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MIAMI VICE

"All God's Children"

(Formerly: "The Children's War")

Written by  
Priscilla Turner

Prod. #63508

MIAMI VICE

"The Children's War"

SCRIPT REVISION HISTORY

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7/17/87	*FIRST DRAFT	Priscilla Turner	1-54
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MIAMI VICE

"The Children's War"

CAST

SONNY CROCKETT  
RICARDO TUBBS  
CASTILLO  
SWITEK  
GINA  
TRUDY

ANNETTE McALLISTER  
WALKER  
DILELLO  
DOCTOR  
ANNOUNCER  
HOLIDAY  
PREPPIE #1  
PREPPIE #2  
CAROLINE

BILLY  
BOB GLENN  
FIRST BLACK LEADER  
SECOND BLACK LEADER  
BLACK LEADERS  
DEPUTY CHIEF OLSON  
MATHIAS  
HOOD #1  
SECRETARY  
MINISTER  
MOURNER #1  
MOURNER #2  
PORTER  
MATTHEW  
JEFFREY McALLISTER/GORDON  
CAVIS (NON-SPEAKING)

SETS

INTERIORS:

OCB  
BULLPEN  
CONFERENCE ROOM  
CORRIDOR  
CASTILLO'S OFFICE  
  
EMPTY APARTMENT  
HALLWAY  
ANNETTE'S APARTMENT  
METRO-DADE  
INTERROGATION ROOMS  
ADJACENT ROOM  
HALLWAY  
CONFERENCE ROOM  
DILELLO'S OFFICE  
CADILLAC  
HOSPITAL (INTENSIVE CARE)  
HALLWAY  
WAITING ROOM  
ST. VITUS  
OVERTOWN BAR  
BACK ROOM  
SURVEILLANCE VAN

EXTERIORS:

CITY STREET  
MARINA  
OVERTOWN STREETS  
OVERTOWN BAR  
CHANNEL  
ATLANTA  
TOWNHOUSE APT. (ATLANTA)  
EMPTY PARKING LOT  
HIGHWAY  
CEMETARY  
WAREHOUSE #2

(ESTAB)

(CONTINUED)

SETS

INTERIORS:

CAROLINE'S TOWNHOUSE APT.  
TESTAROSSA  
WAREHOUSE  
ABANDONED BUILDING  
WAREHOUSE #2  
TOP FLOOR  
ROOF

EXTERIORS:

VEHICLES

- CARS -

TESTAROSSA  
CADILLAC  
SURVEILLANCE VAN  
BMW  
AMBULANCE

- BOATS -

ST. VITUS  
SCARAB  
CABIN CRUISER

MIAMI VICE

"Crockett Stresses Out"

TEASER

FADE IN

1 EXT. CITY STREET - NIGHT OF DAY #1 1

Close on two pair of sneakers scampering across a street... and move up to the faces of two teenagers, a boy and a girl, checking the streets for danger. We're in Overtown...mean streets...with mean sounds -- a cat getting screwed in an alley, a car alarm going off in the distance, a man and a woman having a loud argument in an apartment. The two teenagers move ahead...first quickly, then slowly, like they're on an adventure, holding their breaths as they tiptoe toward a bus stop where a drunk is out cold on a bench, his back to them, an empty bottle of bourbon in a paper bag still in his hand. They approach the drunk, reach for his wallet in his back pocket...he stirs...their hands pull quickly away....

Intercut:

2 POV - BINOCULAR MATTE 2

From across the street, a second story window...we can hear the grunts of the drunk stirring as the teenagers try again....

CROCKETT (O.C.)  
Hell...they're gonna roll you.

3 INT. EMPTY APARTMENT - NIGHT 3

Crockett and Tubbs on surveillance, looking out the window. The sound of the loud argument between the man and woman is right next door...and it's escalating....

CROCKETT  
(to a walkie-  
talkie)  
Scratch your rear end, Switek....

4 THE TEENAGERS AND THE DRUNK (SWITEK) 4

As the drunk reaches back and scratches, the kids move back but not away...

## 5 TWO BAG LADIES (GINA AND TRUDY) 5

across the street, watch amused as they hear Crockett on earpieces....

CROCKETT (RADIO)  
(domestic fight  
loud in the  
background)  
Nope. Here they come again....

## 6 THE TEENAGERS 6

move forward for another try....Suddenly, Switek, leans up on one elbow....

SWITEK  
(very civilized)  
Kids, if you don't mind, I'm trying  
to catch a few Zs here....

The teenagers exchange a look, bolt....

## 7 BINOCULAR MATTE - POV 7

as Switek glances up, shakes his head, as he flops back down --

TRUDY'S VOICE (Radio)  
Sonny, sounds like you're  
broadcasting live from the roller  
derby...what's going on?

## 8 INT. APARTMENT - NIGHT 8

The argument next door is even louder than before....Sonny hands off the radio to Tubbs who answers....

TUBBS  
Love in bloom in the next apartment.  
Cardboard walls. Trudy, go to  
Central Frequency, request a uniform  
unit, reference a bad thirty-four  
next door.

...as Sonny goes to the wall, bangs with his fist.

CROCKETT  
Hey, shut up already....

On the other side of the wall, someone bangs back just as hard. The argument continues...Crockett and Tubbs exchange a reaction.

CONTINUED

8 CONTINUED

8

Tubbs checks his watch, look across the street to a quiet storage facility.

TUBBS

Our boys are a half hour  
overdue....maybe it was a bum  
tip....

CROCKETT

Gun runners get flat tires like  
everyone else....

But his attention is on the fight next door which has taken on a physical sound...a slap...a fall...crying....

MALE VOICE

(through wall)

I'm gonna kill you....

Crockett reacts.

CROCKETT

Damn.

He can't stay out of this any more...moves out of the room, motioning Tubbs to cover the window....

9 INT. HALLWAY

9

Crockett moves next door....the woman screams inside.... he pulls his gun, kicks the door...the wood cracks under pressure and the door swings open to reveal --

10 INT. ANNETTE'S APARTMENT

10

A woman (ANNETTE), black, late twenties, on her knees, a bruised face...a black man (WALKER) in his early twenties bending over her with a kitchen knife...react....

CROCKETT

Drop it. Now.

And it all happens so fast -- the man drops the knife but looks past Crockett behind the half open door that's blocking Crockett's view of the rest of the room... Crockett turns...sees a gun rising in a hand as a figure is about to come around the door....clearly an imminent threat...he twists and fires through the door...and the figure falls to the floor still hidden by the door. Crockett moves around the door, looks down, reacts. As he kneels down, Tubbs rushes in, gun drawn, looks at the floor, reacts. Crockett looks at him, shaken.

CONTINUED

10 CONTINUED

10

TUBBS  
(to Walker)  
You. On the ground.

Walker lays on the floor next to Annette who is in shock, shaking. Tubbs kicks the knife out of Walker's reach, checks him for other weapons, barking orders to the walkie-talkie...

TUBBS  
(to radio)  
Trudy, advise that unit to step it  
up...emergency procedures.  
(moving back  
toward Crockett)  
We've got a subject shot here.

And now pan for the first time to see the victim is a ten year old boy. An ever growing circle of blood colors his T-shirt...his body shudders.

CROCKETT  
You're okay. You're okay. Just  
hang on....

The boy's hand suddenly reaches out, clutches Sonny's wrist as though he's clutching life itself....and as Sonny reacts....

FADE OUT

END OF TEASER

ACT ONE

FADE IN

11 INT. METRO-DADE INTERROGATION ROOMS (VARIOUS) - NIGHT OF DAY #1 (CONT.) 11

Matching head shots talking to unseen investigators in quick cuts:

CROCKETT

...Saw the gun behind the door...it was an imminent threat. I had to believe in another second...

ANNETTE

(dry eyed, shock)  
...Must've been trying to protect me...I guess he went to the bedroom dresser...I keep a gun for protection...

