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MIAMI VICE

"PAYBACK"

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#60048

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"PAYBACK"

CAST

SONNY CROCKETT
RICARDO TUBBS
SWITEK
ZITO
CASTILLO
GINA
TRUDY

LOOKING MAN (X)
DESK SERGEANT (FEMALE)
WAITING MAN

JESUS MAROTO
REUBEN REYDOLFO
HODGES
EARLE
FRANK CATES
CARLO FUENTE

(X)

SETS

INTERIORS:

FLORIDA PRISON
LONG HALL
GUARD STATION
VISITING ROOM

(X)

METRO-DADE LOBBY
OCB

CASTILLO'S OFFICE
SQUAD ROOM
STRATEDY ROOM
CLUBSEEN NIGHTCLUB
N.D. ROOM
ST. VITUS' DANCE
INTERNAL AFFAIRS
WAITING ROOM
N.D. HALL
YACHT
CASTILLO'S HOME
DANCE CLUB
CIGARETTE

EXTERIORS:

FISHING PIER
ST. VITUS' DANCE
MARINA
VERANDA BAR
STREET
OCEAN
YACHT
REAR DECK

(X)

CASTILLO'S HOME
CROCKETT'S WHARF
CIGARETTE
ROAD

(X)

VEHICLES

CIGARETTE
SCARAB

YACHT
EL DORADO CONVERTIBLE

MIAMI VICE

PAYBACK

TEASER

FADE IN

- 1 INT. LONG HALL - DAY 1
Door at the far end. Institutional tile floor kept hot-chrome bright by three guys in Florida Correctional greys. Faraway voices, footsteps, faint riffs from a Blackblood funk tape echo loud off the tile. Then, the sound of heavy bolts being thrown. The door at the far end opens, blasting in ultrabright daylight. A faceless guard leans through the glare to admit Sonny Crockett.
- 2 OMITTED 2 (X)
- 3 A DIFFERENT HALL - CHECKSTATION - ECU AS CROCKETT 3
steps in frame, looks at us, holding his badge and photo i.d. beside his face.
CROCKETT
Crockett. Miami. Vice.
We hear a buzz. Crockett steps out of frame past us as if pushing through a door.
- 4 INT. GUARD STATION - CROCKETT 4
holds his jacket open to reveal his weapon. A guard steps in, takes the gun --
- 5 OMITTED 5 (X)
- 6 GUARD IN THE CAGE 6
lifts a phone, flatly reads from a clipboard.
CAGE GUARD
Number seven-oh-niner-niner-six-two.
Jesus Maroto.

CONTINUED

6 CONTINUED

6

Crockett steps in with a lets-get-it-on attitude. We hear a heavy jailhouse door opening and:

7 INT. SOLITARY VISITING ROOM - DAY

7

Bare concrete walls, lone metal table bolted to the center of the floor. Crockett sits at the table, as two guards enter with Jesus Maroto. Maroto: Brazilian, five-eight, hard, the face of a warrior. Chains droop from his wrists to his ankles. Even with that, the guards keep a wary eye on him.

CROCKETT

I put in seventy miles drivin' out here for this little tete-a-tete, Jesus. I sincerely hope you're not wastin' my time.

MAROTO

Is no waste, Crockett. I got sometheeng big. Sometheeng I gotta share.

Crockett looks at the guards. They crack the chains, then exit. When the door closes, it's just Crockett and Maroto. As Maroto moves toward the table, he carries himself sort of hunched to the left.

CROCKETT

What the hell happened to you?

MAROTO

I cut myself shavin', man. What ju care?

CROCKETT

I don't, man.

(then)

You got something you wanna spill, spill. If it's good, maybe some milk-kneed judge will cut your time, but I wouldn't bet my life on it.

Maroto stares at Crockett a beat, a quiet crazy light beginning to dance in his eyes.

MAROTO

You one tough cop, bro. Take a tough cop to bust me, man. You really do it up right, too. Lousy player bust. Armed trafficking....

CONTINUED

7 CONTINUED

7

Crockett stands, disgusted. This meet isn't panning out.

CROCKETT

In exactly 30 seconds, I'm out the door. So let's cut through the drama and get down to it. Why the hell did you want me here?

Maroto is standing across the table, opposite Crockett. The table isn't wide. They are close.

MAROTO

Payback.

Before Crockett can move, Maroto lunges across the table, grabbing Crockett's head and locking him with a "jailhouse kiss".

8 ANOTHER ANGLE

8

As Crockett breaks the grip and drives over the table into Maroto, he finds himself staring squarely into the wide muzzle of the pipe gun Maroto now points between Crockett's eyes. (A pipe gun is a length of pipe with a bullet wedged in one end, using an industrial rubber band to snap a nail into the bullets cap.)

9 ON CROCKETT

9

Frozen. He's a heartbeat away from gone.

10 WIDER

10

Maroto drags it out. No one is watching. No one is listening. No one is coming to help. Then:

MAROTO

(almost a whisper)

We gonna find out how tough you are, man...

Maroto jerks the pipe gun off Crockett, reverses the muzzle toward himself, and --

11 ON CROCKETT

11

CONTINUED

11 CONTINUED

11

The horror and the fear. With the blast:

FADE OUT

END OF TEASER

ACT ONE

FADE IN

12 INT. METRO-DADE LOBBY - DAY 12

Bustling with blue suits, perps, civilians. A tall, well-dressed Latino man -- The Looking Man -- enters from the bright sun, pauses to glance around. From the hard line of his face, this man could be very dangerous should he choose to be. (X)

13 ANGLE AT FRONT DESK 13

As the man approaches, waits for the female desk sergeant to notice him. She does.

THE LOOKING MAN (X)
Officer Sonny Crockett, please.

DESK SERGEANT
Hold on --

She works the computer they have there, gets her answer, pushes a pad and pencil toward the man.

DESK SERGEANT
(continuing)
Officer Crockett's on a field assignment. If you wanna leave a message, I can see he gets it.

The man pauses, thinking. Maybe he'll leave a message. Maybe he'll kill everybody in the building instead. He picks up the pencil.

THE LOOKING MAN (X)
That would be very good. It is most important....

14 INT. MOVING FERRARI - DAY 14

Crockett and Tubbs tooling through the marina under a brilliant blue-white Miami sky.

CONTINUED

14 CONTINUED

14

Could be days since what happened, but they're still talking about it. As they drive, they're looking for something out on the water.

TUBBS

Sounds to me like they shoulda had your man Maroto in the psycho ward, 'stead of the joint.

CROCKETT

It was a nothin' bust, Rico. I'm runnin' a line down at the yacht club last August, and in walks Joe Palooka sayin' he wants to move some crack. Three days later, I bust him with five keys of party favors.

(X)

TUBBS

Don't make sense, guy served four months on an eight-year wrap blows his brains out.

CROCKETT

Sense ain't got nothing to do with it.

(shudders)

Freaky is what it is.

Tubbs smiles at Crockett's expression.

TUBBS

You better go easy, partner. Around your eyes...I think they call it the haunted look.

(finally sees)

There's the boat.

15 ANGLE THROUGH THE FERRARI

15

A sixty-foot sportfisher is tying up at the wharf. There are several men and women milling about in the boat's cockpit. If we look close, we can pick out a tall, angular man named Reuben Reydolfo.

16 RESUME CROCKETT AND TUBBS

16

TUBBS

Which one's Reydolfo?

CONTINUED

16 CONTINUED

16

CROCKETT

Tall guy in the stupid white hat.
He's Carlo Fuente's Henry Kissinger.
The only way we're gonna get out to
Fuente is if that clown gives us a
pass.

