

62001

Rev. 8/12/86

MISSG P. 19

MIAMI VICE

THE GOOD COLLAR

CAST

SONNY CROCKETT		ED McCAIN	(X)
RICARDO TUBBS		LUTHER JOHNS	
CASTILLO		ATTORNEY PEPIN	(X)
SWITEK		COUNT WALKER	
ZITO		CROWD VOICE #1	
TRUDY		CROWD VOICE #2	
GINA		REPORTER	
		SWAT LEADER	
ARCHIE ELLIS		RALPH	
APOSTLE #1	(X)	LT. ATKINS	
APOSTLE #2	(X)	UNIFORM #1	
OFFICER VIC RAMIREZ (APOSTLE #4)	(X)	WOMAN	

SETS

INTERIORS

METRO YOUTH HALL  
 INTERROGATION ROOM  
 HALLWAY  
 CONFERENCE ROOM  
 N.D. SEDAN  
 APARTMENT BUILDING

COFFEE SHOPS ACTS (3&4)  
 SCHOOL  
 ADMINISTRATION OUTER OFFICE  
 INTERVIEW ROOM  
 HALLWAY

OCB  
 INTERROGATION ROOM  
 SURVEILLANCE VAN  
 CADILLAC LIMO  
 ARCHIE'S ROOM  
 FERRARI

EXTERIORS

ZODIAC MOTEL  
 PAY PHONE  
 STREETS  
 ALLEYS  
 APARTMENT BUILDING  
 PLAYGROUND

ARCHIE'S HOUSE  
 PARKING LOTS  
 EASTSIDE HIGH SCHOOL

VEHICLES

FERRARI	CADILLAC LIMO
SURVEILLANCE VAN	ICE CREAM TRUCK
SEDAN	PATROL CARS
DIABLO'S CAR	TOW TRUCK
N.D. SEDANS	AMBULANCE
CADILLAC	M.E. VAN

Prod. #62001

MIAMI VICE

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SCRIPT REVISION HISTORY

(\* INDICATES ORIGINAL DRAFT)

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MIAMI VICE  
THE GOOD COLLAR  
TEASER

FADE IN

1 EXT. ZODIAC MOTEL - NIGHT 1

and the busy parking lot beside where struts a gaggle of females dedicated to relieving the wee hour tensions of the type A psyche, -- observed from --

2 THE FERRARI 2

across the street, Tubbs relaxed in the passenger seat with the day's Herald, as Crockett watches the female traffic with --

CROCKETT

Well, the sociology majors are out  
in full force tonight.

TUBBS

(reading)

Must be end of the semester --  
trying to do a little cramming.

-- this, as both remain peripherally keyed on --

3 EXT. A PAY PHONE - NIGHT 3

where a well-built 17 year old black kid hangs the receiver uncomfortably. He exits the booth and moves to the rear of a late model sedan where he paces, anxiously jingling the car keys.

4 RESUME FERRARI - TUBBS AND CROCKETT 4

CROCKETT

Our party's acting like he's gonna  
get stood up. Maybe one of us should  
wander over there in case he gets  
lonely and wants to split.

TUBBS

(nods, still  
reading)

I should be through with the sports  
by the time you get him cuffed.

CONTINUED

4 CONTINUED

4

Crockett shoots him a look. Tubbs doesn't see it -- turns the page as we --

CUT TO

5 THE KID

5

waiting by the sedan, clearly anxious, as Crockett strolls up, seemingly heading for the pay phone, but not missing an opportunity to return the kid's anxious glance -- after which --

THE KID

You Tootie?

Crockett only momentarily registers his surprise at being offered this unexpected entree -- covers with --

CROCKETT

Depends who's asking.

THE KID

(tough but  
nervous)

You got something for me?

CROCKETT

If you got something for me.

Whereupon the kid opens the trunk. Crockett's hand moves instinctively toward his holster, then relaxes, as the kid turns around with a newspaper-wrapped package.

Crockett shoots a look in Tubbs' direction as he accepts the package, then lays it on the back rim of the trunk -- and opens it to reveal --

6 INSERT PACKAGE

6

within the newspaper we see several baggies filled with the unmistakable goo of black tar heroin.

7 RESUME CROCKETT AND THE KID

7

THE KID

You supposed to give me a envelope  
or something.

CROCKETT

This oughta cover it.

CONTINUED

7 CONTINUED

7

--with which he pulls out his badge and steps in to block his path. The kid's too petrified to move anyway.

THE KID  
(weak with fear)  
Ohmygod ....

CROCKETT  
Okay, champ. Against the car.

--as Crockett's about to turn him against the sedan --

8 A MUSCLE CAR

8

screeches up, engine still running as four tattooed latino teenagers, in Apostle's gang colors, pile out. One's got a (X) baseball bat --

CROCKETT  
(to kid)  
Friends of yours?

KID  
(frightened)  
Uh-uh.

CROCKETT  
(signaling Tubbs)  
Uh, Rico...got a minute?

9 ANGLE - TUBBS

9

already having read the situation, approaching --

10 RESUME - THE APOSTLES

10

APOSTLE #1  
(to Kid and  
Crockett)  
You dudes should know better than to  
do business on Apostle turf -- or (X)  
don't you know where you are?

APOSTLE #2  
Lemme draw you a map.

-- whereupon #2 cracks the side window of the sedan -- and Crockett immediately draws his piece, as --

- 11 TUBBS 11  
arrives -- flashing his badge -- and his weapon --  
TUBBS  
(cool)  
Evening, fellas.  
A frozen beat , then --
- 12 APOSTLES #1 AND #2 12  
dash for their car -- the driver guns it -- and --
- 13 TUBBS 13  
barely sidesteps a head on as --
- 14 THE APOSTLES' CAR 14  
peels out, creasing the sedan as it roars off -- while --
- 15 APOSTLES #3 AND #4 15  
take off running in the opposite direction --
- 16 TUBBS 16  
looks to Crockett, who still has the Kid collared, and now  
proffers his suggestion as to the appropriate division of  
labor with a nod toward the departing Apostles --  
CROCKETT  
(to Tubbs)  
Good hunting.  
Off Tubbs' enthusiasm --
- CUT TO
- 17 EXT. STREET - NIGHT - A CITY BUS 17  
screeches to an abrupt halt , as --
- 18 APOSTLES #3 AND #4 18  
stutter-step through the on-coming traffic, cranking out a  
sub-ten hundred --

- 19 TUBBS 19  
ten yards back, arms and legs pumping, angles toward --
- 20 EXT. ALLEY - NIGHT 20  
at the far end of which the Apostles' car pulls up -- back  
door flying open in anticipation of --
- 21 APOSTLES #3 AND 4 21  
rounding the corner into the alley -- #4 skids, rolls, and  
is back on his feet, digging for the far end as --
- 22 TUBBS 22  
rounds the corner, legs aching, lungs burning, closes in --
- 23 APOSTLE #3 23  
dives into the open back door --
- 24 TUBBS 24  
lunges desperately for --
- 25 APOSTLE #4 25  
who trips, goes down as --
- 26 TUBBS 26  
lands on top of him --
- 27 THE APOSTLE'S CAR 27  
revs engine -- and patches out, leaving --
- 28 TUBBS AND APOSTLE #4 28  
in a heap, heaving for oxygen, then --
- 29 APOSTLE #4 29  
reaches into his sock -- and Tubbs reflexively pulls his  
piece, between gasps announcing --

CONTINUED

29 CONTINUED

29

TUBBS  
(still panting)  
Miami Vice ... freeze.

