFTERMATH

29

The smoking car is now surrounded by several patrol cars. Lab and Plainclothes personnel gingerly probe the remains while two Uniforms selectively spray CO2 extinguishers over stray trouble spots.

CONTINUED

29 CONTINUED

29

As Crockett and Tubbs step out of the Ferrari --

SWITEK

Guess who?

He hands Crockett ---

29A INSERT - A SCORCHED CRAYON DRAWING

29A

in a plastic bag --

29B RESUME CROCKETT AND TUBBS

29B

Crockett hands the drawing to Tubbs. They share a stunned look --

ZITO

Lab says the stab wounds aren't more than an hour old.

CROCKETT

If Cat can do this while he's handcuffed on stage, he's got a great career ahead of him.

TUBBS

Back to square one.

As he slams the side of the Bugbuster Van in frustration --

30 OMITTED

30

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

31 OMITTED

31

31A EXT. MIAMI - DAWN

31A

the first spears of sunlight reaching out toward the Miami skyline and ---

31B EXT. SAFE HOUSE - MORNING

31B

as a weary Tubbs knocks on the door, coffee and donuts in hand.

(X)

TUBBS

Jackie?

Jackie opens the door, looking clean and refreshed.
Smiles.

JACKIE

I missed you.

31C INT. SAFE HOUSE - TEN MINUTES LATER

31C (X)

They're at a table, eating -- in mid conversation ---

(X)

TUBBS

I was thinking about you while I was working.

JACKIE

Oh? What about?

TUBBS

About growing up in the orphanage.

Jackie's expression becomes guarded.

CONTINUED

31C CONTINUED

31C

TUBBS
(leading her)
How'd you get out so young?

JACKIE
I ran away.

TUBBS
Why?

JACKIE
I didn't like it. They kept sending
me to different foster homes.

TUBBS
None of the homes ever worked out?

JACKIE
No...
(bitter)
Either they had a little girl who
died and they couldn't have any
other children. Or they thought
having a kid would make up for all
the things that were wrong with
their lives. I was just a
substitute. They never wanted me
for me...Which I can understand...

TUBBS
(gently)
What do you mean?

JACKIE
(with simple,
frightening
conviction)
I wasn't good enough to be loved.

31D C.U. - TUBBS

31D

concealing his deep dismay. Beat. Then pull back to ---

32 INT. OCB - DAY - TUBBS

32

at his desk, still lost in thought, until ---

32A CROCKETT

32A

approaches, with a stack of files ---

CROCKETT

Guess what we get to do today.

TUBBS

(feigns innocence)

As long as it isn't paper work...

-- whereupon Crockett drops half the stack on Tubbs' desk---

CROCKETT

M.O. files.

(X)

CUT TO

32B INT. CAT'S APARTMENT - NIGHT (WAS SC 34)

32B (X)

Cat awakens on his bed where he passed out the previous night. He is still wearing the clothes we saw him in twenty-four hours ago. The light is on from the night before. He had waited up for Jackie all night, then finally fell asleep through the whole day. When he first wakes up, he is disoriented. He calls out softly.

CAT

Jackie, baby?

Then he begins to wake up. He remembers what has happened. He screams her name in panic.

CAT

Jackie?!!

MONTAGE OF CAT: (WAS SCENES 35-37)

32C EXT. STREET - NIGHT

32C (X)

Cat gestures violently at three hookers, who smile back, treating him like a child because of his love for Jackie, but he knows they're not lying when they tell him they don't know.

32D EXT. FLOWER STAND - NIGHT

32D (X)

Cat strides past, then turns and jerks a bill out of his pockets to buy a beautiful bunch of yellow snapdragons for Jackie.

32E INT. SHOW WORLD - NIGHT

32E (X)

Cat briefly confronts the manager -- who's yelling at him, emphasizes his displeasure by gesturing to a clock. Cat couldn't care less about show times, Show World, or anything but Jackie -- he pushes past and out ---

32F EXT. NIGHT - SEQUENCE OF STREET PEOPLE

32F

grotesque and skeletal under neon and streetlight, as they shake their heads, mouth "no", or simply stare at Cat -- sensing his sudden vulnerability, ready to pounce on his desperation as if he were a wounded animal in the jungle--

32G EXT. STREET - NIGHT

32G

Cat stands on a bridge -- lost in a predatory urban nightmare -- cries out to the city ---

(X)

CAT

Give her back! Give me back my girl.