Crockett glances in the rearview, keeps his eyes there.

TUBBS

You think it's true that Fuente
never sets foot on land? That he
just lives out there --

(sees Crockett
looking; looks
himself)

What?

CROCKETT

Just...this feeling. Like someone's
gonna climb my back using ice picks
for pitons.

Tubbs takes one more look behind them, sees the nothing he
figured he'd see, then looks back at Crockett.

CROCKETT

(continuing;
ill-tempered)

You spend a couple hours combing
some guy's brains outta your hair
and see what it does to you.

Crockett wheels the Ferrari out onto the pier.

17 EXT. FISHING PIER - DAY

17

A couple of bruisers winch a 1000-pound shark off the
sportfisher as Crockett and Tubbs amble into the picture,
admiring the beast.

REYDOLFO

(beaming)

Hey, Burnett, I got a pretty good
fish dis time, no?

Crockett and Tubbs check out the shark's mouth. It's the
size of a manhole cover.

CROCKETT

Who'd you use for bait?

CONTINUED

17 CONTINUED

17

REYDOLFO

An illegal alien, man.

Reydolfo's friends crack up at that one. Reydolfo steps away from the shark to join Crockett and Tubbs.

CROCKETT

Reuben Reydolfo, Rico Cooper --

TUBBS

(Cuban accent)

De pleasure is all mine.

REYDOLFO

Cuban, eh?

TUBBS

A citizen of the free state of Enterprise...And looking forward to much business wi' you.

In the b.g., the shark is now hanging by it's tail from the weighing beam. A fat guy from Reydolfo's entourage is brandishing a camera. Reydolfo talks as he goes back toward the fish --

REYDOLFO

What kinda weight we talkin', Cuba?

TUBBS

Eighty keys to start. If dat goes well, maybe a hunnert keys a mont', every mont'.

Reydolfo poses with one of the bikini-clad women beside the shark. When the fat guy finishes snapping the shots, Reydolfo gestures for the two bruisers to drop the shark down to the wharf.

REYDOLFO

Thas heavy traffic, Cuba. You handle that?

Tubbs just smiles.

REYDOLFO

(continuing)

Okay. Here de way it works: everything is on the boat, man. You bring the money to the boat, that's where you pick up your dope. There never no exceptions.

CONTINUED

17 CONTINUED (2)

17

CROCKETT

We know how Fuente works. When can we talk to him?

REYDOLFO

(flatly)

Fuente no talk to you, man.

Reydolfo snaps his fingers at one of the deck hands who brings over a gleaming steel knife.

CROCKETT

I thought we had that understood, Reydolfo. When we set the deal, we set it directly with Fuente. That way everybody knows where they stand.

TUBBS

No middle man. Middle men make mistakes.

Reydolfo leans down out of the picture and splits the shark open. When he stands again, his front is splattered with blood.

REYDOLFO

Empty. What a disappointment...

(beat)

My last shark, man, he had two legs an' an arm in him, man. Das really somethin' to see.

CROCKETT

Lucky you.

REYDOLFO

(pointedly)

De words in my mouth dey come from Fuente. You don' need to see de man. You don' need to breath his air. Ain' nobody gonna make no mistakes.

(X)

CROCKETT

That's what the last clown said. He's pullin' twenty-five to life and I almost had my head handed to me by a DEA agent with a M-16.

Reydolfo shrugs and turns away.

CONTINUED

17 CONTINUED (3)

17

REYDOLFO

Den take dis one back to Cuba an'
forget it, man. I got no time wit'
you...

(turns back;
smiles)

Unless...maybe we go fishing
sometime, eh?

On Crockett's and Tubbs's stunned looks -- how can it be
over so fast? --

18 INT. CASTILLO'S OFFICE - DAY

18

Even though it's day, the office is dark and shadowed. We
are very close on Castillo as he speaks softly into the
phone.

CASTILLO

My duties are to myself and the
oaths I've sworn...and to my people.
Part of that duty is to trust them.

What he hears hurts.

CASTILLO

(continuing)

All right. Yes. But I do not like
it.

(listens more)

If my left hand were poisoned, and
killing my body...my right hand
could cut it off. I could do such a
thing...but I would lose more than a
hand. Do you not see this?

(a beat)

That is why you and I are different.

He hangs up. We hold on Castillo several moments, the
shadows playing across his face.

19 INT. OCB SQUAD ROOM - DAY

19

As a disgusted Crockett and Tubbs enter, Switek and Zito
are exiting.

ZITO

First team strike out again?

CONTINUED

19 CONTINUED

19

TUBBS

Chew my .38, Zito.

Zito and Switek get a kick out of that. Switek leans in to Crockett who's looking over his memos.

SWITEK

Three months you've been trying to get to Fuente, Crockett. You slowin' down in your old age?

CROCKETT

(without looking
at him)

What'd you have for breakfast,
Switek, cat food?

Switek steps back, checks his breath as Castillo appears.

CASTILLO

Tubbs. Crockett. My office.

TUBBS

On the way.

Tubbs exits. As Crockett follows, Gina enters with messages..

GINA

Hey, Sonny. Metro-Dade sent these
over. No names, though.

CROCKETT

(reads)

Officer Sonny Crockett. Please
call. The same. The same.

(thinks)

Must be your girlfriend, Switek.
She's a bear for discretion...

As everyone but Switek laughs, Crockett follows after
Tubbs.

20 INT. CASTILLO'S OFFICE - DAY

20

On the cut, Tubbs and Crockett are entering to see three men: Hodges, Earle, and Frank Cates. Hodges is of the broad-backed overweight variety of cop. Earle is completely bald and looks not unlike a concentration camp Nazi. Cates could be an appliance salesman. Castillo is behind his desk, not looking at anyone.

CONTINUED

20 CONTINUED

20

CASTILLO
(by way of
introduction)
Tubbs, Crockett.

CATES
Frank Cates. This is Hodges.
Earle. We heard about you guys.
Great arrest records.

Ad-libbed greetings as:

HODGES
(to Castillo)
You fill them in?

Castillo's so cold even the air slows down around him.

CASTILLO
You do that.

HODGES
(a beat)
All right. I'm DEA out of New
Orleans. We've got a problem over
there with a man named Carlo Fuente.

TUBBS
We got a problem over here with a
gentleman of the same name.

EARLE
You guys figuring to do anything
about it?

There's accusation in the way Earle says it. Tubbs and
Crockett don't like that.

CROCKETT
Listen, pal, you're talkin' Fuente,
you're talkin' Mr. Safe. He sits on
a yacht out there past the limit,
and that's where he makes his
trades. Just him, the dope, and the
buyer. First hint a trouble, all
the fish get frozen noses.

HODGES
So what's the problem?

CONTINUED

20 CONTINUED (2)

20

TUBBS

You set up a bust like this, you need a guarantee that Fuente's gonna be on the boat the same time as the dope. That means getting out there and dealing with Fuente face-to-face. We're talking the Howard Hughes of dealers here. The man doesn't give out coupons.

HODGES

Well, I think we can help you out there. Don't you think we can help them out, Lieutenant?

CASTILLO

You've been on it three months. You've still got nothing.

(beat)

Cates is with you from now on.

TUBBS

You're kiddin'.

HODGES

Cates is South Beach Vice. He'll be able to help you with Reuben Reydolfo. Reydolfo is Fuente's right hand --

CROCKETT

We know who Reydolfo is. Listen, Lieutenant, I don't think there's gonna be much compatibility here, style-wise, if you catch my drift.

CASTILLO

It's settled.

