

EXEC. PRODUCER: Michael Mann
PRODUCER: Richard Brams
CO-PRODUCER: Dennis Cooper
CO-PRODUCER: Dick Wolf
SUPV. PRODUCER: Kerry McCluggage

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MIAMI VICE

"WHEN IRISH EYES ARE CRYING"

Original Story by

John Leekley

Participating Writer

Dick Wolf

#62004

6/24/86

MIAMI VICE

WHEN IRISH EYES ARE CRYING

CAST

SONNY CROCKETT
RICARDO TUBBS
CASTILLO
SWITEK
ZITO
GINA
TRUDY

SEAN CARROON
BUNNY BERRIGAN

FATHER GAFFNEY
INTRUDER (DANNY FINNIAN)
IZZY
RICHARD CROSS
MAX KLIZER
THE HOUSEMAN
MAURICE BROOKS
EDDIE KAY
VIET GIRL

(X)

SETS

INTERIORS

PARISH HALL
N.D. SURVEILLANCE VAN
OCB ROOM
FERRARI
RESTAURANT
PENTHOUSE HOTEL SUITE
PENTHOUSE CONDO (KLIZER'S)
TRAVEL AGENCY
TUBBS' CAR
BAR
ARMY TRUCK
METRO/DADE COMMUNICATIONS AREA
HELICOPTER

EXTERIORS

PARISH HALL
BUNNY'S MANSION
STREET
BEACH
GINA'S APARTMENT
EVERGLADES
CARROON'S HOTEL BALCONY
SKYLINE
FOUNTAINBLEAU
ROAD
PARKING STRUCTURE
PARKING STRUCTURE ROOF

MIAMI VICE
WHEN IRISH EYES ARE CRYING

TEASER

FADE IN

1 INT. CHURCH PARISH HALL -- NIGHT

1

An angelic three year-old face fills the screen. Red hair. Freckles. Irish as Patty's pig. Under the driving urgency of the music is the hint of a jig.

2 PULLING BACK

2

We see that the three year old is standing in front of British troops in full battle dress as we dissolve into a

2A MONTAGE -- "THE TROUBLES"

2A

The endless row houses of the Belfast Catholic ghetto. IRA griffitti on walls. Scenes filled with hatred and pain.

Weeping women and angry men follow a coffin draped in the outlawed flag of the IRA. Etc. ENDING ON:

2B A DEAD IRA "SOLDIER"

2B

Sprawled outside a pub. One leg is twisted grotesquely under him, one arm thrown out, a 9mm. pistol still clutched in a death grip. We PULL OUT AND DOWN to reveal Sean Carroon staring at the screen, his back to camera, one hand on his hip. As the music ends, the screen he's standing in front of turns white and he turns to camera, speaking with a soft Irish brogue.

CARROON

Your newspapers and politicians cry out against Apartheid in South Africa and Russia's invasion of Afghanistan, but the most blatant example of Colonialism in the world today is Britain's heel on the throats of The Catholics of Northern Ireland...our best and brightest have been cut down in their prime by the bullets of an occupying army...

CUT TO

3 EXT. PARISH HALL -- NIGHT

3

A wraith like figure dressed completely in black flits from tree to tree until he's next to the church. He crouches and looks into the basement window.

4 INTRUDER'S POINT OF VIEW

4

Another slide's on the wall -- British soldiers fire into a crowd of rock throwing Irish teens. Standing at a lectern is Carroon -- early thirties, ruggedly good looking. The hall is filled with interested parishoners. Standing along one wall, listening attentively, is Gina. Carroon finishes his remarks. People clap and move toward tables laid out

CONTINUED

4 CONTINUED

4

with coffee and doughnuts. Several can be seen writing checks. Others drop cash into a large bowl.

CUT TO

5 INT. PARISH HALL -- NIGHT

5

Carroon is surrounded by a group of admirers. Standing next to him is Bunny Berrigan, early forties. A multi-millionaire Irish-American in a Kelly green cashmere blazer, he's got the flushed cheeks and red nose of an alcoholic and the fervid passion of a dilltante. As Bunny speaks, Carroon and Gina make eye contact. There's an immediate sexual spark -- pure chemistry.

BUNNY

(holding up pen)

Come on, come on -- who needs a pen?
Show me the check and I'll match it
dollar for dollar. It may be warm
here, but those kids in Belfast need
winter coats...

Father Gaffney, a fiftyish Priest, looks at Carroon searchingly.

GAFFNEY

Mr. Carroon...

CARROON

Please father, Sean...

GAFFNEY

Sean...you know we've all heard the
rumors...

CARROON

That this money will buy bullets,
not blankets?

(the priest nods)

It's happened, I can't deny that,
but those days are over, at least
for me and many others...there's
been too much blood...too many
widows.

Gina has moved into the group around Carroon.

GINA

But the shooting hasn't stopped...

(X)

CONTINUED

5 CONTINUED

5

CARROON

(fervent)

It must! Fighting the Brits in the streets is hopeless -- pistols and rifles against tanks and machine guns...

(X)
(X)

Bunny claps a man in a green sweater on the shoulder.

BUNNY

Wearing the green's a fine thing, but giving the green's more effective...

He steers him toward the cash bowl, leaving Carroon and Gina alone.

GINA

I expected something different...

CARROON

(quiet smile)

A wild man with a shilleghleh screaming 'Death to the Queen'?

GINA

Something like that...

CUT TO

6 EXT. PARISH HALL -- NIGHT

6

The Intruder's on his knees, head bowed. He sighs deeply, gets to his feet, takes out a stocking cap, pulls it over his head and face, and turns. Only his eyes and mouth are visible. (X)

CUT TO

7 INT. N.D. SURVEILLANCE VAN -- NIGHT

7

Switek and Zito are pissed. Switek's eating a cheeseburger, as we hear snatches of conversation from the small speaker in the van.

CONTINUED

7 CONTINUED

7

MAN (V.O.)
I wonder if this is tax
deductible?

WOMAN (V.O.)
The children are the one's
I feel sorry for...

GINA (V.O.)
Can I get you something to
drink?

CARROON (V.O.)
Just a cup of tea, if it's
no trouble.

SWITEK
(disgusted) (X)
Major weapons deal... (X)
be lucky to get a
bingo bust out of this.
I get hold of Izzy I'm gonna
rip his lungs out.

ZITO
Yeah? Well get our
Ben Franklin back before
you do...
(shaking
his head)
My first fight's in
three weeks -- I should
be in the gym...

SWITEK
You should be seeing a shrink,
that's where you should be. Fighters
retire before they get to your age.

ZITO
(re: cheeseburger;
ignoring comment)
How long you think your arteries are
gonna be able to pump that sludge...

SWITEK
Don't go healthy on me, alright Lar?

ZITO
(serious)
Sodium in those fries'll kill ya' as
dead as a bullett...

The small talk coming out of the speaker is replaced by the
chatter of automatic weapons fire mixed with terrified
screams. Switek drops the cheeseburger as he and Zito
burst out of the van with guns drawn.

CUT TO

8 INT. PARISH HALL - DAY

8

The Intruder stands in the door, the Mac 10 pointed at the
ceiling. People cower behind chairs and tables. Father
Gaffney steps forward.

GAFFNEY
This is God's house...

CONTINUED

8 CONTINUED

8

INTRUDER
And I do God's work...
(to Carroon)
Sean Carroon -- you know why I'm
here...

Carroon pushes Gina gently away from him.

