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MIAMI VICE

"DEATH AND THE LADY"

(formerly "Death And The Maiden")

Written by  
David Black

Prod. #63501

MIAMI VICE

SCRIPT REVISION HISTORY

(\* INDICATES ORIGINAL DRAFT)

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7/9/87	FIRST DRAFT*	David Black	1-50
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7/22/87	WHITE	Participating Writer George Geiger	Set & Cast 1-51

MIAMI VICE  
DEATH AND THE MAIDEN

CAST

SONNY CROCKETT  
RICARDO TUBBS  
CASTILLO  
SWITEK  
GINA  
TRUDY

M. C.  
MILTON GLANZ  
INTERVIEWER  
TULAND KNOX  
NEWS REPORTER  
LAWRENCE Z. BROOKINGS  
C. Z. LEWIS  
SAM ASCH  
1ST WOMAN  
2ND WOMAN

BRUNETTE (LORI SWANN)  
VICENT HUGHES  
FRED LIFTON  
JILL RYDER  
ALFRED GIBBON  
MARGOT  
TV INTERVIEWER  
CORONER'S ASST.  
OLIVER GWYNN  
BUZZ HAVIGHURST  
LEM RYDER  
1ST WOMAN (ACT 3)  
2ND WOMAN (ACT 3)  
1ST CLIPBOARD WOMAN  
GLANZ'S LAWYER  
REPORTER  
MRS. TIGER

SETS

INTERIORS:

BEDROOM  
AUDITORIUM  
METRO DADE  
INTERROGATION ROOM  
UNIVERSITY OFFICE  
SEEDY BLDG. HALLWAY  
OCB  
SO. FLA INSTITUTE OF ART  
HOTEL RESTAURANT  
GLANZ'S PENTHOUSE  
HOTEL LOBBY  
BAR  
MODEL AGENCY  
SCHEHERAZADE'S DEN  
KNOX'S APARTMENT  
CORONER'S OFFICE  
EMPIRE FILM LABS  
SPECIAL FX STUDIO  
RYDER HOUSE  
ELEVATOR

EXTERIORS:

GARBAGE DUMP  
STREETS  
UNIVERSITY OF SO. FLA  
SCHEHERAZADE'S DEN  
ST. VITUS  
COURTHOUSE STEPS  
HOTEL

VEHICLES

TESTAROSSA

MIAMI VICE

"Death And The Maiden"

TEASER

FADE IN

1 INT. BEDROOM - NIGHT (AS SEEN VIA PROJECTION) 1

Although we initially think it's real, we're really watching a projected film shot in a stylized, minimal bedroom set. It is a blend of modern sophisticated film making, and the stag film look of the 1930's. A man (Tuland Knox) carries a long-haired blond woman through a door. He wears no shirt, pleated pants and suspenders. She wears a thin linen dress, something out of James M. Cain. It seems romantic, but, as the man turns towards the bed, we see that the woman's wrists and ankles are bound. In cuts, the man ties the woman to the bed, then alternately caresses and prods her body with a riding crop. He's joined by a second man, who wears a bear's head and who pulls a knife. The first man backs away, looking confused. The second man approaches the woman on the bed. He seems as if he is about to cut her bonds and free her, but instead he threatens her with the knife.

2 ON THE WOMAN'S FACE 2

Terror begins to break through the woman's oblivious expression as we freeze frame and hear applause.

3 INT. AUDITORIUM - NIGHT (OF DAY #1) - WIDEN 3

Camera pulls back, revealing the scene is a film being shown on stage at the Olympus Hotel. Above the screen is a banner: Welcome to the Eleventh Annual International Erotic Film Critics Award Festival. An M.C. steps in front of the large screen, projected images playing across him.

M.C.

The ending will change your mind forever about sex and death, ladies and gentlemen...see it.

(beat)

A big hand for the winner of the Eleventh Annual International Erotic Film Critics Festival's best movie of the year, Milton Glanz's Death and the Maiden.

CONTINUED

3 CONTINUED

3

More applause as a spot hits Milton Glanz, who working his way toward the stage through a knot of reporters and well-wishers. Glanz is a tall, angular man with a shock of Andy Warhol-style white hair. He is dressed in a suit made out of metallic cloth that looks like oven broiler foil.

4 ANGLE ON CROWD NEAR GLANZ

4

Trudy and Gina, posing as aspiring porn actresses, are working security. Glanz passes close to them and a television interviewer from a Lifestyles of the Rich and Famous type TV show pokes a microphone into Glanz's face.

INTERVIEWER

How do other erotic film makers feel about your entry into their field?

GLANZ

It gives them something to aim at.

INTERVIEWER

It also gives them respectability. This is the first time the national media has sent a reporter to cover the Erotic Film Festival.

GLANZ

It's the first time they had reason.

Half a dozen reporters clamor for Glanz's attention: Sir, Mr. Glanz, over here, Question! Question! Etc. As the interview continues, the crush around Glanz tightens. Trudy and Gina are alert. We may notice the man we just saw in the film clip, Knox, pushing toward Glanz.

INTERVIEWER

Have you had any objections to the film's violent subject matter. Have any museums moved to sell your paintings?

GLANZ

Most collectors are sophisticated enough to tell the difference between reality and illusion.

The reporters, hangers-on, and eavesdroppers all laugh appreciatively. Glanz continues down the aisle, followed by the crowd. Knox pushes closer, his face flushed and angry.

KNOX

Glanz! GLANZ! Murderer...

CONTINUED

4 CONTINUED

4

Gina and Trudy react to the man, pushing harder to get to him through the congestion, waving their ID's.

GINA

Police. Let us through.

Knox pushes Trudy roughly aside.