WALKER

(very upset)  
...Just trying to scare her, not hurt her.

CROCKETT

I saw the gun behind the door...

TUBBS

I heard the shot...dammit, I was sure Sonny was dead...

WALKER

The kid sees his mother crying...he got scared, you know?

TUBBS

I figured I was gonna go in and see him down...you know how many officers go down at domestic calls...

WALKER

(crying)  
I'm so sorry. I'm so sorry.

CROCKETT

...an imminent threat. In another second...

CONTINUED

11 CONTINUED

11

ANNETTE

His father?

(beat)

I haven't see him for awhile...

12 INT. HALLWAY - NIGHT

12

Castillo is waiting with a sergeant from Health Services, Frank DiLello, late thirties, dressed in coat and tie. Gina and Trudy come to Castillo, Gina hands him some records...

GINA

Annette McAllister...a dozen convictions for prostitution. One possession...pled guilty...suspended sentence. Youth Services has nothing on her son. The boyfriend, Walker Monroe, isn't in the computer.

TRUDY

It was a real gun the boy was holding. Very real. A nine millimeter Belgium Browning High Power. Not your usual Saturday night special, Lieutenant.

CASTILLO

Standard NATO handgun.

TRUDY

It's not registered.

CASTILLO

Probably stolen. Put in a trace with A-T-F.

(beat)

We're not holding her on a gun charge. Go home.

GINA

Lieutenant, Sonny may need...

CASTILLO

(nods, I know)

Go home.

As she's about to leave, a door opens and Sonny comes out followed by a Homicide Lieutenant, Internal Affairs Investigator and a stenographer. Gina and Trudy checks out Sonny with worried eyes. He chooses not to notice. Castillo and DiLello join him walking down the hallway...

CONTINUED

12 CONTINUED

12

CASTILLO

This is Sergeant DiLello from  
Psychological Services...

DILELLO

I understand you were in a shooting  
tonight, Detective...a child was  
involved?

CROCKETT

(protesting)  
Lieutenant...

CASTILLO

I want you to talk to him.

Crockett is unbelievably calm right now, doesn't want  
anybody to intrude on his self-control...

CROCKETT

Is the kid okay?

CASTILLO

Alive.

CROCKETT

Do one for me, would you? Call in  
our markers -- no plea bargains for  
the bastard who made me do this...  
felonious assault, at least...the  
knife was in his hand...

CASTILLO

She refused to press charges.

Crockett stops. A beat. We can share the rage that  
Crockett must feel about that...but he just stares at  
Castillo.

CROCKETT

Automatic NOL pros...

CASTILLO

(acknowledges)  
Without her help, the D.A. won't  
pursue...

Then he starts to walk again down the hall...they move with  
him.

CROCKETT

I'm going to the hospital. I'll  
talk to her.

CONTINUED

12 CONTINUED (2)

12

DILELLO

I wouldn't drive right now if I were you.

A flash of Crockett's anger spills out. He stops again.

CROCKETT

You're not me.

(regaining  
control)

Look, DiLello...I know what you can do and if I need you, I'll call.

CASTILLO

I think you should take a few days...

CROCKETT

Guys...don't do this to me, okay? It's hard enough. If you'll just leave it alone...

DILELLO

It's not that simple.

(beat)

Is it?

Crockett reacts...really doesn't want to dwell on this.

DILELLO

(sympathetically)

You can't just leave it alone, Detective. Because it won't leave you alone. In three minutes...or three years -- it keeps coming back...unless you work through it.

Tubbs sees them, comes over...

DILELLO

You his partner?

TUBBS

That's right...

DILELLO

You almost lost this guy tonight. Might help to talk about it.

(beat, to them  
both)

Anytime. I'm around.

CONTINUED

12 CONTINUED (3)

12

CROCKETT  
(to Tubbs)  
Going to the hospital.

CASTILLO  
(to Tubbs, an  
order)  
You're driving.

13 INT. CADILLAC - NIGHT

13

Tubbs driving. Crockett silently looks straight ahead.  
After a beat...

TUBBS  
It's just gonna take some time.

CROCKETT  
What.

TUBBS  
Some time to get past this.

Crockett sighs, gives Tubbs a glance that says enough  
already. Off his look --

TUBBS  
(some anger)  
We're just worried about you, okay,  
man?

CROCKETT  
I'm here. I'm walking. I'm  
talking. The kid's the one who took  
a round in the chest. Worry about  
him.

(beat)  
What's his name anyway? I shot a  
kid and I don't even know his  
name...

14 INT. HOSPITAL (INTENSIVE CARE) - NIGHT

14

Close on a chart that identifies the boy as Jeffrey  
McAllister. As we pan to the oscilloscope...dripping I-V  
units...and the unconscious boy...

DOCTOR (O.C.)  
Your bullet was lodged in the  
atrium. The wound bled into the  
covering of the heart...a  
(MORE)

CONTINUED

14 CONTINUED

14

DOCTOR (Cont'd)  
condition we call pericardial  
tamponade...it makes it almost  
impossible for the heart to  
function...

...and finally to Crockett, Tubbs and the Doctor.

CROCKETT  
Look, whatever it takes...if there's  
a problem with money, just tell me  
how much, I'll find it...

DOCTOR  
I don't think there're any problems  
yet with money, Detective.  
Unfortunately, there's not much  
point considering his condition of  
taking extraordinary measures...

Crockett, who's been studying the boy, reacts, turns to  
look at the doctor...moves closer to him for emphasis.

CROCKETT  
(controlled)  
This kid is the President of the  
United States.

DOCTOR  
(beat, reacts)  
I...understand your concern. We've  
done everything...

CROCKETT  
Everything you'd do for the  
President of the United States?

The doctor hesitates, not quite sure how to handle Sonny.

CROCKETT  
See I just figure ten year old  
Jeffrey McAllister from Overtown  
with no money and no insurance might  
not get the same attention...

DOCTOR  
(offended)  
He's getting the same attention as  
everyone else in here, Detective.

CONTINUED

14 CONTINUED (2)

14

CROCKETT

(quietly crazy)

Now, that's not what I said, is it...I don't know how you treat everyone else in here. But I expect you to treat Jeffrey like the whole world is watching. Because I'm watching.

Crockett is on his way out...a step behind, Tubbs looks back to the doctor...reminding him --

TUBBS

The President.

15 INT. HOSPITAL HALLWAY - NIGHT

15

Walker is getting a drink at a water fountain by the waiting room, reacts as he sees Sonny and Rico walking toward him. Sonny slows down perceptively...Rico puts his hand on his shoulder -- take it easy, man. Walker and Sonny stare at each other a long beat.

WALKER

I know what you gotta be thinking...

CROCKETT

No you don't. If you did, you'd be in Cleveland. Anywhere but here.

WALKER

This isn't your fault.

CROCKETT

Decent of you.

WALKER

(pathetic)

You gotta understand -- I been out of work for nine months...my woman turning tricks...it takes the heart out of a man. I just lose it sometimes. I been seeing a social worker...

Crockett looks at Tubbs, shakes his head. Motioning toward the waiting room --

CROCKETT

She in there?

Walker nods. Crockett takes a step toward the waiting room, then turns back and pushes Walker against the wall.

CONTINUED

15 CONTINUED

15

CROCKETT

If you touch her again, you won't  
need a social worker, you'll need a  
funeral director.

Crockett pushes him away, enters the waiting room.

16 INT. WAITING ROOM - NIGHT

16

Annette is asleep on a small couch. Crockett moves toward  
her...from behind --

WALKER

She's exhausted, you know?

Tubbs pushes Walker out and closes the door. Sonny kneels  
down is about to say something when she opens her eyes,  
reacts, startled, sits up.

ANNETTE

What do you want?

CROCKETT

I just...I just wanted to say I'd  
like to help...

ANNETTE

Help? I don't want your help...