CARROON
And it has nothing to do with God...

Gina's moving away, trying to position herself out of the Intruder's line of sight. Carroon stands alone in the middle of the room, unafraid.

9 THE INTRUDER

9

Lowers the Mac 10 until it points at Carroon. His voice goes up a half octave. There's a quaver in it.

INTRUDER
You have been tried and convicted by
a Court Martial of the Provisional
wing of the Irish Republican Army...
(beat)
The sentence is death...

10 GINA

10

Out of the Intruder's peripheral vision, has drawn her .38. It's pointed at his chest.

GINA
Miami Vice! Drop the gun!

11 THE INTRUDER

11

Shock in his eyes as he looks to his left. A moment of indecision.

GINA
Now!

He lowers the weapon. It looks like it's working until he suddenly swivels and brings it up towards Gina. She fires three times before he can even pull the trigger. He's dead as he hits the floor. Silence.

12 SWITEK AND ZITO

12

Rushing in, guns drawn. They stop short when they see the body. Almost as one, the crowd moves toward the fallen assassin, along with Gina and Carroon. Gina leans down, pulls the stocking mask off and shudders. The face is young -- nineteen at the most -- and Irish. It could be the kid in the opening shot grown up.

SWITEK

He's just a kid...

(X)

A wave of pain suffuses Carroon's features.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

13 INT. OCB -- DAY

13

Crockett, Tubbs, Gina, Switek and Zito in the conference room. Gina looks like she's had a rough night.

CASTILLO

Tell me about the shooter.

SWITEK

Nada. No I.D. No labels. No serial numbers on the Mac 10.

ZITO

Sent his prints to Interpol and both Irelands.

CASTILLO

(to Gina)

You were there for weapons.

GINA

But I don't think anybody else was. I checked with Father Gaffney. Everybody was from the parish.

SWITEK

(feeling suckered)

Izzy gave us a whole song and dance about heavy duty military stuff.

CROCKETT

(disgusted)

Izzy? You listened to Izzy?

GINA

It just doesn't make sense -- Carroon was real adamant -- said violence hasn't worked...he sure didn't sound like he was trying to buy heavy hardware.

TUBBS

Probably just Izzy hearing something and blowing it up. Somebody says guns are gonna show up, he figures it's gunrunning.

CONTINUED

13 CONTINUED

13

SWITEK

(shrugging;
embarrassed)

Said it was hard information.
Talked about Dragon missiles...lying
little creep!

ZITO

(pissed)

I'm gonna turn that weasel's glasses
into contact lenses.

CROCKETT

(serious)

Maybe Carroon knows something he
shouldn't.

TUBBS

Like?

CROCKETT

If he knows about future Provo
operations and has turned peaceful,
they'd want to make sure he doesn't
talk.

CASTILLO

Where's Carroon staying?

GINA

A guy named Bunny Berrigan's house.
Big bucks professional Irishman.

CASTILLO

(to Switek and
Zito)

Talk to both of them. I don't want
an IRA vendetta here.

(to Crockett and
Tubbs)

We've got a shooter and we've got a
gun tip. Assume there's a
connection until you can prove there
isn't.

TUBBS

So we roust Izzy.

CASTILLO

Yes.

CROCKETT

Blind man's bluff...

CONTINUED

13 CONTINUED (2)

13

The meeting's over. Castillo stays seated. As the others head for the door, he calls Gina back.

CONTINUED

13 CONTINUED (3)

13

CASTILLO

Gina.

She closes the door and turns.

CASTILLO

You alright?

GINA

I'll survive...

(beat, miserable)

He was so young...a kid...

CASTILLO

He was old enough to kill...

GINA

(looking for
words)

He didn't want to...I could feel it.

CASTILLO

Shooting team finish with you?

She nods.

CASTILLO

You're on the beach until their
reports in.

GINA

(doesn't like it)

I can work from my desk.

CASTILLO

Go home.

CUT TO

14 INT. OCB -- DAY

14

Gina, her face a mask, comes out of Castillo's office.
Trudy looks at her with concern.

TRUDY

What's the matter?

GINA

Castillo's sending me home.

TRUDY

(keeping it light)

You need a back-up?

CONTINUED

14 CONTINUED

14

Switek yells from his desk, a phone at his ear.

SWITEK

Gina -- they're transferring a call
from Metro...

She picks up the receiver as her line buzzes.

GINA

Calabrese...

Involuntarily her face softens.

GINA

I know where it is...no, no. I
could meet you there...One's fine.

She hangs up. Trudy cocks an inquisitive eye.

GINA

Sean Carroon...he wants to thank me
for saving his life...

CUT TO

15 INT. N.D. VAN -- DAY

15

Switek and Zito turn in at the gates of an estate, roll
down a long driveway and pull into a huge motor court. A
black Ferrari testarossa's parked near the front door along
with several other expensive pieces of aucerotica.

SWITEK

That's funny.

ZITO

What?

SWITEK

No Irish cars...

ZITO

(right over his
head)

The Irish make cars?

Switek rolls his eyes.

CUT TO

16 EXT. BUNNY'S MANSION -- DAY

16

Bunny Berigan swirls a drink as he looks out over the water from his terrace, his back to Switek and Zito.

BERRIGAN

Sean was staying here but he moved out this morning -- he felt that his presence represented a threat to me and my family. I told him that that was ridiculous, but his mind was made up.

SWITEK

You have any idea why they were trying to kill him?

BERRIGAN

I know why -- When Sean turned away from violence, the Provos sentenced him to death.

ZITO

You know where Mr. Carroon is now?

BERRIGAN

I got him a suite at the beach.

CUT TO

17 INT. FERRARI -- DAY

17

Crockett and Tubbs cruise a run-down neighborhood.

TUBBS

(pointing)

Izzy...

CUT TO

18 EXT. STREET -- DAY

18

The Ferrari accelerates and pulls up besides Izzy, who's struggling to control eight greyhounds on leashes. Crockett and Tubbs jump out. Izzy's not thrilled to see them, but there's not much he can do with his hands, quite literally, full.

IZZY

Crockett...Tubbs...

CROCKETT

Nice to see a man into animal husbandry...

CONTINUED

18 CONTINUED

18

IZZY

(offended)

If that's some kind of sexual referral you should know that these are all males... My uncle's racing kennel. Four legged Ferraris. A small misunderstanding with the track necessitates me temporarily boarding these magnificent examples of genetic domineering.

CROCKETT

Gee, Rico, I wonder who'll take care of this fertilizer factory while Izzy's at the Honor Ranch?

IZZY

(nervous smile)

No, no -- this is perfectly legal. The dogs all have licenses...

TUBBS

You got a license to sell false information to Switek and Zito?

CROCKETT

They'd like their C-note back.

IZZY

(defensive)

What's the problem? I read the papers. Guns showed up.

TUBBS

Guns shooting, not guns running my man.

IZZY

I gotta tell you, I was as surprised as you were. This was a normally unimpeccable source...

CROCKETT

Whose name is...

IZZY

I'm sure you realize...

CROCKETT

(cutting him off)

...that you're going in if you don't tell us.

Izzy digests this, then makes the best of it and nods.

CONTINUED

18 CONTINUED (2)

18

IZZY

As I was saying, I'm sure you realize that Max Klizer, as an old acquaintance, would be happy to have relations with his pal Sonny Burnett.

TUBBS

Klizer? The arms dealer?

CROCKETT

If he's involved, we're looking at a lot more than pop guns.