Everyone just stands there. A beat, then Hodges smiles at Castillo, offers his hand --

HODGES

I'll be calling you, Lieutenant. I appreciate your cooperation.

Without taking the hand, Castillo gathers some papers from his desk as if these men do not exist, then exits.

21 INT. CLUBSEEN - NIGHT 21

Camera pans over gleaming night people, picks up a knockout cigarette girl cutting through the mob until a hand reaches out, snags her, pulls her close. It's --

22 CROCKETT 22

Hunched at a table, he whispers something to her. She digs under her tray, passes him a small mirror. He cups it as if checking himself out --

23 ANGLE REVEALING WHAT'S IN THE MIRROR 23

Crockett's looking over the crowd at the bar as Tubbs's face appears in the mirror.

TUBBS

(from the song)

"..somebody's watch-in you..."

24 RESUME - WIDER 24

Tubbs, carrying three drinks, takes a seat as Crockett passes the mirror back to the cigarette girl. Crockett looks beat.

CROCKETT

Maybe you're right, Tubbs. Twelve years in this business, maybe I'm finally developing a nose-cooler's paranoia.

TUBBS

(Jamaican)

Is no problem, man. A leetle ahr-'n-ahr, you be good as new...

Crockett follows Tubbs's eyes to two women standing at the bar. One on the right is a knockout: red hair; lithe dancer's body. She makes contact with Crockett, holds his look a beat, quick smile, turns back to her conversation.

CROCKETT

(likes her)

Just once, Rico, when a lady asks my name, I'd like to tell her, Crockett. Sonny Burnett's a waste of time.

CONTINUED

24 CONTINUED

24

TUBBS

That time comes, you'd better leave
the job.

Cates appears, sliding into the vacant seat, claiming the
vacant drink.

CROCKETT

(still eyeing the
women)

Find the little boy's room okay,
South Beach?

CATES

We got bathrooms in South Beach,
too, Sonny. Not many, but a few.
Once I even flew all the way to
Detroit by myself.

(X)

TUBBS

Tell me something, Cates. What are
you going to do for us that we
haven't been able to do for
ourselves?

CATES

I can get you past Reydolfo.

CROCKETT

With what? An AK-47?

CATES

As far as he knows, my name is Joey
Carlin. He thinks I'm a player,
just like you guys.

TUBBS

In those threads?

CATES

(on the nose)

You're the guys been strikin' out.
I'm the guy they're sending in to
get you back up to the plate.

CROCKETT

(a beat; nods)

Okay. We had that coming.

CONTINUED

24 CONTINUED (2)

24

CATES

I'm a cop. I know how you guys feel right now. But I'm not here to step on you. This is your city, your people. I'll play this out any way you want.

Crockett and Tubbs trade a look. Make their decision.

CROCKETT

Forget it, man. If it's the three of us, it's the three of us.
(stands)
It's been a long week, children.
I'm gonna pull the plug....

As he starts away, Cates stops him, holds out his hand.

CATES

Sonny.
(beat)
I'm pleased to be working with you.

Crockett smiles, takes Cates' hand.

25 CLOSE ON THE REDHEAD

25

At the bar, still talking to her friend. Up close, she's even better looking. She feels something behind her, turns. Rack focus to Crockett. He's there, waiting....

26 INT. N.D. ROOM - LOW ANGLE - NIGHT

26

Shadows. The man from Metro-Dade is on the phone.

THE LOOKING MAN

(X)

(into phone)
No, I haven't found him yet. He hasn't returned my calls. I don't think he's in the book. All right.

He hangs up, looks at something below the phone, begins to punch in a number.

27 INSERT - PHONE LISTINGS

27

Fourteen entries for 'Crockett'. None of them say 'Sonny'. The first six have lines drawn through them.

CONTINUED

27 CONTINUED 27

THE LOOKING MAN'S VOICE

Hello. May I speak with Sonny
Crockett, please. No? Is he a
relative?

(X)

28 EXT. ST. VITUS' DANCE - NIGHT 28

As Crockett and the redhead approach, something isn't right with the boat. There's a light on within, faint music, a disheveled appearance. When it hits him, Crockett pulls his gun --

CROCKETT

Wait here!

29 INT. ST. VITUS' DANCE - NIGHT 29

Music loud: "X" doing their side of "Money" on Crockett's stereo. The hatch is thrown back, Crockett drops down. The boat has been torn apart.

CROCKETT

Elvis? Elvis??

A hiss from beneath a cushion. Elvis is okay.

30 ANOTHER ANGLE - CROCKETT 30

moving through, ready. Until he sees the large note scrawled on his chart glass:

31 THE NOTE 31

It says: "WHERE'S THE MONEY, CROCKETT?"

32 CROCKETT 32

reads it again, stunned. 'Crockett?' No one knows him on this boat as 'Crockett'. Only 'Burnett'. Behind him, the redhead starts down the stairs.

REDHEAD

Sonny?

CROCKETT

(savage)
Wait on deck!

CONTINUED

32 CONTINUED

32

She scurries back up. Crockett turns back to the chart glass and rubs at his name. Rubs it quickly away as the song swells and grows around him.

33 EXT. MARINA - LONG SHOT OF THE ST. VITUS' DANCE - NIGHT

33

The song is faint now because of our distance. The camera pulls back, revealing Earle -- the cop who had been with Cates and Hodges in Castillo's office. Earle's face is flat and severe. He's watching the St. Vitus' Dance. He has an infinite well of patience.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

34 INT. ST. VITUS' DANCE - DAY

34

We are close on Crockett who's dead to the world in his rumpled bunk. If the redhead was here, there is no sign. The phone rings. Crockett snatches it up as if he's been waiting --

CROCKETT

What is it?

PHONE VOICE

(easy and assured)

Share the wealth, Sonny.

CROCKETT

(sharper)

What the hell are you talkin' about?

The phone goes dead. Dial tone. Just then, noise behind Crockett in the cabin. Crockett spins to it, gun from beneath his pillow.

35 NEW ANGLE

35

It's Tubbs who didn't expect Crockett's gun to be leveled his way.

TUBBS

Whoa. Whoa.
(then, off
Crockett's
blasted look)

That redhead musta been some mean
action.

(then, off the
mess)

Some dynamite action.

Crockett slumps back onto the bunk.

CONTINUED

35 CONTINUED

35

CROCKETT

Something's weird, Rico. Very, very weird. We get back last night, the place is like this and there's a little note written on my chart glass. It says: 'Where's the money, Crockett?'

TUBBS

What money?

CROCKETT

Tubbs. They used my name. Crockett. To all the joy riders and low lifes hereabouts, my name is Burnett.

Crockett grabs a shirt, shoves past.

36 EXT. ST. VITUS' DANCE - DAY

36

As Crockett emerges from the cabin, Tubbs following.

CROCKETT

(continuing)

And to blow the weirdness meter right off the old dial, I'm gettin' phone calls since three a.m. from some breather tellin' me he wants to share the wealth.

Crockett throws back the top of his fish keeper, pulls out a big one and smacks it down onto the deck where Elvis is sunning himself.

CROCKETT

(continuing, to
Elvis)

You did a helluva lot of good last night.

Elvis hisses.

TUBBS

Who could know your real name?

CROCKETT

How in the hell should I know? Half a hundred little scumballs who've seen me make a collar.

(MORE)

CONTINUED

36 CONTINUED

36

CROCKETT (Cont'd)

The social debris of our fair city.
Maybe some chick who woke up before
me and got a rush goin' through my
stuff. I dunno.

Crockett's pacing, moving just a little bit too much.
Wired. Tubbs would be blind not to notice.