-- as the still gasping Apostle slowly withdraws his hand,  
revealing his badge --

APOSTLE #4  
Metro Gangs...nice tackle.

Off Tubbs' exhausted amazement --

FADE OUT

END OF TEASER

## ACT ONE

FADE IN

30 EXT. STREET - NIGHT

30

a deserted industrial area, sterile against the glittering backdrop of the Miami skyline. Crockett stands outside the Ferrari with the kid, now handcuffed, as headlights sweep the frame, illuminating the kid's fear-filled eyes, and heralding the arrival of --

31 TWO VEHICLES

31

the surveillance van, and an N.D. sedan. Switek approaches from former. Switek'shumming. It's a pleasant night.

SWITEK

Who is the man, that would risk his  
neck for brother man ...

32 CROCKETT AND THE KID

32

CROCKETT

(to kid)

Stay.

He takes the package and moves to Switek.

SWITEK

Whatcha got?

CROCKETT

A juvi: Archie Ellis. 17. He gave  
me this:

He unfolds the package. Switek gives an impressed whistle  
-- then takes a whiff, reacts to the vinegar ordor with -- (X)

SWITEK

Generous guy. Looks like black tar.

CROCKETT

That's my guess.

SWITEK

Last batch I tested was eighty  
percent pure heroin -- ten times  
what kids need for their wonder  
years.

CONTINUED

32 CONTINUED

32

CROCKETT

Try to stall the paperwork 'cause we bumped into a Metro guy who's working gangs ... I wanna talk to him before I interview the kid.

They walk back to Archie -- who tries his charm --

ARCHIE

Say, bro, can't you cut me some slack? You got what you wanted.

CROCKETT

Detective Switek's gonna take you to Youth Hall. You can make a phone call there.

ARCHIE

You mean I'm still being arrested?

SWITEK

No. This is a joke.

Archie's a picture of terror -- a direct contrast to --

33 EXT. (SAME) STREET - NIGHT - APOSTLE #4

33

a.k.a. Officer Vic Ramirez, sprawled comfortably in the back seat of Tubbs' Caddy, cigarette in hand --

RAMIREZ

... finished the academy eight months ago, did six weeks of patrol, then the gang unit decided I looked young enough to go under.

TUBBS

How old are you?

RAMIREZ

Twenty-three ... but to the kids at Tamiami High, I'm just another misbehavin' eleventh grader.

-- under which --

34 LT. ATKINS

34

approaches from the N.D. Sedan. A chubby, paternalistic forty; benign beneath a tough veneer.

CONTINUED

34 CONTINUED

34

RAMIREZ  
Hey, Lieutenant ...

ATKINS  
(at Tubbs)  
Whud you do to my cop?

TUBBS  
Whud I do to him?

ATKINS  
(handshake)  
Lee Atkins.

TUBBS  
Ricardo Tubbs. He practically had  
to resuscitate me.

ATKINS  
'S matter, Ramirez, you couldn't  
outrun this joker?

RAMIREZ  
Ah, I like to give the old timers a  
break.

ATKINS  
What was goin' down at the Zodiac?

RAMIREZ  
We heard the Fellas were doing  
business on Apostle turf.

(X)  
(X)

ATKINS  
(to Tubbs)  
How'd you hear about it?

TUBBS  
The Zodiac's manager. He said kids  
were using the pay phone to set up  
deals. Plus we got a memo that  
division was catching heat over gang  
activity down here.

ATKINS  
A memo -- that's nice. We'll wave  
it at the citizens next time they  
stone a patrol car.

TUBBS  
The community's that bent outta  
shape?

CONTINUED

34 CONTINUED (2)

34

ATKINS  
(sympathetic)  
"Community" ain't exactly the word.  
People here can't take their garbage  
out without checking whose turf  
they're on.

CROCKETT (O.S.)  
Speaking of garbage...

35 INCLUDE CROCKETT

35

holding out the dope package.

CROCKETT  
(introducing)  
Sonny Crockett.

CONTINUED

35 CONTINUED

35

ATKINS

Lt. Atkins ...

Atkins barely looks up, glued to the dope with disappointment.

ATKINS

Rankest smack on the street ...

(X)

TUBBS

You seeing a lot of it in your kids?

ATKINS

Hell, they own the market...

(grim)

And they're the ones dying from it. Old hypes at least skin pop to test the burn. These kids just bang up a whole bag and stop breathing. I've seen 4 o.d.'s this month. But they just keep selling it to each other like popcorn.

CROCKETT

Any idea whose moving it?

RAMIREZ

Word on the street is a gang called the Regular Fellas.

(X)

CROCKETT

(vague memory)

From the overtown projects?

(X)

RAMIREZ

That's where they started. Now they're everywhere.

(explains)

All the serious gangs basically hang at Eastside High. The Apostles just spread to Tamiami, where I duked myself in. But the Fellas have Eastside, Lincoln, Booker T., Southern -- almost all the schools in this area. They might have five hundred members.

(X)

(X)

ATKINS

(disgusted)

And half of 'em are too young to get a driver's license.

(MORE)

CONTINUED

35 CONTINUED (2)

35

ATKINS (Cont'd)

The leader's a fifteen year old named Curtis Walker -- calls himself "Count" Walker. Has a chauffer driven limo.

CROCKETT

(to Ramirez)

This kid I grabbed in the Fellas?

RAMIREZ

I've never seen him before ... then again, they all have to start sometime.

SMASH CUT TO

36 INT. YOUTH HALL INTERROGATION ROOM - NIGHT - ARCHIE

36

doing a bad job of trying to look unintimidated. A sign on the wall tells us the property in the room belongs to Metro Youth Hall. Crockett and Tubbs are across the table from him, playing soft cop hard cop, in complete control --

ARCHIE

I'm not in the Fellas -- I don't use -- and I didn't know what was in that package till you opened it --

TUBBS

(over)

Don't jerk us around! You know your boys don't cough up "fitty cents" just to deliver sandwiches!

ARCHIE

(justifying)

All I did was drive the car. Beaucoup people be doin' it for them.

CROCKETT

Who's "them"? The Fellas? Your friend Luther?

ARCHIE

(defensive)

Luther ain't my friend.

CROCKETT

(shrugs)

He gave you a car with \$1800 worth of black tar in the trunk.

CONTINUED

36 CONTINUED

36

ARCHIE

(pleads)

Can't you please let me go? I swear  
I won't do it again.

TUBBS

I know that -- 'cause we're taking  
your sorry behind off the street!

CROCKETT

(smoothly)

You had twelve grams. That's  
trafficking, Archie.

-- whereupon, Archie starts to crack -- begs --

ARCHIE

I just wanted the cash...c'mon...

TUBBS

What you gonna do now, cry? Punk.

Archie's eyes well with tears, then he cries. Beat.

CROCKETT

Whud you want the money for?

ARCHIE

To buy football shoes...I play wide  
receiver for Eastside.

Our guys share a look at what seems such a misguided sense  
of priority.

TUBBS

When were you supposed to get paid?

ARCHIE

In the morning. When I brought the  
envelope from Tootie to Luther.

CROCKETT

(wry)

Well, those must be some dynamite  
shoes -- cause you got yourself in  
a whole lotta trouble.

Archie wipes his nose on the back of his hand.

CONTINUED

36 CONTINUED (2)

36

ARCHIE

My cleats was all wore out ... and  
Some scouts supposed to come to the  
game next week ...

This hits a note with Crockett. But he conceals it.

CROCKETT

(cool)

College scouts? Coming to see you?

ARCHIE

(nods sadly)

Principal'll put me off the team for  
this ...