CUT TO

19 EXT. BEACH -- SUNSET

19

Gina and Carroon walk along a deserted stretch of sand, subdued, but easy in each other's company.

GINA

I guess it never felt like a big family. All my aunts and uncles had more kids.

CARROON

Catholic?

GINA

(nodding; a chuckle)

I thought all teachers were nuns until I was twelve.

(beat)

You have brothers and sisters?

CARROON

Three sisters...I had two other brothers.

Gina looks at him when she hears the past tense.

CARROON

(explaining)

One was killed by the British. The other was one of the hunger strikers in the Maze back in '81.

GINA

(softly)

I'm sorry...

CONTINUED

19 CONTINUED

19

CARROON

So am I...

(beat)

I thought last night was my turn.

GINA

You didn't seem afraid...

CARROON

When it's time, it's time... Don't
get me wrong -- I'm glad it wasn't.

(beat)

What you did...there's no way to
repay that --

GINA

(guilty)

It's my job. I only wish there had
been another way to handle it.

CARROON

Is that why you were there? Your
job?

GINA

(disingenuous)

I was just curious -- St. Michael's
is my parish.

CARROON

(charming smile)

And your two friends just happened
to be walking by?

GINA

(copping to it)

We'd gotten a tip.

CARROON

About me?

GINA

About a weapons deal going down.

CUT TO

20

INT. RESTAURANT -- NIGHT

20

Gina looks beautiful. She's wearing a simple black dress, and she's done her hair -- clearly a major effort.

CARROON

You don't look like the coppers I'm used to. How'd you end up with a badge?

GINA

Just wanted to do something where I could help people...

(bitter;
vulnerable)

I never thought I'd be killing kids.

CARRRON

(shaking his head)

If you hadn't, I wouldn't be here...

(beat; casual)

What do you do actually?

GINA

Same thing all cops do. A lot of routine. A lot of paperwork...

CARROON

When I called you, they switched me to two or three different operators. It seemed hush hush.

GINA

(hoping he'll
understand)

I really can't talk about it...

CARROON

Ah!

(beat, sad smile)

You're here so you can keep me under surveillance.

GINA

No. I think I'm here so I won't have to be alone...

21 INT. PENTHOUSE HOTEL SUITE -- NIGHT

21

A corner terrace, both the ocean and the city visible beneath Gina and Carroon. They each hold a brandy snifter. Gina drains her glass, puts it down and looks at him.

GINA

Well...I'd better go...

Carroon puts down his glass. Their eyes lock, their expressions serious. He leans forward and kisses her gently. She's stiff -- a little awkward. He breaks, his voice a near whisper.

CARROON

I don't want to be alone either...

They kiss again. Gina moans and melts against him...

DISSOLVE TO

A montage of lovemaking. Carroon is gentle, considerate, patient, until their mutual need overpowers them in a maelstrom of passion.

CUT TO

22 INT. OCB CONFERENCE ROOM -- DAY

22

Crockett, Tubbs, Switek, Zito and Trudy sit around the table. Crockett's bringing the team up to speed.

CONTINUED

22 CONTINUED

22

CROCKETT

I'm seeing Klizer tonight...

(to Castillo;

shrugging)

(X)

If Carroon knew about a weapons

(X)

deal the Provos had with

Klizer, it'd be a good reason to

(X)

make sure his mouth was shut.

TUBBS

Non-violence is its own reward...

The intercom buzzes. Castillo picks it up.

CASTILLO

Castillo...send him up...

(cradling phone)

A man named Richard Cross is coming

up. Ex S.A.S. commando. He's now

in charge of counter-terrorism for

Scotland Yard. He wouldn't be here

unless we had a big problem...

TIME CUT TO

23 INT. OCB CONFERENCE ROOM -- DAY

23

Cross paces the conference room as he talks. Quiet, low key, steely, and very tightly wound. Not a guy to screw around with.

CROSS

We're fighting a three headed monster.

(ticking them off

with his fingers)

One. Sinn Fein. The Political Arm of the IRA. A bunch of lying hypocrites posing as statesman.

Two. The IRA itself. Criminals posing as an Army by giving themselves a military structure.

Three. The Provisional Wing -- the Provos. Scum.

(MORE)

CONTINUED

23 CONTINUED

23

CROSS (Cont'd)

Out and out terrorists who set off
car bombs at Department Stores.

CROCKETT

Awful lot of people in Northern
Ireland might say there was another
way of looking at the problems
there.

CROSS

Not through my eyes there isn't.

CONTINUED

23 CONTINUED (2)

23

TUBBS

And the dead shooter was one of
these Provos?

(X)
(X)
(X)

CROSS

(nodding)

Danny Finnian.

CROCKETT

(dubious)

Provos are supposed to be hard
guys... Finnian was just a kid...

(X)
(X)
(X)

CROSS

A kid who'd murdered three British
soldiers before he was fifteen.

(beat)

I'd like to thank whichever of you
sent him to hell...

CASTILLO

The Officer involved is on leave.

CROCKETT

What's the scoop on this guy
Carroon? They trying to kill him
because he turned rational? I
listened to the tapes. He sounds
like the Mahatma Gandhi of Ireland.

CROSS

(hard eyed)

Our sources indicate that Carroon's
in Miami to do something that even
the Provo's want nothing to do with.

TRUDY

Oh my God...

CASTILLO

What?

TRUDY

He called Gina yesterday. She was
going to meet him...

CROSS

(serious)

She's got a problem. Everybody who
gets close to Carroon winds up
dead...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

24 INT. PENTHOUSE CONDO - NIGHT

24

Close on a miniature replica WWI Austrian Empire general. Beautifully hand detailed. The finishing touches being delicately applied by a single hair detail brush. The soft strains of Paganini accompany as we pull back to reveal --

25 MAX KLIZER

25

Late sixties, elegant, meticulous; hands like a jeweler. Placid eyes behind a desk mounted magnifying glass. The furnishings are distinctly European. An impressive gun collection dominates one wall of the room. A quiet knock. Klizer snaps off the magnifying light as the double doors are opened by --

26 THE HOUSEMAN

26

Argentine, quietly efficient. He ushers in Crockett. Tubbs follows, dressed in Dashiki chic.

HOUSEMAN

Senor Burnett...

Klizer nods. The Argentine exits, closing the doors behind him. Crockett and Tubbs approach the desk.

CROCKETT

Max Klizer, Topo Manyeri.

The two exchange nods. No handshakes. Klizer gestures for them to sit. Tubbs notes a highly modified .45 singularly displayed on the corner of the desk.

TUBBS

'S a beautiful gun.

Klizer gestures his offering.

KLIZER

Please --

Tubbs picks up the gun, weighs it, jacks the slide.

KLIZER

Heine .45. Custom built combat
auto, compensated long slide.

(X)

(X)

(MORE)

CONTINUED

26 CONTINUED

26

KLIZER (Cont'd)
Extremely powerful, perfectly
balanced.

(X)

CROCKETT
(getting to the
point)
Mr. Manyeri's shopping for specialty
items; big bangs in small
packages...more bounce to the
ounce...

TUBBS
My brothers wish to strike some
blows for freedom.

KLIZER
What type of blows?

Tubbs takes a rumpled sheet of paper out of his pants
pocket...reads it like a grocery list.

TUBBS
Ten 61mm Mortars, ten 80mm Mortars,
fifteen M203 40mm Grenade launchers,
five boxes M67 fragmentation
grenades, five boxes M14 incendiary
grenades, fifty pounds of C4, 50 M25
anti-personnel mines and five
Dragons.

