

Rev. 06/20/94 (Pink)

Rev. 06/21/94 (Yellow)
Rev. 06/22/94 (Green)
Rev. 06/23/94 (Goldenrod)
Rev. 06/23/94 (PM) (Buff)
Rev. 06/24/94 (Salmon)
Rev. 06/24/94 PM (Cherry)

BAD BOYS

Revised Draft
by

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REVISED DRAFT (Blue)

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BAD BOYS

FADE IN:

- 1 EXT. MIAMI LANDSCAPE - NIGHT 1**
The sun might be down, but the city is baking. Waves of heat ascend into the sky while an unmarked van navigates ACROSS the SCREEN.
- 2 INT. UNMARKED VAN - IN MOTION - NIGHT 2**
The driver is EDDIE DOMINGUEZ. And riding in the passenger seat is a man dressed in black, called FOUCHET. He looks to the rear.

FOUCHET

What's taking so long back there?

CUT TO:

REAR

Where the rest of the gang waits. and CASPER. All dressed in black for ANDY. He stands and shows off His English is poor, yet he's got along grin on his face.

NOAH, KUNI, FERGUSON, like Fouchet, except his Miami PD uniform. a big, happy-to-be-

ANDY

How do I look? Like the real thing, yeah?

FOUCHET

Step back and lemme get a good

look at you.

CLOSE SHOT - REAR VIEW MIRROR

THROUGH which Eddie can watch the action. Andy steps further to the rear, almost to the door, facing the front.

FOUCHET

Tell me again about your assignment, Andrew?

ANDY

I'm the decoy.

FOUCHET

Right you are.

Over the seat Fouchet reveals a SHOTGUN. BOOM!

- 2.
- 3 EXT. VAN IN MOTION** **3**
Andy's body is blown through the rear doors as the van turns a corner.
- 4 INT. VAN - FOUCHET** **4**
He dials 911 on his cellular phone. Fouchet sounds distressed.
- FOUCHET**
- Please help! I just saw a policeman shot! Send help. Hurry! I'm at the corner of...
- 5 EXT. NEAR DOWNTOWN - VAN - NIGHT** **5**
A stream of PD CARS haul past, lights blazing and SIRENS on full.
- 6 EXT. COLONY HOTEL (SOUTH BEACH) - NIGHT** **6**
Crowds moving up and down Ocean Blvd. Beautiful people walking. Beautiful people watching. MUSIC BLENDS from nightclub to nightclub. A POLICE RADIO, holstered to the hip of a street cop. It CRACKLES with:
- POLICE RADIO (V.O.)**
- Report of an officer down. Be advised, all units. Corner of Lennox and Taylor.
- Slipping by the street cop: Intro MARCUS BURNETT and MIKE LOWREY. They shimmy through the hotel doors.
- A7 INT. COLONY HOTEL - NIGHT** **A7**
Where the buffed DESK MANAGER gets off the phone to greet the effeminate pair.
- LOWREY**
- Good evening. I'm Mike --

BURNETT

-- And I'm Marcus.

LOWREY

We're lookin' for a couple of our Latin friends who checked in a little while ago. You might remember them?

(CONTINUED)

3.

A7 CONTINUED:

A7

BURNETT

No chest hair. And packin'.

DESK MANAGER

I'm sorry. But our guest list is private.

LOWREY

Oh, didn't they say? There's going to be party! It's

B.Y.O.B.O. --

(leans in close)

The B.O. stands for baby oil.

BURNETT

Maybe you can come. Get off after you get off?

All three of them laugh.

DESK MANAGER

Well, now that you mention it.

They were kinda cute. Suite 202.

7 INT. COLONY HOTEL - STAIRWELL - NIGHT

7

Lowrey and Burnett clip on their shields and unholster their guns. The posing is over. This is business.

A8 INT. COLONY HOTEL - SUITE 202 - NIGHT

A8

On the table are two briefcases. Each opened. One containing cocaine. The other, cash. A pistol next to each.

REVEAL the dealers. Two young Dominicans seated across from the TV, getting high, drinking beer and laughing out loud at the Spanish language version of Time Traxx.

Then --

BANG! The door's kicked in and Lowrey's first through. Burnett on backup.

LOWREY

Police! On the floor!

But the dealers split, rolling out of their chairs. One goes left and the other, right.

CUT TO:

4.

B8 BEDROOM **B8**
Lowrey tackles the first dealer to the floor. A LATINA girl screams. Lowrey unfortunately looks and takes a hard fist across the ear from the dealer. Angered, Lowrey swings his pistol up underneath the perp's jaw and knocks him through the bathroom door. Lowrey cuffs him to the sink. Meanwhile... Back to:

8 LIVING ROOM **8**
Burnett's in trouble. He's still got his gun in hand. But the other dealer has him pinned underneath the legs of a chair.

BURNETT

Lowrey!

Burnett stomps the bad guy's instep. The guy buckles. Burnett rolls away and stands in front of a window, just in time to see the angry Dominican heading straight for him.

A9 EXT. COLONY HOTEL - CONTINUOUS ACTION **A9**
Burnett and the other dealer come crashing out onto the balcony, then over onto an awning, rolling off onto some occupied cafe tables. Patrons scatter. Uniformed cops move in to assist.

9 LOWREY **9**
appears soon after, walking down the hotel steps, leading the Latina in his cuffs, and wearing his jacket.

BURNETT

(scraped, bruised,
pissed)

Nice backup.

LOWREY

What?

We TILT UP as POLICE HELICOPTER flies overhead.

10 EXT. MIAMI BEACH SKYLINE - TITLE SEQUENCE - NIGHT **10**
As OPENING TITLES RUN and MUSIC POUNDS -- we FLY OVER the causeways, waterways and hotels that line the beach. Something is happening in the balmy city as we CRUISE downtown and ZERO IN ON...

5.

11 EXT. MIAMI'S OLDEST POLICE STATION (DOWNTOWN) - NIGHT **11**
The HELICOPTER ROARS low over the rooftops toward the causeway bridge.

12 EXT. POLICE STATION - ROOFTOP - FOUCHET - NIGHT **12**
As the helicopter passes over, he appears from behind a large exhaust port. Casper, Ferguson, and Noah behind him, all wearing high-tech miner's helmets with built-in

radio headsets, and an array of high-tech tools.

FOUCHET

It's time.

The team crosses the roof to a huge air conditioning unit. They climb inside, carrying a six-foot-long metal case and what looks like a black scuba tank.

- 13 INT. AIR UNIT/SHAFTS 13**
Though it's windy and cramped in here, at least it's cool. From a prone position, Fouchet puts on his night vision goggles and reveals a palm top computer. Quickly he scrolls through the labyrinthine schematics loaded onto the unit. TILT DOWN to see the various ducts. Endless. Bottomless. But clearly, Fouchet's a man who knows his way.
- 14 INT. POLICE STATION - SERIES OF SHOTS - NIGHT 14**
Seemingly empty. From squad rooms to locker rooms to booking.
- 15 INT. EVIDENCE ROOM - GUARD STATION 15**
OFFICER BILL O'FEE, 50s, reads a magazine and drinks coffee. Video monitors in front of him show the different lockers inside the evidence room. We see one room with stacks upon stacks of heroin.
- 16 IN AIR UNIT 16**
The team, attached to cables, slide into the building's guts and disappear. STATIC CRACKLES:
FOUCHET
We're in. Start the video.
- 17 EXT. POLICE STATION - ALLEY - NIGHT 17**
Kuni finds the conduit he's looking for, splices it, cuts into it with a Makita battery-powered circular saw, then attaches a handheld high-8 video machine and starts the video feed. The unit is strapped to the conduit.
- 18 INT. GUARD STATION - NIGHT 18**
The MONITORS FLUTTER, then STABILIZE. Turning the page, O'Fee sugars his coffee.
- 19 INT. TRASH CHUTE ROOM - NIGHT 19**
An air vent smashes to the floor. Two guys pull the metal case inside the room.
- 20 INT. EVIDENCE ROOM - HEROIN LOCKER - NIGHT 20**
BANG! Another air conditioning vent grate crashes to the floor. Their headlights blazing, two men clamber into the cavernous room, Fouchet along with Casper. This

6.

is the special Drug Holding Room: The lock cuts like butter and the steel door is yanked open. One hundred million dollars in heroin. Each kilo brick is stamped with a distinctive octopus logo.

FOUCHET

(into mic)

Where's Deputy Dog?

FERGUSON (V.O.)

(over radio mic)

He made us.

FOUCHET

Then do him, now!