CROCKETT

With the hospital bills...whatever  
you might need...

(heartfelt)

Mizz McAllister, if I'd known that  
was your boy behind the door...

ANNETTE

(interrupting)

Where's Walker?

TUBBS

Right outside...are you sure you  
don't want to press charges, Miz  
McAllister? If he's threatened  
you...

ANNETTE

(dead tired)

I just want to be left alone. I  
don't blame anyone. I just want to  
be left alone.

Crockett tries to think of something else to say. She  
looks away from him, disinterested.

- 17 EXT. MARINA - NIGHT - ESTABLISHING 17
- 18 INT. ST. VITUS - NIGHT 18

Below deck, muted lighting, Crockett opens a few drawers, finally finds what he's looking for...pulls out an old package of cigarettes. On the radio, the deceptively seductive late night voice of a female announcer reads the day's headlines...

ANNOUNCER

...a spokesman for the councilman said he didn't think the revelation would hurt his chances for re-election.

Crockett takes a cigarette out, but before he lights it, he sees Elvis looking at him.

CROCKETT

Don't say it.

Elvis complies and Crockett shrugs, lights the cigarette... the first he's had in a long time...pours himself another drink...sits on his bunk.

ANNOUNCER

A tragic shooting in the Overtown district tonight. An unidentified white policeman trying to settle a domestic dispute shot and critically wounded a ten year old black child. Young Jeffrey McAllister apparently picked up a handgun to protect his mother. Black community leaders are asking for the suspension of the officer pending an investigation of the incident. ...A close call for passengers aboard the luxury liner, Azure Seas out of Miami today. A fire broke out in the ship's kitchen five miles out to sea...

Crockett doesn't noticeably react to the report...but as he looks up, his attention is drawn to

- 19 A PHOTOGRAPH 19

of his ex-wife Caroline and his son, Billy. A child's signature says, "Happy Father's Day, Dad. Love, Billy". And push in to the picture until...

SMASH CUT TO

20 ANNETTE'S DOOR - CROCKETT'S POV 20

as the gun explodes...ripping the hole through the wood...and move around the door to the boy's face on the floor...

21 INT. OCB BULLPEN - DAY#2 21

Crockett is 'passing the hat'...Rico, Gina, Switek and Trudy are digging into their pockets. Sonny is extremely normal.

CROCKETT

I don't want the lady on her back all day and night to pay for Jeffrey's treatment...they've got every machine known to modern medicine keeping him going...c'mon, Switek...know the gift of giving...

SWITEK

I'd like to know the gift of having something to give...

He parts reluctantly with a twenty.

CROCKETT

Thanks, Stan...this'll help.

GINA

How's he doing, Sonny?

CROCKETT

Hanging in there...I was over at the hospital this morning...

Castillo enters, glances at Sonny...

CASTILLO

What are you doing here?

CROCKETT

Lieutenant, I swear if I didn't have so much to do...I still have paper work from the Kangalos bust...and the D-A's been after me and Tubbs to sit down and...

(off Castillo's  
stare, honest)

And I'd really just rather work.

Castillo accepts that. To the group --

CASTILLO

We need to talk...

CONTINUED

21 CONTINUED

21

As they follow him into the conference room...

CROCKETT

Lieutenant, I was wondering if there'd be any way to tap into the benevolence fund for this kid's hospital bills...

CASTILLO

You can't take personal responsibility for him.

22 INT. CONFERENCE ROOM - CONTINUOUS

22

As they settle in...

CASTILLO

We had another bombing in Overtown early this morning...one of Holiday's shooting galleries...

TUBBS

Payback.

(off Castillo's  
look)

My snitch says the gun runners didn't show at the stakeout yesterday because Holiday's boys met them in West Miami and relieved them of the shipment. And we may be talking about the military weapons lifted from the docks last month.

SWITEK

Hijackers ripping off hijackers.

TRUDY

Three bombings in Overtown this month...a hooker killed...ten-bag peddlers are getting knocked over every day...

CASTILLO

New blood on the street...moving in on Holiday...

TUBBS

He oughta know the competition...why don't we shake him down?

CASTILLO

(do it)  
Switek and Tubbs.

CONTINUED

22 CONTINUED

22

CROCKETT  
Switek and Tubbs...?

CASTILLO  
You're back-up with Gina.

And he's out.

23 EXT. OVERTOWN - DAY

23

Two children playing tag down the sidewalk, pause in front of a bar to admire a shiny BMW. Switek and Tubbs walk across the street and into the bar.

24 INT. OVERTOWN BAR - DAY

24

A back room...the door flies open and Switek and Tubbs move quickly in, guns drawn...

SWITEK  
Hi, everybody, sorry we're late...I  
see you started without us...

25 ANGLE

25

An odd scene: a pair of college age, preppy white boys, with three large black men...one of them is HOLIDAY, a neighborhood gang leader, black, fiftyish, very well dressed. Tubbs pushes him roughly face to a wall...holds him tight by the neck...Switek lines up the others beside them.

HOLIDAY  
Chill out, brother.

TUBBS  
Street says you got something that's  
ours, Holiday...some guns?

HOLIDAY  
Better try some other turf 'cause I  
don't know nothing about no guns,  
man...

As Tubbs pats them down...

26 ANGLE

26

on Switek, as he searches the preppies --

CONTINUED

26 CONTINUED

26

SWITEK

Is that your BMW outside? That's a nice car...You don't see many BMWs in Overtown...except when U of M boys come down to score dope...

PREPPIE#1

Please. That's my father's car...if anything happens to it...

SWITEK

Now what could happen to a car like that in a neighborhood like this? By the way, some kids were about to borrow Dad's Blaupunkt when we were coming in...

27 RESUME - TUBBS AND HOLIDAY

27

TUBBS

My supplier doesn't deliver...my customers are unhappy...I'm taking it in both ends...and it's hurtin'.

HOLIDAY

If you got a problem with a supplier, maybe you should change suppliers...

TUBBS

If this is a sales' pitch, I'm listening...

28 EXT. BAR - DAY

28

The children run across the street, yes, with Dad's Blaupunkt, past a parked van with a painter's name and logo on the side.

29 INT. VAN - DAY

29

Crockett and Gina listen and record the conversation...push in on Sonny who'd rather be inside than out here hiding in a van.

HOLIDAY (SPEAKER)

Say I could tie you in with someone who was to replace your missing shipment...

CONTINUED

29 CONTINUED

29

TUBBS (SPEAKER)

Money for guns. I don't care who's got 'em as long as I get 'em.

HOLIDAY

I'm down if you are, friend. We could do a lot of business from now on...

30 INT. BAR

30

Switek is still searching them.

PREPPIE#2

As incredible as it sounds, we're just doing a research paper on the new entrepreneurial spirit in the ghetto...

SWITEK

Take off your shoes.  
(off their  
reactions)

You do it every day. It's not hard.

They take off their shoes. He pulls out five hundred dollar bills out of the first preppie's shoes...the same from the other preppie's shoes.

SWITEK

In your shoes. Now, this is a good idea...this is something I can use.  
(puts the money in  
his pockets)

Entrepreneurial spirit of the ghetto.

31 ANGLE - TUBBS AND HOLIDAY

31

The tension has eased considerably...

TUBBS

Reliability is a high priority, man...if they're not reliable and you are...

HOLIDAY

Like the man says, 'You got to know the turf'...

TUBBS

New talent in town, huh?

32 INT. VAN

32

Crockett listens...out of the play.

HOLIDAY (SPEAKER)

Come in from Chicago and think they own a piece of the rock. They don't.

33 INT. ANNETTE'S APARTMENT - DAY

33

Starting in the hole in the door...finding Annette studying it.

ANNETTE

God, Walker...I need a new door. You know how long it took the landlord to fix the sink?

Move with her to find Walker counting out several hundred dollar bills from a huge wad of cash...hands them to her.