KLIZER
A few left jabs, so to speak.

TUBBS
(grinning)
Exactly.

KLIZER
Some of your items are quite popular
these days...

Crockett and Tubbs exchange a look.

CROCKETT
You saying there's a problem?

Klizer turns, dismisses it with a wave. A beat...

KLIZER
Ten points finder's fee on the
gross.

Crockett nods. Klizer sits down, takes out a pad.

26A INSERT - KLIZER WRITING:

26A

Dixie Tap Room, Copeland.

Eddie Kay. KLIZER (V.O.)
Go before dark.

(X)

CONTINUED

26A CONTINUED

26A

Crockett takes the slip of paper. Klizer glances at Tubbs.

KLIZER

See this man alone, Sonny. He tends
to see things in black and white...

CUT TO

27 INT. PENTHOUSE HOTEL SUITE -- NIGHT

27

A lingering pan of the room reveals the usual signs: strewn clothing, an empty champagne bottle. Gina and Carroon are in bed. Her hair's damp. The after glow of love making. Their voices are low, intimate.

GINA'S VOICE

You miss home?

(X)

CARROON'S VOICE

Certain things.

(X)

(beat)

Certain people...

Find Gina and Carroon in bed. She leans up on an elbow. Carron stares at the ceiling.

(X)
(X)

GINA

I used to think Ireland was like the
song...

(softly)

"When Irish Eyes Are Smiling"...

CARROON

(serious)

They don't smile in the North. They
only cry...

(hollow; lost in
memory)

So much death...I was fifteen when I
killed my first Brit. The next two
or three...every time I got sick.
After that, I didn't feel anything.

(beat)

Fourteen years. And then I woke up.

Gina strokes his hair. It pulls him back to the present.
He smiles, turns to her --

CARROON

All I want now is peace and a woman
to love...

CONTINUED

27 CONTINUED

27

GINA
Is that an offer?

CARROON
If I stay alive, it will be.

GINA
(serious)
You know who sent him, don't you?

CARROON
(nodding)
The provisionals.

GINA
Why? You know these people, you
fought with them.

CARROON
That's just it. And I know their
inner workings. I could do a lot of
damage.

GINA
Can't you talk to them?

CARROON
Gina, there's nothing left. These
people are all talked out...

Off Gina's concern....

CUT TO

28 INT. N.D. VAN

28

29 BINOCULAR P.O.V.: (INSERT)

29

SWITEK (V.O.)
(filtered)
...and one, naw, make that two bits
o' chicken...

30 ZITO

30

watching, his free hand fiddling with the directional mic
control as he eavesdrops on Switek ordering take out.

ZITO
That's reasonably healthy, Stan...

CONTINUED

30 CONTINUED

30

SWITEK (V.O.)
A giant fries...

ZITO
Wouldn't want to forget your
carbohydrates.

SWITEK
An apple ding dong and a Pina Colada
shake.

ZITO
And one stomach pump to go...

A long beat, then Switek pulls open the van door and climbs
in the back.

ZITO
(still glued to
the binocs)
Two thousand calories minimum.

SWITEK
What are you? My cardiologist?

31 BINOCULAR POINT OF VIEW - TRAVEL AGENCY

31

Berrigan exits. Zito grabs the telephoto, snaps a few
shots.

CUT TO

32 INT. VAN - SWITEK

32

SWITEK
(mouthful of
fries)
Don't you want to follow him?

ZITO
Let's check his travel plans,
instead. We've lost him three times
already. He shifts into second and
we're history.

As they start out of the van...

CUT TO

33 OMITTED

33

34 INT. TUBBS' CAR - DAY

34

in which sits Tubbs, feet on the dash, bored, tired, stiff. His twice read paper offering little solace as his attention is drawn to a car pulling into a driveway up the street.

35 TUBBS' POINT OF VIEW

35

Gina, still clad in previous night's attire, climbs out.

36 RESUME - TUBBS

36

He gets out of the Caddy, moves toward --

TUBBS

Gina!

CUT TO

37 EXT.GINA'S APARTMENT -- SUNSET

37

She approaches the entrance, Tubbs catches up to her.

GINA

Hi Rico.

TUBBS

We got some information today you gotta know about...

GINA

About what?

TUBBS

Carroon...

GINA

What about him?

TUBBS

He's a terrorist. Scotland Yard guy named Cross got in today from London. Says Carroon's a stone killer.

GINA

That's all in the past. Sean's changed. All he wants is peace.

TUBBS

(amazed)

Hey, come on...you saying you bought that?

GINA

(stung)

What are you saying? Hormonal overload? Lost my objectivity? I think I'm old enough.

Tubbs sighs, looks away, senses this is futile.

GINA

It's a war, Rico. Just like any other. And it's been going on for hundreds of years...long before the British Army got involved... You show me a warrant and I'll back off. Otherwise, I've gotta follow my instincts.

(X)

(X)

Beat.

TUBBS

I think you're too far out...so does Sonny.

CONTINUED

37 CONTINUED (2)

37

GINA
(reddening)
Great - he'd sure be real objective.
(resolved)
Thanks for the concern, but it's my
life.

CONTINUED

37 CONTINUED (3)

37

Off which --

CUT TO

38 INT. BAR

38

Dark, smoke filled, maybe eight or nine people -- relatively quiet with the exception of the juke box which barks out early Jagger. Crockett orders a beer, lays a ten on the bar.

CROCKETT

I'm looking for Eddie Kay.

Bartender makes the ten disappear, nods to a rear corner table. Crockett takes his beer.

39 BACK TABLE

39

Five guys prod a scantily clad Vietnamese Lolita as she dances on the table, gyrating to the juke. A pile of fives and tens has accumulated in front of her.

CROCKETT

Man says one of you is Eddie Kay.

No response. The girl invitingly moves toward Crockett. He slips her two hundred dollar bills - the girl laughs, spinning away. One of the men tilts his head, signalling the others to leave. They move away from the table, leaving Crockett alone with --

40 EDDIE KAY

40

who has hooded, bleary eyes. He's the same age as Crockett. Smart, cocky. He grins crookedly, glances at the girl. She dances back. Crockett lets her run her hands all over his chest. As she starts to dance away, Crockett grabs her hand which is now inside his jacket pocket. He pulls it out, takes the wad of cash out of her fingers and places it in front of Eddie Kay.

(X)

EDDIE KAY

(deep-South
accent)

Wrong turn slick. Disney World is
thataway.

CONTINUED

40 CONTINUED

40

CROCKETT

You want to sell me some mouse ears? Klizer says you're into all kinds of toys.

EDDIE KAY

Klizer's got a big mouth.

Crockett sits. The Viet girl stays by Eddie.

CROCKETT

(holding out hand)

Sonny Burnett. Who's your friend?

EDDIE KAY

(not shaking)

She's working her way through school.

(not friendly)

Talk or leave.

CROCKETT

I'm lookin' for some of that high tech military madness.

EDDIE KAY

Whaddya want to knock down -- men, tanks, what?

CROCKETT

Why limit my options?

Crockett lays a shopping list on the table. Eddie pours himself a beer from a pitcher, scans the sheet of paper, folds it up and puts it in his shirt pocket.

EDDIE KAY

You workin' for someone Burnett?

Crockett smiles.

CROCKETT

I represent some offshore investors.

EDDIE KAY

(pressing)

Which shore? I kinda like to know who's playin' with my toys.