- 21 GUARD STATION** **21**
Sure enough. As O'Fee stands from his desk --
CUT TO:
- 22 VENT ABOVE** **22**
Where Ferguson is waiting with an air-powered tranquilizer gun. He cuts loose a silent round that strikes O'Fee at the base of the neck. O'Fee stops. But before he can think to reach back at what hit him, his knees buckle and he drops to the linoleum. Out cold.
- 23 INT. POLICE STATION - QUICK SHOTS - FERGUSON - NIGHT** **23**
One by one he moves backwards through the various levels of locks, torching each to look as if they'd entered the evidence room from inside the PD station.
Meanwhile --
- 24 TRACH CHUTE ROOM** **24**
Noah removes what looks like a flattened bobsled with large urethane wheels from the metal case and places it inside the air shaft.
Ferguson attaches the black "scuba tank," labeled "NITROUS OXIDE," to a valve. This is connected to a metal-cased cable system that is piston-gunned into the floor.
CUT BACK TO:
- 25 HEROIN LOCKER** **25**
Fouchet and Casper moving the stacks of heroin, placing them in the air duct on the bobsled. Once they're done, we hear RADIO GARBLE, then the sled is cabled to the contraption. A button is pushed -- and the sled is pulled at breakneck speed through the duct.
- 26 EXT. POLICE STATION ALLEY - NIGHT** **26**
Bag after bag drops down the trash chute and tumbles into an open-roofed van where the last of the gang, Eddie

Dominguez, waits with the ENGINE RUNNING.

- 27 IN AIR DUCT 27**
The sled rockets by again -- WHOOSH -- loaded with more bags.
- 28 INT. HEROIN LOCKER 28**
Casper and Fouchet throw the last of their gear down the chute and ride the sled out.
- 29 EXT./INT. VAN - POLICE STATION - ALLEY 29**
One! Two! Three! Four! They all land atop the bags.
Eddie GUNS the VAN, which rolls up the ramp and out the garage.
- (CONTINUED)**
- 29 CONTINUED: 8. 29**
FOUCHET (O.S.)
Haul ass!
- 30 EXT. POLICE STATION - ALLEY - NIGHT 30**
On the ledge the tape runs out and RECORDER EXPLODES.
Pieces scatter.
- 31 EXT. STREET - NIGHT 31**
The van drives off into the golden sunrise of Miami.
TITLES END.
- 32 EXT. LUXURY HIGH-RISE (COCONUT GROVE) - MORNING 32**
One of those expensive condo buildings on Brickell Avenue with a circular driveway and a uniformed doorman.
- 33 INT. CONDO - MORNING 33**
CAMERA TRACKS THROUGH expensive and trendy bachelor's lair. State-of-the-art everything, gorgeous artwork. Spectacular view.
CAMERA STALLS ON -- a perma-plaqued newspaper clipping with a photo depiction of Lowrey and Burnett in front of a giant pile of black heroin, thumbs up to the camera. The headline reads: MIAMI PD RECORDS RECORD HEROIN BUST.
- 34 INT. LOWREY'S BEDROOM - MORNING 34**
Where Lowrey wakes up in a king-sized bed. The pain on his face and empty, scattered bottles tell us he's nursing a world-class hangover. He sits up, carefully, holds his aching head. Hearing BREATHING, Lowrey lifts the sheet next to him.

REVEAL THE LATINA

The one from the Colony Hotel. He drops the sheet back over her head, reaches over to his nightstand and grabs an industrial-sized bottle of Excedrin. Empty. He opens the nightstand drawer, extracts another bottle. Empty.

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9.

35

INT. BATHROOM

35

All marble and brass. Lowrey opens up his medicine cabinet. Locating a new bottle of aspirin... he suddenly realizes that the SHOWER is RUNNING. Confused, he pulls open the shower curtain slightly. From the back, it's an incredible body, then she turns around and it's --

THE LATINA

Yes. The very same as the one he just saw in bed. What?

LATINA TWIN

'Morning.

Lowrey closes the curtain on her. Frowns at this impossibility. He steps back into the doorway and peers over at his bed. Yep, same face. Twins?

LOWREY

(shaking his head)

Oh man...

He tears open the bottle of aspirin. Chug-a-lugs.

36

INT. BURNETT HOUSE - BEDROOM - MORNING

36

Burnett and his young wife, THERESA, are jarred awake by the CLOCK RADIO BLARING on the night stand. Theresa gropes for RADIO, shuts it OFF. Burnett playfully gropes for her.

THERESA

Marcus, what are you doing?

BURNETT

We're always saying we should spend more quality time together. Well, I got the time... and you got the quality...

She laughs. He kisses her.

BURNETT

I can remember when we used to do it every morning.

THERESA

That was how we got a three bedroom house filled with little Burnetts.

She crawls from bed.

BURNETT

Been over a week since I've had some quality time!

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10.

37

INT. BURNETT'S KITCHEN - MORNING

37

Pandemonium. There's the two-and-a-half-year-old, MEGAN, who's taking bites of food and spitting it back out, looking at it, then putting it back in. Six-year-old JILL, who is playing refrigerator magnet games on the fridge. And Marcus in the middle of it all, deftly side-stepping his eight-year-old boy, QUINCY, who appears on roller blades whizzing through with a hockey stick and ball. He body-checks Jill against the ice box.

JILL

Mom, Quincy pushed me.

QUINCY

Uncle Mike showed me that move.

THERESA

Quincy, never-you-mind. And take those things off in the house! Jill, stop with the book and eat your breakfast.

(then, exasperated)

Marcus, why do I always have to discipline the kids? You play bad cop for a second.

Alongside the kitchen screen door we see Lowrey's PORSCHE ROAR to a stop in the driveway.

BURNETT

Kids, knock it off... or your momma's gonna whoop your butts!

Theresa laughs in spite of herself as the kids continue to fight. Into this craziness enters Mike Lowrey...

LOWREY

Ah, family life. Reminds me why I stay single.

JILL & QUINCY

Uncle Mike! Uncle Mike!

LOWREY

Hiya, kids. Mornin', Theresa.

Lowrey pecks Theresa on the cheek. She recoils.

THERESA

Don't kiss me, Lowrey. I don't know where those lips were last night.

(CONTINUED)

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11.

37 CONTINUED: (2)

37

QUINCY

Tell us some stories, Uncle Mike. You know, the one about the stewardess?

THERESA

Don't go tellin' my son about your sleazy sex life?

LOWREY

I promise, Theresa. I only tell
your husband about my sleazy
sex life.

The TELEPHONE RINGS.

THERESA

I don't want him knowing about it
either! Gives him ideas.

(answers the phone)

Hello? Oh, sure. Which one of
them do you want?

Lowrey accepts the phone from Theresa and talks.

LOWREY

You're live with Lowrey.

(listens for a
long beat)

'Scuse me, Captain. I think you
mean to say, 'Get the fuck down
here, please?'

Burnett automatically pulls on his jacket, hugs the
children as Lowrey hangs up.

THERESA

Not so fast. You were going to
take the kids to school today,
remember, hon? I have a job
interview...

Lowrey rolls his eyes.

38 EXT. BURNETT'S HOUSE - MORNING

38

Burnett's following Lowrey and the kids out his front
door when his neighbor, DICK, accosts him from across
the hedge.

(CONTINUED)

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12.

38 CONTINUED:

38

DICK

Hey, Marcus. Did you know we got
busted into again last night? When
are you gonna do something about this?

BURNETT

Hey, Dick. How many times I gotta
tell you? I don't work robbery.
I'm in Narcotics.

Meanwhile, Lowrey's holding the car door open as the kids
pile into the jump seat in the back.

LOWREY

Don't get your sticky fingers all
over my windows... and keep your

feet off the seats, I just had the leather conditioned.
The kids ignore him, gleefully continuing to squirm around. Before Burnett can get into the car, Theresa runs out.

THERESA

Marcus... I need you to stop at Save-More on the way home and pick up exactly what's on the list.
She hands Burnett a long list.

BURNETT

Oh, baby. Damn.
Lowrey shakes his head.

A39 EXT. MIAMI P.D. - DAY A39
Lowrey and Burnett pull up in Porsche.

B39 INT POLICE STATION - HALLWAY - DAY B39
Lowrey and Burnett walking.

BURNETT

Twins?

LOWREY

If I'm lyin' I'm dyin'. Her sister came down and posted the girl's bail. And later? Man, talk about special effects.

BURNETT

What special effects?

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39 INT. NARCOTICS SQUAD ROOM - CONTINUOUS ACTION 39

LOWREY

Tell you later -- Mornin', Francine. Where's the smile?

(CONTINUED)

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39 CONTINUED: 39

FRANCINE, a civilian employee of the narcotics unit. She's got pictures of her children parked around her computer desktop. And though dowdy would be a compliment, she's usually got a pleasant smile for the boys. Except today...

FRANCINE

Evidence room. Howard's waiting for you.

BURNETT

Your kids are lookin' sharp, Francine.

She smiles.

40 INT. EVIDENCE ROOM - DAY 40

Burnett and Lowrey know there's big problems when, at the bottom of the stairwell, the first thing they see is a yellow police tape and fingerprint team dusting a torched lock. Problem is, the building is nothing but cops and it looks as if the entire department is stomping all over the evidence room.

(CONTINUED)

13.

40 CONTINUED: 40

INTRO - SANCHEZ AND RUIZ

SANCHEZ

Let's see. There's Sleepy, Grumpy, Sneazy, Happy, Bashful... Now, who could we be missin'?

RUIZ

Could it be... Dopey?
Both laugh hysterically, while:

LOWREY

If it ain't the leftovers from Miami Vice. Fashion casualties, lost somewhere in the eighties.

BURNETT

And the women really go for that. Really, they do.