TUBBS

This isn't good, man. Call
Castillo. Have him pull you off the
boat.

CROCKETT

Hey, pal, I was on this boat and in
this cover when you were still
wearin' out pavement up in the
Bronx, so don't even suggest that I
flush away everything I've done
because --

(deck phone rings;
Crockett snatches
it up)

Sonny Burnett.
(serious)

Yeah. Yeah. Okay.
(hangs up, starts
to move)

That was Cates. We're on with
Reydolfo. Let's go --

Only Tubbs doesn't. Crockett stops, looks back, sighs.

CROCKETT

(continuing)

Look, I'm sorry if I got a little
intense, Rico, all right? It was a
freaky night.

TUBBS

It isn't just last night, Crockett.
It's been since that looney-tune you
put away did his floor show for you.
You're almost shakin', man.

CROCKETT

Bull.

CONTINUED

36 CONTINUED (2)

36

TUBBS

I can see if from here.

(beat)

You gotta lighten up, Sonny. This business...you can't have your mind on other things.

Crockett stares off for a moment, maybe comes close to saying something, finally just nods.

CROCKETT

Righteous.

37 EXT. VERANDA BAR - DAY

37

Blinding white beach and coconut-brown bodies; players in Italian threads and girls in string bikinis; you gotta drive a Countach just to get in this place. On the cut, Reydolfo is laughing and slapping Cates on the back like a long lost twin.

38 CROCKETT AND TUBBS

38

sitting off to the side, not having had the clout to score a better table.

TUBBS

After three months of nothing, can you dig this?

A waitress appears, put down a couple of drinks.

CROCKETT

(as he pays)

Love the table, toots. Maybe next time we could get closer to the men's room.

(she splits; back

with Cates)

I think I will eighty-six the boat, Rico. The off-the-rack look seems to be in this year.

39 CROCKETT AND TUBBS P.O.V. - CATES AND REYDOLFO

39

They look toward us, Cates gesturing our way. Reydolfo frowns, but listens to what Cates says. Reydolfo says something to one of his thugs, then he and Cates start toward us.

40 ON CROCKETT AND TUBBS

40

Impressed.

CROCKETT

Well, I'll be damned....

TUBBS

Be cool...be cool --

(stands; extends
his hand; Cuban)

Mistah Reydolfo, we meet again,
sah...

Reydolfo and Cates take seats opposite Crockett and Tubbs.

CATES

(shaking hands
with Sonny)

Sonny...been a long time, pal.

CROCKETT

Seems like just this morning.

(X)

REYDOLFO

You guys wanna do business, we may
be able to work something out. But
not for a hundred keys a month.
That would not be worth Fuente's
efforts.

Crockett and Tubbs trade a look.

TUBBS

What did you have in mind?

REYDOLFO

Quarter-ton blocks. Two hundred
thirty keys, twenty-five thousand a
key, you take delivery by the fourth
of each month with a yet to be
negotiated penalty fee if you're
ever late. For time and trouble.

Crockett and Tubbs are gaga. Cates' eyes sparkle.

CROCKETT

How 'bout it, Cuba? You handle that
kinda weight?

TUBBS

The question is, man, you got the
boats to move it?

CONTINUED

40 CONTINUED

40

CROCKETT

My friend, I can outrun anything in Fidel's fleet.

(to Reydolfo)

There's still the matter of Fuente.

The touchy question. A thug appears, whispers something to Reydolfo. He nods, stands.

REYDOLFO

(almost offhand)

No problem, Burnett. You come out this afternoon, we seal the deal.

Joey here, he say you not as big a slime as I think. Now I gotta go.

(starts away,
stops)

You got to get a better table than this next time. Makes you look...smalltime.

Cates pauses long enough to take Crockett's hand.

CATES

Take care, Sonny. I'll look you up sometime.

Reydolfo and Cates exit. A beat, then Crockett and Tubbs look at each other. They are blown away.

41 INT. OCB SQUAD ROOM - DAY

41

As Crockett and Tubbs enter, still talking about it.

CROCKETT

What happened was, a guy in a forty-nine ninety-nine suit from South Beach handed us our heads, that's what happened.

TUBBS

The guy's a ringer, man, he's gotta be. With that kinda horsepower, what's he doin' in South Beach?

CROCKETT

Can't tell a book, Rico --

Gina, passing, says:

CONTINUED

41 CONTINUED

41

GINA

Sonny, you got more messages from Metro-Dade. You want me to --

CROCKETT

Not now, Gina, and don't run off. We're on with Fuente. We're lookin' at a major high-level staff meeting in about twenty minutes. Get the girls together.

42 NEW ANGLE - WITH CASTILLO

42

who has appeared.

CASTILLO

The meeting will have to wait. I want to see you in my office.

He starts back inside, Crockett and Tubbs following.

CASTILLO

(continuing)

Just Crockett.

Tubbs watches them go, thoughtful, then walks over to where Trudy is working at the office computer.

(X)

TUBBS

Trudy, my love, if I wanted to access the South Beach P.D. system, how could I?

(X)

(X)

43 INT. CASTILLO'S OFFICE - DAY

43

Crockett closes the door, turns to look at Castillo. Long beat.

CROCKETT

What?

CASTILLO

Internal Security wants to see you.

(hands slip of paper)

Here's the address.

Crockett takes the paper, reads what's written. Twice.

CONTINUED

43 CONTINUED

43

CROCKETT

What for?

CASTILLO

Don't keep them waiting.

44 INT. I.S. WAITING ROOM - DAY

44

A plain empty box of a room. Holiday Inn furniture. Credit dentist wall art. A door, a thermostat, and a guy in a three-piece Brooks Brothers reading the paper. He's razor-burned, talced, cool. And then there's --

45 CROCKETT

45

Not talced. Not cool. It's hot. A bead of sweat runs down his face.

46 ANOTHER ANGLE - CROCKETT

46

looks around for something to read: nothing. Checks his watch: been waiting for a long time. Frowns, goes to the far door, sticks his head through. (X)

CROCKETT

Hey! You guys doin' lunch at Perrino's or something? There's people waitin' out here!

(no answer)

Fine! Fine, you guys want me to take half a day on the city, fine with me. Wake me when it's my turn.

He slams the door, glares about the room. Hot. Sweating. he goes back to his seat.

CROCKETT

(continuing)

You imagine these jokers?

(then)

Hell, I'm pulling twenty minutes, and you were here before me. What did they have you do, sleep here last night?

The Waiting Man turns the page, reads, in no way acknowledges Crockett.

(X)

47 ANOTHER ANGLE - CROCKETT 47

Five minutes later. Sweat creeps down his face and neck. He wipes, looks at the moisture on his fingers.

CROCKETT

A damn oven in here --

He goes to the thermostat, bangs on it.

CROCKETT

(continuing)

This thing's gotta be busted.

48 INSERT - THERMOSTAT 48

The needle reads a comfortable 70.

49 RESUME - CROCKETT 49

turns away, absolutely disgusted. Looks down at the Waiting Man.

50 CROCKETT'S P.O.V. - THE WAITING MAN 50

Crisp. Talced. Cool.

51 ANGLE - CROCKETT 51

He goes back to his seat. He can't take his eyes off the Waiting Man.

52 CLOSE ON CROCKETT 52

Staring. Sweat running.

53 CLOSE ON THE WAITING MAN 53

Immaculate. Reading. Oblivious.

54 WIDER - CROCKETT 54

CROCKETT

Hey.

The Waiting Man does not respond.

CONTINUED

54 CONTINUED 54

CROCKETT
(continuing)
I'm talkin' to you, pal! How come
you're not sweating?