CROCKETT

The gentlemen are South Africans.

Eddie Kay slides Crockett's gun toward him on the table. Pockets the cash.

CONTINUED

40 CONTINUED (2)

40

EDDIE KAY

Down payment.

(beat)

I'll make some calls. You ain't who
you say you are, don't come back...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

41 INT. N.D. SURVEILLANCE VAN

41

Switek and Zito watch the front of Berrigan's house from across the street. A cab pulls in and disgorges Carroon. Berrigan comes out. The two men shake hands. An N.D. sedan approaches from the same direction as the cab and blinks it's lights at the van.

ZITO

Bingo.

Switek picks up the radio.

SWITEK

Trudy?

TRUDY (VO)

I got ya'.

SWITEK

Tell Castillo that Carroon's back at Berrigan's.

As the taxi pulls out, Berrigan and Carroon cross the motor court and climb into a black Jeep Cherokee with tinted windows. Zito breathes a sigh of relief.

ZITO

Least they're not taking the damn Testarossa.

Switek hits the ignition.

CUT TO

42 INT. RESTAURANT -- DAY

42

Castillo and Cross are having lunch.

CASTILLO

Our operation's outside of the Department's normal chain of command.

CROSS

(nodding)

Mine is too, but that's not enough.

CASTILLO

What are you looking for?

CONTINUED

42 CONTINUED

42

CROSS

A way to fight these psychopaths on
their own terms...

(X)

CASTILLO

They tried that in Argentina and El
Salvador.

(beat)

Unsuccessfully.

CROSS

Different situation, Martin. Those
were right wing dictatorships trying
to crush resistance. England's
under siege from Terrorists, and I
know who they are.

(X)

Castillo stares at him without responding. Cross looks
around, leans forward and drops his voice.

CROSS

I just want the tools to strike
first and strike hard. Preventive
detention to start...

CASTILLO

The Irish have rights.

CROSS

The Irish, yes. Terrorists, no. Why
should we give Carroon rights he
never gave his victims. He's
committed eight homicides that I
know about. God knows how many
people he's really killed.

(rising passion)

I should be able to put a bullet in
his ear wherever I find him.

CASTILLO

Not in Miami.

Cross realizes that he doesn't have a very sympathetic
audience.

CROSS

You do know what's going to happen,
don't you?

CASTILLO

No.

CONTINUED

42 CONTINUED (2)

42

CROSS

Someday Carroon or one of his cronies is going to go so far over the line that I will be given that power.

Castillo just stares at him, hard eyed. Cross sits back, his eyes not wavering.

CROSS

You don't like me, do you?

CASTILLO

That's not my job...

CUT TO

43 EXT. BEACH -- DAY

43

Carroon and Berrigan walk along the empty strip of sand, the wind blowing their hair. The roar of a departing jetliner gradually fades so that we can hear what they're saying.

BERRIGAN

Miami's not safe -- they know you're here.

CARROON

You think I'll run from Mulcahy and his thugs? They don't have the brains to understand what I'm doing.

BERRIGAN

But they'll try again.

CARROON

Of course they will. They have to try. They know that their program isn't working. Blowing up department stores gets us nowhere -- I represent an alternative. Therefore I'm a threat.

CUT TO

44 INT. N.D. SURVEILLANCE VAN -- DAY

44

Zito's watching through binoculars. Switek's fiddling with the directional mic.

CONTINUED

44 CONTINUED

44

SWITEK

Damn mic keeps breaking up.

ZITO

What are they talking about?

SWITEK

Carroon's saying that he's not
afraid of something.Switek looks through the windshield. Carroon and Berrigan
are two tiny figures walking along the beach.

SWITEK

What are they doing now?

ZITO

They're kissing.

SWITEK

What?

ZITO

They're walking along the beach,
Stanley. What do you think they're
doing?

CUT TO

45 BINOCULAR P.O.V.

45

Carroon and Bunny continue along the sand. Behind them a
passenger jet takes off and climbs out over the Atlantic.
They're less than a mile from the airport.

CUT TO

46 INT. N.D. SURVEILLANCE VAN -- DAY

46

Zito lowers the binoculars and rubs his eyes.

ZITO

I don't get it.

SWITEK

That supposed to be news?

ZITO

I'm serious. This guy's got a five
million dollar mansion and his own
beach. What's he doing out here?

CUT TO

47 EXT. BEACH -- DAY

47

Carroon and Berrigan have stopped. They watch as a DC-10 becomes airborne and thunders past overhead.

CUT TO

48 OMITTED

48

(X)

49 INT. OCB CONFERENCE ROOM -- DAY

49

Crockett, Tubbs, Castillo, Cross. Trudy's finishing up the low down on Gina.

TRUDY

...I just saw Gina...we're talking cloud walkin' time.

(X)

CROSS

(grim)

Don't tell her anything. He'll pump her for everything she knows...

(X)

CONTINUED

49 CONTINUED

49

CROCKETT

(pissed)

You let us worry about our own,
okay, pal. Maybe Gina's right...so
far all we've heard is talk. You
got no warrant and no proof...

(to Castillo)

What if she is right, Lieutenant?

What if Carroon has changed?

(X)

(X)

(X)

CASTILLO

That's enough.

GINA

Also, Trudy told me that Mr. Cross
here killed Carroon's brother.

(X)

CROSS

(flushing)

When you're dealing with mad dogs,
you try to wipe out the whole pack.

Switek and Zito enter, defusing the moment. Castillo
glances up at them, questioning their presence.

SWITEK

Had to pick up a new mic...looks
like they're locked down for awhile
--Berrigan's throwing a cocktail
party and Carroon's there.

CASTILLO

And?

ZITO

(shrugging)

A whole lot of nothing.

CROSS

They didn't go anywhere?

SWITEK

They took a long walk on the beach.

CROSS

(frustrated; to
Castillo)

I'm telling you, Carroon's here for
a reason.

CONTINUED

49 CONTINUED (2)

49

TUBBS

Fine. What do you think it is?

(X)

CROSS

(the confession
costing him)

I don't know yet.

The phone rings. Zito looks at it, then turns to Crockett.

ZITO

Burnett's line, Sonny.

The room falls silent as he picks it up.

CROCKETT

Burnett...yeah I know the place.
I'm bringing the buyer...two hours.

He hangs up and looks at Castillo.

CROCKETT

Meet's set with Eddie Kay...

CUT TO

50 INT. KLIZER'S PENTHOUSE -- DAY

50

Carroon and Berrigan sit in the German's library drinking
Dom Perignon.

KLIZER

You must understand, this is
strictly an inventory problem.

BERRIGAN

Max...old and valued customers
should get some sort of preferential
treatment.

CONTINUED

50 CONTINUED

50

KLIZER

Which you're receiving already. You told me two weeks. I told you you could have the items in one.

CARROON

Plans change. Thirty-six hours.

This is a different Carroon. Steel and ice. Klizer looks at him nervously as he picks up the Hoag, checks the balance, casually reaches for a clip and slams it home.

CARROON

Lovely gun...

(slips it into
his waistband)

(X)

(X)

I shouldn't think that would represent a major problem...

KLIZER

Ordinarily it wouldn't -- it just seems that there's a bit of a run on that particular item.

BERRIGAN

Ah...now I understand...would a hundred per cent mark-up put us in first position?

The greed seeps out of Klizer's eyes.

KLIZER

I'd need full payment before delivery.

(X)

BERRIGAN

(holding up
attache case)

(X)

Half's here. The balance'll be sent over when the bank's open.