As Burnett and Lowrey duck the tape, they note a very groggy O'Fee over in the corner being attended by a paramedic team. He's still out cold. An oh shit look passes between the two partners.

41 INT. HEROIN LOCKER - DAY 41

Another torched lock noted as Burnett and Lowrey enter with Sanchez and Ruiz behind them. The room is emptied. Captain HOWARD appears. He's short, has a military haircut, and has a minor Napoleon complex and a major in paranoia.

HOWARD

Nice of you to roll in. And nothing particular is going on around here except, maybe, your dope is gone. That's right. The biggest dope bust in the history of this department up and walked out of this locker, along with maybe my job and the two of yours if we don't get the shit back.

BURNETT

This can't be happening.

(CONTINUED)

41 **CONTINUED:**

41

HOWARD

So here's what we're gonna do.
 Since it was originally your
 case, you two guys are on point.
 Sanchez and Ruiz, you back them
 up with whatever they need.
 Groans all around.

LOWREY

So I guess we should start with
 the C.I.s and the perps from the
 original case. But hell if I
 know any dope dealers with the
 balls to pull this off. They're
 either dead or in the lock-up
 pending trial.

BURNETT

How's O'Fee?

SINCLAIR (O.S.)

Oh, he'll be just fine.
 From the side appears a cigar-chewing Internal Affairs
 suit named SINCLAIR. He circles close to Burnett and
 Lowrey, waving his cigar as he speaks.

HOWARD

Name's Sinclair. Internal
 Affairs. He's our new proctologist.

SINCLAIR

You see, what's got me confused
 is, why risk leaving a witness?
 Why not kill O'Fee instead?

BURNETT

Because maybe this guy knows if
 you kill a cop the whole
 department'll get up his ass
 hard and fast.

SINCLAIR

And who knows that better than
 anybody else? Cops.

BURNETT

You're not sayin' this was an
 inside job. Cops wouldn't pull
 this shit.

(CONTINUED)41 **CONTINUED: (2)**

41

SINCLAIR

Not just cops. Narcotic cops.
 For example, the S.N.D. You've
 got access. You've got

wherewithall. And most importantly, you've got the connections. Who else would know how to unload a hundred million dollars worth of heroin?

LOWREY

Hey, fuck you and your cheap, off-the-rack suit.

HOWARD

Enough. I.A.'s in it and there's nothing we can do about it. If any of this leaks, the shit's gonna hit our biggest fan. Remember him? The mayor? He created us and you can bet your jobs, boys, he'll rip us into little cop pieces. I figure we got seventy-two hours to find the dope and keep our jobs.

LOWREY

Nothing like a little old-fashioned incentive.

CLOSE ON BURNETT

He walks to the center of the room and kneels to those four bolt holes in the floor. He fingers the paraffin filler, then looks above to the air conditioning grate.

BURNETT

What about the air conditioning?

HOWARD

So what about it?

BURNETT

(to Lowrey)

What do you think?

LOWREY

I think you should go ahead, crawl up and give it a good look.

BURNETT

Why me?

(CONTINUED)

LOWREY

For one, it was your idea. Two, while my suit's fresh, you're dressed for the occasion.

BURNETT

Don't say nothin' about my clothes. I paid for these.

LOWREY

And I don't?

BURNETT

Not on a cop's salary.

16.

42 INT. HEROIN LOCKER - INSIDE SHAFT - BURNETT

42

Burnett crawls up with some help from Lowrey below, stalling the oscillating fan with his cuffs and crawling through. The first thing Burnett notices are the track marks from the bobsled cutting through a coating of dust.

LOWREY

Anything?

BURNETT

Yeah. I got some weird track marks in here.

Then Burnett notes a manufacturing stamp at the joint. It reads: ORONA AIR CONTITIONING SYSTEMS, INC.

43 INT. HEROIN LOCKER ROOM - ON HOWARD

43

Who appears from below, framed in the vent shaft.

HOWARD

Nice and cool up there, Burnett?
Comfy? Maybe there's a new career for you in building maintenance.

44 INT. SQUAD ROOM - DAY

44

Lowrey and Burnett with their desks opposite each other. The CAMERA CIRCLES while they lay the arm on some informants.

BURNETT

There's gonna be a lotta cash when the dope hits the street. We want you to put the word out through your bank and hustle the account. You help us, maybe we can see about getting those R.T.C. auditors off your ass.

LOWREY

Listen, Cedras. You and I both know you're the number one importer for the Simona Brothers. And I'm tellin' you there's a buttload of H on the move and someone's gonna wanna stick their dick in it. So it better not be yours. You hear something? You call us. You hear nada? You better get the fuck outta town.

45 INT. UNMARKED CAR - DAY 45
Lowrey's driving, no seatbelt, doing his usual speed-
weaving. Burnett's hanging onto the handle above the
door.

BURNETT

Not a fucking lead. So now that
we've done the obvious, we need
a shortcut.

LOWREY

Okay. So we talk to Max.

BURNETT

Huh uh. Not this time. I'm
tired of you working pussy into
everything we do.

LOWREY

You got a better idea?

A46 EXT. CONGRESS GYM - ESTABLISHING - DAY A46
Lowrey and Burnett arrive in the unmarked car.

46 INT. CONGRESS GYM - DAY 46
Once-colorful stucco, fading and crumbling. Scrappy
Cuban fighters spar and work out on the aging equipment
while, at the same time, a remarkable amount of amazing-
looking women work out on weight bags, shadow box with
trainers. Curves and sweat, any way you look.

BURNETT AND LOWREY

enter. And while Lowrey cruises amongst the sweaty flesh
as if it were a day in the park, Burnett lags. Maybe he
has been married too long.

CLOSE ON MAX LOGAN

she's doing sit-ups on an incline bench. She notices
Lowrey.

MAX

Hi, Mike. You come to work-out?

LOWREY

Raincheck, darlin'. Gotta talk.
Anyplace we can go?

(CONTINUED)

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46 CONTINUED: 46

MAX

Equipment room. Hiya, Marcus.
How's your wife?

BURNETT

Huh?

MAX

That's what I thought.

47 INT. EQUIPMENT ROOM - DAY

47

This room isn't enclosed. It's walled by wire mesh.
Private enough, though. Max shuts the door.

LOWREY

Sorry to come around only when
I need something.

MAX

Forget about it. I owe you the
rest of my life, Mike.

Lowrey just gives her an "oh please" look.

MAX

Don't be lookin' at me like I'm
getting all sentimental.

LOWREY

Hey, I didn't open my mouth.
Listen, there's some major, major
ill shit happening down at the
P.D. Lotta heroin involved. There's
gonna be a lotta cash involved, too.
Gonna be some happy motherfuckers
around that wanna party.

MAX

So you want me to check around?

LOWREY

Just make a coupla calls. See what's
what. Don't be doin' no wild shit.
Just call me if you hear something.

48 INT. BOXING GYM - DAY

48

Burnett is surrounded by beautiful, sweaty women. One of
them is a fabulous BLACK WOMAN with legs so long and
toned, they're not just legs, they're weapons. Burnett
can't help but stare.

(CONTINUED)

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19.

48 CONTINUED:

48

BLACK WOMAN

Who's Max's friend?

BURNETT

A cop.

BLACK WOMAN

Oooh. I love cops.

The other girls are suddenly interested, too. Burnett
swallows and...

BURNETT

You know? I'm a cop. I shot
somebody just last week. Didn't
kill him, just shot him in the
ass.

Stone cold looks from them all. They walk away with Burnett giving a "what did I say" look. Lowrey appears.

LOWREY

You know, that was really smooth.

Think you could do that again?

(as they start walking)

Ohh. I'll tell you, when the wife gets meaner, the grass gets greener.

BURNETT

Green ain't the color I was thinkin' of. More of a coco puff. Just real shiny, thick...

49 EXT. BOXING GYM

49

As they head toward their car, Burnett's BEEPER SOUNDS. He switches it OFF.

BURNETT

Damn! The woman's got fuckin' radar on my ass. Sensed me lookin' at another woman. Bet she wants me to pick up Huggies 'stead of those baby Garanimals that they wear.

LOWREY

I don't think anybody could be that married.

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19A.

50 INT. UNMARKED POLICE CAR - IN MOTION - DAY

50

Burnett drives cautiously while both he and Lowrey bob to Ice-T's "COP KILLER." They get a kick out of the song.

LOWREY

(complies)

Miami's the perfect town for you, Burnett. You drive like a one-hundred-seven-year-old lady with her turn signal on.

BURNETT

And I plan on living to be old just like 'em. Rubbin' Ben Gay on my joints and everythin'.

An old guy passes them even though his car is pulling an Airstream camper behind it. Lowrey can't believe it.

LOWREY

You gonna let every old motherfucker pass you? Or just the ones with big-ass trailers draggin' behind? A-c-c-el-er-ate.

BURNETT

I don't have a death wish like you. I got a family that counts on me. A mortgage to pay. And I'm not sayin' it's me, but most of the guys in the station think you're some rich kid playin' cop.

LOWREY

Who said that?

Burnett mumbles an answer.