Crockett's not sure he buys all of it. He checks his  
wristwatch. Then --

CROCKETT

We're not making any promises, but  
if you help us out, maybe the  
principal won't have to hear about  
tonight.

Archie looks up -- meets Crockett's eyes full on for the  
first time. Then Switek leans in, announcing --

SWITEK

There's some guy from the overtown  
Rehab Project here about the kid.

37 MCCAIN

37

black, forties, street, maybe an earring, still a  
commanding presence even at four in the morning, steps in  
past Switek --

MCCAIN

I'm Ed McCain -- his grandmother  
works in one of my half-way houses.  
Who's the arresting officer?

CROCKETT

Right here.

MCCAIN

I need a face to face with you.

CROCKETT

(unenthused)

Sure.

CONTINUED

37 CONTINUED 37

Crockett starts out. McCain looks to Archie, who hangs his head, deathly ashamed. (X)

CUT TO

38 INT. YOUTH HALL/HALLWAY - NIGHT 38

Crockett sips coffee, patiently enduring --

MCCAIN

(emphatic)

He says he wasn't hip to the package! Now I know that's the standard rap -- but I also know he ain't no hard core!

(X)

CROCKETT

According to his file, he also has a citation for attempted battery.

MCCAIN

(frustrated)

Man, you can't be from his 'hood and not know how to mix it up. You know what the homeys call it? Germ City. Half the boys on his block have dropped out, gone to jam -- or died. This boy's a serious athelete -- lookin' at chance to go to college.

(X)

-- under which --

39 CASTILLO 39

passes, Lt. Atkins in tow, meeting Crockett's look with --

CASTILLO

We'll be in the conference room.

40 RESUME CROCKETT AND MCCAIN 40

MCCAIN

(X)

Look, if I'd known about the shoes,  
I'da taken up a collection.  
Archie's no rogue. What he did was  
wrong, but he did it cause he's too  
proud to ask for a handout.

CROCKETT

(now realizing  
McCain's well-  
intended)

Why don't you go sit with him, while  
I talk to my Lieutenant.

McCain moves away. Off Crockett's exhaustion --

CUT TO

41 INSERT - A SNAPSHOT 41

a wallet-sized photo of a black fifteen-year-old with a  
gold-toothed smile -- over which --

ATKINS' VOICE

Count Walker...

Pull back to --

42 INT. YOUTH HALL - CONFERENCE ROOM - NIGHT 42

where a weary Tubbs and Crockett look on as Atkins lays out  
two more photos on a desk, in front of Castillo --

ATKINS

Ralph Mayberry and Luther Johns.

CASTILLO

All members of the Fellas?

(X)

CONTINUED

42 CONTINUED

42

ATKINS

(nods)

We think they're behind the distribution of black tar. Walker's the leader, but they all have solid histories of gang involvement.

CASTILLO

What's this Ellis kid asking for?

CROCKETT

A full walk.

(dubious)

He's supposedly up for some scholarships and they'll kick him off the team if he takes a drug bust.

CASTILLO

Priors?

CROCKETT

(dismissive)

A citation for attempted battery.

(X)

TUBBS

According to the Herald sports desk, he's all-city. Football and track.

Crockett shoots Tubbs a mildly surprised look.

ATKINS

It's your bust, but I'd make the deal. These juvi's almost never roll-over cause the court can't hit 'em hard enough. The worst you could stick this kid is a couple months in Youth Hall anyway.

CONTINUED

42 CONTINUED (2)

42

CROCKETT

(shrugs)

I'm willing to let him prove himself.

CASTILLO

He's gotta take the package back to Luther so we can pop Luther for possession.

As Tubbs and Crockett exit --

CROCKETT

The kid's really all-city?

TUBBS

He runs a nine-six hundred.

CROCKETT

Hell, I'd a cut him a deal just for not making me chase him.

CUT TO

43 EXT. APARTMENT BUILDING - DAY - ESTABLISHING

43

peeled paint, broken glass, observed with binocs from --

44 EXT. TUBBS' CADDY - DAY

44

parked around the corner on a trash strewn street. Crockett has the binocs, as Tubbs instructs Archie --

TUBBS

Just tell Luther the Apostles tried to rip you off. Then give him the package and come back here.

(X)

CROCKETT

(warning)

And don't get stupid. The place is surrounded.

Archie takes a paper bag and starts off.

CONTINUED

44 CONTINUED

44

CROCKETT  
(lifts radio)  
Radio check.

SWAT LEADER (V.O.)  
(filter)  
Tactical units in place.

CUT TO

45 INT. N.D. SEDAN

45

on a similarly run-down street, Gina's behind the wheel --

GINA  
(to radio)  
Side street's covered.

-- while --

46 EXT. N.D SEDAN - TRUDY

46

interrupts a wino about to relieve himself against the fender --

TRUDY  
(steers him)  
They're some trees over there,  
handsome.

She steers him off, then walks back to Gina's window --

TRUDY  
Ever get the feeling your career has  
peaked?

CUT TO

47 EXT. APARTMENT BUILDING - FRONT DOOR

47

as Archie knocks --

ARCHIE  
Yo, Luther, man -- it's Archie.

Beat. Then the door opens part way and Luther -- well -  
muscled, ginny-t, cigarette behind his ear, leans out.

CONTINUED

51 INTERCUT - THE CADDY

51

CROCKETT  
(suspicious;  
pissed)  
Where the hell's he going?!

(X)

TUBBS  
(to radio)  
He's taking a walk. Watch the  
front.

(X)

CONTINUED

51 CONTINUED 51  
As they exit the caddy --

CUT TO

52 EXT. ALLEY - DAY 52  
as Otis, hand in his pocket, and Archie, gesturing to the bag, round the corner into the alley --

ARCHIE

Hey, I'm for real -- it's all there.

-- and come face to face with --

53 CROCKETT AND TUBBS 53

CROCKETT

Goin' somewhere, Archie?

-- whereupon --

53A OTIS 53A (X)  
immediately pulls his piece, clearly has the drop as --

53B CROCKETT AND TUBBS 53B (X)  
start to dive for cover -- too late -- but --

54 ARCHIE 54  
grabs Otis -- (X)

ARCHIE

(warning Crockett)  
Lookout!

-- a wild shot escapes, then -- (X)

55 OMITTED 55

56 OTIS 56  
breaks Archie's grip, and --

57 CROCKETT AND TUBBS

57

blow Otis away. They wait a beat, during which we hear sirens and squealing tires O.S., then they rush to --

58 OTIS

58

collapsed on Archie, who pushes Otis' lifeless form off him. As Tubbs checks Otis' absent pulse --

CONTINUED

58 CONTINUED

58

CROCKETT

You all right?

Archie just lies there, manages a stunned nod. In the b.g., uniforms rush past the mouth of the alley --

SWAT LEADER (O.S.)

(megaphone)

You are under arrest. Come out of the house with your hands on your heads ...

Then Archie starts to get up. Tubbs and Crockett help him.

CROCKETT

Take it easy.

Archie sucks a deep breath, then looks down at Otis' body -- suddenly covers his mouth --

ARCHIE

I'm a be sick --

As he pushes away -- off our guys' sympathy --

FADE OUT

END OF ACT ONE

## ACT TWO

FADE IN

59 EXT. APARTMENT BUILDING - DAY 59

now cordoned off by police vehicles, uniforms, a couple ambulances, while off to one side --

60 CROCKETT AND TUBBS 60

lean in the rear door of an idling N.D. sedan, where Archie sits, rubbing a bruise from when Otis fell on him --

TUBBS

Sure you don't wanna go to the hospital?

ARCHIE

It's just a bruise. I'm all right.

CROCKETT

(warm)  
You did good, Archie.