KNOX

You're going to pay...

Glanz maintains his aplomb, as Knox grabs for him, spreading the reporters, who grab some hurried shots. Trudy makes another grab for Knox.

TRUDY

Come on, man. Cool down...let's go talk about it --

Knox shakes off Gina, and Trudy decides it's no time for fooling around. She uses her police skills to deftly subdue Knox, and Gina puts him in a restrainin hold. The man thrashes.

GINA

Give us some room, folks...he's coming with us...

Glanz glances back, only semi concerned, as Gina and Trudy wrestle the thrashing Knox toward the door. The man uses all his strength to shout a final challenge at Glanz.

KNOX

It's not just a movie. You killed her, Glanz. I can prove it!

5 ANGLE TO STAGE

5

As Glanz mounts to accept his award.

M.C.

Ladies and gentlemen, Milton Glanz.

The audience applauds wildly, which drowns out Knox's voice.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

- 6 INT. METRO/DADE INTERROGATION ROOM - DAY #2  
- CLOSE ON KNOX

6

His face show the wear and tear from last night's run in with Trudy and Gina, but has lost none of it's conviction.

KNOX

Milton Glanz killed that girl in his film. I was there...I got her blood on me.

- 7 ANGLE - INCLUDE CROCKETT AND TUBBS

7

Across the interview table from Knox. They have files spread open in front of them, and skeptical looks on their faces. Crockett consults a form.

CROCKETT

(reading)

'Make-up blood' is what it says here, Knox.

KNOX

That too, but...it's true!

TUBBS

We don't here anybody else saying it's anything but just a movie ...dirty movie. A dirty movie about a fake murder.

KNOX

(trying hard)

A real murder. Yes, first, sure, we faked it all day, over and over. This guy Glanz was directing, and he wasn't ever satisfied. Skin flick - erotic films don't usually go like that. They're quick, cheap.

CROCKETT

You'd know a little about that, I guess. Says here you've made thirty-six peep reels, seven features...fourteen obscenity related arrests...six months in the county slam for the last one.

CONTINUED

7 CONTINUED

7

KNOX

What's that compared to stabbing  
girl to death!

CROCKETT

Not much, I'll go with you there,  
but I'm not the judge.

TUBBS

Here's the point. You called in a  
report on July twenty-six there'd  
been a murder. The uniforms  
checked...nothing but some signs of  
some movie making. You say snuff  
porn...but even if it's just porn,  
Mr. Knox, it threatens your parole.

KNOX

I know...I thought maybe --

CROCKETT

We'd help you out there? Why should  
we...without something solid. What  
have you got against Glanz, anyway?

KNOX

Nothing! I didn't even know his  
name until last week when I saw his  
picture in the Herald about this  
erotic film festival. That's how I  
finally tracked him down.

TUBBS

Okay, first you faked the murder,  
and then you did what?

KNOX

I was going to leave, when here  
comes Blondie and the guy in the  
bear mask who I thought left with  
the others. And the guy says we're  
going to do it one more time.

CROCKETT

Who was in the mask?

KNOX

I never saw it off him. So Blondie  
gets on the bed. We run through the  
snuff -- just like before. Except,  
this time, the guy in the bear head  
really kills her. He kills her.

(MORE)

CONTINUED



7 CONTINUED (2)

7

KNOX (Cont'd)

(beat)

Maybe it wasn't Glanz, but it was his film. He might as well have put the knife in her belly himself.

CUT TO

8 INT. OCB - DAY

8

Crockett is tossing darts into "wanted" bulletins on the cork board. Trudy, Gina, Tubbs and Switek watch. A TV is on in the corner, sound down.

CROCKETT

It's probably all hype. Glanz put the guy up to it to sell tickets. You don't snuff somebody with a whole film crew as witnesses.

Gina goes for the darts.

GINA

When Knox called it in three months ago, he said the crew had been wrapped, and he was about to leave.

TRUDY

He also had a snoot full of thorazine Glanz passed out as a bonus. He said he didn't know for sure it was Glanz in the bear mask.

SWITEK

Whoa...bear mask? You've seen this flick? How's it rate?

TRUDY

On the DEEP THROAT scale of violence to women...about an eleven.

GINA

Other parts of it are...a mild turn on. Glanz has a nice touch, so to speak. We got a complimentary print from him this morning.

Gina tosses her darts as Crockett loses interest.

CONTINUED

8 CONTINUED

8

CROCKETT

See, promo...hype....we've got real work to do, not chase around a bunch of voyeurs and guys in raincoats. They want to watch this junk, so what? Call Knox's parole officer. We don't have time for him.

Tubbs looks over at the TV.

TUBBS

There's Glanz on the six o'clock. Turn it up.

Switek reaches for the TV volume.

9 FAVOR TV

9

Glanz is being interviewed on a news feature.

GLANZ

(from TV)

I'm a filmmaker...some call me a artist. What can I say about myself...born Chicopee, Massachusetts. Attended the Rhode Island School of Design. It was there I began to formulate plans for my spatial revolution...

CROCKETT

'Spatial revolution...' turn it off before I vomit.

Crockett crosses to the television and turns down the volume.

NEWS REPORTER

(on TV)

The rest is art history...first a one-man exhibition at Leo Castelli Gallery, New York City.

Crockett's hand on the knob kills the rest of the report.

CROCKETT

Come on guys...enough with this phony. It's a stunt.

TUBBS

What's a class guy like that doing involved in skin-flicks?

CONTINUED

9 CONTINUED

9

GINA

In his speech last night he said something about getting past the veneer of our public persona's and revealing the truth about our bestial hearts.

SWITECK

Are we supposed to believe you know what that means?

CROCKETT

I hope she's quoting.