LOWREY

If somebody's talking about me, I wanna know... Man, I'm so sick of this. I don't apologize for nothing I do. I get up early and take it to the max every day. I'm always the first guy through the door. And the last guy to leave a crime scene. So fuck 'em all. I could give a shit what those boot lickin', brown-nosin', ass kissin' motherfuckers think of Mike Lowrey.

What can Burnett say to all that, but...

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

20.

50 CONTINUED:

50

BURNETT

I love you, man.
He lets loose a big grin.

LOWREY

Oh, fuck you, Marcus.
The RADIO CRACKLES.

DISPATCHER (V.O.)

(over radio)

Two-one? I got that address for you on the air conditioning company. Oh, and Theresa called, she added something to your grocer list: Muppets toothpaste. Bubble gum flavor. She says Quincy doesn't like mint.

Lowrey rolls his eyes, glances at Burnett, who's embarrassed.

LOWREY

Yeah. Roger that. Gimme the address.

DISPATCHER (V.O.)

Orona's been working out of his house. He's at...

51 **EXT. KEY BISCAIYNE ESTATE - ESTABLISHING - DAY** 51
Burnett and Lowrey step from their unmarked car and start up the steps to this stony, estate-sized house.

LOWREY

The air conditioning business
has been good to Orona.

Lowrey rings the bell. They wait. No answer.

BURNETT

Well, we can leave a note or we
can break and enter --

LOWREY

Wait. Hear that? I thought I
heard Orona beating his wife.

BAD BOYS - Rev. 6/24/94 PM 21.

52 **INT. ESTATE - REAR DOOR** 52
Lowrey kicks the door in.

LOWREY

Uh oh. No alarm.

BURNETT

Aw, man. Did you cut one?

LOWREY

No, man. Musta been you.

BURNETT

Not me.

Lowrey and Burnett look at each other and draw guns.

LOWREY AND BURNETT

Dead guy.

53 **INT. ORONA'S DEN - DAY** 53
The door is unlocked and swings open easily to reveal Lowrey and Burnett in an instant, repulsed reaction to Orona's body which sits upright in his office chair, the body grotesque and bloated.

LOWREY

Now what?

A sickened Burnett goes over to the body, speaking to Orona as if he were alive.

BURNETT

Where are the drugs?
(no answer)

Where... are... the... drugs?
(shrugs)

He ain't sayin' nothin'. He must
be guilty of somethin'.

Meanwhile, Lowrey's got no problem with the dead body. He tries opening a desk drawer, but Orona's rigor mortis-stiffened knee is in the way. So Lowrey gives it a shove and the chair swivels. Orona's dead arm sweeps the lamp off the desk.

BURNETT

Whoa. Watch where you're swinging them dead arms, Orona. You're gonna fuck up your own crime scene.

(CONTINUED)

53 BAD BOYS - Rev. 6/24/94 PM 22. 53
CONTINUED:
Lowrey braves the body and gingerly pokes around his pockets.

BURNETT

Watch what you touch. That's evidence.

BURNETT

Not touching. Browsing... Mr. Orona. You've got the right to remain silent. Anything you say'll surprise the shit out of us.

BURNETT

Anything?

LOWREY

(finds small notepad)
Jai-Alai. Dog track. Lotta bookies. Phone numbers.

BURNETT

Lemme guess. Guy does the air conditioning contract for the P.D. He'd have the plans.

LOWREY

He trades the plans for his paper and gets popped by the perps.

BURNETT

Works for me. Now can we go? I'm gonna puke.

54 **EXT. LOIS FIELD'S MANOR - SUNSET** 54
A Palm Beach styled antique.

55 **INT. LOIS FIELD'S MANOR - SUNSET** 55
As antique as the exterior. Well-tended. Lots of potted ferns amongst rattan and craftsman era furniture.
Enter --

LOIS

Matronly, in her flowered dress and bare feet, she carries a tea tray toward the kitchen. Max is following.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 23.

55 CONTINUED: (A1)

55

MAX

Please, Lois. Make some calls.
That's all. I'm looking for a
party with fresh cash.

LOIS

I'm not doing any favors for
Mike Lowrey.

MAX

Then call it a favor for me.
Please?

LOIS

Okay, then. I'll make the calls.
But you have to talk to Julie.

MAX

I'll talk to her but she's not
into it.

LOIS

All you have to say is that
she'll be getting paid for what
she already does for free.

(CONTINUED)

BAD BOYS - Rev. 6/21/94

24.

55 CONTINUED:

55

MAX

And she'll say, 'There's one big
difference. I do it for fun. I
don't ever have to blow anyone I
don't like.'

CUT TO:

56 FRONT DOOR

56

It swings open to reveal JULIE MOTT, 24, just as
beautiful as Max and dressed to be undressed. She drops
one of those big, model's shoulder bags to the floor and
gazes curiously back at Lois and Max. Her ears are
burning.

JULIE

Okay. So what'd I miss?

A57 EXT. BILTMORE HOTEL (MIAMI BEACH) - MAGIC HOUR

A57

The hotel bustles with activity. Cabs pull up. Doormen.
Bellhops. Rich people.

57 EXT. BILTMORE HOTEL - COURTYARD - DUSK

57

As Max and Julie walk through...

MAX

George?

JULIE

Bad moods after a bad round of

golf... I had blonde hair, then.

MAX

What about Ronny?

JULIE

Sex addict. Coke addict.
Redhead.

MAX

You were a redhead?

JULIE

Only for two days. It wasn't
even a phase.

MAX

Okay. Mark.

(CONTINUED)

BAD BOYS - Rev. 6/21/94

25.

57 **CONTINUED:**

57

JULIE

Oooh. Bad loser and bad, bad
blonde. Farrah, frosted kinda
big bad blonde. Oooh.

Max laughs.

JULIE

But that's my point. I remember
my hair phases more than I
remember the men.

(playful, sarcastic)

So, a party in a Biltmore Hotel
suite? Yeah, that'll really rock.

MAX

It's a favor for a friend. If it
sucks after a half-hour, we'll
split and head to South Beach.

JULIE

A favor?

MAX

You know, my friend Mike Lowrey.

JULIE

(rolls her eyes)

Mike Lowrey. Not again. Will you
just have sex with the man and get
it over with.

MAX

He's just a friend.

JULIE

Yeah, right. You're in love.

MAX

It's never gonna happen. I'm
great at turning lovers into
friends. But turning friends
into lovers, I can't do.

JULIE

Well, I don't date cops. They never have enough money and they're always too tired to screw.

MAX

Well, I've told you before, my Mike isn't like that. If I were in real trouble, Mike Lowrey is the only person I'd call.

BAD BOYS - Rev. 6/21/94

25A.

58 OMITTED

58

59 INT. BILTMORE HOTEL - AL CAPONE'S SUITE - DUSK

59

Upon arrival, the door is opened to Max and Julie by Eddie Dominguez, instantly recognizable from the heist. Eddie's pouring champagne into a glass.

EDDIE

Max, my little carina. It's been a long time. And who's your friend?

MAX

Eddie. Julie.

Julie sizes him up. Good taste. His suit. Bad taste. His personality.

EDDIE

Come on, Julie. Come in, Max.
Welcome to the Al Capone suite.

They're stepped into a grand, opulent suite. High arched ceilings. Magnificent antique furniture. Killer view. No party guests.

EDDIE

I'm not kidding. Capone had the place fixed up with secret passages and hidden stairways. Can you dig it? People were actually killed within these walls.

He's moved behind them and reveals a concealed staircase that rises into darkness.

CLOSE ON JULIE

Not happy. Stuck at the Biltmore with a Scarface wannabe. She looks over at Max. Let's get outta here.

JULIE

Excuse me? I need to use the bathroom.

Julie crosses to the bathroom.

EDDIE

Wow, Maxi. I thought you dropped
off the edge of the earth and died.
Either that or you moved to
California.

(CONTINUED)

BAD BOYS - Rev. 6/21/94 25B.
59 CONTINUED: (A1) 59

MAX

So, Eddie. Looks like we're
way too early. How's about we
come back later?

(CONTINUED)

59 CONTINUED: 26. 59

EDDIE

No. Don't go yet. We can
party. Just us three. Look at
what Eddie's got to play with.
From underneath the couch Eddie reveals a single key of
heroin. Max tries to hide the recognition that she just
hit paydirt on the very first try.

60 INT. BATHROOM - JULIE 60

Where she's silently cursing Max for getting her into
this lame-ass party when she hears MUFFLED VOICES outside
the bathroom. Instinctively, Julie peers through the
louvered shades.

61 JULIE'S POV - THROUGH SHADES 61

She sees Eddie opening the door to Fouchet. Casper and
Noah follow him inside.

CUT BACK TO:

62 INT. AL CAPONE SUITE 62

Eddie is instantly nervous in the presence of Fouchet.

FOUCHET

Who's the girl, Eddie?

EDDIE

Just a hooker --

MAX

My name's Max.
(outstretched hand)
I'm just a friend.

FOUCHET

I could use a friend who looks
like you. Turn around. Lemme
get a good look.