WALKER

This is for the hospital. We don't want them looking into the Welfare files. Don't go spending it on no doors...

ANNETTE

I can't stand that place, Walker...all those sick people, I might catch something...

WALKER

You got to go, baby, cause it's the right thing to do. Bring it here.

He holds her...strokes her hair...

WALKER

You know I love you. No matter what.

She nods and he kisses her, pulls her close, she whimpers in perhaps the first overt emotion we've seen from her since the shooting.

WALKER

Gonna be okay.

She whimpers again. And as she looks at Walker, we gradually realize that she's whimpering because he has her hair in his right fist, pulling it hard...

CONTINUED

33 CONTINUED

33

WALKER

As long as you keep taking care of  
business.

And now, his powerful right hand pulls her slowly down by  
the hair to her knees...

ANNETTE

I been doing everything you said,  
Walker. Everything...

WALKER

You've been fine so far. That's why  
you're still alive.

34 EXT. CHANNEL - DAY

34

The Scarab skates across the water at an incredible  
speed...

35 CROCKETT

35

at the wheel...a cigarette between his lips. He takes a  
deep drag...

36 HIS POV

36

The vibration...the blur of speed...the sound of the boat  
cracking waves...crack...crack...suddenly it's the crack of  
kicking in Annette's door...

CROCKETT'S VOICE

Drop it. Now.

Crack of the wave...

CROCKETT'S VOICE

Drop it. Now.

37 CROCKETT

37

pushes the accelerator up a notch to break the rhythm...he  
takes a final drag on the cigarette...looks to see --

38 THE CIGARETTE

38

in his hand is really...

- 39 A GUN 39  
and it fires through Annette's door...and the boy falls to  
the ground...a shrill horn screams with rage...
- 40 A CABIN CRUISER 40  
coming straight at us...
- 41 CROCKETT 41  
reacts, turns the wheel sharply...
- 42 THE CRUISER AND THE SCARAB 42  
veer...the Scarab actually scraping the bow of the cruiser  
and spinning out of control...barely avoiding turning  
over...and spinning to a stop as...
- 43 CROCKETT 43  
continues his death grip on the wheel and

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

44 EXT. ATLANTA - DAY#3 (MORNING) - ESTABLISHING 44

Super: Atlanta.

45 EXT. TOWNHOUSE APARTMENT - DAY 45

Sonny gets out of the Testarossa, looks at the apartment, takes a deep breath...walks toward the door...

46 CLOSER - ON THE DOOR 46

As he rings the bell...a beat...it opens and Sonny's ex-wife Caroline stands there in a robe...

CAROLINE

Sonny...?

CROCKETT

Hello, Caroline.

CAROLINE

You should have called.

CROCKETT

It's good to see you too.

CAROLINE

(beat)

You must've driven all night...come in...

47 INT. CAROLINE'S APARTMENT - DAY 47

As they enter, Billy eating cereal at the table looks over and sees him...Sonny smiles at him...it takes him a long beat to realize...

BILLY

Dad...?

CROCKETT

Well, c'mere...

CONTINUED

47 CONTINUED

47

Billy comes over, glances at his mom...Sonny hasn't seen him in two important years, so this is no run and hug reunion. He is unsure what to do, finally reaches out to shake hands, trying to be a polite young man. Sonny takes his hand and pulls him to him, hugs him, needs him. Caroline watches with a definite sadness and...

BOB'S VOICE (O.C.)

Good morning...

Sonny looks up, reacts at the arrival down the stairs of a good looking fellow in a robe that matches Caroline's. He shakes with Sonny. Billy stands noticeably closer to Bob than to his father.

BOB

Bob Glenn. You must be Sonny. I've heard alot about you.

As he glances at Caroline...

CROCKETT

Wish I could say the same...

48 INT. METRO-DADE CONFERENCE ROOM - DAY

48

Several black leaders are sitting on one side of the table. Police administration officials including Castillo on the other side. DEPUTY CHIEF OLSON who is black is the chief spokesman for the police. The other side of the table is led by a charismatic, angry black activist, MATHIAS, in his late twenties who doesn't speak often but when he does it is with an intensity not unlike Castillo himself. Many voices speak at once...the meeting has already deteriorated...

FIRST BLACK LEADER

...another example of a white pig shooting a helpless black man...a child...

OLSON

The child was armed with a loaded fully automatic handgun...that's been clearly established...

BLACK LEADERS

(ad lib)

We're not buying any whitewash, here...we want charges brought...

CONTINUED

48 CONTINUED

48

OLSON

The investigation is continuing and if we find the detective acted improperly, all appropriate charges...

SECOND BLACK LEADER

Man, you're whiter than they are...

OLSON

I don't have to take that from you...

They rise together...

SECOND BLACK LEADER

Try it, brother...

Mathias grabs his colleague, pulls him down. A State's Attorney calms Olson down. Castillo frowns. Mathias finally speaks.

MATHIAS

We've got a right to know who this man is...what he looks like...

Olson looks to Castillo.

CASTILLO

We can't reveal his identity without jeopardizing other undercover cases...

FIRST BLACK LEADER

Man, that's just crap...

Mathias taking charge, raises a hand to quiet the others. He looks to Castillo with deadly earnest...

MATHIAS

You've got some very angry people here. A mother whose boy is near death. Every woman with a child in our community can share her suffering. We all share her outrage. You must give these people something. You can't shield this man forever.

Castillo and Mathias stare at each other a long beat. Castillo doesn't give an inch.

CONTINUED

48 CONTINUED (2)

48

CASTILLO

He will not be identified as long as he's active on other cases.

MATHIAS

Then suspend him.

CASTILLO

I will suspend him...if it is warranted...not to give these people something.

The black leaders can't hold it in any longer...the shouting begins again...Castillo and Mathias ignore them, stare at each other...

49 INT. CAROLINE'S APARTMENT - DAY

49

Sonny and Caroline are alone, drinking coffee...

CAROLINE

He's given us every thing you never could, Sonny...a real family life...

CROCKETT

Family life...hell, at least I married you...

CAROLINE

That's none of your business...

CROCKETT

You got a man living in a house with my son, it's my business...

CAROLINE

At least your son finally has a man in his life.

CROCKETT

(beat, bitter)  
You took him, Caroline. I didn't want it this way...

CAROLINE

Two years, Sonny. You could have been here for him once in two years. When he won the little league championship. When he had his tonsils out.

CONTINUED

49 CONTINUED

49

BOB'S VOICE

(fair warning)

Okay, I think we're all set here...

Bob and Billy come out of the bedroom upstairs, both dressed, Billy has his jacket on, ready to go with Sonny. Sonny stands...

CROCKETT

Ready, sport?

Billy actually looks to Bob to see if he has to go...Bob pats him on the shoulder.

BOB

Yep...you two have a good time now...

Crockett is just burning up inside...who the hell does this guy think he is? They walk toward the door --

50 EXT. TOWNHOUSE APARTMENT - DAY

50

As they all walk out together, Billy sees the Testarossa.

BILLY

That's your new car?

Crockett acknowledges. Excited, Billy runs to examine it and Sonny feels like he's scored one for his side.

CROCKETT

What kind of business you in, Bob?

BOB

Insurance.

CROCKETT

Oh, insurance. I'm an assigned risk man myself. What kind of insurance?

BOB

Health and Life.

CROCKETT

Real nine to five kind of guy, huh...

BOB

(not unfriendly)  
Would you like me to come 'downtown for questioning' or is this out of your jurisdiction?

CONTINUED

50 CONTINUED

50

CROCKETT

(beat)

No, not really. He's my son.

And he moves toward the car.

51 EXT. EMPTY PARKING LOT - DAY

51

The Testarossa slowly winds around in a lazy circle...

52 INT. TESTAROSSA - DAY

52

Billy is on Sonny's lap, steering the car...