ARCHIE

Good enough to make up for last night?

Crockett and Tubbs share a look of unequivocal support.

CROCKETT

I'll see to that myself. In fact the prosecutor's on his way here now.

ARCHIE

Good. I got practice today.

TUBBS

Just go home and rest, champ.

They close the door. The car moves off. It seems at least a small victory as we pick up --

61 EXT. APARTMENT BUILDING - DAY - GINA AND TRUDY 61

helping push a stretcher. One medical tech is pumping on the patient's chest. A second's working a breathing bag.

CONTINUED

61 CONTINUED

61

As they rush past, we glimpse the patient's face -- a fourteen year-old girl. Off Crockett and Tubbs' query --

GINA

She O.D.'d.

(sickened)

There's another inside.

Crockett and Tubbs head inside while we hold on the street behind them, where Otis' body is loaded into a wagon. A group of local residents watches with eyes well-acquainted with such scenes, one of whom -- a woman maybe old enough to be Otis' mother -- observes resentfully --

WOMAN

I don't like to talk about nobody's children...but them gang kids that be carryin' guns and sellin' dope -- they don't belong where decent folk live. No sir.

Off the group's unspoken agreement --

CUT TO

62 C.U. - A BLACK TEENAGER

62

just light-skinned enough to make out his blue, lifeless lips -- then pull back to --

63 INT. APARTMENT - DAY - CROCKETT AND TUBBS

63

looking on as med techs put a sheet over his face. On the floor's a rancid mattress, a broken syringe, a baggie, and a tin-foil wrapper still gummy with black tar remnants. Crime techs move in the b.g., as Crockett kneels to examine the tin-foil --

A.S.A. PEPIN (O.S.)

(glib)

Looks familiar.

64 ASSISTANT STATE ATTORNEY PEPIN

64

steps in, Lt. Atkins in tow, and crouches beside Crockett.

ATKINS

(intros)

Detectives Crockett and Tubbs. Bill Pepin, State Attorney's Office.

(X)

CONTINUED

64 CONTINUED

64

PEPIN

Black Tar. Get's 'em every time.

Tubbs and Crockett exchange a look over this insensitivity while Pepin scans the scene and focuses on --

65 AN ANSWERING MACHINE

65

one message light blinking. He pushes it.

TAPE MACHINE (MALE VOICE)

Luther, you can check me out at  
Overtown park 'bout five. Later.

66 RESUME SCENE

66

PEPIN

(to Atkins)

Sounds like our buddy "Count"  
Walker. See if Ramirez can I.D. it.

TUBBS

(to Pepin)

You don't seemed too moved by all  
this.

PEPIN

I've been working juvi sixteen  
months. If I cried every time I saw  
a dead kid, I'd 've floated away by  
now. These animals would sell each  
other cyanide if it was...

(sarcastic)

"on the one".

CROCKETT

Well the kid who set up this meet  
nearly took a bullet for us in the  
alley.

ATKINS

(reminds Pepin)

Ellis.

PEPIN

(checks pad)

Ellis, Archie, age 17, case  
20206...got popped with twelve  
grams.

(looks up)

I suppose you wanna cut him a deal.

CROCKETT

Don't you? He saved our lives.

PEPIN

(kidding)

Two Vice cops?...I guess so. Whud  
you do with him?

TUBBS

Sent him home.

PEPIN

He only had one prior, right?

(off Crockett's  
nod)

Done.

CONTINUED

66 CONTINUED

66

CROCKETT

He's home free?

PEPIN

Not much we could do to him anyway.

(then)

Now lemme show you what comes to  
mind when I hear the word kid.

CUT TO

67 INT. YOUTH HALL/INTERROGATION ROOM - DAY - LUTHER

67

completely blase, sits across the table from Pepin as a  
Youth Hall official leans in with a note for Pepin --

LUTHER

See, that's my cousin's house. I  
don't know them kids that O.D.'d.

(yawns)

And I don't know about no package.  
I just told that Archie dude where  
the car was, and where to drive it.

-- as Pepin reads the note, pull back to --

68 INT. YOUTH HALL/OBSERVATION ROOM - DAY

68

where Crockett, Tubbs and Atkins observe the above through  
a one-way mirror. Ramirez enters with --

RAMIREZ

I sent the note. The voice on the  
tape was definitely Walker.

ATKINS

(eyeing Luther)

They may be kids by law -- but by  
me, they're pro's.

69 RESUME LUTHER AND PEPIN

69

PEPIN

Luther, everybody knows you work for Count Walker. Now, if you wanna help yourself out --

LUTHER

Who's Count Walker?

PEPIN

(antagonized)

The guy you're gonna go down for! 'Cause with your rap sheet, I got a shot at trying you as an adult. That means no more Youth Hall, Luther. That means jail!

LUTHER

(non-plussed)

Man, jail is simple: if you a man, you can handle it; if not, you get handled. And I ain't no boy.

Off Luther's irredeemable bravado --

CUT TO

70 INT. YOUTH HALL /HALLWAY - DAY - MOVING SHOT

70

with Tubbs, Crockett, Pepin and Atkins, their stride weary, their spirits fraternal --

PEPIN

(to Atkins)

Run a ninhydrine on all the baggies, but I betcha we don't find one with Luther's prints on it.

(to all)

He knows it's not worth it to talk. He'll do three months in juvi, then he's back in business.

TUBBS

Think you'll get him as an adult?

PEPIN

Depends who's doing the arraignments tomorrow morning. If you hotshots can motivate the judge, maybe four out of ten.

CONTINUED

70 CONTINUED

70

CROCKETT

Whoa. We're on our way to meet  
this Count Walker. If we go to  
court tomorrow and any of his homeys  
show, we're made.

(X)

(X)

CONTINUED

70 CONTINUED (2)

70

This prompts Pepin and Atkins to share a small smile.

PEPIN

(good-natured)

If you'd rather skip the arraignment and sleep in, just say so. But don't tell me it's gonna blow your cover with Count Walker. You'll never get next to him.

CROCKETT

Why's that?

ATKINS

You're like me -- too old.

Crockett and Tubbs share a look of feigned hurt, then --

TUBBS

(primps)

But we can be very charming.

CUT TO

71 EXT. PLAYGROUND/BASKETBALL COURT - DUSK 71

Series of shots establishing a run-down urban setting, including:

Roller-skaters practicing their spins.

Street rappers, performing their routine with a portable scratch box.

Girls dancing by a graffiti covered fence.

A casual game of three-on-three.

-- a typical street playground, with one notable exception:

72 A CADILLAC LIMO 72

parked, guarded by two well-dressed black kids. The one near the front is the driver. A huskier kid, Ralph, stands near the back door where --

73 COUNT WALKER 73

glistening hair, jewelry and smile, lets out a cloud of cigarette smoke with an expansive gesture toward --

74 CROCKETT AND TUBBS 74

listening coolly --

COUNT

Why you wanna talk business? I'm no businessman, I'm a ladies' man.

TUBBS

You're selling tar to half the high school's in the city. It's cutting prices in half. People are sitting on serious boy that they can't move.

CONTINUED

74 CONTINUED

74

COUNT

(a proud smile  
escaping)

Supposin' I was. Supposin' I had  
junior high and elementary lined up,  
too. So what?

CROCKETT

So we want you to sell us a piece of  
your action -- and we'll help you  
expand. That way nobody gets hurt.  
Everybody's happy.

COUNT

Shoot, I'm happy now, lame.  
(shouts)  
You wanna sit in it?