Max tries to size this man, then chooses to submit. She
does her best model's turn. Slowly giving him a view of

the rear when --
Fouchet draws a PISTOL -- BAM BAM!!
Max tumbles forward and CRASHES through a GLASS TABLE.

27.

63 INT. BATHROOM - JULIE **63**
Instant horror. Julie saw Max killed and retreats to
the opposite side of the bathroom in total fright.

CUT BACK TO:

64 INT. CAPONE SUITE **64**
Now, Fouchet swings the gun onto Eddie.

FOUCHET

You're a fucking idiot. Hookers
talk. Now, is that my dope?

EDDIE

(freaked)

Our dope... That was the deal,
yeah? Right. Until we got the
money --

BAM! Fouchet SHOOTs Eddie in the knee. Eddie screams!

EDDIE

You fucker... fucker fucker
fucker!!!

FOUCHET

I have four more days until I
make the deal. When it's done
you get your money. Now, what
part don't you understand?

EDDIE

Hey, man. You need me.

FOUCHET

I don't need anybody. I got three
little angels looking over my
shoulder.

REVERSE SHOT - EDDIE'S CHAIR

Fouchet UNLOADS THREE MORE SHOTS. BAM BAM BAM!!! Blood
spatters onto Casper.

CASPER

Aw, man. You got blood on my
new suit.

FOUCHET

Ever hear of dry cleaning? Now,
shut the fuck up, check for the
rest of my dope.

28.

65 INT. BATHROOM - JULIE **65**
Half-panicked, half-trying to keep her head. There's no
way out of the bathroom. All she can do is switch off
the light. And now she sees Casper's shadow as he

approaches.

CLOSE ON DOORKNOB

As it turns. Julie suddenly reaches for it and pulls open the door with a surge. Casper stumbles in, his face hitting the hard tile with a crunch.

66 INT. CAPONE SUITE - JULIE 66

Making her move, she hauls as fast as she can across the room. Aiming for that secret fireplace door.

FOUCHET

Wheels with his PISTOL, unloads the clip. BULLETS are catching up, ripping up the couch and the rest of the suite. Julie dives right into the secret door.

67 INT. SECRET PASSAGEWAY - SAME TIME 67

Dark. Twisting. We MOVE WITH Julie as she races through it, heart in her throat. She comes upon some old metal stairs, a sliver of light at the top, and clambers up...

68 EXT. BELL TOWER - NIGHT 68

High atop the Biltmore, this is where the passageway leads out to. A door flies open and Julie appears. Panicked. Wind whipping all around her. A bird flies by, startling her. Hearing the APPROACHING THUGS, Julie sprints as best she can across the Spanish-tiled roof. Turns to see --

69 EXT. BELL TOWER - NIGHT 69

Noah and Casper appear in the Bell Tower. Noah scans the roof, takes aim and FIRES, but he's too far away -- and Julie disappears behind a rise in the roof.

70 EXT. BILTMORE - ROOFTOP - JULIE - NIGHT 70

She steps towards the edge of the roof. Quickly peers over. A huge swimming pool, five stories down.

(CONTINUED)

70 CONTINUED: 29. 70

She weighs the options. Jump or die.

NOAH AND CASPER

As they try running across the harsh-tiled roof...

CASPER

Now look. My fuckin' shoes. My fuckin' Italian shoes!

Then Julie prays silently, takes a running start and leaps from the roof. SLOW-MOTION as Julie flies through the air like some glamorous angel.

71 **EXT. BILTMORE POOL - UNDERWATER - NIGHT** 71
as Julie breaks the surface with a huge splash. The
water swirls as her aching body struggles to the surface.

72 **EXT. BILTMORE POOL - SURFACE - NIGHT** 72
Julie breaks water like a dolphin, gasping for breath.
She's dazed and confused, but alive -- for the moment.

73 **INT. AL CAPONE SUITE - NIGHT** 73
Fouchet reaches down and picks up Max's purse, then
flicks it across the room to the defeated pair of Casper
and Noah.

FOUCHET

She's a hooker. Find out who
she works for. Find out where
she lives.

74 **EXT. BILTMORE HOTEL - HALF-HOUR LATER** 74
Several police cars, an ambulance and a coroner's van
are now parked in front, the lobby awash in strobing
red and blue lights. CAMERA PANS PAST the crime scene
personnel to find Burnett and Lowrey pulling up to the
scene. They get out and thread their way through the
growing chaos.

75 **INT. BILTMORE - AL CAPONE SUITE - NIGHT** 75
The place is a mess. Homicide detectives are already on
the scene, drawing chalk circles around casings on the
floor.

(CONTINUED)

30.

75 **CONTINUED:** 75
On the far side of the commotion, the two bodies have
been photographed and are covered. Chief Howard is
conferring with a technician who's dusting for prints.

BURNETT AND LOWREY

enter.
But Sanchez and Ruiz are already on the scene.

RUIZ

You guys watch where you're walking
or you'll fuck up the crime scene.

BURNETT

Looks like you're already doing
that.
Burnett's quick to point out the trail of bloody foot-
prints Ruiz just tracked across the carpet.

CLOSE ON CHAMPAGNE GLASS

Which Julie left on the fireplace mantel. Lowrey's quick to note the two separate shades of lipstick.

HOWARD

Two dead. A hood registered as Eddie Dominguez and some Jane Doe. But the table over there's covered in high-grade dope. Sound familiar?

LOWREY

I think we got us a witness.
Over here I got two different shades of lipstick on one champagne glass.

Meanwhile --

BURNETT

He drops the sheet on Eddie's body, then moves over to Max's. He doesn't know it's her until --

BURNETT

Jesus, no...

LOWREY

Whatcha got?

(CONTINUED)

31.

75 **CONTINUED: (2)**

Burnett drops the sheet, turns and puts a protective shoulder between Lowrey and the body.

LOWREY

What? Who is it?

Lowrey instinctively pushes past his partner and kneels at the body. He pulls back the sheet. Right now he could kill the shooter, then himself. In that order. Lowrey's eyes well up.

LOWREY

I shoulda told you to be careful.

76 **INT. BILTMORE HOTEL - LOBBY - NIGHT**

76

The elevator doors open and out step Burnett and Lowrey into a lobby full of cops. Lowrey goes straight to the front desk.

LOWREY

Eddie Dominguez. I want his phone calls.

He flashes a badge.

HOTEL CLERK

You pay the bill you can see his phone calls.

LOWREY

I'm sorry. Maybe I wasn't polite

enough.
With a flashing right jab, Lowrey pops the snooty Clerk.
After the Clerk finds his feet, eyes peering over the
counter...

BURNETT

I wouldn't fuck with him right
now.

77 EXT. BILTMORE HOTEL - NIGHT 77
Walking down the steps toward their car, Lowrey passes
the phone sheet off to Burnett.

(CONTINUED)

77 CONTINUED: 32. 77

LOWREY

Three calls to Lois Fields.
I'm going to stop by her place
and tell her a bedtime story.
You can catch a ride with Howard.
Lowrey jumps in the car.

BURNETT

Uh oh... Alright, you check out
Lois, then check in --

78 INT. LOIS FIELD'S MANOR - MASTER SUITE - NIGHT 78

Replete with balcony and billowy curtains, the old-styled
madame LOIS FIELDS sits up on her bed covered in pillows
and exotic stuffed animals. She thumbs an old, leather-
bound looseleaf binder full of modeling photos and
resumes.

LOIS FIELDS

I'm sorry, Jimmy. But you can't
have her. Shelly only models and
that's all... That's right. Like
I always say, some girls do, some
girls don't, and the rest you
can't afford --
(line cuts out)
Hello? Jimmy... Jimmy?
Suddenly, the power is cut.

79 INT. LOIS FIELD'S MANOR - FRONT DOOR - NIGHT 79

CRASH! The front DOOR breaks down. Noah appears.

80 EXT. LOIS FIELD'S MANOR - NIGHT 80
Lowrey parks the Porsche.

81 INT. LOIS FIELD'S MANOR - NIGHT 81
The door is open and the deadbolt looks smashed with

something heavy like a sledgehammer. Lowrey pulls a radio with one hand and his pistol with the other.

(CONTINUED)

81 BAD BOYS - Rev. 6/22/94 33. 81
CONTINUED:

LOWREY

(into mic)

This is twenty-one two. I'm gonna need back-up at 614 Reach Road.

Lowrey eases inside the darkness of the doorway. He checks the lights, but the power is off. Slipping the radio into his coat pocket, he returns with a mini-flashlight and begins to clear a path, doorway by doorway, then moving up a wide stairwell.

82 INT. MIAMI PD - SQUAD ROOM - NIGHT 82

Howard is sitting at the edge of the desk while Burnett is on the phone with Theresa.

HOWARD

Did you check parole? How about F.B.I. or D.E.A.? They're supposed to be compliant with our requests? And where the hell's Lowrey?

BURNETT

(hand over phone)

Following this Lois Fields lead. I just paged him.

HOWARD

The madame? What's it with this guy? It's always girls, girls, girls.

BURNETT

(as Theresa screams)

No, Theresa... No, he wasn't talking about you.