A long beat, then the Waiting Man folds his paper, turns flat black eyes toward Crockett for the first time.

55 CLOSE ON THE WAITING MAN 55

WAITING MAN
Perhaps I don't have any reason to
sweat.
(beat)
Perhaps you do...

They stay like that, eyes locked for a moment, then Crockett seems to understand something, exits... (X)

56 EXT. STREET - DAY 56

Crockett looks like a man in an angry mist as he steams back to the Ferrari. But as he reaches the car, touches the door, he stops...and the camera moves in...

57 CLOSE - CROCKETT 57

Waiting...listening...sensing. Is something there? He spins around --

58 REVEALING ANGLE 58

Just street people. Nothing unusual. Nothing frightening. Crockett takes a deep breath, sighs it out. (X)

59 INT. OCB STRATEGY ROOM - DAY 59

Castillo, Cates, Crockett, Zito, Switek, et. al. Castillo has the floor.

GINA
What about a long-range transponder?
(looks at
Crockett)
So if they take him somewhere, we'll
now where to look.

CONTINUED

59 CONTINUED

59

Chuckles from Zito and Switek.

CASTILLO

No wires of any kind. This meeting is just for talk. If Crockett works it so Fuente's on the boat the same time as the dope, then we'll worry about electronics.

SWITEK

What about Mr. South Beach here? Isn't he going?

CATES

I'm out of it. I did my part by getting your guys past Reydolfo. Anything goes wrong, I've got to protect my credibility.

Tubbs enters from the rear. Castillo burns him with a look.

ZITO

Nice you could make it.

TUBBS

Something came up.

CASTILLO

You cool on what we're going to do?

Tubbs nods.

CASTILLO

(continuing)

That's it, then.

(to Crockett and

Tubbs)

You're out there by yourselves. If you yell, we won't hear. Be careful.

It's a dismissal. Crockett's up and out like a shot.

60 INT. HALL - WALK WITH - DAY

60

As Crockett and Tubbs link, a couple of steamrollers.

CROCKETT

Where the hell were you?

CONTINUED

60 CONTINUED

60

TUBBS
Checking into things.

Tubbs pulls Crockett to the side, waits until Cates and the others are past.

TUBBS
(continuing;
tense)
We got a problem.
(then)
Cates isn't from South Beach. I
ran their book. No Frank Cates on
their roster.

Off their expressions:

61 INT. N.D. LOCATION - DAY

61

The Man who has been steadily looking for Crockett is on the phone.

THE LOOKING MAN
(into phone)
I had an interesting conversation
today. I've found Officer Crockett.
(then)
I'll come out. I want to see your
face when you hear this.

The Looking Man hangs up. He sips his drink. He looks pleased.

62 EXT. MARINA - LONG SHOT - DAY

62

Crockett and Tubbs wait posed by the Ferrari as a pale blue limo eases down the wharf, stops, and disgorges Reydolfo.

63 CLOSER - CROCKETT AND TUBBS

63

Grim-faced and wordless. The three of them board the Scarab.

64 INT. SCARAB - DAY

64

As they pull away from the wharf, head into the channel, Reydolfo takes a position, staring flatly at Crockett.

65 ON CROCKETT 65

The stare bothers him. He opens the throttle. The Scarab lifts.

66 EXT. OCEAN - TWO MILES OUT - DAY 66

Long shot of the Scarab, slicing toward us, as the camera slowly drops to reveal we are aboard Fuente's yacht. Camera continues down until it comes to rest on the flat expressionless face of Carlo Fuente, watching the Scarab approach.

67 BACK IN THE SCARAB 67

As it's met by the yacht's crew, Reydolfo, unmoving the entire trip, now allows a small smile. As the crewmen hop aboard, Crockett and Tubbs raise their arms, allow their weapons to be confiscated.

68 ABOARD THE YACHT 68

as first, Reydolfo, then Tubbs, then Crockett steps aboard. Guests, thugs, crewmen alike stare at them.

CROCKETT

You feel it?

TUBBS

(freaky)

Eyes....

69 ON EYES 69

Expectant, knowing...waiting.

70 EXT. REAR DECK - DAY 70

Fuente waits as they approach. Tubbs smiles, extends his hand.

TUBBS

(the Cuban)

Mr. Fuente, a long time it is I wait for dis pleasure, sir.

Fuente takes the hand, holds it.

CONTINUED

70 CONTINUED

70

CROCKETT

Yeah, well, we don't wanna hang anybody up, so why don't we just get our business straight and we'll mosey on back to shore?

Fuente holds Tubbs's hand a beat longer, then releases it, smiles, at once the gracious host.

FUENTE

I tell you, a man who was once a very trusted employee was also in a hurry. After years of faithful service, he stole three millions of my dollars.

(abruptly)

Can I offer you wine? Something to eat?

CROCKETT

(edgy)

We're fine.

Fuente nods knowingly. Continues.

FUENTE

He takes the money, disappears, and then is arrested. The money is never found.

(beat, thoughtful)

There, in prison, I send men many times to force the secret of where he had hidden the money. But this man is very strong...very tough...a warrior.

Fuente turns to Crockett.

FUENTE

(continuing)

Then one day, this man ask the police officer who arrest him to come to the prison. There, they are alone together, and this man, he takes his own life. You know what I think? I think this man give my money to the policeman. He knew, sooner or later, I get it back, and he no want that. Better to die by his own hand, than to lose to me.

71 NEW ANGLE

71

The Looking Man enters, watching the scene as are other thugs. Fuente looks at him, then turns back to Crockett.

FUENTE

(continuing)

Man, I tell you, I look everywhere for this cop. Then I find something out. This cop I'm looking for -- Crockett -- and this player in the marina who's always after me to do business -- Burnett -- they the same guy!

Fuente is very close to Crockett now.

FUENTE

(continuing)

Sonny Crockett...I want my three million dollars, man. It's mine.

Crockett grabs Fuente, spins him into Reydolfo, comes out of it with a handgun, plants two of Fuente's crewmen including the Looking Man. Tubbs scores another piece, scoops up Fuente, holds the gun on him. Fuente's remaining people freeze.

72 ANOTHER ANGLE

72

Crockett, Tubbs, and Fuente back toward the rail. Crockett goes over the side. A moment later, we hear the Scarab's engines start. Tubbs pushes Fuente forward and then he's over the rail, too. The Scarab is roaring away as we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

73 INT. OCB STRATEGY ROOM - DAY

73

The doors are closed, the blinds are pulled. Crockett, Earle, Hodges, Castillo. The following is intense:

CROCKETT

This is great! Perfect! Fuente's moving a thousand keys of dope through Miami every month and you clowns are after me!

(to Castillo)

Did you know these guys were Internal Security?

CASTILLO

I knew.

EARLE

We've got records from Metro-Dade that show you received several anonymous messages from the Fuente organization.

CROCKETT

Fuente was trying to find me, yo-yo. He didn't know Crockett and Burnett were the same guy.

(to all of them)

This is a helluva thing. Fuente's people after me, my people after me -- no wonder it felt like I was being watched. I oughta let you guys have it for what you did to my boat.

EARLE

(calmly)

It's not your boat, Crockett. Departmental confiscation. It's a loaner.

CROCKETT

(to Castillo;
warning)

We're gettin' close to lift off --

CONTINUED

73 CONTINUED

73

HODGES

You can't blame us, can you, Crockett? All those months of playing tough, then Maroto decides he wants a visitor.

CROCKETT

When I busted Maroto, he was just another dirtbag looking to put together a deal. I had no idea he had anything on Fuente. I didn't know about any three million, I never saw it, I never heard of it.