-- his shout directed at --

75 A GIRL

75

who has stopped dancing to admire the limo -- now smiles  
shyly --

76 RESUME CROCKETT, TUBBS AND COUNT WALKER

76

COUNT

(to girl)

Don't be afraid.

(to Crockett and  
Tubbs)

See, I don't deal with adults --  
'cept the mummies. Juvi's got  
nuthin' to lose. When somebody's  
looking at adult time, that's when  
they get scared, start talkin'. I  
mean, no offense, but all you dudes  
over eighteen smell like the man to  
me.

TUBBS

You got more to worry about than the  
man.

CROCKETT

(threatening)

We can always hook up with someone  
else -- like the Apostles.

(X)

CONTINUED

76 CONTINUED

76

COUNT  
(dismissive)  
Them refugees? Ain't nuthin but a  
little sport.

CROCKETT  
Heard they almost turned out your  
action at the Zodiac last night.

COUNT  
Hey, competition's part of the game.  
Just gotta be able to afford it ...

-- whereupon he produces a huge wad of bills, peels one off  
for Ralph with --

COUNT  
Yo. Let's go by the package store,  
then come back for them girls.

He climbs in the limo. Ralph takes the passenger seat.  
The other bodyguard gets behind the wheel. Then Count  
Walker slides his window down -- to Crockett and Tubbs --

COUNT  
See, it's like a jungle out here --  
full of plants looking for a little  
sunshine. And I got the best  
sunshine they is ....

Crockett and Tubbs watch as the limo rolls off.

TUBBS  
Guess we're going to court in the  
morning.

CROCKETT  
(disgusted)  
Fifteen years old with two inches of  
money ... thinks he can buy the  
world.

TUBBS  
(shrugs it off)  
C'mon, let's get some dinner.

CROCKETT  
(distracted)  
I can't eat now, man. Just drop me  
at the boat.

TUBBS  
Hey, sooner or later, you know he's  
goin' down.

CONTINUED

76 CONTINUED (2)

76

CROCKETT

I'm not thinking of him.

Off Crockett's distant look --

CUT TO

77 EXT. HOUSE - NIGHT

77

a worn cottage, not more than five feet back from the street. A small electric cross is lit in one window. A futile suggestion of tranquility in this noisy neighborhood, where we hear o.s. sounds of breaking bottles, broken mufflers, street chatter, as McCain says good-bye to someone inside, then exits and sees --

78 CROCKETT

78

approaching, carrying a box, and a respectful look. McCain's look is tentative, as --

CROCKETT

Evening.

MCCAIN

(disturbed)

I hear Archie was at a shootout.

CROCKETT

(nods)

He carried his weight.

McCain looks around, clearly resentful of the recent events -- until --

CROCKETT

And he's gonna get a clean slate. I talked to the prosecutor.

MCCAIN

(suddenly  
relieved)He is!

McCain shakes his head, decompressing, though still unable to forget the nightmare that could've been Archie's fate --

CONTINUED

78 CONTINUED

78

MCCAIN

(X)

Man, I know what it is to climb out.  
I was strung out on these streets  
for six years. And when you see  
someone who can make that stride, it  
does something to your heart.

(apologetic)

That's why I came on so strong with  
you.

CROCKETT

No apology necessary.

(with admiration)

(X)

Y'oughta get yourself a collar and  
a congregation.

(X)

MCCAIN

(X)

Forget the collar. I'll settle for  
the congregation.

They share a look of mutual respect -- under which (X)  
Archie's grandmother, a sturdy woman with pacific features,  
peers out of the doorway --

MCCAIN

Oh -- this is Ms. Wheaton, Archie's  
grandmother.

CROCKETT

(polite)

I'm Detective Crockett, ma'am. Is  
Archie home?

CUT TO

79 INT. ARCHIE'S ROOM - NIGHT

79

sparsely furnished, dimly lit, maybe a Dolphins poster on  
the wall as --

80 ARCHIE

80

stares at the fifty bucks in the envelope he's just  
received from Crockett.

CROCKETT

If I'd known your size, I woulda  
bought 'em for you.

Archie looks at the money tentatively.

CONTINUED

80 CONTINUED

80

ARCHIE

When I have to pay you back?

CROCKETT

That you earned. And this is a gift.

With which he presents the box. Archie opens it and finds a football within.

CONTINUED

80 CONTINUED (2)

80

CROCKETT

I took a screen pass ninety-five yards with that ball in the Gator Bowl. Just about the year you were born.

ARCHIE

(awed)

What position you play?

CROCKETT

Wide receiver.

ARCHIE

(considers)

I can't take this.

(X)

CROCKETT

(gently insists)

If you hadn't been there this morning, that ball'd just be collecting dust for a long time.

ARCHIE

(embarrassed;  
overwhelmed)

Man, I don't know what I was doing driving that car last night.

(X)

CROCKETT

(warm)

Just stick to football.

(X)

He presses the football into Archie's arms. Beat. Then Archie offers an awkward handshake --

(X)

ARCHIE

Thanks.

CROCKETT

You're welcome.

ARCHIE

Hey, you gonna come to the game?

CROCKETT

When is it?

ARCHIE

Next Thursday.

CROCKETT

(teasing)

Can you get me tickets?

CONTINUED

80 CONTINUED (3)

80

ARCHIE

That's a bet.

Off their warmth --

DISSOLVE TO

81 EXT. FERRARI - DAY

81

gliding along the intercoastal -- over which --

TUBBS' VOICE

Can we sell the judge on trying  
Luther as an adult?

CROCKETT'S VOICE

(sarcastic)

Sure.

82 INT. FERRARI - DAY

82

Crockett drives, Tubbs rides.

TUBBS

I've never been to a juvi  
arraignment down here.

CROCKETT

Oh, they hand out balloons and  
cookies ... it's really nice for the  
kids.

TUBBS

Same as New York. They think  
throwing the kid in the Adult system  
is giving up on him.

CROCKETT

I wouldn't mind throwing Count  
Walker away.

-- under which the phone rings --

CROCKETT

( to phone)

Crockett.

RAMIREZ (V.O.)

Be at Davilla's coffe shop on  
Biscayne in twenty minutes. I can't  
talk.

(hangs up)

CROCKETT

(to Tubbs)

Ramirez has something.

CUT TO

83 INT. COFFEE SHOP - DAY - CROCKETT AND TUBBS

83

seated at the counter as Ramirez moves up behind them --

RAMIREZ

Don't turn around.

(to waitress;  
Spanish)

Large O.J. to go, mamasita.

(to Crockett and  
Tubbs)

I don't know the plan yet, but  
Apostles are talking heavy payback  
for the Zodiac. Today.

(X)

TUBBS

And you think we could buy ourselves  
some gratitude if we tipped Count  
Walker?

RAMIREZ

(as he pays his  
tab)

You got it. Put a loose tail on me  
and I'll fill you in soon as I get  
the details.

He takes the O.J. and splits. Hold on Crockett and Tubbs.

CROCKETT

Maybe we're still in this ball game.

TUBBS

Beats going to court.

CROCKETT

(to waitress)

Check.

(to Tubbs)

I'll tell Pepin to start without us.

As he stands to look for a pay phone, Tubbs stops him --

TUBBS

Sonny, check it out.