BILLY

...A moped. Mom won't let me get one.

CROCKETT

Why not?

BILLY

Bob doesn't think it's safe.

CROCKETT

That's what Bob thinks, huh...

BILLY

You and Mom used to ride on a motorcycle...I don't see why I can't have a moped, do you?

Sonny recognizes a trap when he sees one...the escape route is not so clear.

CROCKETT

I think...frankly, I think your Mom's right on this one. I'm not worried about your driving...it's the other crazies on the road. Me for instance.

Billy laughs. Glances up at his dad, they make a more intimate eye contact. And Billy almost immediately retreats. Crockett sees it.

CROCKETT

I've missed you so much, Billy. Look at you. You're half a foot of new person sitting in my lap.

CONTINUED

52 CONTINUED

52

BILLY

Bob measures me every month. I stand against a wall and we mark it with the date.

CROCKETT

I remember when you fit in my two hands. The first day I met you.

(beat)

I love you. You know that, don'tcha?

BILLY

Sure.

CROCKETT

I know it's been a long time.

BILLY

It's okay.

Time for explanations, healing wounds, new beginnings.

CROCKETT

You remember the last time at home...when you and your mom almost got...hurt....

(Billy nods)

I started thinking it would be better if I wasn't around. Maybe I was wrong but I wanted to give you and your mom a chance at a new life.

BILLY

Whatever.

No wounds are healed. There is no new beginning. Two years cannot be tied up in a surprise visit. Crockett is desperate for some salvation here and he's not going to get it. The more he struggles, the worse it gets....

CROCKETT

What does that mean?

BILLY

Nothing.

CROCKETT

I'm just trying to say I was worried about you.

CONTINUED

52 CONTINUED (2)

52

BILLY

(Sure, dad)

So I don't get to see you because  
you're worried about me.

(jamming him)

Bob and Mom are gonna get married,  
you know. He said he wants to adopt  
me.

As Crockett reacts....

53 THE TESTAROSSA

53

goes round and round in circles...

54 INT. WAREHOUSE - DAY

54

Tubbs and Switek enter to meet the two black hoods from  
Holiday's bar.

TUBBS

Where's Holiday?

HOOD#1

Busy man.

TUBBS

*New customer ought to be treated to  
personalized service. You tell him  
for me.*

HOOD#1

You want the guns or not?

Tubbs allows himself to go along...they move to a crate  
marked "U.S. Plastics Inc." Hood#2 pries it open to reveal  
military weapons.

SWITEK

Plastics?

HOOD#1

CIA. Bound for glory in Nicaragua.

Tubbs picks up an assault weapon, loads it, fires it into a  
wooden plank that has been set up as a testing target...it  
breaks into splinters.

TUBBS

We've got a deal.

CONTINUED

54 CONTINUED

54

Switek opens a suitcase full of money...but suddenly a police car rams the cargo door down and cops are everywhere, in windows, doorways...Gina and Trudy in front...

GINA

Everybody freeze...

Tubbs and Switek raise their hands are cuffed and taken into custody. To the hoods, 'betrayed' --

TUBBS

A set up. So that's why Holiday missed the party...

The hoods shake their heads, no way...and they're separated and taken away. Castillo moves to examine the guns, joined by Trudy and Gina...

TRUDY

They match the description of the military weapons hijacked off the docks, Lieutenant.

CASTILLO

Some of them. Holiday didn't get the whole shipment...his rivals must be moving them in pieces.

GINA

And all we know about this new gang is they're out of Chicago. Why would they come down here anyway?

CASTILLO

Because it's cold there.

She starts to laugh, but he's serious. Looking in one of the crates, Trudy notices something surprising, pulls out a handgun...

TRUDY

Isn't this a Belgium Browning High Power? The same kind Sonny's kid had?

Castillo looks at it, acknowledges.

TRUDY

Twice in one week...you don't see those handguns twice in a year.

Castillo studies it, thinks about it.

55 EXT. HIGHWAY - NIGHT 55

The Testarossa speeds back toward Miami...

56 CROCKETT 56

looks straight ahead, his mind ready to explode.

57 INT. HOSPITAL - NIGHT 57

Sonny walks along the corridor into intensive care...runs into the doctor who reacts as he sees him...Sonny reaches into his pocket, pulls out his wallet. On the move --

CROCKETT

Hello, Doc, listen, do me a favor on the Q-T...I passed the hat down at the station, collected almost five hundred bucks...

DOCTOR

Detective, the bill's been paid in full...

CROCKETT

In full? You gotta be kidding... The woman pays for groceries with her body. Where would she get this kind of money?

DOCTOR

It doesn't matter.

They reach the bed. It's empty. Crockett turns to the doctor...

DOCTOR

His heart finally failed late this afternoon. I tried to call you personally. We did everything we could, Detective. Everything.

He leaves. And as Sonny reacts...

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

58 INT. DILELLO'S OFFICE - DAY#4 58

DiLello sits at his desk and listens as Crockett stares straight ahead silently...one beat...two....three...four...five...six...seven...eight...nine...ten...eleven...twelve...thirteen...fourteen....fifteen. Finally, he looks at DiLello, stands up, leaves.

59 INT. OCB CORRIDOR - DAY 59

Crockett comes in, more determined than ever to jump hurdle this...meets Switek....

SWITEK

Hey. How ya doin', you okay?

Crockett acknowledges.

60 INT. OCB BULLPEN 60

Gina sees him at the door, hugs him....

GINA

I'm so sorry, Sonny. Are you okay?

CROCKETT

Yeah, thanks, Gina. I'm fine.

He sits at his desk, starts looking through paperwork. Tubbs is sitting opposite him. A beat. Finally....

TUBBS

You okay?

Crockett looks at him, stands....

CROCKETT

May I have your attention, please?

(the room's

activity stops)

This is the official I'm okay report. I'm. Okay.

He sits.

TUBBS

Just wondering.

CONTINUED

60 CONTINUED

60

In the background, Castillo watches.

CASTILLO

Crockett....

Crockett reacts, follows Castillo into his office.

61 INT. CASTILLO'S OFFICE - DAY

61

After a beat....

CASTILLO

Where were you yesterday?

CROCKETT

Took a ride up to Atlanta...see my kid....

CASTILLO

You didn't call.

CROCKETT

Funny, my ex-wife said the same thing...have you two been talking....

CASTILLO

Are you in or out?

CROCKETT

You said I could take some time off. I did. I should have called, I'm sorry. I'm back.

CASTILLO

You're off the street.

CROCKETT

You can't do that....

Castillo doesn't even have to acknowledge that argument.

CROCKETT

This is how the department stands behind me. A gang of self-appointed spokesmen for Black Miami raise a little dust and I'm on my tail for the winter....

Castillo tosses him a report.

CASTILLO

The department's cleared you.

CONTINUED

61 CONTINUED

61

Crockett looks at the report, with irony --

CROCKETT

'A good shoot'.

CASTILLO

You did your job.

CROCKETT

So I'm off the hook.

CASTILLO

With the department.

CROCKETT

But not with Black Miami.

CASTILLO

But not with yourself.

CROCKETT

DiLello called you.

Castillo doesn't acknowledge. Crockett's anger explodes.

CROCKETT

I'd like to see you up there. That would be something worth paying to see. Lieutenant Castillo with his shrink.

He's almost asking Castillo to punish him. Castillo looks at him. Finally....

CASTILLO

I understand you're angry. I suggest you find a better way to express it. Soon.

62 INT. OCB - DAY

62

As Crockett returns to his desk.

CROCKETT

Well, partner, you're looking at the original desk jockey. Castillo thinks I've gone over the top.

CONTINUED

62 CONTINUED

62

TUBBS

(trying to ease  
the tension)

When Sonny Crockett goes over the  
top, Richter Scales all over the  
world will feel the earth move.

CROCKETT

You and Switek will make a dynamic  
pair.