HODGES

I buy that.

(X)

EARLE

Sure.

HODGES

It's just that later, when Maroto was sitting around, thinking about smoking the pipe, maybe he decided to tell you where he stashed his nut.

CROCKETT

(incredulous)

You guys oughta get together with Fuente.

EARLE

Classic Latin machismo type. Probably fell in love with the one guy who took him down, busted him.

Crockett moves toward the man. Castillo drifts between.

CASTILLO

That's enough.

Cates enters.

HODGES

We're not finished yet, Lieutenant.

CASTILLO

If you want to see one of my men, send a request through channels. I'll respond in accordance with the regulations of the Department.

CONTINUED

73 CONTINUED (2)

73

CATES

He's clean, Hodges. Forget him.
(then, to
Crockett)
I'm sorry about this, Sonny.

CROCKETT

Another I.S. mole.

CATES

D.E.A. I've been working Fuente
since before you busted Maroto.
When word came up that you and
Maroto had gotten together, it was a
natural for me to become involved.

EARLE

He doesn't need your pedigree.
(then, to
Castillo)
Three mil...maybe that's enough to
share...

Castillo's eyes droop to half mast. Without taking his
gaze from Earle, he says:

CASTILLO

Wait outside, Crockett.

Crockett shoves past, giving Cates a very hard eye.

74 INT. OCB SQUAD ROOM - DAY

74

Later. Crockett, Tubbs, Switek, Zito, the regulars.
Everyone knows what's going on, doesn't like it. Castillo
enters, pauses to look at Crockett. A lot goes on there.
Then Cates enters.

CATES

I'd like to talk to you, Sonny.

CROCKETT

Sure, Cates.

Crockett plants one on him from somewhere down around
Bolivia. In a heartbeat, the other cops are there, pulling
Crockett away.

CONTINUED

74 CONTINUED

74

CROCKETT

We hung our asses over the edge because of you, man. Our lives, and it was all bullshit! You fed us to Fuente for a lousy I.S. investigation!

TUBBS

Three months we're workin' Fuente, and now we're gone. History, because we're compromised, man.

CATES

Maybe not. There's still a way. For Crockett. You'd have to be out of it...

(to Crockett)

Talk to me?

Takes them off guard. Crockett and Tubbs trade a look, then glance at Castillo who turns back into his office.

75 INT. CASTILLO'S OFFICE - DAY

75

Castillo, Crockett, Tubbs, Cates. In progress.

CATES

Fuente thinks you've got his money. If you do, then you're a dirty cop. If you're dirty, then maybe three mil isn't enough.

CROCKETT

I'm listenin'.

CATES

We tell him you've got the money, but you won't settle for a lousy finder's fee. You'll trade it back to him, three mil for fifty keys of pharmaceutical quality cocaine. That way he gets most of his money back and you get to turn the keys for a significant return. He loses the cost of the dope, you're out half of the money, but everybody's got something.

(X)

TUBBS

That's crazy.

CONTINUED

75 CONTINUED

75

CATES

Is it?

TUBBS

Fuente knows he's a cop. Good, bad,
it doesn't matter. Fuente's got
animals out there that pick their
teeth with badges.

CATES

(shrugs)

It's a way to go.

Crockett looks at Castillo. A long moment as Castillo
considers.

CASTILLO

No. It's too dangerous.

CATES

(a beat)

I think you're clean, Crockett.
But there's still three million
cash out there. And a lot of
people think you have it.

(beat;

encouraging)

Maybe the money will turn up.

Off Crockett, thinking about that --

76
thru
77

OMITTED

76
thru
77

78 INT. HOT BAR - NIGHT

78

Dancers on stage, hot action. None of it affecting
Crockett though, who's got the blasted-out look of a crash-
and-burn. Tubbs is with him.

TUBBS

I talked to the D.E.A. I'm having
them send over everything they've
got on Fuente and Maroto. Maybe
something will point to the money.

CROCKETT

Don't tell me -- Cates isn't with
the D.E.A, either.

CONTINUED

78 CONTINUED

78

TUBBS

Cates is so D.E.A. he wears the brand. Eighteen years on the job, almost all of it in the field. Seven commendations. Wounded twice. Four busted marriages.

CROCKETT

My kinda guy.

Crockett turns, looks out over the club.

79 CROCKETT'S P.O.V. - THE PEOPLE

79

Some looking his way, most not.

80 RESUME

80

CROCKETT

They're looking, man. They know.

Tubbs glances, sees nothing out of line.

TUBBS

Lighten up, Sonny. Nobody's looking over here.

CROCKETT

You're wrong, partner. I can feel it.

TUBBS

You're gonna make yourself into a headcase, you keep talking like that.

Crockett just looks at him. Then, after a beat:

CROCKETT

One thing for Maroto, he meant what he said.

TUBBS

Forget it, Sonny.

CROCKETT

He put it on me, Rico. He knew people would think I had the money...

(MORE)

CONTINUED

80 CONTINUED

80

CROCKETT (Cont'd)
(rueful smile)
Payback, man. That's what we called
it in 'Nam.
(beat)
Payback was a bitch.

Crockett finishes his drink, then walks out, music rising.

81 INT. CASTILLO'S HOME - NIGHT

81

Castillo zenned out, meditating. A moment, then his eyes
open.

82 EXT. CASTILLO'S HOME - NIGHT

82

Crockett stands motionless outside the building, washed in
shafts of moonglow. Lush tropical plants sway on the sea
breeze. We can hear the surf, not very far away. Castillo
steps out of the shadows. The two men look at each other.

CROCKETT
You let Cates and those I.S. slugs
come in on me.

CASTILLO
I had to.

CROCKETT
(nods; he's
thought it out)
You had a responsibility to the
unit. You had to let I.S.
investigate.

CASTILLO
Yes.

A beat. This next is harder.

CROCKETT
I have to know what you thought. I
need to know what you think now.

Castillo squints out toward the sea. The air is cool,
feels good on his skin.

CASTILLO
Carlo Fuente.

(X)

CONTINUED

82 CONTINUED

82

CROCKETT

I need him, Marty. I get Fuente,
I'm out from under this.

(X)

CASTILLO

He's yours.

Crockett nods thanks, starts away into the shadows.

(X)

CASTILLO

Crockett...

Crockett stops, looks back. The two men lock eyes.
Crockett turns and disappears into the shadows.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

83 INT. DANCE CLUB - NIGHT

83

You could get retinal burn from the neon here. Camera pushes through an upscale substance-abuse crowd: lean women and guys doing Pacino doing Scarface. Some of them turn to camera and stare as if recognizing. Nudges here, there, as word is spread. One hitter stands in our way, giving us hard eyes. We shove past. In the center, at the best table, is Reydolfo, his entourage, and Cates -- laughing it up. Guy in the entourage sees us, points us out. Reydolfo looks surprised...and quietly deadly. He watches us approach. They all do. When we're standing over them:

84 NEW ANGLE - INCLUDING CROCKETT

84

REYDOLFO

Man, you got a set on you, comin' here. I never think you'd do it.

Crockett snags a waitress.

CROCKETT

Black Jack, toots. Straight up.
(fingers out a
large bill)

This'll take care of Mr. Reydolfo, too. Buy yourself a mobile home with what's left.

REYDOLFO

Hey, you wanna give the money back, I take it. You lucky, maybe Fuente lets you live. Maybe we even throw in a little finder's fee. Coupla thousand. A new Camaro or somethin'.

CONTINUED

84 CONTINUED

84

CATES

Let's not get off on the wrong foot, guys. There's a middle ground here, if we wanna find it.