83 INT. LOIS FIELD'S MANOR - UPSTAIRS - NIGHT 83

MOVING THROUGH the doors of the master suite where a light breeze blows through balcony of sheer curtains, Lowrey turns ever-so-slowly with his flashlight following a beat behind. The beam comes to rest on a bludgeoned body laying on the bed amongst huge pillows and exotic stuffed animals. The telephone cord is wrapped around her neck. Lowrey's closer inspection reveals --

(CONTINUED)

BAD BOYS - Rev. 6/22/94 34.

83 CONTINUED:

83

LOIS'S CLIENT BOOK

Where an obvious page and photo have been ripped out. Julie's. Lowrey goes for the phone. Picks it up with his handkerchief. No dial tone. So he drops the receiver and heads out of the room. But just as he reaches the doorway -- Suddenly -- Lowrey's BEEPER SOUNDS. He jumps. Reaches down to switch it off when -- From out of those billowing curtains -- Noah! Sledgehammer in hand, he swings at Lowrey, who instinctively blocks and ducks as the hammer misses and crushes the bannister railing. It gives under Lowrey's weight, who reaches over and traps the sledgehammer, only to find one of Noah's hammy fists battering him behind the ear until -- The rail finally gives way. Lowrey falls and crashes onto a Craftsman table covered in antique picture frames. It collapses underneath him. Then --

CLOSE ON LOWREY'S RADIO

Laying next to him. It SQUAWKS LOUDLY...

BACK-UP COPS (V.O.)

(over radio)

Pulling up now, twenty-one-two.
Give us your twenty in the
residence... twenty-one-two. Do
you copy. Twenty-one-two...

The CAMERA LIFTS to reveal that Noah has vanished.

84 INT. MIAMI PD - SQUAD ROOM - NIGHT

84

Howard can't believe his ears. Is every cop's wife such a pain in the...

BURNETT

Theresa, I know it was my idea. I know I was the one who wanted a little quality time. It's just that this can't wait. Can't I just wake you up when I get home?

(CONTINUED)

BAD BOYS - Rev. 6/22/94

35.

84 CONTINUED:

84

Lowrey's PHONE RINGS. But Howard's close so he picks it up.

HOWARD

It's about fuckin' time.
(answers)
Howard here.

INTERCUT WITH:

85 INT. JULIE'S APARTMENT - JULIE 85

This small place is a typical, party girl pit stop. Very little furniture, but closets overflowing with clothes. Magazines, beer bottles, unmade bed. Wet and frightened, Julie scurries around with a cordless phone at her ear, locking all the doors and windows.

JULIE

I need to talk to Detective Lowrey!

HOWARD

He's not here. How can I help you?

JULIE

You can get me Detective Lowrey!

HOWARD

This isn't another paternity case, is it?

JULIE

No. It's another murder case.

HOWARD

Did this happen at the Biltmore Hotel?

JULIE

Listen! I just saw my best friend murdered. I'm soaking wet. I'm alone, I'm scared and I'll only talk to Mike Lowrey!

HOWARD

Don't hang up. Lemme find him.

(hand over phone)

Page Lowrey. Find out where he is!

BURNETT

Theresa. I gotta go.

Burnett hangs up and redials Lowrey's pager.

BAD BOYS - Rev. 6/21/94 35A.

86 EXT. LOIS FIELD'S MANOR - NIGHT 86

Lowrey, battered and barely conscious, is loaded into an ambulance. His BEEPER SOUNDS.

87 INT. JULIE'S APARTMENT - JULIE 87

She's so frustrated she's about to hang up.

(CONTINUED)

36.

87 CONTINUED: 87

JULIE

I don't want to come downtown! I don't want police protection! If you can't gimme Detective Lowrey I'm just gonna blow town!

INTERCUT WITH:

88 INT. SQUAD ROOM - HOWARD AND BURNETT 88

HOWARD

Don't leave town. Please, and don't hang up. I've got Lowrey right here. He just walked in.

(holds the phone to Burnett)

Be Lowrey.

BURNETT

I can't be Lowrey.

HOWARD

Shut up and listen! She'll only talk to Lowrey. She says she's our witness. That means she's our only link to the dope, not to mention my pension plan, so get on the phone.

Burnett accepts the phone. Hand over the receiver, he does a quick Lowrey impression that starts as lame and ends pretty damn convincing.

BURNETT

Yo, you are live with Lowrey...

(then into phone)

Yo, you're live with Lowrey.

89 EXT. RESIDENTIAL STREET - NIGHT 89

Burnett's Volvo turns onto the block. He pulls over on the opposite side of the street and parks, his car blending in with others in the residential neighborhood. He gets out, crosses to the lobby of her building.

90 EXT. JULIE'S APARTMENT - NIGHT 90

Burnett knocks on the door.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM

37.

90 CONTINUED: 90

He notices his gold wedding band, hastily removes it. Just as he drops it into his jacket pocket --

JULIE (O.S.)

Who's there?

BURNETT

Mike Lowrey.

INTERCUT WITH:

91 INT. JULIE'S APARTMENT 91

She stands on the other side of the door with a baseball bat, cocked and ready to fly.

JULIE

How do I know it's Detective

Lowrey?

BURNETT

... 'Cuz I'm Mike Lowrey. I'm a
cop. Wanna see my badge?

JULIE

Yes! I wanna see it now! I'm
not letting you through the fucking
door until I do. Hold it up to
the peephole!

Burnett shows his shield. Holds it up to the peephole.

JULIE

Anybody can get one of those.

BURNETT

(annoyed)

Hey, lady. You called me,
remember...? 'On the mike with
Mike.'

After a beat, the door swings ajar.

92 INT. JULIE'S APARTMENT - CONTINUOUS ACTION

92

But as Burnett enters the house, all he notices are that
two DOGS start YAPPING HYSTERICALLY. He can't see her.
But she can see him. From behind the door, she comes out
swinging a bat. Burnett ducks and Julie smashes the hat
stand instead.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM

37A.

92 CONTINUED:

92

BURNETT

What the fuck was that for?

JULIE

You're not Mike Lowrey!

BURNETT

What do you mean I'm not Mike
Lowrey? You never even met
him! Me.

JULIE

The way Max described you was
different.

BURNETT

I'm undercover.

She doesn't believe him and swings the bat.

BURNETT

Okay. I'm way undercover.

JULIE

Prove it!

BURNETT

I knew her from way back. From
time to time, you know... We'd get

together. Mess around, you know?

JULIE

Wrong.

Julie swings for real, nearly taking Burnett's head off.

BURNETT

Okay. Okay. So I exaggerated.

It's a man thing.

She swings again, but he's had enough, he moves quickly, catching the bat with his hand and ripping it away from her.

BURNETT

You know what? You don't wanna believe me? That's fine with me!

Go it alone.

Burnett heads toward the open door. Julie's veneer drops as she shrinks to the floor.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM

38.

92

CONTINUED: (2)

92

JULIE

I saw it all... I watched him shoot her. Like she was nothing.

(trying to hold
it together)

Please shut the door.

BURNETT

You don't got any more golf clubs or bats, do you? Nothin' that you can swing at me, do you?

She shakes her head. He carefully steps forward.

BURNETT

Then lemme introduce myself. I'm Mike Lowrey. And I'm here to help you.

JULIE

You're not what I expected.

BURNETT

Yeah, well neither are you. You swing like Barry Bonds.

Burnett nods and crosses over to help Julie to her feet.

BURNETT

Alright. Look here, I need to know if you've called anybody. Or if you told anybody else where you are?

JULIE

No. Nobody.

BURNETT

Good. You got a back door?

Julie nods, scoops up one of her dogs and grabbing another modeling bag off the table.

JULIE

Where are we going?
(as she stuffs
the dog into
the tote)

Duke!

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM

39.

92 **CONTINUED: (3)**
92

BURNETT

Protective custody.

JULIE

(pulls away)
Whoa! Fuck that. I'll only deal
with you. Otherwise, I'll take
my chances.

Burnett's getting a "not again" look on his face when --

KUH-BOOM!

A SHOTGUN BLAST blows the front door open. Clutching the
bag, Julie races around the living room.

BURNETT

Let's go!

JULIE

Luke?! Where's my other dog?!

BURNETT

Fuck the dog!

Burnett sees the second dog cowering in the corner. So
he lunges over, scoops the dog up.

CUT TO:

93 **OMITTED**
93

94 **FRONT DOOR**
94

As the remaining parts are kicked in from the outside.
It's Casper, Noah and Kuni!

BURNETT AND JULIE

Racing through the apartment toward the back door,
Burnett wheels with the GUN and FIRES just as Kuni rounds
a corner with the SHOTGUN. The room ERUPTS with plaster
spray and NOISE. Julie shrieks, and Burnett shoves her
through the back door, then spins and FIRES. Kuni
tumbles and dies from multiple hits.

95 EXT. JULIE'S BACK DOOR - CONTINUOUS ACTION
95

Julie leads him down a metal stairway. BULLETS RICOCHET
left and right.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 40.
A96 EXT. ALLEY BESIDE JULIE'S APARTMENT - CONTINUOUS ACTION A96
FOLLOW Burnett and Julie as they race through the grungy
alley to his station wagon --

96 EXT. OUTDOOR CAFE - CONTINUOUS ACTION 96
The cafe is between Julie's front door and the Volvo.
Casper appears, FIRING his GUN. People scatter and
scream. BULLETS RIP all about.