He follows Tubbs' glance through the coffee shop window to  
--

84 P.O.V. - PARKING LOT ACROSS THE STREET

84

where Ramirez is greeted by two Apostles, one of whom  
proudly pulls from a paper bag --

- 85 INSERT - A BOX OF BLASTING CAPS 85
- 86 RESUME - INT. COFFEE SHOP - CROCKETT AND TUBBS 86
- TUBBS  
Those look like detonator caps.  
-- now watching with concerned curiosity as --
- 87 EXT. PARKING LOT -DAY - THE APOSTLE'S CAR 87
- pulls in. Camera notes an ice-cream truck parked nearby, attending a mixed group of cutomers: couple construction workers, a family, a surfer, etc.; oblivious as the Apostles hurriedly rearrange their trunk to make room for the box of caps, in the process temporarily unloading two five gallon drums of gasoline.
- 88 INTERCUT - INT. COFFEE SHOP - CROCKETT AND TUBBS 88
- CROCKETT  
(realizing)  
They're making a gasoline bomb.
- 89 RESUME THE APOSTLE'S CAR 89
- as they hurriedly slam the trunk and pile in, hold on --
- 90 C.U. - THE TRUNK 90
- from which two of the sloppily loaded blasting wires dangle to the street.
- 91 INTERCUT - CROCKETT AND TUBBS 91
- suddenly stricken with the implications --
- CROCKETT  
(screams )  
Ramirez!!
- 92 ANGLE - APOSTLE'S CAR - RAMIREZ 92
- in the back seat, closing his door, unaware, as --

93 INT. COFFEE SHOP - TUBBS AND CROCKETT 93

spill a table, rush toward the street -- we hear the  
Apostle's car revving engine, then shifting into gear --

TUBBS

No!!!

-- then --

94 THE APOSTLE'S CAR 94

explodes --

95 INT. COFFEE SHOP - TUBBS AND CROCKETT 95

dive for cover, as the coffee shop window blows in. They  
wait a beat, then sit up, horrified at --

96 THE SCENE 96

the car in pieces, the ice cream truck burning, people  
screaming, as we --

FADE OUT

END OF ACT TWO

## ACT THREE

FADE IN

97 EXT. PARKING LOT - DAY - AFTERMATH 97

now choked with uniforms, patrol cars, a tow truck, and a quickly growing crowd of stunned and angry on-lookers -- who barely make room as the last ambulance pulls out --

CROWD VOICE #1

(hot)

I know who's behind this -- those gangs from Eastside High! They're murderers! They poison our streets!

CROWD VOICE #2

(impatient)

What you gonna do about them, here?! You should be over at the school -- arresting them!

-- in the pandemonium, pick up --

98 CROCKETT 98

filling in the Bomb Squad. As a uniform approaches --

CROCKETT

(to Bomb guy)

They left the wires dangling on the street. The minute the car moved forward, it sparked.

UNIFORM #1

Crockett, there's an Ed McCain on your car phone. Says it's urgent.

(X)

Crockett's a bit flustered, then starts off with the Uniform.

CROWD VOICE #1

Hey, if you don't wanna clean up Eastside, we'll go down there and do it for you!

Which prompts a rumble of supportive voices, off which --

UNIFORM #1

(to Crockett)

They sound serious.

CONTINUED

98 CONTINUED

98

CROCKETT

I don't blame 'em.

-- pick up --

99 TUBBS

99

letting a med tech finish picking glass off his cheek as Atkins barrels up from his sedan, clearly upset. Tubbs notices, calls him --

TUBBS

Lt. Atkins ...

ATKINS

Where's my guy, Ramirez?

TUBBS

On the way to the hospital.

ATKINS

(rhetorical)

He's hurt bad?

TUBBS

(gently)

Yeah ... it's bad.

Atkins goes gray. Looks a little faint.

ATKINS

Which hospital?

TUBBS

Good. Sam.

(compassionate)

Lemme drive you.

Off Atkins' pained look --

CUT TO

100 THE FERRARI

100

Crockett grabs the phone impatiently --

CROCKETT

Crockett. McCain, I'm right in the middle of ...

(listens)

Arrested by who?

(MORE)

(X)

CONTINUED

100 CONTINUED

100

CROCKETT (Cont'd)  
(suddenly  
disturbed)  
Where'd Archie call you from?

CUT TO

101 EXT. EASTSIDE HIGH SCHOOL - DAY

101

so indicated by a sign beside which a reporter stands, while in the b.g. the atmosphere is tense, as crowd control cops try to keep an increasingly vicious mob of irate citizens at bay --

REPORTER  
(holding mic)  
As you can see behind me, Eastside High has become the target of a community enraged by rampant drug abuse and gang violence -- triggered by an explosion in which at least six people are known dead. Only one name has been released: Frank Meisner,  
(newscaster-grim)  
driver of an ice-cream truck that was parked nearby the blast -- cut!

-- as the reporter ducks a flying bottle --

102 THE FERRARI

102

pulls up to the crowd control barricade, Crockett taking in the surroundings with concern.

(X)

CUT TO

103 INT. SCHOOL - ADMINISTRATIVE OUTER OFFICES - DAY

103

A large room with doors leading to interview offices. Its usual quietly authoritative atmosphere now brittle with tension as several uniforms guard a collection of gang youths who await questioning. On the cut --

PEPIN

104

crosses the office, hands a clip board to a uniform with --

PEPIN  
Get these locker's searched ASAP --  
before we run outta crowd control.

-- during which --

105 CROCKETT 105  
enters, catches Pepin's eye, who motions him out to -- (X)

106 INT. SCHOOL - HALLWAY - DAY - CROCKETT AND PEPIN 106  
where Pepin, hoping his enthusiasm will be shared, reports:

PEPIN

We got Count Walker's fingerprints  
off all the stuff we fumed,  
including the twelve grams Ellis had  
in the car.

CROCKETT

What's your point?

PEPIN

If I charge Ellis with trafficking,  
I can take Count Walker off the  
street on a conspiracy charge.

-- off Crockett's not unexpected tentative reception --

PEPIN

I know you made a deal with the kid,  
so he's gonna get full immunity for  
his testimony.

CROCKETT

(over)  
Immunity's not gonna get it.

CONTINUED

106 CONTINUED

106

PEPIN

It's the best I can do.

CROCKETT

The kid's in line for an athletic scholarship. You hand him a drug rap and no college'll let him mop their gym.

PEPIN

So the world is minus one split end.  
No big deal.

CROCKETT

It's a big deal to me -- he saved my life!

PEPIN

(won't hear it)

This is just what I don't have time to deal with. Your Lieutenant's on the way -- I'll talk to him.

(starts off)

CROCKETT

(stops him)

The deal you made was with me!

PEPIN

Yeah, and it was made before I had six people killed -- and a mob ready to barbeque this school!

Crockett takes a beat, tries to be unemotional --

CROCKETT

Okay. You take down Archie to pop Walker and buy some peace in the community. But check out your case:

(an impassioned plea)

Fingerprints are circumstantial. You've gotta prove that Walker didn't just handle that package, but actually put the heroin in it. And for that, you need a confession -- which you'll never get.

PEPIN

Anything can happen in the courtroom.

CONTINUED

106 CONTINUED (2)

106

CROCKETT

(pissed)

What's gonna happen is: Walker's  
gonna skate, while Archie Ellis'  
future is flushed down the toilet!

CASTILLO (O.S.)

Crockett.

107 CASTILLO

107

has arrived, his badge on his pocket, prompting Pepin's --

PEPIN

Lt. Castillo? We need to talk ...

CASTILLO

(over;  
territorial)

I'm talking to my detective.

CUT TO

108 INT. ADMINISTRATIVE OFFICE /INTERVIEW ROOM - DAY -  
CROCKETT

108

draped in long afternoon shadows, standing by the window,  
from which we hear o.s. shouts of "Give 'em to us!" "We'll  
teach those kids!" from the crowd outside. A long beat as  
Crockett peers through the blinds. Castillo's standing  
across the room, behind him.