KLIZER

Let me make a call...

As he goes into another room...

CUT TO

51 EXT. DIRT ROAD -- DAY

51

A two ton army truck rumbles along throwing up dust.

CUT TO

52 INT. ARMY TRUCK -- DAY

52

Eddie Kay is in the passenger seat, a cellular phone to his ear.

CONTINUED

52 CONTINUED

52

EDDIE

He ain't going to be pleased...I'm
on my way to meet him right
now...just two, right?...for that
price Burnett can scream all he
wants...

CUT TO

53 INT. KLIZER'S PENTHOUSE -- DAY

53

Klizer walks back into the library, a big smile on his
face.

KLIZER

Day after tomorrow...first thing in
the morning.

CARROON

By seven.

KLIZER

Fine...

(to Berrigan)

I'll need full payment before
delivery.

Berrigan holds up an attache case.

BERRIGAN

Half's here. The balance'll be sent
over when the banks open.

Carroon stands, slipping the Hoag into his waistband.

CARROON

(rhetorical)

You won't mind if I take this as a
little bonus?

(X)

KLIZER

(not about to say
no)

My pleasure.

Carroon gives him a glacial smile.

CUT TO

53 OMITTED

53 (X)

54 EXT. EVERGLADES -- DAY

54

The Ferrari eases its way down the same dirt road Eddie Kay had been on. Crockett and Tubbs come around a corner and the landscape opens up into a wide field. A quarter mile ahead, the Army truck is parked. An electric bullhorn blasts an order.

EDDIE (V.O.)

That's far enough, Burnett. Get out and walk.

Crockett kills the engine.

CUT TO

55 EXT. EVERGLADES -- DAY

55

Eddie Kay is in crisp jungle fatigues. Two enlisted men hold M-16's. A cornucopia of death is laid out on the ground -- an M203 40mm grenade launcher, a 61mm and an 80mm mortar, a case of grenades, a Dragon anti-tank missile, along with various small arms.

EDDIE

(big smile)

Always better to be safe than sorry, right, Sonny?

CROCKETT

(walking into frame)

It's your store, pal.

Eddie turns to Tubbs, smiles and sticks out his hand.

EDDIE

Eddie Kay.

TUBBS

Topo Manyeri.

EDDIE

So...you gonna be killin' some of my kinda folks, huh?

TUBBS

That bother you?

EDDIE

I'm color blind long as the money's green.

55 CONTINUED

55

CROCKETT
Everything's got to be on the
freighter by dawn.

EDDIE
No problem.

CROCKETT
Order's complete?

(X)

EDDIE
(casual)
We're gonna be two Dragons short.

TUBBS
(upset)
That's the most important item!

CROCKETT
Not to mention the most expensive.
(getting pissed)
What the hell's going on? The
stuff's paid for.

EDDIE
Hey...talk to Klizer. He's
marketing. I'm distribution.

CROCKETT
The boat sails tomorrow.

EDDIE
I'll make it up anyway you want --
mortars, grenades...
(a flash)
How about some biologicals?

TUBBS
(playing dumb)
What's that?

EDDIE
Chemical warfare shells -- lob a
couple of them into JoBerg. That'll
get their attention.

CROCKETT
Dragons, pal. That's what we paid
for, that's what we want.

Tubbs crouches and looks at the box that the shoulder
mounted missile's in.

CONTINUED

55 CONTINUED (2)

55

TUBBS

Hey, man -- date on this is 1980.

EDDIE

So?

CROCKETT

So? So you think we're stupid?
They've been on the shelf for six
years!

EDDIE

Hey, the Missouri's forty-five years
old. The Lebanese didn't notice.

CROCKETT

How do I know this thing'll even go
bang?

EDDIE

You worried about that?

CROCKETT

Yeah, I think it's a reasonable
concern...

Eddie shrugs, leans down, picks the Dragon up, arms it, and
before Crockett or Tubbs can react to what he's doing,
turns, aims and fires. There's a whoosh, a spurt of flame,
we Swish Pan and the Daytona goes up in a fireball.

Crockett's eyes widen to the size of teacups. He looks
like he's going into cardiac arrest. Tubbs watches pieces
of debris fall back to earth, his expression deadpan.

TUBBS

Sold.

Eddie turns to Crockett with a thin smile.

EDDIE

Guess we'll have to give you a ride
back to town, slick...

Crockett, blood in his eyes, makes a move toward Eddie.
Tubbs puts a restraining hand on his arm. Crockett's look
says that this ain't over by a longshot.

CROCKETT

You're lucky you're gettin' to go
back to town, pal...

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

56 INT. KLIZER'S PENTHOUSE -- DAY

56

Crockett's apoplectic. Tubbs plays it quietly furious while Klizer tries to calm everybody down.

CROCKETT

...Plus that psycopath blew up a hundred and fifty G car.

KLIZER

He felt that you were questioning his integrity.

CROCKETT

Integrity? The car's turn signals had more integrity than that cracker's whole family! He's selling six year-old equipment-- Anybody's going to ask if it works.

KLIZER

And, as you discovered, it does. Perfectly.

CROCKETT

(hard)

One way or another, Eddie Kay or you is gonna make up the difference.

TUBBS

(shaking his head)

My associates are going to be extremely unhappy about this shortfall.

KLIZER

(to Crockett)

I'm at the mercy of market conditions.

CROCKETT

(eyes narrowing)

You got a better offer.

KLIZER

You bought at wholesale. I had an opportunity to sell the items at double retail.

CONTINUED

56 CONTINUED

56

CROCKETT

To who?

KLIZER

Sonny, Sonny...Would you want me
discussing you with other clients?

Crockett walks over to a side table, picks up a small
Miessen shepardess and examines it.

CONTINUED

56 CONTINUED

56

KLIZER

Please be careful. That's quite
irreplaceable.

Crockett holds it out at arms length and opens his hand.
It drops to the parquet floor and shatters explosively.
Klizer flushes.

CROCKETT

Really.

He walks to a bookcase, reaches for another figure. Klizer
starts to slide open a desk drawer and reaches inside it.
Tubbs moves to the desk and slams the drawer on the old
man's fingers. Klizer shrieks. The Argentine Houseman
races in with gun drawn. Tubbs has his .38 out and pointed
at Klizer. The old man grimaces in pain and waves him (X)
out.

KLIZER

It's alright, Carlos.

The Argentine doesn't like it. Tubbs cocks his piece.

KLIZER

Out.

The Argentine backs out of the room. Klizer holds his
throbbing hand. Tubbs pulls open the desk drawer. No
weapon.

KLIZER

I was getting a pen to write down
the name.

TUBBS

My mistake.

CROCKETT

I took a memory course. Just tell (X)
me.

KLIZER

An Irishman. Carroon. Sean
Carroon.

Crockett and Tubbs exchange a look.

CROCKETT

And when's this Bozo taking delivery
of my missiles?

KLIZER

Tomorrow morning.

CONTINUED

56 CONTINUED (2)

56

Tubbs holsters his gun. Crockett smiles and nods.

CROCKETT

Thanks. See you around Max.

(stopping)

By the way...you talk to this guy
Carroon I'm gonna come back and
shop for some more antiques...

CUT TO

57 INT. OCB CONFERENCE ROOM --DAY

57

The entire team, including Cross and Gina. Gina looks
physically ill -- white faced and drawn. In shock.
Crockett's sympathetic -- almost embarrassed.