CUT TO:

VOLVO

Burnett STARTS the ENGINE and lurches out into the
street.

97 NOAH'S POV 97
The plates on Burnett's Volvo.

98 INT. VOLVO - IN MOTION 98
One DOG starts to BARK.

BURNETT

Fine time to bark. Where were you
when they were comin' up the walk?
(beat)

Shit. Bet they got a look at my
license plates. If you saw him
again, would you remember the guy
who shot Max?

JULIE

All I remember is one of them had
really bad hair. Where are we
going?

BURNETT

I told you, I'm putting you into
protective custody...

JULIE

(cuts him off)

No way. Listen, no offense, but I
don't trust anybody.

BURNETT

Yeah. I noticed.

(CONTINUED)

98 CONTINUED: (A1)

98

JULIE

Believe me, it's not a new thing.
Especially when my life is at
stake. I read the newspaper you
know, people disappear all the
time.

BURNETT

(exasperated again)

Fine. So what do you want to do?
Where will you feel safe?

JULIE

I didn't really think about it.
I guess it's your place or a plane
ticket. Your place is cheaper.
So you choose.

BURNETT

My place? Okay, good. No, wait.
My place is wrong.

(CONTINUED)

98 CONTINUED:

42.

98

JULIE

Wrong?

BURNETT

I mean right. As in good. My
place is good. We'll go there
first.

(confirms)

My place.

99 EXT. LOWREY'S BUILDING - NIGHT

99

Burnett's Volvo pulls into the circular driveway of
Oceanview Terrace.

100 INT. VOLVO - CONTINUOUS ACTION

100

BURNETT

Wait here.

101 INT. LOBBY - NIGHT

101

Burnett walks over to CHET, the doorman, a shifty little
guy who's always got his hand out. He's sitting on a
folding chair reading Penthouse Forum.

CHET

Detective Burnett... Mr. Lowrey is
out...

BURNETT

He told me I could use the place
tonight...

CHET

Didn't mention it to me.
Chet holds out his hand. Burnett slips him ten. Chet sneaks a peek over at the car, sees Julie putting on lipstick.

CHET

Say. How's that Mrs. Burnett?
Burnett realizes this is going to cost him more. Gives him another ten. But for Chet it's still not enough.

CHET

Your children good? Mr. Lowrey says you got a regular baby factory goin' over there.

(CONTINUED)

101 CONTINUED: 43. 101

BURNETT

(all his money)
Here. And if that's not enough, I'm gonna run you in for extortion.

CHET

Now that I think about it, Mr. Lowrey did mention something about giving you the key.

102 INT. LOWREY'S CONDO - NIGHT 102

The door opens, Burnett gropes awkwardly in the dark for the light switch. Finally finds it.

BURNETT

I forgot I had those switches moved.
Welcome to Casa del Lowrey.
Julie enters, looking left and right, cautious but impressed by the stylish digs.

JULIE

Nice... very nice. All this on a cop's salary?

BURNETT

I uh... I invest.

JULIE

Right. What was your last pick?
A horse in the number two race at Pimlico? Or did a bookie give you an inside tip.

CLOSE ON WINE RACK

Which Julie runs her hands across labels. All French.

BURNETT

-- My father invests... Listen.
You must be tired --

JULIE

I'll ask you this only once, Mike.
Are you on the take? And if you
say no and I discover you're lying
to me, I'll walk. Are we clear?

(CONTINUED)

44.

102 CONTINUED:

102

BURNETT

Fair enough. I'm not on the take.
Satisfied? Good. So... why don't
you make yourself at home? Here's
the T.V. remote. Watch yourself
some 'Gilligan's Island' reruns or
somethin'.

Hits "ON" button. Instead of TV, the room immediately
becomes a seduction den: lights dim, romantic music.

BURNETT

Heh -- all these damn things look
alike.

(switches it off)

Well, gotta run... There's probably
a couple of good steaks in the
fridge for the dogs. Help yourself
to whatever.

(starts to go)

I'll check on you in the morning.

JULIE

Where are you going?

BURNETT

Uh, back to the P.D. I got
paperwork back on my desk to go
through that's about this high.

(to his armpits)

And now there's you, so that makes
it this high.

To his neck.

JULIE

You mean, you're going to leave me
alone? In your place. With all
your stuff?

BURNETT

Why shouldn't I? Are you a thief
or a vandal?

JULIE

Of course not. And I'm not a call
girl, either.

BURNETT

I didn't ask.

JULIE

I know you didn't. I just thought

you should know.

(CONTINUED)

102 CONTINUED: (2)

45.

102

BURNETT

Okay. Important lesson. Julie's not a call girl. Can I go now?

JULIE

Just one more thing.

Julie steps forward and wraps her arms around Burnett. It's a one-way hug. Uncomfortable, Burnett doesn't reciprocate other than a palsy pat on the back.

JULIE

Thank you. For everything.

BURNETT

Don't mention it.

Burnett tries to break toward the door when the PHONE RINGS. Burnett stares at the phone, not knowing what to do.

JULIE

Aren't you going to --

LOWREY'S MACHINE (V.O.)

Hi. You're live with Lowrey.

Leave it at the beep.

The PHONE BEEPS.

YVETTE (V.O.)

Miiike... it's Yvette... I know I told you I don't date cops. And I know I told you I wouldn't sleep with a man I wasn't going to marry. But I've been thinking -- and I remember when you said thinking was a dangerous thing -- so I started feeling... well, lonely. Remember when you gave me that key --

Burnett charges over and shuts OFF the MACHINE.

BURNETT

It's uh... It's uh...

JULIE

You don't have to explain.

Finally, they've reached consensus. Burnett grins and is out the door.

BURNETT

Lock the door. Don't open it for anybody.

BAD BOYS - Rev. 6/24/94 PM

46.

103 INT. LOBBY - NIGHT
103

As Burnett is racing back through to the car, he sees Chet behind the desk and stops.

BURNETT

Listen, Chet. The girl? She's a witness. I'm gonna be gone for about an hour. Do me a favor. Keep your eye out, okay?

CHET

You know, Mr. Burnett. I'm getting off in just a few minutes, so... I could watch the door if you like. You know. In a chair. I could just sit in it. Outside the door like cops do when they're guarding shit.

BURNETT

Just keep an eye out.
Heads for the door.

CHET

Yeah, I was gonna be a cop, you know? Just didn't work out. You know? Politics.

104 INT. BURNETT HALLWAY

104

As Doris storms toward her bedroom, Burnett trails her, apologetically --

DORIS

Don't you 'Honey Baby' me --

BURNETT

-- I swear, baby, it's nothing.
I was on the job --
As she gets to the bedroom, Doris wheels around --

DORIS

And you just happened to lose your wedding ring -- 'on the job?!'
He looks down at his ringless finger --

BURNETT

No! No! I got it right here...

(CONTINUED)

104 BAD BOYS - Rev. 6/24/94 PM
CONTINUED:

46A. **104**

He hastily fishes into his jacket pocket, but too late --
Doris slams the door in his face, LOCKS it.
OFF Burnett's pained expression --

105 INT. MIAMI PD - HALLWAY - DAY

105

Burnett and Lowrey on the move.

(CONTINUED)

105 CONTINUED:

105

BURNETT

If you were a real partner, instead of some no-backup, hot doggin', car chasin', skirt sniffin' motherfucker, I would be gettin' down to business with my wife instead of stuck in this situation.

LOWREY

Yeah. Thanks for the get-well card.

106 INT. POLICE BASKETBALL GYM

106

Howard is in sweats, awkwardly shooting free throws as his morning workout. Parked on either side of the hoop, Lowrey and Burnett patiently retrieve each missed ball and send it back to him.

BURNETT

Chief. I tried to set the girl up with a sketch artist but she won't. I tried to get her to come in and look at the mug books and she won't come in.

HOWARD

She'll only deal with Mike Lowrey.
He tosses a brick.

BURNETT

That's right. So let her deal with the real Mike Lowrey! Who, I might add, shoulda been there to take the call instead of runnin' off like a hot dog without any backup.

Howard fires another missed shot. He's so bad, it's all Burnett and Lowrey can do to keep from spiking the ball.

LOWREY

Hey. I'm not the one who left a strange hooker alone in my apartment. You know, she's probably on the street sellin' all my shit as we speak.

BURNETT

I had to stash her somewhere! She's scared shitless... just like her dogs.

(CONTINUED)

48.

106 CONTINUED:

106

LOWREY

Dogs, too? I got Persian rugs, man. I'm going home... explain the whole thing, take her to the

Motel Six, she'll understand...

HOWARD

Not a good idea.

(brick)

Until she I.D.s the shotters, he's Mike Lowrey. Could take a coupla hours. Could take all day. You got a computer with a modem?

BURNETT

Big computer. Expensive --

LOWREY

Yeah, I got a computer and you shouldn't touch it. It took me weeks to get it set up the way I want it and I don't want amateurs messing with it.