CROCKETT

It's not my style to kick something  
upstairs ... but a deal's a deal.

CASTILLO

(non-judgemental)  
Say the word, and I'll get into it  
with Pepin's supervisor.

Beat.

CROCKETT

(exhales)

Will it do any good?

CASTILLO

(a hint of doubt)

Maybe.

Off Crockett's deliberation --

CUT TO

109 INT. ADMINISTRATIVE OUTER OFFICES - DAY

109

where those unfortunates found with contraband in their lockers are being escorted out by uniforms, under the watchful eyes of the officer in charge and Pepin --

PEPIN

Make sure they're all Mirandized before they get in the van. Then put a B.O.L.O. out on Walker.

-- under which Crockett and Castillo approach, the former with a definite attitude -- which Pepin receives with no love lost --

CROCKETT

Were Walker's prints on all the samples -- even the ones those kids O.D.'d on at Luther's place?

PEPIN

Yeah -- why?

CROCKETT

If I get Walker to admit he supplied that, then he goes down for murder one -- and you won't need your conspiracy fantasy.

PEPIN

(scoffs)

Walker won't even look at you, let alone talk to you.

CROCKETT

He'll talk to Archie.

(beat)

I'll put a wire on him.

Pepin considers -- clearly tempted --

PEPIN

Will the kid do it?

CROCKETT

I'll talk to him. And if he does --  
(intense)

I want him washed clean enough to run for governor. His first arrest's a memory, and this gets written up as a strictly volunteer episode.

PEPIN

If he comes through. And it's gotta be now.

CONTINUED

109 CONTINUED

109

CROCKETT  
What room's he in?

PEPIN  
Last one on the right.

As Crockett moves off --

CASTILLO  
No handshakes. I want papers  
signed.

Off Castillo's hard look at Pepin --

CUT TO

110 INT. ADMINISTRATIVE OFFICE/INTERVIEW ROOM - DAY - ARCHIE 110

eyes filled with betrayal, caught in a world that's moving  
too fast -- as Crockett finishes filling him in --

CROCKETT  
It's a microphone. We tape it under  
your shirt.  
(beat)  
You think you can do that?

ARCHIE  
(looks away)  
Don't seem like I have a choice.

CROCKETT  
(sympathetic)  
Not if you want a scholarship.

Archie doesn't know what to think, who to trust. Beat.

ARCHIE  
What would you do?

CROCKETT  
(sighs; then)  
I think I'd do it.

Beat, as Archie thinks, during which we hear raised voices  
from inside the offices.

CROCKETT  
Take a couple minutes and think it  
over. I'll be outside.

As Crockett stands, off a troubled Archie --

CUT TO

111 INT. ADMINISTRATIVE OUTER OFFICES - DAY - MCCAIN

111

a picture of indignance, is in Pepin's face. The remaining uniforms look on, ready to respond. As Crockett arrives --

MCCAIN

He already squared his end. You don't own him any more!

(to Crockett)

You told me this was settled!

PEPIN

Mr. McCain, we have a much more serious situation now -- there's new evidence.

MCCAIN

(accusatory)

I'm hip! Just tell me -- how long you gonna lean on the boy?!

CROCKETT

(for Pepin's ears, too)

This is it.

PEPIN

I promise you.

MCCAIN

I been promised once already.

He glares with bitterness. Pepin tries to sell him --

PEPIN

He'll be protected. We'll have police everywhere --

MCCAIN

That's not the issue! You're a public servant -- and you're betraying a citizen!

PEPIN

(heating up)

I don't need a civics lesson! Go tell that to the mob outside!

-- Crockett warns Pepin off -- steps between them --

CROCKETT

McCain, if Archie can get Walker off the street, he's gonna help himself and his neighborhood.

ARCHIE (O.S.)

I gotta do it ...

112 INCLUDE ARCHIE

112

approaching --

MCCAIN

It's wrong! I won't let you!

(X)

ARCHIE

I got to.

PEPIN

Is he your guardian?

ARCHIE

No. My grandmother is.

PEPIN

You'll have to call her. There's a  
phone in the back.

-- as Archie turns, McCain steps in his path --

MCCAIN

No!

PEPIN

Mr. McCain, I'm gonna have  
to ask you to leave ... (X)

-- suddenly everyone's distracted by the sharp crack of a  
rock, hitting a window, spraying glass around the room.  
The crowd outside now chanting "Give us the gangs". A beat  
as everyone takes inventory, then --

PEPIN

(to uniform)

Get this kid to a phone, then let's  
get the hell outta here.

113 TUBBS AND ATKINS

113

enter from the hallway, in time to see Archie ushered to a  
back office, followed by McCain's bitter stare --

CROCKETT

McCain, try to understand ...

(X)

MCCAIN

(cold)

I understand.

With which he exits, allowing Crockett to turn his  
attention to Tubbs -- and reading his look before --

ATKINS

(devastated)

Ramirez died in surgery.

CONTINUED

113 CONTINUED

113

Off an already burdened Crockett trying to register this  
added weight --

FADE OUT

END OF ACT THREE

## ACT FOUR

FADE IN

114 EXT. OCB - DUSK - ESTABLISHING 114

115 INT. OCB - INTERROGATION ROOM - ARCHIE 115

registering the quiet fear of a laboratory animal as Switek finishes attaching a wire to his chest. We note a wad of cash on the table. Crockett and Tubbs stand by, coaching

--

CROCKETT

You got a taste of money, now you want to work for him. Then, ease into how you want the heroin for the same price as what those kids were using at Luther's.

SWITEK

(finishing)

Done.

ARCHIE

Can you still hear if I'm in his car?

TUBBS

The mic will work everywhere.

CROCKETT

(with veiled concern)

If you have to get in his car, then a police car will pull them over as soon as we hear what we need. Just step out like you don't know anything, and let us handle it.

ARCHIE

What if I can't get him to talk?

TUBBS

If it's not happening, we'll just move in and arrest him.

CONTINUED

115 CONTINUED 115

ARCHIE  
(fully aware)  
Then I get arrested, too?

Crockett and Tubbs share a look -- the moment's awkwardness broken by --

116 TRUDY 116

leans in with --

TRUDY  
They've got his limo outside a  
restaurant at Fifth and Palm.

Crockett quickly presses the cash into Archie's hand --

CROCKETT  
Let's run through it one more time.

TUBBS  
(playing Count  
Walker)  
What you looking for, lame?

117 C.U. - ARCHIE'S HAND 117

awkwardly wrapped around the money, off which --

MATCH CUT TO

118 INT. COFFEE SHOP - DAY - ARCHIE 118

standing at a table where a stoned Count Walker and Ralph are eating ice cream -- as Archie proffers the cash with --

ARCHIE  
Looking to give you this.

Walker doesn't touch it, silently indicates for Ralph to take the money. As Walker eyes Archie --

CUT TO

119 EXT. COFFEE SHOP - DAY - ESTABLISHING 119 (X)

Walker's limo parked in front, his driver at the wheel, waiting, off which --

CUT TO

120 EXT. SURVEILLANCE VAN - DAY 120  
parked on a side street, while inside --

121 INT. SURVEILLANCE VAN - DAY - SWITEK AND PEPIN 121  
are at a tape recorder, both in headsets, the latter  
impatiently checks his watch as we --

CUT TO

122 EXT. PARKING LOT - DAY - TWO N.D. SEDANS 122  
in which Swat guys patiently wait -- off which --

CUT TO

123 INT. FERRARI - DAY - CROCKETT AND TUBBS 123  
showing just a trace of anxiety as they listen to the (X)  
broadcast from the hand radio which Tubbs holds --

ARCHIE'S VOICE

(filtered)

So since I couldn't hook up with  
Tootie ...