GINA

(off their smirks)

He calls what he's doing now erotic performance art. Some of it's pretty good.

(re file)

He's won enough awards...National Academy of design...National Institute for the Arts...

10 FAVOR TUBBS

10

He comes over to check out Gina's files as Crockett shakes his head and concentrates on his desk work.

TUBBS

What about this guy Tulane Knox? What's his angle. I don't buy it's all a big publicity stunt, Sonny. He's probably gonna go back inside for his trouble.

TRUDY

(reading from the file)

Tulane Knox. Day laborer. Odd jobs. Been in and out of prison. A regular in porno loops. Live sex-shows in San Francisco.

CROCKETT

Now he's doing dead sex shows in Miami... according to him.

TRUDY

(ignores him)

Porno actor. Poses for stills in...do call these 'magazines'?

CONTINUED

10 CONTINUED

10

Tubbs points at one of the magazines Trudy shows him.

TUBBS

How's a guy bring himself to do that?

SWITEK

You mean physically or mentally?

CROCKETT

(looking up)

Maybe he likes the rehearsals.

(beat)

Are we seriously thinking there might be a murder investigation here? A two bit porno actor on parole says a world famous killed a girl, filmed it, and is charging eight-fifty for a seat to watch?

CASTILLO (O.C.)

You have a way of stating the obvious, Crockett.

11 FAVOR CASTILLO

11

Castillo enters and reaches for Trudy's file.

CASTILLO

(continuing)

It's a murder allegation, it's in the papers. I'm letting Knox go, but I want the file closed knowing we've got the whole story.

CROCKETT

There's more...

CASTILLO

The Mayor has six Milton Glanz' hanging in his house...including the giant contact lens. Go.

Crockett shakes his head, and joins Tubbs and the others as they pick up their things and head for the door.

CROCKETT

(to Tubbs)

I personally love the giant contact lens...so spatially revolutionary.

CUT TO

12 INT. GLANZ'S PENTHOUSE - DAY

12

On a glass pedestal is a human skull, used as a planter for geraniums, and an old fashioned candlestick telephone. The room is all white and empty -- except for a few pieces of white-painted wicker furniture, some of Glanz's Warholesque art work (a stark black-and-white photograph of Henry Miller, a framed signed gum wrapper), and two posters. The first poster has a photograph of Glanz with an ad for a retrospective of his art at New York City's Museum of Modern Art. The second poster advertises the Eleventh International Erotic Film Critics Awards -- which is featuring Glanz's porno movie. Glanz is seated, drinking iced tea. Crockett stands.

CROCKETT

Mr. Glanz, I don't care what kind of movies you make. You want to show naked women for a bunch of mouth-breathers, that's up to you..

GLANZ

Part of my art lies in engaging the illicit. Probing the truth of all human experience, even the dark, violent side.

CROCKETT

Yeah, and part of our job is to check out this story that maybe you got a little overly enthusiastic in trying to probe this dark, violent side.

GLANZ

I try to be realistic. Not real.

CROCKETT

You know where she is?

GLANZ

Probably around the Festival, promoting herself.

CROCKETT

What's her name?

GLANZ

We called her Blondie.

CROCKETT

Where does she live?

GLANZ

(almost dreamily)  
Where do women like that live?

CONTINUED

12 CONTINUED

12

CROCKETT

Where did you find her?

GLANZ

Evening Star Models and Escorts.  
(ironically)  
A high-class agency.

Bored, Glanz mixes another pitcher of iced tea.

GLANZ

Movies are just an illusion, Mr. Crockett. If people want to believe the woman was really killed, if they'll have a more satisfying artistic encounter --

CROCKETT

And if they'll pay more.

GLANZ

Why not let them believe it's real. What difference does it make?

CROCKETT

It makes a difference to the girl.

CUT TO

13 INT. HOTEL LOBBY - DAY

13

Crockett, descending from Glanz's suite, gets off the elevator and enters the room, which is filled with porno chic: Festival participants, press, hangers-on -- all enjoying a post-festival gathering. As he cut through this crowd, a man (Lawrence Z. Brookings) wearing a tweed jacket, a rumpled white dress shirt with a badly-knotted bow-tie, and wire-rimmed glasses blocks Crockett's way. He has a notebook and pen poised.

BROOKINGS

Which film are you in?

CROCKETT

Excuse me.

Brookings holds out his hand.

BROOKINGS

Lawrence Z. Brookings. University  
of South Florida Film School.

Crockett tries to walk past.

CONTINUED

13 CONTINUED

13

BROOKINGS

(continuing)

I just need a little information on your movie for my dissertation.

CROCKETT

No, thanks.

BROOKINGS

It was written up in the Miami Herald this morning. 'Erotic Cinema and Survival of Repertory Theater in the United States'.

CROCKETT

I'm not in any movie.

Crockett walks past him.

BROOKINGS

(calling after)

My files are more complete than the ones at Flesh On Film, the Variety of the erotic movie industry.

(to passerby)

Wasn't that guy in Innocent Lovers?

CUT TO

14 EXT. GARBAGE DUMP - DAY

14

An elegant model, dressed in a chic outfit, poses on a mound of rubbish. She is being filmed for a clothing commercial. Around her stand various technicians, make-up man, director, etc. Tubbs stands next to a thin man (C. Z. Lewis) who is working with some lights.

LEWIS

It was a one-day job. Simple lighting. Paid in cash. I wish all my gigs were that easy.

TUBBS

The murder scene --

LEWIS

(interrupting  
annoyed)

Look, that's what the bonus was for. Glanz said, anyone asks, say the snuff was real. He wanted some ink on going for realism...it's bull.