(to Reydolfo)

He came to me. I think he's sincere.

REYDOLFO

You thought he was sincere last time, man.

CATES

That's why I'm sittin' here now. Tryin' not to look like a schmuck.

CROCKETT

Here's what we're talkin' about, Reydolfo. I got three mil. If Fuente wants it, I'll trade it to him for a hundred pounds of pure Bolivian.

(X)

REYDOLFO

You crazy. It's his.

CROCKETT

But I got it.

(X)

REYDOLFO

He'll kill you just for thinking these things, man. You better wake up.

CATES

I've heard worse deals. Fuente loses the cost of the dope, but he gets most of his money back.

REYDOLFO

You're gettin' somethin' outta this. I know it.

CATES

A crummy fifteen percent. What's wrong with that?

CROCKETT

It's not just the money we're talkin' here, guys.

(MORE)

CONTINUED

84 CONTINUED (2)

84

CROCKETT (Cont'd)

I get Fuente's word that no one's gonna walk up behind me and put one in the back of my head. No word, no deal. And I want it face-to-face.

REYDOLFO

Sure. He give you his word. He tell you whatever you wanna hear.

CATES

(to Crockett)

I think we'll be able to do business on this. Why don't you take off, Sonny? Reuben and I can iron out the details.

Crockett finishes his drink, stands.

CROCKETT

Get back to me on this before the money's gone. My lifestyle, I could blow a mil in a weekend.

Crockett shove back through the crowd, disappears. Reydolfo shakes his head.

REYDOLFO

I read this article once that say vice cops, they have to be a little bit crazy. They ain't crazy, man. They just stupid.

Cates smiles, something more than a little bit crazy around his eyes.

85 INT. OCB STRATEGY ROOM - DAY

85

On Crockett who has the floor. Cates, Zito, Switek, Tubbs, Castillo.

CROCKETT

Like before, we gotta create a situation where Fuente and the dope are on the boat at the same time. This first trip out, we're gonna talk about it, tell each other there're no hard feelings.

CONTINUED

85 CONTINUED

85

TUBBS
(not liking it)
Maybe there are hard feelings.
Maybe he just puts a bullet in your
chest and dumps you over the side.

CROCKETT
Thanks, partner, I needed that.

CATES
Not without the money, he won't.

TUBBS
You guys are kiddin' yourselves. A
guy like Fuente makes ten, twenty
million a month -- what the hell's
three more?

ZITO
What if he wants to see the money?

CATES
I took care of that. They don't
expect to see it because I told them
Crockett wouldn't flash until he had
the deal. It goes that far, I can
squeeze some funds out of the D.E.A.

SWITEK
Wire?

CROCKETT
I wouldn't get five feet.

CASTILLO
Cates would.

CATES
(a beat too slow)
Sure.

CASTILLO
Whatever goes on out there today, I
want it heard.
(looks at watch)
That's it, then. Hit it.

They break up. Tubbs moves to Castillo. Crockett's there.

CONTINUED

85 CONTINUED (2)

85

TUBBS

They can smell this one all the way down in Key West, Lieutenant, and you know it.

ZITO

Lighten up, Tubbs.

TUBBS

You lighten up, Zito -- we're not talkin' about your partner!

CROCKETT

Rico.

CASTILLO

You think I'm wrong in going with this, Tubbs?

TUBBS

You're damn right, I do.

CASTILLO

(a beat)

Maybe I am.

Ancient eyes say it all. Castillo moves past as do the others. Now it's just Crockett and Tubbs. Awkward moment. Then Crockett moves past.

86 EXT. MARINA CHANNEL - DAY

86

Reydolfo's long black Cigarette slices effortlessly through the water.

87 EXT. CROCKETT'S WHARF - DAY

87

Crockett and Cates stand near the St. Vitus' Dance, waiting.

CATES

How do I look?

CROCKETT

Like a catalog close-out.

Crockett fingers Cates' jacket as if admiring the weave. What he's really fingering is the mike.

CONTINUED

87 CONTINUED

87

CROCKETT

(continuing)

Look alive, girls. The show's about to begin.

Crockett thumps the mike.

88 INT. BUGBUSTERS VAN - DAY

88

Switek jumps, jerking his headphones off.

SWITEK

Ow! Cretin --

ZITO

Whad he do?

89 INT. OCB SQUAD ROOM -DAY

89

Tubbs is on the phone as he goes through a file.

TUBBS

(into phone)

That's Maroto. No, oh-tee-oh. Arrested 14 August. I'm trying to find out if he had any close family in south Florida on that day. When the bust went down Maroto didn't have the money on him. He either hid it or gave it to someone. Yeah, I'll hold --

(X)

In the b.g., a uniform cop enters with several manila envelopes, is met by Trudy. She signs for the goods, brings them to Tubbs.

TRUDY

You have to sign your life away for this stuff.

Tubbs motions her to wait.

TUBBS

(into phone)

Yeah, right. How about a girlfriend?

(to Trudy)

What we got?

CONTINUED

89 CONTINUED

89

TRUDY

Everything you ever wanted to know about Carlo Fuente and Jesus Maroto but were afraid to ask, by the F.B.I. And --
(it's a big one)
-- the D.E.A. file on Fuente.

TUBBS

(into phone)
Get back to me.

He hangs up, tears open the D.E.A. file.

90 EXT. WHARF - DAY

90

Reydolfo's Cigarette has docked. He's out, and looking at Crockett.

REYDOLFO

You know the drill.

CROCKETT

Pal, I wrote the drill. Left arm.

Crockett lets Reydolfo get the piece under his left arm. Reydolfo does a thorough job.

CROCKETT

(continuing)
You really think I'd be wearing a wire?

REYDOLFO

This is Miami, man. Anything is possible.

91 FAVOR CATES

91

As he watches the search, he rubs at his mouth, then lets his hand drop down along his lapel.

92 CLOSE - CATES' HAND

92

drifts down the lapel to the hem where he pinches a bit of fabric. Pinches it hard, and rubs as if killing a flea.

93 INT. BUGBUSTERS VAN - DAY 93
Switek yelps, shakes the receiver. (X)

SWITEK
Damn thing's dead.

94 BACK ON THE WHARF 94
Reydolfo finishes with the pat-down.

REYDOLFO
Get on the boat. We'll be down
there in a second.

Crockett climbs down into the Cigarette as Reydolfo joins
Cates.

REYDOLFO
(when Crockett's
gone)
I tell you, this guy, he makes me
feel creepy, man.

CATES
He's a cop, Reuben. He's all right.
Trust me.

REYDOLFO
Yeah. Bein' a cop, I guess that
marks a guy.
(then)
He bring the money?

CATES
(pleasant smile)
Sure.

Cates goes aboard the St. Vitus' Dance, disappears into the
hole, comes out with a small duffel, then squats on the
deck.

95 CLOSER 95
The bag opens. Three million.

96 INT. OCB SQUAD ROOM - DAY 96
As Tubbs reads through the D.E.A. report with interest,
something jolts him right up in the chair. He flips to
another file, finds a page, cross checks --

97 INSERT - REPORTS

97

Highlighting one line: "...as witnessed aboard Fuente's yacht on 14 August by Agent Frank Cates, operating undercover as..."

98 ON TUBBS

98

As it comes together for him.

TUBBS

Cates....

Then he's up and moving.

99 INT. CASTILLO'S OFFICE - DAY

99

Castillo's scanning the report as:

TUBBS

Cates was on Fuente's yacht the day Maroto walked off with the money. He had to know, but he told me and Crockett he didn't find out about the money until Internal Security called him in. So I called I.S. And you know what? I.S. didn't call him -- he called them and volunteered.