124 RESUME INT. COFFEE SHOP - ARCHIE 124  
now seated across from Count Walker --

ARCHIE

I figured: I know some people, I'll  
move it myself, you know?

Walker looks to Ralph, who has counted the money and  
indicates with a nod that it's all there -- off which --

WALKER

Evidently. Why you didn't keep the  
money?

ARCHIE

Keep your money? I ain't crazy.

This buys a grin from Walker.

ARCHIE

Besides, maybe there's more where  
that came from -- if we can do  
something together.

CONTINUED

124 CONTINUED

124

WALKER

May-be. Let's go for a ride and  
I'll break it down for you.

As Walker stands --

CUT TO

125 INT. FERRARI - DAY

125

Crockett and Tubbs reacting --

(X)

(X)

CROCKETT

Damn.

As he starts the car --

CUT TO

126 EXT. STREET - DAY - WALKER'S LIMO

126

cruises past, glistening. And four beats back --

127 THE SURVEILLANCE VAN

127

passes.

CUT TO

128 INT. WALKER'S LIMO - DAY

128

Archie's between Walker and Ralph in the back. Walker's  
high, bragging --

WALKER

I know where you comin' from. You  
tired of football shoes. You wanna  
wear kicks like this:

(indicates his  
boot)

I got six pair.

CONTINUED

128 CONTINUED

128

ARCHIE

I might make you enough to buy six more, if you turn me on to what Luther had.

Walker misses the pitch, smiles, goes on bragging --

WALKER

Shoot, my wardrobe is terrifying. I got one closet big as this car. I'll show you.

(to driver)

Yo, head over to my crib.

ARCHIE

(tense smile)

Maybe later, man. I got things to do.

WALKER

(grins)

What you got to do?

CUT TO

129 INT. VAN - MOVING

129

Switek's got the headset. Pepin is on the phone to Crockett --

PEPIN

You can't let him go to Walker's place.

130 INTERCUT - INT. FERRARI - MOVING

130

Crockett's on the phone. Tubbs has the hand radio to his ear.

CROCKETT

(to phone)

We won't.

PEPIN (V.O.)

Besides, this is going nowhere. You saw where that mob was headed. I need something for the six o'clock news.

CROCKETT

(to phone)

Just a few more minutes.

CONTINUED

130 CONTINUED 130

Crockett hangs up, the beginnings of defeat creeping into his features as we --

131 RESUME INT. LIMO 131

Archie's getting tense, pressing --

ARCHIE

Look, man, so are we gonna hook up?

WALKER

(expansive)

Yeah, we'll do bidness.

ARCHIE

I'm talking 'bout what Luther had over at his cousin's house -- that heavy duty boy. Can we hook up on that?

WALKER

(offended)

Luther didn't have nuthin -- everything he had came from me.

(suspicious)

Why you keep talkin' about Luther?

132 INTERCUT - INT. FERRARI - CROCKETT 132

Galvanized -- relieved --

CROCKETT

He got it!

TUBBS

(to radio)

Patrol car -- move in. Heads up people.

133 RESUME - INT. LIMO 133

WALKER

That makes me nervous.

He stares Archie down. Suddenly, Archie lunges for the door. Ralph yanks him back, ripping his shirt -- exposing the wire --

WALKER

He's got a wire!

134 INTERCUT - INT. FERRARI 134  
as Crockett floors it --

TUBBS  
(to radio)  
Everybody move!

135 INTERCUT - EXT. STREET - DAY - THE FERRARI 135  
screaming into fourth --

136 RESUME - INT. LIMO - RALPH 136  
pulls his gun. Archie grabs for it. As they wrestle --

137 INTERCUT - INT. FERRARI - CROCKETT AND TUBBS 137  
features contorting as over the radio they hear the sound  
of a gun shot -- and we --

CUT TO

137A EXT. STREET - DAY - THE N.D. SEDANS 137A  
gumballs flashing, screeching around a corner, joining a  
patrol car in desperate pursuit of the limo, when --

137B THE FERRARI 137B  
flies past the pack -- and the limo -- whereupon Crockett  
cranks it through a tight 180, brakes screaming, tires  
smoking as it stops, dead in the face of --

137C THE LIMO 137C  
forced up on the curb to avoid the head-on, rips through a  
bus stop as we --

138 RESUME INT. LIMO - COUNT WALKER 138  
sprayed with blood, frantically ordering Ralph --

WALKER  
Throw the gun out!!!

They suddenly fall forward as the limo jerks to a halt --

CUT TO

139 EXT. STREET - DAY - THE LIMO

139

boxed in by N.D. sedans, patrol cars, the Ferrari. Cops  
training twelve gauges as the Swat Leader orders --

SWAT LEADER

(megaphone)

Exit the vehicle with your hands on  
your heads!

140 ANGLE - CROCKETT

140

closest to the limo, desperate to get to Archie -- as an  
unbearable beat passes --

CROCKETT

Get the hell outta the car!!!

CONTINUED

140 CONTINUED

140

He's about to rush up and rip the door off when the Driver exits. Then Ralph comes out the back, and is jammed to the street, then Walker -- as Crockett frantically rushes past --

WALKER

(nods at Ralph)

He shot him! He did it!

RAPLH

You lying!

SWAT LEADER

You are under arrest ...

141 INT. LIMO - CROCKETT

141

soaked in blood, cradling Archie's motionless form. As Tubbs leans in -- reads the hopelessness on his partner's face --

TUBBS

(weakly; to uniform)

We need an ambulance.

CROCKETT

(crushed)

He's dead.

DISSOLVE TO

142 EXT. AFTERMATH - DUSK

142

ablaze with flashing lights from patrol cars into which the Driver, Ralph and Walker are loaded, while --

143 CROCKETT

143

watches the M.E. van's rear door close on the body within. Tubbs is beside him. Knows the pain he feels.

TUBBS

Why don't you get outta here. I've got the paperwork.

(beat)

Go on.

Crockett barely nods, watches the van pull out, the sound of its siren becoming the frail whimper of a woman's cry as we --

DISSOLVE TO

144 EXT. ARCHIE'S HOUSE - NIGHT

144

we can hear the crying of relatives inside, as Crockett knocks gently on the door. A beat. Then Archie's grandmother opens the door. Her tearstained features suddenly bitter --

CROCKETT  
(with great  
difficulty)  
I just came to say ...

She moves off before he finishes, leaves the door open a crack. Crockett doesn't touch it. Just stands there. Then --

145 MCCAIN

145

fills the doorway.

CROCKETT  
I'm here to pay my respects.

MCCAIN  
(cold; bitter)  
You'll understand if I don't ask you  
in.

McCain steps aside as the grandmother returns, and disgustedly shoves the football at Crockett. He stares at it, stung, while the door closes. A beat, then his face is spotlighted by the oncoming headlights of an N.D. Sedan driven by --

146 ATKINS

146

pulls up to the curb. Crockett slowly drifts toward the street as Atkins speaks through his window --

ATKINS  
(still shaken)  
I been cruising ... there's not a  
gang kid on the streets ...  
(beat)  
You know, no one in my unit wanted  
Walker more than Ramirez. You  
oughta be proud. It was a good  
collar, Crockett.

All Crockett can manage is a nod. Atkins pulls away. Hold on Crockett' inconsolable desolation. His face washed in gold from a street light. The world behind him is dark and cold.

CONTINUED

146 CONTINUED

146

Then he moves to a trash bin by the street, drops the football in it, and moves on, toward the Ferrari as we --

FADE OUT

THE END