CONTINUED

14 CONTINUED

14

TUBBS

It's something. You left the lights set up and went for a drink?

LEWIS

Yeah...we got it all, then left the gear and went for a pop...me, Glanz, Sam...the cameraman, and the girl. The guy was too loaded.

TUBBS

And the man in the bears mask?

LEWIS

(confidentially)

That was me. Don't tell. My wife would go ape.

CUT TO

15 INT. BAR - DAY

15

Switek enters and sits at the counter next to a heavy-set red-haired man, about fifty-five years old (Sam Asch).

SWITEK

Asch? Sam Asch?  
(off his nod)

You were the cameraman on Milton Glanz's movie, Death and the Maiden?

ASCH

I worked for the genius.

SWITEK

Anything unusual on the shoot?

ASCH

Yeah.

(signs for refill)

We got paid.

SWITEK

Nobody got killed?

ASCH

You don't buy that...look, I shot every foot of fourteen rolls of fifty-two forty-seven indoor color. Every frame a work of art.

SWITEK

You're not proud, I take it?

CONTINUED



15 CONTINUED

15

ASCH

It's a living...maybe an award for that crap.

(calls)

Hear me, Artie. If I get an award, you can put it up behind the bar.

SWITEK

For the record...you shot the whole film, all fourteen rolls.

ASCH

That's not the whole film, jack, just the snuff part. Glanz shot some in Nassau, around...shot some pickups in New York. The knife going in, for instance. I knew I didn't do that bit the moment I saw it and told him. It's a little soft focus, a little hot. He laughed, said I caught him. He respects me.

CUT TO

16 INT. EVENING STAR MODELS AND ESCORTS AGENCY - DAY

16

Trudy and Gina wait, while an elderly white-haired woman (Mrs. Tiger) types something into a computer. Gina has a blow up of a still from the movie we've seen, a grainy frame of the blond's face.

TIGER

I don't need a picture...we keep complete records. Though, Evening Star girls are not encouraged to take jobs in hard core. Only simulation films --

TRUDY

It's still porno.

Mrs. Tiger gives her a look as if to say, "what century do you live in."

TIGER

But occasionally we do have calls for such work...Mr. Glanz wanted only models who went full 'X'.

Tiger points at the screen of the computer terminal.

CONTINUED

16 CONTINUED

16

TIGER

(continuing)

We sent him Lori Swann...in fact, he asked for her by name.

(confidentially)

She's been in our book a long time, but not many calls anymore. I tell them all, keep your distance from the rest of the business but -- now, I think she keeps body and soul together at one of those clubs... Aladdin...or Baghdad.

CUT TO

17 EXT. STREET - DAY

17

A block of porno movies, massage parlors, peep shows. Green and blue lights reflect on the faces of the topless bar pitch-men, hookers, furtive customers, junkies, freaks, transvestites, geeks. Crockett and Tubbs stop at Scheherazade's Den. Tubbs and Crockett aren't thrilled with what's seeming more and more like a wild goose chase.

CROCKETT

Remind me what were doing, again.

TUBBS

Investigating a murder that took place in a movie.

CROCKETT

I thought so.

CUT TO

18 INT. SCHEHERAZADE'S DEN - DAY

18

Crockett and Tubbs walk down a hall lined with peep-booths. A large neon sign on the wall shows a belly dancer in a veil and has the name -- Scheherazade's Den -- in Arabic-looking script. Men with carpenters' aprons full of change give out tokens. Customers duck in and out of booths. A barker on a high stool spiels about sex acts upstairs. "Only ten dollars! Hot sexy ladies. Men and women. Women and women. Only ten dollars." Women lounge outside one-on-one booths, which have glass walls separating the customer from the woman -- and telephones handsets so customers and women can talk. Tubbs stops by a woman, showing her the same blowup Gina showed Mrs. Tiger.

CONTINUED

18 CONTINUED

18

TUBBS

I'm looking for this woman. Her name is Lori.

FIRST WOMAN

Don't know no Lori, Honey.

Crockett goes up to a second woman, also show a blowup.

CROCKETT

I'm looking for a blond named Lori.

SECOND WOMAN

Ask her.

The second woman nods her head at a brunette coming out of a one-on-one booth. A man, fixing his belt, is coming out of the adjacent cubicle. Crockett approaches the brunette. We'll find out she's really Lori Swann.

BRUNETTE (LORI)

Want to party?

CROCKETT

I'd like to talk.

BRUNETTE

Baby, you know I only talk in here.

The brunette gestures to a one-on-one booth. Crockett buys five dollars worth of tokens from one of the men circulating with the carpenters' aprons. The brunette slips into her side of a one-on-one booth. Crockett enters the other side of the booth.

19 INT. THE ONE-ON-ONE BOOTH - DAY - CROCKETT'S POV

19

We see the dirty glass partition. Crockett puts a token into the slot. The screen covering the glass slides up, revealing, in the adjacent cubicle, the brunette. Crockett picks up the telephone handset on his side. The brunette picks her handset.

CROCKETT

(into handset)

I'm looking for a blond named --

BRUNETTE

(interrupting)

How about a little tip, Baby?

The brunette slips a folded paper through a space between the glass and the wall.

CONTINUED

19 CONTINUED

19

Crockett puts money into the paper, which the brunette pulls back to her side of the partition.

BRUNETTE

Oh, Baby, only two dollars?

CROCKETT

Do you know a blond named Lori.

Time is up. The screen covering the glass partition slides down. Crockett puts another token in the slot. The screen slides up.

CROCKETT

(continuing)

About your size. Your age. Long blond hair.

The brunette slips the paper back through the space. Crockett puts a couple more dollars into the crease. The brunette pulls the paper -- and the money -- back to her side of the partition.