TUBBS

Missed you yesterday. Took down two  
of Holiday's boys...brought home  
some of our missing guns.

Crockett looks at some of Tubbs' paperwork, glances down  
the list of recovered weapons...reacts.

CROCKETT

Belgium Browning High Power?  
Another one?

TUBBS

Castillo thought it was kinda  
strange too. Looked over the A-T-F  
trace on Miz McAllister's  
gun...turns out the manufacturers'  
lot numbers are parallel.

CROCKETT

They're from the same shipment?

(Tubbs  
acknowledges)

How did a gun from that shipment get  
into Annette McAllister's dresser  
drawer?

TUBBS

We're gonna have a talk with her  
right after the funeral....

CROCKETT

(beat, adding up)

You might also ask her how she paid  
all of Jeffrey's hospital bills for  
major surgery and critical care...

(standing)

Tubbs, something's wrong with this  
picture...something's really  
wrong...the money, the gun...

TUBBS

Sonny....

CONTINUED

62 CONTINUED (2)

62

CROCKETT

Listen to me...they've been lying.

TUBBS

Maybe so, but....

CROCKETT

Those sons of bitches have been lying.

And he's out.

63 INT. METRO-DADE - DAY

63

Crockett still intense...moves into Homicide...looks around for his investigating officer, doesn't see him, goes to a secretary....

CROCKETT

Darlin', would you pull the McAllister file for me....

SECRETARY

It's right here. I was just filing the autopsy report from the coroner.  
(as he examines)  
Sonny, I'm sorry about the boy....

CROCKETT

This isn't the right autopsy....

She reacts, takes it back...looks at it again....

SECRETARY

What? They said...  
(beat)  
Sure, it is. There's your name on the report....

Crockett takes it back and looks at it again....

CROCKETT

Then why....  
(looking closer,  
reacting)  
Chicago?

64 EXT. CEMETERY - DAY

64

The 'private' funeral of Jeffrey McAllister is underway... but much of the black community has been invited. Mathias and the leaders are present...also

CONTINUED

64 CONTINUED

64

paying their respects are Chief Olson, Castillo and Tubbs from the police department. Several well scrubbed children are in the crowd. Annette stands with Walker near the graveside, both wear dark glasses. The black minister preaches the gospel with fervor.

## MINISTER

We do not grieve my brothers and sisters for the boy who leaves us today...because we know he goes to a better place...the skies of heaven are open to him this day and the Lord God Jesus is embracing him....

Black voices rise in spirit, 'Oh yes, Lord'...'Amen'.... And as the minister continues...pan to find Sonny Crockett moving across the lawn to the site...dressed in dark glasses, a suit and tie. As one of the few white faces in the crowd, he definitely stands out. A black leader intercepts him....

## FIRST BLACK LEADER

Excuse me, the family has requested that no reporters....

## CROCKETT

Fine. I'm no reporter.

And moves past him, closer to the services. Tubbs reacts first, the Olson and Castillo react and Mathias sees Castillo looking, follows to see Crockett, understands.

## MINISTER

We grieve for ourselves who must stay behind in the land of darkness and confusion...lonely without our dear, dear young friend, young Jeffrey McAllister.

Many people are crying into handkerchiefs as the Minister leads Annette to the grave and she throws a handful of dirt onto the coffin. Walker does the same. The Minister says a few private words to Annette and then people start approaching her to offer condolences....

65 CROCKETT AND TUBBS

65

## TUBBS

Could I talk to you back at the car....

CONTINUED

65 CONTINUED

65

CROCKETT

In a minute, I just have to pay my respects.

He gets into the line of mourners. Tubbs exchanges a look with Castillo, helpless. Castillo says something to an aide to the Chief and the aide takes off toward the street.

66 ANNETTE

66

greet the mourners. Walker stands behind her.

MOURNER#1

I'm so sorry....

MOURNER#2

I'm terribly sorry....

CROCKETT

(calm)

What the hell are you trying to pull off here, lady?

She reacts. Walker reacts. A few people turn to see what's going on. At no time, does Crockett lose control.

CROCKETT

Who's the kid in the basket, huh? I know it's not Jeffrey McAllister. Is there a Jeffrey McAllister or is he a figment of your imagination?  
(to Walker)  
Or yours?

67 WIDE

67

She tries to move away, but Crockett starts to follow.

CROCKETT

All these prayers for Jeffrey. But there is no Jeffrey.

MINISTER

What did the man say? No Jeffrey McAllister?

TUBBS

(reacts, on the move)

Dear Lord Jesus, I feel the earth moving.

CONTINUED

67 CONTINUED

67

One of the black leaders grabs Crockett...he pulls away....

CROCKETT

The boy has a right to his real name, a real memory....

And now Mathias steps between him and Annette, grabs Crockett.

MATHIAS

You killed the boy?

CROCKETT

That's right. And right now I'm trying to find out why, if you'll excuse me....

Tubbs and Castillo reach Crockett at the same time...just as the crowd closes in on them. Walker pulls Annette away toward a black limo and they drive away. Castillo and Mathias exchange a dark stare....Mathias is the only one who can get Crockett out alive.

CASTILLO

(to Mathias)

You don't want this.

And then uniformed officers are arriving on the scene... moving through the crowd. Mathias' eyes never leave Castillo's.

MATHIAS

Let them through.

The officers make a path out...and Castillo and Tubbs move Crockett quickly to safety.

68 INT. CASTILLO'S OFFICE - DAY

68

Tubbs defends his partner to Porter and Castillo as Crockett sits and watches them and meanwhile DiLello watches him.

TUBBS

Okay, maybe it was bad judgment....

PORTER

Taking a lighted match to a gas leak is bad judgment...this was suicide.

CONTINUED

68 CONTINUED

68

TUBBS

The point is these people have been  
perpetrating a giant hoax...and when  
Sonny saw the fingerprint i-d from  
the autopsy....

PORTER

(to Castillo)

Is the boy her son or not?

CASTILLO

The boy is a runaway from Racine,  
Wisconsin named Gordon Cavis, alias  
'Crossbones', with outstanding  
warrants for assault, burglary and  
murder in Chicago. A member of a  
southside street gang named the  
Outlaws.

PORTER

Ten years old?

CASTILLO

No. Eleven.

PORTER

How did this Jeffrey McAllister  
thing ever get started...why?

CASTILLO

We don't know yet.

Porter shakes his head but comes back to Crockett.

PORTER

Still, for you to go to that  
funeral...in a clearly an incendiary  
situation....people could have been  
hurt, killed....

CROCKETT

Somebody had to speak for the child.  
(beat)

A runaway from Racine, Wisconsin or  
a kid from Overtown - it doesn't  
matter. I still killed him. And  
when I killed him, he became part of  
me for the rest of my life. They  
used him...they lied about him...and  
they wanted to bury him with that  
lie. Someone had to speak for the  
boy. I was the only one who could.

After a beat....

CONTINUED

68 CONTINUED (2)

68

DILELLO

That was a nice thing to do for him,  
Detective.

Crockett exchanges a long look with DiLello.

CROCKETT

Lieutenant, I'd like to bring in  
Annette McAllister and Walker Monroe  
for questioning.

Castillo takes a beat and just as Porter begins to shake  
his head, no, Castillo nods, go ahead. Tubbs and Crockett  
don't wait for further discussion. They're out.

69 INT. ANNETTE'S APARTMENT - DAY

69

Walker leads Annette inside, closes the broken door behind  
them.

WALKER

Who you been talking to this time,  
woman?

ANNETTE

Nobody, Walker.

WALKER

Then how does he know?

ANNETTE

It wasn't me. I swear....

He slaps her brutally in the face...she cries, hand to her  
cheek, backs away....

WALKER

Just like it wasn't you who told  
Holiday when we were moving those  
guns, right?

ANNETTE

I didn't do it, Walker. It wasn't  
me.