CROCKETT

I'm sorry, Gina. Klizer pulled his
name out of the air.

TUBBS

And the old dude wasn't about to lie
at that point.

Gina nods curtly. Castillo scans the table.

CASTILLO

What else? Switek?

SWITEK

Travel agent we talked to said that
Berrigan wanted an Atlantic
International schedule. Said he was
going to London, maybe he'd take the
Concorde if it went at the right
time, so we went to the airport...

(holds up computer
sheets)

Berrigan's taken eight trips to
London in the past two years. Dead
end.

CROCKETT

Can I see that?

Switek tosses him the sheets.

CASTILLO

(to Trudy)

Bank activity?

(X)

CONTINUED

57 CONTINUED (2)

57

TRUDY (Cont'd)
(checking her
figures)

Berrigan withdrew a hundred and
fifty-five thousand March 19th, a
hundred and thirty-five thousand
July 1st. A hundred and fifty
thousand two weeks ago and another
hundred and fifty this morning at
start of business.

(X)

CROCKETT
(looking up)
Where did Berrigan and Carroon take
their little stroll on the beach?

(X)

ZITO
At the end of (PLACE NAME).

Crockett gets up and starts pacing, then stops, grim faced.

CROCKETT
Carroon's going after the Concorde.

Stunned silence. Crockett picks up the computer sheets.

CROCKETT
Berrigan's made eight trips to
London, but he's never taken the
Concorde. Carroon's taking delivery
of the missiles tomorrow morning.
That beach they were walkin's in
direct line of sight with the flight
path at MIA. Guess what takes off
at 10 A.M. tomorrow?

Cross nods, grim faced.

CROSS
The Concorde's as much a symbol of
England as the Queen.
(to Castillo)
This was exactly what I was talking
about. If people would wake up,
we'd have the power to grab Carroon
now and lock him up.

TUBBS
Yeah. Just like South Africa.

CONTINUED

57 CONTINUED (3)

57

CROSS

(to Tubbs)

See what the people of this country
want when car bombs start going off
in your major cities.

(X)

(X)

(X)

(to Castillo)

So you won't do anything?

CASTILLO

Not until we put him with the
weapons.

(to Gina)

You have a date with Carroon
tonight?

CONTINUED

57 CONTINUED (4)

57

GINA
(miserable)
Eight o'clock.

CASTILLO
Keep it. Everything should look
normal.

CROCKETT
(to Gina)
You gonna be able to maintain?

(X)

GINA
(grim)
I'll be fine.

CASTILLO
(to team)
Be back here at 5 A.M.

CUT TO

58 EXT. CARROON'S HOTEL BALCONY -- NIGHT

58

Gina's alone. In the distance, a plane takes off from MIA
and sweeps by the hotel as it climbs into the night sky.
Carroon joins her.

CARROON
What's the matter? You've been a
million miles away all night.

GINA
Sorry...something on my mind...

CARROON
(charming smile)
Us?

GINA
(shaking her head)
I got some terrible news today.

CARROON
About what?

She turns and looks at him. Her eyes searching his face
for some kind of insight.

GINA
I found out that someone I was close
to is sick.

CONTINUED

58 CONTINUED

58

CARROON

Serious?

Gina turns away. Looks out at the water as another plane arcs by the hotel.

GINA

Not expected to live.

CARROON

I'm sorry...

She rubs her arms -- the warm night air's giving her a chill. Carroon cradles her in his arms from the rear.

GINA

Not tonight, Sean...I need to be alone.

CARROON

Tomorrow?

GINA

(near tears)

Yes.

CARROON

(kissing her neck)

I have an appointment in the morning, but I'll be free by ten thirty. Lunch?

GINA

(beat; nods)

I have to go...

CUT TO

59 INT. CROSS' HOTEL ROOM - NIGHT

59

Close on a nearly empty bottle of Scotch. A hand reaches (X) into frame and takes it. Pull back to reveal Cross sitting on his bed. In the background a CNN type newscaster can be heard.

NEWSCASTER (V.O.)

And in Pretoria, the South African government announced that the police had been given additional powers...

CONTINUED

59 CONTINUED

59

CROSS

(sotto)

At least somebody's thinking...

He hits the remote control, killing the sound, takes another belt of the whiskey, stares at the phone, comes to a decision, reaches for it and dials. It rings twice, three times.

CROSS

(sotto)

Answer, you bastard.

CONTINUED

59 CONTINUED (2)

59

A click then an indistinct "hello". When Cross speaks, he has a thick Irish brogue.

CROSS
They know about the beach, boyo...
they know...

CUT TO

60 INT. CARROON'S HOTEL ROOM - NIGHT

60

He stands with the receiver to his ear, dripping wet, a towel around his waist, an expression of shock on his face.

CARROON
Who the hell is this? Who's
talking...?

CUT TO

61 INT. OCB CONFERENCE ROOM - DAY

61

A wall clock reads 5:15. The entire team.

CASTILLO
(to Crockett)
Atlantic International?

(X)

CROCKETT
They'll hold the Concorde at the
gate until we give them an all
clear.

CASTILLO
(nodding)
Switek and Zito will be at
Berrigan's. Crockett and Tubbs will
watch Carroon's hotel. Cross and I
will be with the chopper...

GINA
What about Trudy and me?

CASTILLO
Metro/Dade Surveillance room.
You'll coordinate the radio net.

GINA
(grim)
I'd like to be there when it goes
down.

CONTINUED

64 INT. METRO/DADE COMMUNICATIONS AREA -- DAY

64

Trudy and Gina stand behind two technicians who are hooked into everybody.

TRUDY

Hold on, Stan. I'm going to patch you through to the Lieutenant...

CUT TO

65 EXT. SKYLINE -- DAY

65

A Bell jet ranger with Police markings banks.

CUT TO

66 INT. HELICOPTER -- DAY

66

Castillo's in front next to the pilot. Cross is in back.

CASTILLO

I see them.

67 CASTILLO'S POINT OF VIEW

67

The van, followed by the Testarossa. The Ferrari peels off.

ZITO (V.O.)

Who do we take, Lieutenant?

CASTILLO

Stay on the weapons.

CUT TO

68 EXT. FOUNTAINBLEAU -- DAY

68

The Ferrari, pulls into the entrance.

CUT TO

69 EXT. ACROSS FROM HOTEL -- TUBBS CADILLAC -- DAY

69

Crockett and Tubbs watch as Carroon comes out and climbs into the Ferrari.

CROCKETT

Showtime.

CONTINUED

69 CONTINUED

69

Tubbs hits the ignition.

CUT TO

70 INT. N.D. SURVEILLANCE VAN -- DAY

70

Switek and Zito watch as Eddie Kay's van pulls into a multi-story parking structure. Zito reaches for the mic.

ZITO

We go in, Lieutenant?

CUT TO

70A OMITTED

70A

71 INT. HELICOPTER -- DAY

71

Castillo looks down at the parking structure.

CASTILLO

No. There's only one exit.

CUT TO

OMITTED (71A)

72 INT. TUBBS' CADILLAC -- DAY

72

Crockett and Tubbs follow the Testarossa as it moves through light traffic, turns, and heads into the same parking structure.

72A INT. PARKING STRUCTURE

72A

The van pulls in, stops next to the Testarossa.

72B EXT. PARKING STRUCTURE

72B

Tubbs is pulled over. Crockett's on the phone.

CROCKETT

Berrigan and Carroon just entered a parking structure on (PLACE NAME).