BRUNETTE

(cautiously)

Yeah?

CROCKETT

Know where I can find her?

Again, the brunette slips the paper through the space. Crockett puts in more money. Time is up. The screen covering the glass partition slides down. Crockett puts another token in the slot. But, when the screen goes up, instead of the brunette, a blond --the blond from Glanz's film -- is in the cubicle. Crockett doesn't have to compare the blowup in his hand to her face to be sure.

CUT TO

20 INT. A SRO APARTMENT - DAY

20

Knox sits on his bed in boxer shorts. He drops a cigarette to the floor, lights another. Tubbs straddles a chair facing Knox. Crockett stands at the room's one window, gazing out at the city.

TUBBS

We've talked to Glanz...

CROCKETT

...The cameraman, the electrician.  
No one says she's missing.

CONTINUED

20 CONTINUED

20

KNOX

I was there.

CROCKETT

I talked to Lori -- Blondie -- the lady you said was dead. You're wasting our time with this stunt.

KNOX

(yelling)

I saw it. He ripped her open. I dream about it and dream about it...

(beat)

What's the use...he's a big hoo doo. You cops always let those guys get away with murder.

Off Crockett and Tubbs exchanging looks.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

21 INT. OCB - DAY #2

21

The lights are off. Crockett, Tubbs, Switek, Trudy, Gina, Castillo, and the Assistant District Attorney (Vincent Hughes) are screening a loop of the murder scene running on 16mm projector. Crockett leans forward, intently watching the screen.

TUBBS

No one misses her.

TRUDY

Except Knox. And it's his word against the word of a famous artist kids study in colleges.

SWITEK

And against everyone else who worked on the movie.

TUBBS

Including the woman he claims was killed. Why so interested, Huges. Thinking about buying the Mayor's giant contact.

Intercut:

22 ANGLE - ON THE SCREEN

22

A close up of the loop of the murder. In artful cuts and minimal glimpses, we see the woman being killed, and we see more of the optical push in of the woman's face after she has been killed. Crockett's stare is unblinking.

HUGHES

The DA is asking for an update. So where are we?

CASTILLO

Nowhere.

HUGHES

You got the original negative?

SWITEK

It's at Empire lab. We checked it, it's the negative. No help.

CONTINUED

22 CONTINUED

22

HUGHES

So that's it. I can tell the DA  
it's all show biz.

Castillo and Tubbs don't respont.

HUGHES

(continuing)

I can, can't I.

CASTILLO

Maybe...

TUBBS

This guy Knox has a way of finally  
getting your attention.

HUGHES

Hold it...where's the crime? You  
just said you talked to the woman  
and she's alive.

Crockett -- who has been silent all this time -- leans  
forward, intently studying the film.

CROCKETT

Stop the film.

23 ANGLE

23

The woman's face after she's killed, freezes on the screen.

CROCKETT

(continuing)

The woman we talked to is alive, but  
look at those eyes.

(beat)

That one's dead. I've seen enough  
dead eyes to know.

This is really what's been eating at Castillo and Tubbs.  
They don't contradict Crockett.

CUT TO

24 EXT. UNIVERSITY OF SOUTH FLORIDA - DAY - ESTABLISHING  
CUT TO

24

25 INT. UNIVERSITY OFFICE - DAY

25

Crockett, Tubbs, and Brookings enter Brookings' office -- which is a warren filled with shelves of pornographic books, films, tapes, art, magazines, etc.

BROOKINGS

(proudly)

There are the files -- on everyone in the industry. Porno films.... Magazines.... Everyone and everything. See that?

He points at a rock with some foreign words painted on it.

BROOKINGS

(continuing)

That's pornographic graffiti from the ruins of Pompeii. And that.

(points at photo)

Hinda Wassau. The first stripper to caress her own body in her act.

(other photos)

John Henry Kurtz's pornographic photographs, which he sold during the Civil War to the Union armies.

CROCKETT

Lori Swann, two ens. She's been in the business a while. A peep show grind artist, in her spare time.

BROOKINGS

I'll look.

Brookings swivels in his chair to his computer. He types in Lori Swann's name. The computer scrolls up some information, which Brookings prints out and reads.

BROOKINGS

Lori Swann. Born Lauren Swann Kanter. Quite a career...too bad these people don't get royalties on tape rentals.

CROCKETT

Death and the Maiden?

Brookings nods.

BROOKINGS

Too fussy in my book. Self-conscious. Second one she's made for the 'artist'.

CONTINUED



25 CONTINUED

25

TUBBS

For Glanz? What's the other?

BROOKINGS

Twins. Last year. I got a tape of  
it somewhere.

Brookings rummages on his shelves, pulls out a tape and puts it on a video player. On the monitor, we see the titles come up, then two women entering a kitchen.

26 ANGLE - CLOSE UP ON TV SCREEN

26

The scene on the monitor of women in the kitchen. One is Lori Swann. The other is nearly her double.

CROCKETT

Twins is right.

CUT TO

27 EXT. SCHEHERAZADE'S DEN - DAY

27

Outside the peep show is a barker.

SCHEHERAZADE BARKER

Check it out. Live nude girls.  
Live sex shows. Hot male-female  
acts. Check it out.

Crockett parks. The Testarossa is immediately surrounded by street people. Crockett hands five dollars to a PUNK.

CROCKETT

(to the PUNK)

Watch the car.

CUT TO

28 INT. SCHEHERAZADE'S DEN - DAY

28

The scene in the peep show is more fevered than it was earlier. Men prowl the aisles, their eyes glittering, their gaze rapt almost as if they were praying. The women murmur, "Hey, baby, let's party...Big man, big man, over here; mama'll take care of you, I'll show you a nice time, pretty boy. The crowd so thick that Crockett has to push his way through to Lori's one-on-one.