He slaps her again. She backs into the kitchenette....

WALKER

All you had to do was keep your  
mouth shut. But your mouth's always  
working, Annette. It's the only  
thing that does work.

(MORE)

CONTINUED

69 CONTINUED

69

WALKER (Cont'd)

(beat)

Now, I got to put it out of business  
for you....

And as he grabs her, she screams and reaches back,  
frantically searching the kitchen counter with her free  
hand for something...finds the knife just before he does,  
swings it wildly, catching him in the right thigh. He  
pulls back in pain, groans and sags to the floor,  
wounded...she breaks free, runs for her life....

70 INT. CADILLAC - DAY - MOVING

70

Tubbs driving. Crockett, determined, stares ahead,  
remembering that night again.

CROCKETT

These two don't join the parade,  
Rico. They're not gonna walk away  
from this, or slide through the  
system like every other street  
maggot we've busted who beats us  
home for breakfast. Just once, I  
want one of these bastards to take  
responsibility. These two pay  
retail.

Tubbs glares at Crockett, wondering exactly what that  
means, worried how far Sonny might go.

CROCKETT

You know what's crazy...I don't  
remember how the gun got in my hand.  
I keep trying to remember....

TUBBS

DiLello calls them sensory  
distortions...flashbacks...

CROCKETT

(beat, reacts)

You've been talking to DiLello?

TUBBS

Yeah.

CROCKETT

What for?

Tubbs weighs his answer.

CONTINUED

70 CONTINUED

70

CROCKETT

C'mon, Tubbs. We're partners.

TUBBS

(real angry)

Well, yeah...and that's the whole thing. We're partners and you almost got yourself killed. A few seconds more and I coulda lost you, man. So before you go out an do a John Wayne here, remember you owe me.

CROCKETT

Owe you?

TUBBS

Your life. Your presence. In that seat. I love you, man. I don't want to see you blown away. I'm putting you on notice. I ain't the one who's gonna give the speech about the short but meaningful life of Sonny Crockett to a collection of his family and friends.

Crockett looks at his partner. Tubbs avoids eye contact. Crockett puts his hand on Tubbs' shoulder. Thanks.

TUBBS

The first thing I thought was...if he's gone, who gets the car?

They both crack grins. Then Crockett sees something, reacts....

CROCKETT

Tubbs, our lady at ten o'clock....

71 EXT. OVERTOWN STREET - DAY

71

Annette hurries down the street as Tubbs' Cadillac comes from the opposite direction. A twelve year old little boy (MATTHEW), throwing a ball against a stoop glances at her as she passes.

72 INT. CADILLAC

72

TUBBS

Big hurry...wonder why?

CONTINUED

72 CONTINUED

72

CROCKETT

Maybe she'll take us to Walker.

Tubbs turns the wheel to the curb.

73 EXT. STREET - DAY

73

Crockett and Tubbs get out...move after Annette, following at a discreet distance. The little boy playing ball watches nonchalantly...follows them.

74 EXT. OVERTOWN BAR - DAY

74

Holiday's place from Act One. Annette hurries inside. Move to find Crockett and Tubbs arriving several beats later....

TUBBS

(surprised)

Holiday's. But the kid was from the Chicago gang. Whose side is she on anyway?

CROCKETT

This lady's on her own side....

They draw guns and enter....

75 INT. BACK ROOM - DAY

75

Annette with Holiday....

ANNETTE

He's gonna kill me, Holiday. I helped you with the guns. Now you got to help me...I need protection....

Crockett and Tubbs enter.

TUBBS

You want protection? Let's talk protection.

She looks at Holiday...Holiday looks at Tubbs.

HOLIDAY

Heat?

(Tubbs shrugs)

I'm getting old....

CONTINUED

75 CONTINUED

75

CROCKETT

Give her the facts of life, Holiday.

HOLIDAY

(beat, thinks)

Yes, well, Annette...I think you ought to cooperate. It's really in your best interest at this point....

TUBBS

Sure, the more we know about your Chicago friends, the less he has to worry about them. Right, Holiday?

HOLIDAY

(shrugs)

Annette's been a very valuable source of information for me. I know she'll be very helpful....

CROCKETT

Start me with the Jeffrey story....

ANNETTE

He wasn't my son.

TUBBS

Old news.

ANNETTE

I don't even have a son. Walker made me do it. He made up the whole thing so no one would find out why we were fighting.

CROCKETT

They found out you told Holiday about the guns.

ANNETTE

(acknowledges)

When you broke down the door, they were about to kill me.

CROCKETT

(beat)

You're welcome.

76 EXT. BAR - DAY

76

The same boy plays ball against the steps across the street as Crockett and Tubbs escort Annette out of the bar. he glances into the shadows of a doorway to --

77 WALKER

77

A rough bandage tied to his wounded leg. He nods to the boy.

78 CROCKETT AND TUBBS AND ANNETTE

78

walk toward the Cadillac.

TUBBS

...a very safe place. It's called  
jail, Miz McAllister.

79 ANGLE - THE BOY

79

walks across the street, a childish smile on his face, reaches Crockett, Tubbs and Annette...pulls a handgun from under his shirt and blows two holes through Annette's chest...and takes off. As Tubbs and Crockett react....

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

- 80 EXT. OVERTOWN STREET - DAY#4 (CONT.) 80  
The boy who shot Annette races around the corner....a beat later, Crockett turns the corner in pursuit...the kid turns and fires two rounds on the run...Crockett ducks...
- 81 CROCKETT'S HAND 81  
draws his gun.
- 82 HIS EYES 82  
fear the choices ahead.
- 83 THE KID 83  
runs hard, gasping for breath, running out of steam....
- 84 CROCKETT 84  
won't let up....
- 85 THREE GIRLS PLAYING JUMPROPE 85  
on the sidewalk look up to see the chase...the boy grabs one of them, points the gun in her ribs, uses her as a shield in the classic fashion and this is getting pretty goddamned scary...Crockett is forced to stop, aims. The boy moves slowly back, dragging her with him....
- MATTHEW  
I'll kill her....
- CROCKETT  
Put the gun down.
- MATTHEW  
I've got nothing to lose.
- CROCKETT  
You've only been alive for ten years. You've got a lot to lose.

CONTINUED

85 CONTINUED 85

The kid moves closer to the doorway of an abandoned apartment building, fires at Crockett as he pushes the girl aside and runs through the door. Crockett's aim moves with him, but he doesn't fire....

86 INT. ABANDONED BUILDING - DAY 86

Crockett turns inside the door...adjusting his eyes to the dark shadows...moves deeper in...waiting for the surprise attack he knows is coming...reaches the stairs...moves up slowly....

87 THE SECOND FLOOR 87

Crockett moves down the dusty hallway...turning into rooms as he passes....

CROCKETT

I don't want to hurt you. I just want to talk. Just throw out your gun and come out. No one gets hurt.

88 THE KID 88

scared, hides behind an open door as Crockett moves into the room....

CROCKETT (O.C.)

I have a son about your age. His name is Billy. He's a good kid.

The kid takes a deep breath, holds it....

89 CROCKETT'S POV - THE DOOR 89

He sees the gun coming up behind the door...clearly an imminent threat and every piece of training tells him to fire, but instead he hits the door with a body slam, the gun goes off wildly and the kid is down and Crockett grabs him.

90 EXT. OVERTOWN STREET - DAY 90

Tubbs is with the paramedics as they wheel the covered body of Annette McAllister to the ambulance. He looks at Crockett returning with the kid, handcuffed. The kid looks at the body. Tubbs takes the kid hard by the arm, pulls him next to the body, pulls the sheet back to expose her dead face. The message is -- look at this, remember this.

CONTINUED

90 CONTINUED

90

MATTHEW  
I've seen dead bodies before.

91 INT. METRO-DADE INTERROGATION ROOM - DAY

91

Tubbs and Crockett interrogating the boy, good cop/bad  
cop....