CONTINUED

72B CONTINUED

72B

CASTILLO (V.O.)
Eddie Kay's inside. We're right
above it.

Crockett looks up. The Police chopper's doing a lazy
circle overhead.

72C INT. PARKING STRUCTURE

72C

The van's door slams shut. It pulls out, revealing Carroon
standing next to the Ferrari, a long weapons box at his
feet.

72D EXT. PARKING STRUCTURE

72D

Eddie Kay's van comes out of the building and heads for the
beach, passing Tubbs' Cadillac.

CROCKETT
(squinting)
Berrigan's in the front seat...
(picking up phone)
Lieutenant...

CASTILLO (V.O.)
Who's in the van?

CONTINUED

72D CONTINUED

72D

(X)

CROCKETT
Eddie Kay's driving. Berrigan's
riding shotgun...can't see Carroon.

CASTILLO (V.O.)
Switek and Zito...check the garage.
Crockett and Tubbs stay with the
van...

Tubbs pulls out after the van. The N.D. surveillance van
moves toward the parking structure.

CROCKETT
Can't we take them now?

CASTILLO (V.O.)
I want them with the weapons...

CROCKETT
(to Tubbs)
I don't like this, Rico -- why'd
they stop?

CUT TO

73 INT. HELICOPTER -- DAY

73

Castillo looks down as the van turns onto the beach,
crosses the sand and stops near the water's edge. Berrigan
and Eddie Kay climb out dragging an olive drab weapons box
identical to the one at Carroon's feet in the parking
structure. Eddie Kay opens it, revealing a Dragon nestled
inside.

CASTILLO
Now.

The two men look up as the chopper descends. The Cadillac
screeches to a halt. Eddie Kay pulls a .45 out of his
waistband and starts shooting at the descending chopper.
Castillo picks up an M-16, signals the pilot to swing it
around and pulls off three quick shots. Eddie's history.
The Cadillac screeches to a halt.

CUT TO

74 EXT. BEACH -- DAY

74

Berrigan leaps into the van, comes out holding a Mac 10.
Tubbs and Crockett race across the sand. Crockett drops to
one knee and takes Berrigan out with three shots.

CONTINUED

74 CONTINUED

74

The helicopter lands and Cross hops out, ducking under the still turning rotors as Crockett goes into the van, gun first, then comes back out, holstering his piece.

CONTINUED

74 CONTINUED (2)

74

CROCKETT
Carroon's not here and one of the
Dragon's is missing...

CROSS
Dammit!

CROCKETT
(clicking in)
He stayed at the garage!

CROSS
Unlikely -- we would have heard from
your two friends...

Crockett looks toward the helicopter -- Castillo's on the
radio. He turns to Tubbs.

CROCKETT
Rico -- get Switek and Zito on the
phone.

CUT TO

74A OMITTED

74A

74A INT. PARKING STRUCTURE - DAY

74A1

Carron carries the Dragon box up one of the ramps. A sign
indicates he's passing Level 4.

CUT TO

74A INT. METRO/DADE SURVEILLANCE ROOM

74A2

Trudy's handed a computer print-out.

TRUDY
We got the trace, Lieutenant.
Carroon received one call in his
room last night...

Trudy, amazed, looks at the guy who gave her the print-
out.

TRUDY (cont'd)
You sure this is right?

He nods as we

CUT TO

74B EXT. BEACH - DAY

74B

Two ambulances and several black and whites have arrived. (X)
A crew loads a bagged body into one of the ambulances. (X)
Castillo hops out of the chopper and approaches Crockett,
Tubbs and Cross. He stops in front of the Englishman,
freezing him with a stare.

CASTILLO

You're under arrest.

CROSS

What are you talking about?

CASTILLO

Carroon's hotel phone. I just had
it checked. You called him last
night..

CROCKETT

What?

CASTILLO

Concorde gets taken out, he figures
he'll be allowed to do things his
way.

CROSS

That's insane. I just wanted to
make sure he was there. We never
spoke.

CASTILLO

I don't think so.

Tubbs comes up.

TUBBS

Can't get Switek or Zito.

CONTINUED

74B CONTINUED (2)

74B

Crockett looks at Castillo.

CROCKETT

You can see the terminals from that garage. He's gonna take it out right on the ground.

CASTILLO

Go. I'll call SWAT.

CUT TO

75 INT. METRO/DADE COMMUNICATIONS AREA -- DAY

75

Trudy listening to Castillo giving instructions for SWAT.

CASTILLO (V.O)

Have them check the garage at (PLACE NAME)

Gina's going out the door. Trudy notices...

TRUDY

Gina!

CUT TO

76 OMITTED

76

77 EXT. PARKING STRUCTURE - DAY

77

The Cadillac screams up the entrance ramp and goes sideways as Tubbs locks the brakes. Crockett spots the van parked next to the Testarossa. They run over to it; yank open the doors. Switek and Zito are back to back, handcuffed to each other. Zito's out cold, dried blood on his forehead. They yank a gag out of Switek's mouth.

SWITEK

Roof. He's on the roof!

CUT TO

- 78 EXT. PARKING STRUCTURE ROOF - DAY 78
Gina crashes onto the roof, gun drawn. She uses the cover available as she looks for Carroon. Comes around the corner.
- 79 GINA'S POINT OF VIEW 79
Carroon's at the edge, the Dragon beside him, his back to her.
- 80 CARROON'S POINT OF VIEW (SCOPE) 80
The Atlantic International terminal. The Concorde, parked at the gate, snaps into focus, the cross hairs on the middle of the fuselage. (X)
- 81 GINA 81
Stepping from cover, her gun in a combat carry.
GINA
Move away from it, Sean.
He looks back over his shoulder and smiles at her.
- 82 INT. PARKING STRUCTURE - DAY 82
The Cadillac hits the top parking level. Gina's car is there, the driver's door open.
CUT TO
- 83 EXT. PARKING STRUCTURE ROOF - NEW ANGLE 83
Crockett and Tubbs hit the roof. Fan out.
CUT TO
- 84 EXT. PARKING STRUCTURE ROOF - GINA - DAY 84
Carroon still hasn't moved away from the edge.
GINA
(anguished)
Don't make me kill you...please!

CONTINUED

84 CONTINUED

84

CARROON
This isn't your war, Gina...

CUT TO

85 EXT. PARKING STRUCTURE ROOF -- CROCKETT -- DAY

85

He's heard Gina. He moves around an air conditioning unit until he has a side view of Carroon looking over his shoulder, his back still to Gina.

GINA

Just move away. You haven't done anything yet.

His hand goes to his waistband, pulls out the Hoag .45. The chrome glints in the sun, invisible to Gina. Crockett steps away from his cover.

CROCKETT

Freeze Carroon!

GINA

Sonny, NO!

In slow motion, Carroon spins, agile as a cat, brings the .45 to bear on Crockett who fires at the same instant as Gina. Carroon, hit, staggers backward over the roof and out of sight. (X) (X)

Crockett, Tubbs and Gina all move to the edge and look down as a fleet of Police vehicles descend on the parking structure. Tears are streaming down Gina's face as Crockett shoves his .45 back into his shoulder holster as we PULL UP, and over, until we are looking down at Carroon's body with Crockett and Gina in the foreground. Carroon is sprawled out, one leg tucked grotesquely under his body, his right arm thrown out with the Hoag still in it -- an eerily exact duplication of the body seen in the last image of the teaser's opening montage.

FADE OUT

END OF ACT FOUR