Castillo stops reading, looks up.

CASTILLO

You think Cates saw where Maroto hid the money, ripped him off?

TUBBS

That's exactly what I think. He sits on it because he knows that if he spends it or leaves the Agency, fingers start to point. He's safe as long as everyone thinks Maroto still has the bread. Then Maroto sends for Crockett. If you're Cates, maybe you see a way to tie the finger to Crockett permanently and buy yourself into an early retirement.

CASTILLO

Off Crockett. Put it on Fuente.

CONTINUED

- 99 CONTINUED 99
- TUBBS
And the home office believes
Crockett had the cash...
- A beat. Castillo reaches up the phone.
- CASTILLO
(into phone)
Get me the Coast Guard.
- 100 EXT. REYDOLFO'S CIGARETTE - DAY 100
- The long boat bangs through the chop, making its way to Fuente's yacht.
- 101 ABOARD THE CIGARETTE 101
- Cates and Reydolfo at the controls. Crockett comes up.
- CROCKETT
There anything to drink on this
bucket?
- REYDOLFO
I show you.
(taps compass; to
Cates)
Keep it going here. Oh-eight-oh.
- 102 INSERT COMPASS 102
- Running on a heading of eighty degrees.
- 103 RESUME - CATES 103
- takes the wheel as Crockett and Reydolfo go back. He gives them time, then gradually alters course.
- 104 INSERT COMPASS 104
- The heading marker gradually moves, one degree, two, three.
- 105 ANGLE AT REAR 105
- Reydolfo has to move the moneybag aside to dig beer out of the cooler.

CONTINUED

105 CONTINUED

105

REYDOLFO

We got beer. We got soft drinks.
We got these little mixed drinks in
a can but they ain't much good.

Crockett takes a beer.

CROCKETT

This'll do.

REYDOLFO

(admiring)

You one chill dude, Crockett. Too
bad you a cop.

CROCKETT

I got autographed pictures on
special this week. We get back to
shore, I'll let you have a couple.

Reydolfo stows the moneybag against the cooler, pats it,
smiling.

REYDOLFO

Fuente let you live, maybe I find a
place for you, man. Triple your
income, huh?

(re bag)

Even improve your take-home.

He goes forward. Crockett watches him, then looks at the
bag.

106 BACK TO CATES

106

As Reydolfo rejoins, sees the compass.

REYDOLFO

Where the hell you goin', man?
Don't you know nothin' about boats?

CATES

How much longer to Fuente?

REYDOLFO

(pissed)

Now I got to find him, man.
Somewhere the hell over there.

CATES

Close enough.

CONTINUED

106 CONTINUED 106

As Reydolfo slows the engines to peer through his binoculars, Cates brings up a pistol.

107 ANGLE ON CROCKETT 107

On the cut, he looks up from the now-opened duffel. The whole thing falls into place for him, just as it did for Tubbs.

CROCKETT

Cates...

We hear the bang. Crockett snaps around to see:

108 WIDER 108

Cates turns the gun on Crockett, snaps off one round as Crockett charges him, moneybag in front. They slam into the control panel, hitting the Cigarette's throttle and jamming Reydolfo's body "hard over" onto the wheel. The big boat surges up out of the water, arcing on a circular course that throws Crockett and Cates against the outside coaming.

109 ANGLE 109

Crockett goes for the pistol, the duffel bag tumbling free. One of its straps snags a cleat and money begins to billow behind the out-of-control Cigarette.

110 CATES 110

goes crazy at the sight, pushes into Crockett, the gun between them. It goes off. A moment. Cates goes to his knees as Crockett claws his way up toward the controls.

111 LONG SHOT OF THE CIGARETTE 111

with the money streaming after it.

112 BACK IN THE BOAT 112

Crockett gets to the controls, shoves Reydolfo's body away, and shuts off the engine. There is absolute silence out here on the sea. Then, as Crockett slumps against the bulkhead, watching:

113 CATES

113

He's losing it fast, but he finally reaches the moneybag, pulls it in. Empty. He winces at the pain, sits on the deck, looks at Crockett.

CROCKETT

All of this. Everything from the beginning. A setup.

CATES

Not Maroto wanting to see you. Not what he did. When I heard about it...that's when I got the rest.

Crockett is across the cockpit, has Cates by the jacket front.

CROCKETT

You know what you did to me, man?
You know what you put me through?

CATES

You know what this job did to me?

CROCKETT

Yeah...I know.

CATES

I woulda never gone back. Do you. Do Reydolfo. 'Frank Cates, Lost at sea.' Get a grass shack somewhere.

(beat)

Just sit down and rest, Crockett. That's all I wanted...

114 EXT. WHARF - DAY

114

Castillo and Tubbs watch the black Cigarette glide to the wharf, Crockett at the helm, Cates sitting next to him. A uniform jumps aboard, two others follow to tend the wounded. Only there aren't any.

CROCKETT

He's over. You can bag him.

Cates is dead.

115 CLOSER

115

Crockett, holds the empty moneybag, gets out, goes to Castillo and Tubbs.

CONTINUED

115 CONTINUED

115

Crockett's so burned out he can barely stand.

CROCKETT

It was Cates.

TUBBS

We know. The money?

Crockett pulls a few bills out of the bag. He doesn't seem particularly interested.

CROCKETT

The rest was lost out there. Like he wanted to be.

They watch the uniforms carry Cates' body past.

CASTILLO

You okay?

CROCKETT

Terrific.

(X)

CASTILLO

What about Fuente?

Crockett shakes his head, doesn't meet their eyes.

CROCKETT

That'll be another time.

He's too tired to think about it. Crockett drops the empty duffel bag and walks away.

116 INT. FERRARI - DRIVING - NIGHT

116

Crockett and Tubbs. Not talking, just cruising. Pile up enough miles, maybe you can put it behind you. Crockett glances in the rearview. A beat. Glances again. Is he being followed? (X)

117 INSERT - REARVIEW

117

Three or four cars back, a convertible Eldorado with a tough Bolivian trying to keep an eye on the Ferrari.

118 EXT. INTERSECTION - ON THE ELDO - NIGHT

118

Music blasting, the Eldo slows to a stop, the Bolivian craning his head, unable to see the Ferrari. Crockett enters from the rear, jerks the Bolivian out of the car, slams him against the fender. Tubbs is there.

CROCKETT

What's the word, Topogigio? You wanna get married or you just like the wheels?

The Bolivian sorta smiles, in control, like he's got something on Crockett.

THE BOLIVIAN

Where's the money...Sonny?

Crockett's stunned by that. Shook. There is a moment where Sonny might step over the line, let all the Bad Things he's been feeling come and take this guy out, but Tubbs places an arm across his chest...

119 OMITTED

119

119A INT. FERRARI - DRIVING - NIGHT

119A

The look on Crockett's face, he's just driven through a space-time portal and found himself on another planet. Trapped there. Forever.

CROCKETT

They think I still have it.
They'll always think I've got the money --

119B EXT. ROAD - HIGH ANGLE SHOT ABOVE THE CAR -- NIGHT

119B

The Ferrari moves soundlessly toward the water, toward the city.

TUBBS' VOICE

Not always. The city lives, man. It changes every night, just like the faces in it. Six months time, none of this will exist. We won't exist.

(beat)

It's Miami.

CONTINUED

119B CONTINUED

119B

The car pulls away from us, strangely dissolving, fading (X)
to become one with Miami's lights, reflected like diamonds (X)
in the water. (X)

FADE OUT

THE END