MATTHEW  
Where's my lawyer?

CROCKETT  
Lawyer's on his way, Matthew. Why  
don't we talk a little about Walker  
in the meantime....

MATTHEW  
(attitude)  
Sure. Walker who?

CROCKETT  
You a member of the Outlaws from  
Chicago, Matthew?

MATTHEW  
I ain't saying nothing til I confer  
with my lawyer.

TUBBS  
(enraged)  
You little punk....

Charges as though to hit the kid. Crockett steps in....

MATTHEW  
Get him away from me....

CROCKETT  
Easy, Rico....

TUBBS  
You killed her, punk...we're not  
talking some summer camp reform  
school...answer the questions.

CROCKETT  
Rico, why don't you get us something  
to eat...you must be hungry,  
Matthew.

CONTINUED

91 CONTINUED

91

MATTHEW

You can eat my rear end, suckers. I know 'good cop/bad cop' when I see it.

Crockett and Tubbs share a subtle reaction.

CROCKETT

(shrugs, leaving)

Have it your way, Matthew. Good luck, Rico.

MATTHEW

You ain't leaving me in alone here with this pig....

CROCKETT

Oh yes I am....

And he's out.

92 ADJACENT ROOM

92

Through the two way window --

MATTHEW

I'm warning you, pig, I'll turn you in for child abuse....

Pull back as Tubbs continues the interrogation to find Crockett joining Castillo, Trudy and Gina.

CROCKETT

Plan 'B' anyone?

CASTILLO

I've talked with the gang unit in Chicago. The Outlaws always use younger juveniles to commit their murders. It's a rite of passage.

TRUDY

And if they're caught, nobody's gonna send a ten year old to the chair.

A beat as they watch him fence with Tubbs....

TUBBS

We know Walker told you to hit Annette, punk.

CONTINUED

92 CONTINUED

92

MATTHEW

You don't know nothing.

TUBBS

Man, you killed somebody...you took her life away. Doesn't that even stick in your gut a little?

MATTHEW

The bitch deserved it.

GINA

How does this happen to kids? Where are their parents anyway?

And that strikes home for Crockett as...

93 INT. INTERROGATION ROOM

93

Crockett returns.

CROCKETT

We're not getting anywhere with this one, Rico. I'll send him to lockup. C'mon, Matthew.

MATTHEW

Fine by me.

CROCKETT

You're allowed a phone call.

94 INT. METRO-DADE CORRIDOR

94

Crockett leads the boy toward a pay phone, gives him a quarter. Behind them, the others come out of the adjoining room, watch. Just as they reach the phone, Switek dressed as a street character comes from the other direction to use the phone at the same time....

SWITEK

Sorry, be my guest.

He moves back to let the boy go first. The boy looks at Crockett who ignores him. Matthew finally puts in the quarter, dials.

95 SWITEK

95

watches the dialing, commits the numbers to memory.

- 96 INT. WAREHOUSE#2 - NIGHT OF DAY#4 96  
Close on a phone ringing...a hand picks it up. Move to his face -- it's Walker.
- WALKER  
Yeah.
- Intercut:
- 97 MATTHEW 97
- MATTHEW  
It's me. I been busted.
- WALKER  
You know what you got to do.
- MATTHEW  
Yeah.
- WALKER  
I'm real proud of you, man. You're one of us. No matter what. You got family now.
- 98 INT. METRO-DADE - NIGHT 98  
As the others huddle over his shoulder, Switek runs his fingers through an address-telephone number directory.
- SWITEK  
555-4582...555-4582....here we go.  
two hundred Bank Street....
- And they're on their way.
- 99 EXT. WAREHOUSE#2 - NIGHT 99  
Several stories high in the old Northeast Industrial district. A light shines from the top floor window. A guard, about fifteen, stands watch outside, smokes a cigarette...Switek moves out of the night and takes him silently, tapes his mouth and cuffs him, throws him in a police car. Castillo directs everyone inside....
- 100 INT. WAREHOUSE - NIGHT 100  
Separating...Crockett and Tubbs hop on board a supply lift with crates and boxes, use them for cover as they hit the up button....and they rise slowly. The others move up the stairs....

- 101 TOP FLOOR 101  
As the lift arrives and Crockett and Tubbs stand up....  
TUBBS  
Freeze.  
Swish pan to the others at the door....  
GINA  
Miami Vice.  
And every member of the unit has to take pause as they see  
the worst nightmare a parent ever had...
- 102 REVERSE ANGLE 102  
Two dozen adolescents armed to the teeth with military  
assault weapons...standing among crates and boxes of guns  
and ammunition.
- 103 WALKER, 103  
the senior member of the gang, opens fire first...and the  
children follow suit using the crates for protection....
- 104 THE UNIT 104  
must fire back...and the barrage strikes crates....and
- 105 ANGRY CHILDREN 105  
with Uzis bob up from cover...fire blasts back until....
- 106 A TWELVE YEAR OLD BOY 106  
is wounded...falls forward, crying out loudly...and as he  
shrieks in pain, the other children begin to react, shocked  
at the pain, the blood of their little friend...and they  
stop firing...one by one...until Walker is the only one  
left firing...as the cries of the child continue...the  
children exchange looks, throws their weapons down. Walker  
knows he's finished...runs toward the back.
- 107 CROCKETT AND TUBBS 107  
CROCKETT  
Cover me. He's mine.

CONTINUED

- 107 CONTINUED 107  
Tubbs fires as Crockett moves around the boxes, going for Walker. Walker sees him, has only one way to go since all the exits are blocked...up the stairs to the roof...he fires a blast that forces Crockett back....
- 108 EXT. WAREHOUSE ROOF - NIGHT 108  
Crockett sticks his head up, ducks a blast...then fires at Walker as he goes for the fire escape...hits him in the leg...and the force of impact knocks him down, rolling toward the edge, slipping over, just hanging on to a drain. Crockett comes over...and all this happens in seconds:
- 109 WALKER 109  
hanging on for dear life...looks up to Sonny for help....
- 110 CROCKETT 110  
looks at Walker...begin slow push in...he sees --
- 111 FLASH - ANNETTE'S APARTMENT 111  
Walker holding the knife on Annette....  
CROCKETT  
Drop it. Now.
- 112 WALKER 112  
reaches out for help....
- 113 FLASH - ANNETTE'S DOOR 113  
explodes as Sonny shoots through it and the wounded boy falls....
- 114 CROCKETT 114  
Slow push continues....
- 115 FLASH - THE MURDER OF ANNETTE 115

116 WALKER 116  
His grip slipping....  
WALKER  
Please....

117 CROCKETT 117  
Slow push continues to close up....

118 FLASH - BILLY 118  
sitting on his lap, laughing, looking up at him....

119 WALKER'S EYES 119  
know now....

120 CROCKETT'S EYES 120  
telling him:

121 FLASH - CASTILLO'S OFFICE 121  
CROCKETT  
Someone had to speak for the child.

122 WALKER 122  
falls....screaming all the way down...and on impact --

123 WALKER'S HAND 123  
slips away from the drain... We can hear his screaming all  
the way down...

124 CROCKETT 124  
looks down... Castillo walks out behind him...

125 HIS POV 125  
Walker's body sprawled on concrete...

126 CROCKETT AND CASTILLO 126

CROCKETT  
Lieutenant, I think I'd like those  
days off now...

127 EXT. TOWNHOUSE APARTMENT - DAY#5 127

On Billy, coming home from school, walking down the  
sidewalk, reacts with surprise as he sees

128 ANGLE - CROCKETT 128

waiting for him, leaning against the Testarossa with his  
arms folded, looking at him.

BILLY  
You're back...?

Crockett nods, yeah, I'm back. And as he puts his arm  
around Billy's shoulder and the boy looks up to his father,

FREEZE FRAME

THE END