CUT TO

33 INT. STRATEGY ROOM - NIGHT

33

where Crockett and Tubbs have buried themselves in a mountain of files, mugshots, computer printouts and fast food wrappers -- from which Crockett withdraws the crayon drawing that the Bag Lady gave him.

CROCKETT

(sighs)

Who draws like this?

TUBBS

What'd the psych report say?

CONTINUED

33 CONTINUED

33

CROCKETT
 (reading)
 Ritualistic sketches suggest
 obsessive component consistent with
 inadequate personality.

TUBBS
 They paid someone to write that?

CROCKETT
 Wanna go halves on a couch?

TUBBS
 (weary)
 If I could sleep on it.

CUT TO

34
thru
37
OMITTED

34
thru
37

38 INT. CAT'S APARTMENT - NIGHT

38 (X)

Cat opens the door. Jackie is standing by the bed, packing her belongings into a small duffle bag. She turns suddenly when he comes in. Cat's whole body and face light up in relief.

CAT
 Jackie! Baby, where've you been?

Jackie doesn't respond.

CAT
 You weren't at the show last night.
 You know I can't do it without you.

Cat is aware now of her packing. He tries to fight what this means.

Cat gets down on one knee and offers up the now wilted flowers to her.

CAT
 I got them for you.

Jackie turns and looks at him.

JACKIE
 Cat... I'm leaving...

CONTINUED

38 CONTINUED

38

Cat lets out a wild yell of pain from his heart to keep from hearing the words.

CAT

No, put your stuff away, please...
Please, one more night. And you'll
see. We're going to get married.

(Jackie continues
to pack)

You can't do it without me! They're
going to catch on! They'll hurt
you. He'll hurt you. Jackie,
please. I love you!

JACKIE

Cat, I'm sorry.

She closes the door behind her. Cat is left on the floor,
completely broken, with the flowers in disarray.

39 OMITTED

39

40 INT. STRATEGY ROOM - NIGHT

40

Tubbs is on the phone. The room has deteriorated further.
Crockett is stumped.

TUBBS

(in phone)

Yes. Thank you very much.
Wonderful.

He hangs up.

CROCKETT

Good news?

TUBBS

I've got a couple of different
halfway houses nearby that will take
Jackie.

(X)

A uniform appears at the door with a bouquet of flowers--

UNIFORM #1

You Tubbs?

(X)

TUBBS

Yeah.

CONTINUED

40 CONTINUED

40

UNIFORM #1
Someone left these downtown for you.

TUBBS
Who?

UNIFORM #1
(shrugs)
I think there's a card.

TUBBS
Thanks.

Tubbs opens the card. It says, "It's wonderful to know that you really care and that you want me. Love, Jackie." A beat as he registers his concern.

TUBBS
I gotta take care of this now.

CROCKETT
Good luck.

Tubbs considers a moment then leaves the flowers on his desk. As he heads out ---

CUT TO

41
thru
43
OMITTED

41
thru
43

43A INT. OCB - NIGHT (WAS SCENE 45)

43A

Crockett dozing on a pillow of printouts -- as the phone rings ---

CROCKETT
Crockett.

CAT (V.O.)
It's Cat. I'm gonna give you the deal of your life.

CROCKETT
I'm listening.

CONTINUED

43A CONTINUED

43A

CAT (V.O.)
 I'm giving you the killer on a silver platter -- so you and your buddy get your names in the paper...be bigger slick-faced cops than you are.

CROCKETT
 What's the deal?

CAT (V.O.)
 (over)
 And when you do, you forget about Jackie. Just leave us alone.

CROCKETT
 Fine. Where are you?

CAT (V.O.)
 Meet me in the lobby of the Ardmore Hotel in an hour.

Cat hangs up.

44 INT. SAFE HOUSE - NIGHT

44

Tubbs is sitting with Jackie, on the couch -- looking for words ---

JACKIE
 So you liked the flowers?

TUBBS
 Sure I did.
 (awkward)
 Jackie, we have to talk...about your future.

JACKIE
 (happily)
 I'm going to live here with you, right Ricardo?

Beat.