CROCKETT

Seen any good movies lately?

CONTINUED

28 CONTINUED

28

LORI

Huh?

CROCKETT

I just saw a classic.

LORI

(wary)

Yeah?

CROCKETT

Twins.

LORI

Yeah. Turn you on, big time?

CROCKETT

Who's the other woman?

Lori shrugs. He's not interested in cooperating. Crockett changes her mind by bracing her shoulders and squaring her back against a wall. His eyes convince her. One of the coin men gets interested, but Lori isn't calling for help, so what's he care. You pays your money...

LORI

No big deal...We just called her Blaize.

CROCKETT

You know where she lives?

LORI

(shakes 'no')

We model at this art school, where I sometimes pick up some extra. You know the kind of place. One step up from the back of a matchbook: 'Can you draw this puppy?'

(beat)

What's the problem? Everything's legal these days.

Crockett is already heading out of the club.

CUT TO

29 EXT. A STREET - DAY

29

Trudy and Gina enter a semi-seedy building.

30 INT. HALLWAY - DAY

30

Trudy and Gina pass doors with smoked-glass panels: "Max Livorno, DDS; Bridal Gown Preservations; Fallows Novelties, Apollo Scrolls, Certificates, Awards; Ar-bee Podiatric Center". The last door announces "The South Florida Institute of Art". They go in.

CUT TO

31 INT. THE SOUTH FLORIDA INSTITUTE OF ART - DAY

31

Lockers run along one wall. The other walls are covered with amateurish still-life sketches, haphazardly pinned. Students, many of them old and senile, are working with clay. The teacher (Fred Lifton) is the opposite of Glanz - a parody of an artist. He wears a black turtleneck, jeans, dirty sneakers, beret and a goatee (which is sprinkled with crumbs of his powdered-sugar donut).

LIFTON

Blaize?

GINA

Blond. Medium height. Pretty.

LIFTON

We get so many street kids modelling.

Trudy walks along the wall, studying the paintings, sketches, and water-colors. Gina produces the still from the movie we've seen before.

GINA

How about her?

LIFTON

Jan. Janice Ryder. That's her name. I can never remember. They come. They go.

Lifton takes down a sketch which resembles Lori.

LIFTON

(continuing)

She models in exchange for lessons. Yeah. No talent but a real serious worker -- when she shows up. Some of the students keep things here. Works in progress, stuff like that. I haven't seen her in a while.

Lifton walks to the students' locker, which are labelled with names on masking tape.

## 32 ANGLE - TO LOCKERS

32

The camera pans along the row of lockers and stops at one that reads "Janice Ryder", opening it and taking out Janice's things -- which include a small notebook.

LIFTON

This is hers.

## 33 INSERT - SKETCH BOOK

33

Lifton turns the sketch book pages, half-amateurish drawing: a bowl of fruit, a profile, flowers....

LIFTON (O.C.)

(continuing)

Janice's sketch pad. She was proud of some of this. I guess she figured she was coming back.

Lifton stops at a striking image: a nude embracing a skeleton.

CUT TO

## 34 EXT. JANICE'S HOUSE - DAY

34

Crockett knocks. A young woman (Jill Ryder) opens the door. In the background, we hear a medical machine beep.

JILL

If you're coming about the TV payments, just wait a minute. I've got this month's and the back two month's. In cash. And we won't be late again.

CROCKETT

Are you Janice Ryder?

JILL

I'm Jill. Her sister. You're not here about the TV?

Crockett shakes his head "no". The the medical machine changes from a slow beep-beep to a quick, alarming sound.

JILL

Oh, damn. The kidney machine's off again. Just a minute.

Jill vanishes into the apartment. The alarming sound changes back to the original slow beep-beep. Jill reappears at the door. She's talking as she walks toward it.

CONTINUED

34 CONTINUED

34

JILL  
(continuing)  
Sorry. My mother's dialysis machine  
sometimes goes on the fritz, and  
I've got to give it a whack...

Crockett and Tubbs have their ID cases out. Jill trails of  
when she sees them.

CROCKETT  
Sonny Burnett. Police. We're  
trying to find your sister.

TUBBS  
Ricardo Tubbs. We want to ask her  
about a movie she made about a year  
ago with a woman named Lori Swann.

Jill starts to close the door.

JILL  
I don't know anything about that.

CROCKETT  
Where is your sister?

JILL  
She just she went out.

CROCKETT  
Recently? She's not missing?

JILL  
Why would she be missing?

The slow beep-beep sound suddenly again speeds up.

JILL  
I gotta give that machine another  
whack.

CUT TO

35 INT. HOTEL RESTAURANT - DAY

35

The restaurant is decorated with huge potted plants -- a  
jungle atmosphere. An extravagant smorgasbord is arranged  
on a side table, fresh fruit piled into pyramids. Waiters  
in crisp white outfits offer eggs, French toast, bacon or  
ham, kippers, salads. In honor of the Festival, the  
desserts have been prepared by the Erotic Bakers.

## 36 ON CROCKETT AND TUBBS

36

Enter and spot Glanz at the center of attention. They elbow through by cronies, press, and hangers-on, to where Glanz stands before a cake, sculpted to look like a reclining naked woman. A man (Alfred Gibbon) in a suit so well tailored it looks almost tacky is offering Glanz a knife -- to cut the cake.

GIBBON

And we present this cake -- in honor  
of the man who brought  
respectability to the erotic film:  
Milton Glanz!

Everyone applauds. Glanz takes the cake-carving knife. Crockett enters and goes up to Glanz.