TUBBS
 Jackie, you've got to get some new things happening for yourself. Now, I've found a couple places that are interested in you.

CONTINUED

44 CONTINUED (2)

44

JACKIE
(quickly)
And I remind you of them?

(X)

Slowly we see the gears click in Jackie's head. A dead expression begins to settle over her -- which Tubbs mistakes as apprehension ---

(X)

TUBBS
(reassuring)
You can do better than them, Jackie.
(beat)
Trust me. Things are gonna happen for you.

(X)

He stands.

TUBBS
(warm)
Now get some sleep.

(X)

CUT TO

45 OMITTED

45

46 EXT. HOTEL - NIGHT

46

facing a trash strewn street where ---

46A CROCKETT

46A

parks the Ferrari -- finally showing the strain of his long hours. As he lumbers out of the car ---

46B CAT

46B

springs from the shadows, jabbing a knife into his back just hard enough to let him know it's there ---

CAT
Over there, slick.

As he pushes Crockett into an alley ---

44 CONTINUED

44

JACKIE
(uncomprehending)
Don't you want me?

TUBBS
I want to help you. You can change
your life, do you understand?
(beat)
I'll take the day off tomorrow and
we can check out these places
together. Okay?

JACKIE
Will you at least stay with me
tonight?
(pathetic)
I'm scared.

TUBBS
I'll stay on the couch.

JACKIE
No, I like the couch. I slept there
last night.

TUBBS
Okay.

JACKIE
(presses against
him)
Kiss me! I love you!

TUBBS
(avoiding)
Jackie...

JACKIE
(confused; in
pain)
Why did you do all this? Talk to
me, give me this key?

Beat.

TUBBS
When I worked in New York, I knew a
lotta girls, in the same place as
you...

CONTINUED

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43

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47
thru
50

OMITTED

47
thru
50

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

51 OMITTED

51

51A EXT. ALLEY - NIGHT

51A

Cat pushes Crockett against a wall -- vibrating with intensity ---

CAT

Where is she, man, with your partner?

CROCKETT

You're making a mistake, pal.

CAT

You're making the mistake if you think he can steal her from me... just cause he's a slick cophead. I got things he never had! I saved myself for her, man --

Cat suddenly quiets as ---

51B A PATROL CAR

51B

cruises past in the b.g.

51C RESUME CAT

51C

distracted for just a moment -- during which ---

51D CROCKETT 51D

instantly wheels and kicks, knocking the knife from Cat's hand -- and losing his balance in the process. He regains his feet as ---

51E CAT 51E

sprints down the alley ---

51F CROCKETT 51F

takes off after him, but ---

51G CAT 51G

vaults a fence, disappearing behind a maze of garbage cans -- as we ---

CUT TO

51H thru 51K OMITTED 51H thru 51K

51L INSERT - JACKIE'S FINGERS 51L

taking a phone receiver off the hook, as we widen to ---

52 JACKIE 52

stands for a beat, staring at nothing, absently clutching a can of lighter fluid -- which she carries into ---

52A INT. SAFE HOUSE - BEDROOM - TUBBS 52A

lying on the bed, sleeping under a single sheet. He's draped his pants, shirt, and jacket over one of the chairs. Tubbs doesn't stir as Jackie approaches, matches and lighter fluid in hand. She pauses, caresses his jacket, discovers Tubbs' handcuffs and his gun. As she removes it from the holster; stares at it --- (X)

52B INT. CAT'S APARTMENT 52B

as Crockett bursts in, gun extended and aimed at ---

52C REVERSE - CAT'S APARTMENT 52C
Empty. Beat. Then Crockett sees something -- lowers his
weapon -- the blood running cold in his veins as he picks
up the lava lamp and stares at ---

52D INNUMERABLE CRAYON SKETCHES 52D
covering an entire wall of Cat's apartment --

52E RESUME CROCKETT 52E
As the realization that Jackie is the killer hits home --
CUT TO

52E 1 EXT. STREET - NIGHT 52E1
Crockett jumps in the Ferrari, roars away, while ---

52E2 CAT 52E2
watching from an alley, peels out on his motorcycle, in
pursuit -- as we ---
CUT TO

52E3 EXT. SAFE HOUSE - NIGHT - TUBBS CADILLAC 52E3
the car phone, futilely ringing.