GLANZ

(sardonically)  
Ah, Mister Crockett. Mr. Tubbs.  
Have you located my star?

TUBBS

Lori Swann.

GLANZ

That's her name.

TUBBS

She's not the one we're looking for.  
Could we have a word.

Glanz makes an elaborate mime of apology to the others and steps aside with Crockett and Tubbs.

## 37 WITH THEM

37

GLANZ

who are you looking for?

CROCKETT

Her look-alike...a woman who  
could've been killed in her place...  
and Tulane Knox might not even have  
noticed the substitution after the  
pills you fed him.

GLANZ

This is wild. Who is Lori Swann's  
look-alike, hmmm?

CONTINUED

37 CONTINUED

37

CROCKETT

You worked with her before...The woman in the close up. With the dead eyes.

GLANZ

Mr. Crockett, you're fixated on dead people. Are you a necrophiliac?

CROCKETT

Just a cop.

GLANZ

Would you like to meet the woman with the dead eyes?

TUBBS

Janice Ryder.

GLANZ

Who?

CROCKETT

Lori's double.

GLANZ

Yes. It is Lori's double. But her name is Margot Frank.

Glanz gestures to a blond, who -- in fact -- does look a little like Lori in a blond wig and Janice Ryder in Twins.

GLANZ

(continuing)

Margot is the unsung heroine of a number of my films...a body double.

(beat)

We filmed pick-up scenes in New York, you know...close-up work, some of the special effects.

TUBBS

When?

GLANZ

Six weeks or so after wrapping up principle photography here and in the Bahamas. I'll check the actual dates if you want.

Margot shakes hands with Crockett.

CONTINUED

37 CONTINUED (2)

37

GLANZ  
(continuing)  
Margot did the dead eyes.  
(about room)  
We're having a little ceremony here,  
if you noticed.

CROCKETT  
(to Margot)  
You like playing a woman who gets  
raped and murdered?

MARGOT  
It was fun.  
(suggestive)  
I've done...a lot of things.

GLANZ  
(to Crockett)  
Well, apparently my movie convinced  
you.  
(pause)  
That's a great compliment. And I  
didn't even have to go through the  
messy trouble of really killing  
someone.

CROCKETT  
You think what you do is worth  
murder.

GLANZ  
(levelly)  
A work of art is worth anything.  
(pause)  
But you didn't come here to discuss  
aesthetics, and my friends are  
waiting. So, if you'll excuse me...

Glanz turns to the crowd in the room.

GLANZ  
(continuing)  
Shall we proceed?

The crowd begins to egg him on to cut the cake, "Quit stalling...What are you waiting for, etc." Glanz poises the knife over the cake shaped like a naked woman.

38 ANGLE - CLOSE ON KNIFE

38

about to plunge into the cake shaped like a naked woman.



39 FAVOR GLANZ

39

CROCKETT

What's the matter, Glanz?

Glanz draws out the moment -- knife poised above the naked cake woman. Then he sinks the knife into the cake and cuts out a wedge, which he puts on a plate and -- with a big smile -- offers to Crockett.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

40 EXT. ST. VITUS - NIGHT (OF DAY #2) 40

Crockett sits on deck. In the background are the lights of the harbor. On a nearby table is a portable television, tuned to a news broadcast. In front of Crockett on a low table are the sketch of Janice Ryder from the art school, Janice's sketchbook, and dozens of blow-ups of frames from Glanz' movie. The blow-ups include the edge of the film. Crockett has them arranged in sequence. He leafs through the photographs.

41 INSERT - A HALF A DOZEN BLOW-UPS 41

We see the blow-ups made from the movie frames one-by-one: Knox carrying the woman to the bed, Knox tying the woman down, the man in the bear's head threatening the woman with the knife, the woman's horrified expression, the woman's dead eyes...

42 RESUME CROCKETT 42

Looking at the blow-ups. He gets up, crosses to a pitcher of iced tea, refills his glass, gazing at the lights of the harbor. Exhausted, looking as if he has been going over and over the photographs. He crosses back to the low table and picks up the sketch of Janice Ryder. He compares:

43 INSERTS 43

The sketch, the blow-up of the face of the woman in the movie contorted in horror, the sketch again, Janice Ryder's drawing of the nude embracing the skeleton.

44 RESUME CROCKETT 44

He puts down Janice Ryder's sketch book. Crockett notices -- on the television news broadcast -- an interview with Glanz. Crockett turns up the volume.

TELEVISION INTERVIEWER  
...so how to you answer your critics  
who claim that your movie indulges  
in violence to titillate the public.

45 ON THE TELEVISION

45

Glanz' face.

GLANZ

That titillation is part of the  
artistic experience.

Glanz leans in so his face fills even more of the screen.

GLANZ

(continuing)

You've seen the movie. It  
titillates you, doesn't it? Not  
knowing increases your interest in  
the film, doesn't it?

46 RESUME CROCKETT

46

...turning off the television. He stands for a moment,  
looking at the lights in the harbor against the night sky  
and listening to laughter from a boat anchored nearby at  
the marina. From another boat, come the sound of half a  
dozen people innocently singing. From another, the  
delighted shouts of some children who have been allowed to  
stay up late. Crockett sits down and again examines the  
blow-ups.

47 ANGLE - TUBBS

47

On the dock, approaching the St. Vitus. Tubbs stops, then  
steps aboard.

TUBBS

You okay?

CROCKETT

Yeah.

Tubbs glances at the blow-ups, the drawing of Janice Ryder,  
and Janice Ryder's sketchbook on the low table.

CROCKETT

(continuing; a  
little sharp)

You want something particular, Rico?

TUBBS

Just dropped by...what's the haps?

CROCKETT

Oh...I've just been thinking about  
that assistant DA, Hugues.

(MORE)

CONTINUED

47 CONTINUED

47

CROCKETT (Cont'd)  
He thinks we're wrong...no way can  
there be a murder in Glanz' film.

TUBBS  
We've been wrong before. Nothing  
adds up our way.

Tubbs picks up a blow-up of the dead eyes.

CROCKETT  
That's from the insert Glanz says he  
shot of his model Margot in New York  
six weeks after he shot Lori Swann  
here. I had Empire lab print it  
from the original negative.  
(beat)  
Look at the edge number.

48 INSERT - PHOTO

48

Camera moves in on the edge numbers visible next to the  
sprocket holes.

TUBBS (O.C.)  
Yeah. The numbers the lab puts on  
the film so the editors can keep  
track of it...what about it?

49 RESUME

49

Crockett hands Tubbs some other blow-ups. Tubbs leafs  
through them.

CROCKETT  
These are other frames from that  
insert, the numbers are in sequence  
with not interruptions.

TUBBS  
Okay...the film wasn't cut.  
(puts them down)

Crockett hands Tubbs two other blow-ups.

CROCKETT  
These are frames at the end of the  
scene right before the insert. Look  
at the edge numbers... a different  
squence, but close to the others.

Tubbs does.

CONTINUED

49 CONTINUED

49

TUBBS

Yeah...the numbers are going to be different whenever one strip of film is spliced to another.

Slowly, Tubbs puts down the two blow-ups.

TUBBS

(continuing)

This case really got to you.

CROCKETT

Case...I didn't know we had a case.

TUBBS

Right. I forgot, Hughes says there's no case.

CROCKETT

Because Lori Swann is alive.

TUBBS

Right. But somebody's dead, you're sure. Cop's hunch. Never wrong?

CROCKETT

Not never. Lori's look alike -- Janice Ryder -- was at home with her sister this afternoon.

TUBBS

Her sister said she was there, but she'd split.

CROCKETT

Yeah...but we don't know it's true.

TUBBS

(sarcastic)

Sonny, you're suggesting a seventeen year old chick in Hialeah is in a murder conspiracy with Milton Glanz?

CROCKETT

Yes, damn it! It's gotta be something like that.

Crockett waves a sheaf of photos at Tubbs.

CONTINUED

49 CONTINUED (2)

49

CROCKETT

(continuing)

Look at these again. Glanz says he filmed the close up of the murder in New York. His cameraman says it has to be so, because he didn't shoot it here. Look at the edge numbers.

TUBBS

I did...what's the point?

Tubbs shakes his head, not following.

CROCKETT

They put these numbers on original negative as soon as they develop it. If the film in the insert...

(finds photo)

This insert of the dead eyes is in the same sequence as the rest of the film with Lori and Knox...

(off Tubb's look)

Get it...then it's no pickup from New York...it's no body double.

That film was in Glanz' camera on July twenty-first here in Miami.

50 FAVOR TUBBS

50

He repeats an action we saw Crockett do earlier, staring out across the water, but he emits a low whistle.

TUBBS

So, he goes for a drink with Lori and his crew, in comes some guy in a bear mask...lights, camera, action.

(beat)

How many people you figure have seen this thing already?

CROCKETT

Thousands.

TUBBS

You ever heard of a murderer before who made a film of his work and showed it to thousand of peope?

CROCKETT

I think I have now.

(beat)

You, me, Castillo...between

(MORE)

CONTINUED

50 CONTINUED

50

CROCKETT (Cont'd)  
the three of us, we got how many  
years of combined experience?

TUBBS  
Forty, forty-five...like that.

CROCKETT  
But we're wrong?

TUBBS  
Right.

CROCKETT  
You believe that?

TUBBS  
No.

A beat. In the silence, we hear again from the nearby  
boats the laughter of children and the sound of innocent  
singing.

CROCKETT  
Let's go.

CUT TO

51 INT. CORONER'S OFFICE -NIGHT

51

A sleepy woman (the Coroner's Assistant) is going through  
computerized records for Tubbs.

CORONER'S ASSISTANT  
In the time frame you're looking at,  
there were six female caucasians,  
age twenty to thirty, who turned up  
as Jane Doe deceased in Florida.

TUBBS  
Any from knife wounds?

CORONER'S ASSISTANT  
Five. Knives are the weapons of  
choices these days, you know.

TUBBS  
I know...pull the records.

CORONER'S ASSISTANT  
They'll have to come from  
Tallahassee...in the morning.  
(MORE)

CONTINUED

51 CONTINUED

51

CORONER'S ASSISTANT (Cont'd)  
(pause)  
Must be something special.

TUBBS  
Huh?

CORONER'S ASSISTANT  
The case. To drag me out of bed.

TUBBS  
It was a work of art.

CUT TO

52 INT. EMPIRE FILM LABS - NIGHT

52

Crockett waits while a middle-aged man with eyes as small and round as Cheerios (Oliver Gwynn) checks a ledger.

GWYNN  
Glanz. Glanz....

CROCKETT  
He shot the scene on the thirteenth.  
He would have brought the film in to  
be souped around then.

GWYNN  
Here. On the fourteenth. Friday.  
Yeah. Fourteen rolls. One of you  
people checked this before, you  
know...during the day.

Crockett takes out a pad.

CROCKETT  
(ignores protest)  
There was one insert. Edge number  
six-four-oh-three to ten-oh-three-  
three.

GWYNN  
(reading the  
ledger)  
Yeah. Six-four-oh-three to ten-oh-  
three-three.

CROCKETT  
Are you sure you numbers Glanz film  
with that sequence the same day...on  
July twenty-first.

CONTINUED