52F INT. SAFE HOUSE BEDROOM 52F
Jackie crouches beside Tubbs, kisses him gently -- but her
eyes are a terrifying blank. Tubbs stirs, opens his eyes.
TUBBS
(dreamily)
Please, Jackie, go to sleep...You
got to understand.
She has taken one of his hands in hers -- now snaps one
cuff over his wrist. The other cuff is already closed over
the bedpost. She backs away from him towards a table on
which we see the matches, the lighter fluid, the gun and (X)
several crayon drawings -- as Tubbs comes fully awake ---

53 EXT. THE FERRARI - STREET - NIGHT 53
 flying down the road, Crockett on the car phone --

CROCKETT
 (shouts above the
 wind)
 The girl is the ripper! Get every
 cop you can to the safe house! The
 phone's out of order.

As he hangs up, he sees ---

53A CROCKETT'S P.O.V. - REARVIEW MIRROR 53A
 in which he sees only an unrecognizable glimpse of ---

53B CAT'S MOTORCYCLE 53B
 four cars back, keeping pace, while ---

53C thru 53D OMITTED 53C thru 53D

53E THE FERRARI 53E
 flies ahead.

CUT TO

53F thru 57 OMITTED 53F thru 57

58 THE CAN OF LIGHTER FLUID 58
 held aloft in Jackie's hands -- as the fluid fountains out
 over --- (X)

58A JACKIE'S CLOTHING 58A (X)
 bundled on the floor beside her bare feet -- surrounded by
 crayon drawings --- (X)

CONTINUED

58A CONTINUED

58A

JACKIE (V.O.)
I understand. I think I've learned.

(X)

59
thru
61
OMITTED

59
thru
61

62 TUBBS

62

TUBBS
(frantic)
Jackie!! What are you doing?!

(X)

He hears a sudden pounding at the door and --

CROCKETT (V.O.)
Tubbs?!

TUBBS
(screams)
Sonny?! Shoot the lock!

CUT TO

62A EXT. SAFE HOUSE DOOR

62A

as Crockett's about to pull his gun ---

62B CAT

62B

roars up, wrecklessly skidding his bike toward ---

62C CROCKETT

62C

forced to jump out of the way, while ---

62D CAT

62D

rushes to the front door, baying like a wounded animal ---

CONTINUED

62D CONTINUED

62D

CAT
Jackie!! I love you, baby!! Don't
let them hurt you!!

He whirls as Crockett, his gun drawn, charges up --

CROCKETT
Move!!

But Cat bravely freezes --

CAT
Please don't hurt her!! It's not
her fault, man, it's just in her.
It's like breath for you and me.

CROCKETT
Get outta the way!

But Cat shrinks back into the doorway -- and Crockett must
reach forward to shove Cat aside, losing another vital
second as---

63
thru
66

OMITTED

63
thru
66

66A P.O.V. - JACKIE'S HANDS

66A

lighting a match which she drops on ---

66A1 ANGLE - THE BUNDLE OF CLOTHES

66A1

bursting into flame, as ---

66A 2 RESUME JACKIE'S HANDS

66A2

lift Tubbs' pistol -- turning it on herself with ---

JACKIE (V.O.)
I love you.

66A 3 TUBBS

66A3

tips the bed over with a crash, desperately lunging for
Jackie --

CONTINUED

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49A

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66A3 CONTINUED

66A3

TUBBS
Jackie, don't!

(X)

-- as the moment ruptures into a torrent of images, frozen
in time ---

66B EXT. CROCKETT

66B

shoots the lock ---

66C			66C
thru	OMITTED		thru (X)
66D			66D

66E	TUBBS		66E
	screams ---		

TUBBS
No!!!

66E1	C.U. - TUBBS' GUN		66E1 (X)
	firing -- as ---		

66F	CROCKETT		66F
	bursts in on the waning echo of the single gunshot -- momentarily relieved to see his partner alive -- then his expression immediately darkens, mirroring ---		(X)

66F1	TUBBS		66F1 (X)
	whose shocked stare is locked on ---		

66G	ANGLE - THE FLOOR		66G
	near where Jackie stood -- and where a crayon drawing now disintegrates in flames -- off which we ---		

67	OMITTED		67
----	---------	--	----

FADE OUT

THE END