HOWARD

(brick number four)

Burnett. I'll have Francine give you the user code for the computer files and you can run pictures for the girl on Lowrey's super duper computer.

BURNETT

So what about me? I can't tell my wife I'm shackled up with a female witness! Besides, I think they made my car last night... I gotta stay close to home, just in case.

HOWARD

Easy. Lowrey moves into your house. And you're on special assignment.

Another brick.

LOWREY

No way! I'm not living in that zoo.

BURNETT

My house ain't no zoo!

(CONTINUED)

HOWARD

Enough! You're him, he's you! Until she makes the shooters and we get the dope back, I don't care what you have to do, just make it work!

Lowrey and Burnett feel hammered by Howard. Upon retrieving his final brick, Lowrey passes to Burnett, who feeds back Lowrey with a heel kick to the rim.

And Lowrey slams the ball home. They exit with Howard simply staring.

107 INT. BURNETT BEDROOM - DAY

107

Burnett's tossing some things into an overnight bag. Theresa watches him, concerned.

THERESA

You never had to go to Cleveland on police business before.

BURNETT

Cleveland's where they collared the dealer. And that's where I gotta go to testify.

THERESA

But what about us? The neighborhood's had all break-ins. I won't feel safe if you're --

BURNETT

Honey. I wouldn't go if I didn't have the most trustworthy man I know to look after my family...

THERESA

Oh, no, Not Lowrey. Not in my house.

BURNETT

Yes, Lowrey. I trust him with my life and, I most certainly trust him with yours.

THERESA

Why don't they send him to Cleveland?

BURNETT

Baby. It's a Federal subpoena. I'm the witness. I'm the one who has to testify. Case closed. I'm the one going to Cleveland. Lowrey's staying here.

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50.

108 EXT. BURNETT HOUSE

108

Theresa stands at the door with arms crossed. Meanwhile, Burnett throws his bag in the trunk of the Porsche. He and Lowrey trade car keys, the Porsche for the Volvo.

BURNETT

Don't forget to put Snail Guard on my lawn.

LOWREY

Just leave Cleveland the way you found it.

Burnett climbs in, waves out the window.

BURNETT

Bye-bye, Theresa. Be good, kids.

Lowrey joins Theresa on the porch. Mockingly he puts his arm around her and waves.

THERESA

Why's he taking your car?

LOWREY

(seething)

He's dropping it off at the mechanic on the way to the airport. The engine needs an overhaul... or will by the time he gets there.

The Porsche heads down the block with a GRINDING of GEARS. Lowrey winces and heads for the Volvo when Theresa gets in his way.

THERESA

Where you think you're going? I got a list here of things that Marcus was supposed --

LOWREY

-- that Marcus was supposed to do. That's right. Marcus. Not Mike. 'Cuz Mike's a cop on a case with no time to waste.

Lowrey's in the Volvo and pulling away as fast as he can.

109 **OMITTED** 109
& &
110 110

BAD BOYS - Rev. 6/20/94 51.

111 **EXT. BOATYARD - ESTABLISHING - DAY** 111
One of Miami's famous canals, derelict ships are docked and rusting. One such ship, an old freighter called the Mariana.

112 **INT. FREIGHTER - LAB - DAY** 112
CAMERA FOLLOWS Noah THROUGH a maze of tight corners and stairwells INTO a single, massive hold converted into a drug-processing lab. Huge, bakery-sized mixing BOWLS CHUG on one side of the room while lab workers form the doughy, cut heroin into pizza-sized forms, and shovel them into tractor ovens on the other side of the room. When the pies come out, more lab assistants re-form the pies into keys.

ON FOUCHET

He's dealing with his 26-year-old chemist named ELLIOT.

FOUCHET

Okay. Explain it to me, Elliot.
Why are we behind?

ELLIOT

The cutting agent is highly volatile. You can't cook it like you would a pizza. I had to gear the ovens down to half-speed.

FOUCHET

We already accounted for that, Elliot. It's in our fucking timetable. So what else?

Elliot is uncomfortable. He looks back at WALLY, his stoned-looking assistant, before forging ahead.

ELLIOT

There's too much moisture down here. The pies are taking longer to cook than we originally planned.

WALLY

Yeah. It's totally fucked.

FOUCHET

You. Shut up.

(back to Elliot)

Now, listen, you little pussy. We're not making pizza.

(MORE)

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 52.
112 **CONTINUED:** 112

FOUCHET (CONT'D)

We're making money. I gave you a deadline. If you succeed, you're a millionaire. If you fail, you're a fuckin' corpse. And so help me God, Elliot. If you give me a fuckin' ulcer, I'll dig up your dead mother and fuck her with your severed dick, do you understand? Christ --

(calls out)

Noah?! Bring me something for my stomach! A fuckin' Snapple or somethin'.

113 **OMITTED** 113

114 **INT. LOWREY'S CONDO - DAY** 114
Burnett enters and instantly those DOGS of hers are **YAPPING.**

BURNETT

Shut up before I step on you...
Julie?

He drops his bags and heads into bedroom where...

115 INT. BATHROOM - CONTINUOUS ACTION

115

Julie's fresh from a shower, towel about her and drying her hair.

BURNETT (O.S.)

Julie!

JULIE

That you, Mike?

BURNETT (O.S.)

Yeah. It's me. Mike.

JULIE

At least your timing's good.
Can you bring me the lotion on
the nightstand?

Burnett enters. Julie has a towel wrapped around her body.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM

52A.

115 CONTINUED:

115

JULIE

Thanks. So I was thinking...

Julie, obviously free with her body, suddenly drops the towel and starts applying lotion. Burnett averts his eyes, turning around a full one-eighty, but finds himself facing a mirror. Oops. Looks left, another shiny surface. Shit.

BURNETT

(to himself)

Crazy fuckin' woman.

He steps from the bathroom and stands outside the door.

JULIE

The guy who killed Max. Now, he was looking for the heroin that Eddie stole from him... Max went to the party as a favor to you. You're a dope cop, right?

BURNETT

Special Narcotics Division.

JULIE

So this isn't about Max's death at all. It's about dope.

BURNETT

We find the dope, we find our shooter, too.

JULIE

There's some powder in there, too. Can you hand that to me?

(waits for an

answer)
Mike? Mike?
Burnett has disappeared into...

TIME CUT TO:

116 INT. BEDROOM CLOSET 116

Burnett is going through Lowrey's extensive and meticulously coordinated wardrobe, shaking his way all the way through.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 53.
116 CONTINUED: 116

BURNETT

Man, when this is over, I'm gonna get me somethin' better than quality time. It's gonna be me'n Theresa on a boat --

JULIE (O.S.)

Mike? I borrowed a T-shirt and some boxer shorts until we can somehow get back over to my place to pick up some clothes.

117 INT. BEDROOM - CONTINUOUS ACTION 117

Burnett exits the closet to find Julie brushing out her wet hair, wearing nothing but what she described, a T-shirt and pair of Lowrey's boxers tied up with a shoe string. This ensemble never looked so good.

BURNETT

Mug shots. We got mug shots to look at. 'Scuse me, I gotta hook into the P.D. computer.
He heads out of the bedroom.

JULIE

Hey, Mike. Who's the guy in all the pictures?
Burnett turns. And there behind Julie is a wall full of photos that he's never, ever noticed. Nearly all of Lowrey. All ego.

BURNETT

That guy? Well, that's Marcus Burnett, my partner.
Burnett gets closer and must look around until he finds the singular photo of the two of them. It's in a shitty frame, too.

BURNETT

There's the two of us, see? Me'n'...
(gestures to photos)
... My partner.

JULIE

Listen, Mike. I've known a lotta guys. And I've seen a good number of their bedrooms, okay? But I've never seen... I mean, look at it. It's like a shrine to him.

(CONTINUED)

117 BAD BOYS - Rev. 6/23/94 PM
CONTINUED:

54.

117

BURNETT

Yeah. Okay. Sure, I can see how it looks that way... But you see... you see... It's uh... a cop thing.

(then it comes)

That's because I've put a picture up there for every time Marcus has saved my life.

JULIE

Saved your life?

BURNETT

I save his life. He saves mine. He's got the same thing in his house. Pictures of me. More, even. Good family man, that Marcus.

JULIE

Okay, but Mike. This is like a lot of pictures. I mean, this isn't something by the bedstand. This is a whole wall... And I know Max said you were just friends. That's why I was thinking, maybe... you could be... gay.

Burnett reacts, then recovers with...

BURNETT

Me? Gay? Are you outta your mind?

JULIE

I didn't mean to offend you.

BURNETT

It's a good thing that I'm secure in my manhood to see that you don't mean that. You know how many women I've had in that waterbed? Check the waves as they go by. Count 'em.

(turns back to

living room)

Now, mug shots?

118 INT. LOWREY'S CONDO - NIGHT

118

Burnett and Julie are sitting at the computer looking at mug shots dialed in from the police database. She

fiddles with, but does not eat her salad, while stealing sideways glances from the computer screen to the nasty, bologna sandwich Burnett is eating.

(CONTINUED)

118 CONTINUED:

55.

118

BURNETT

The shooter said four days until he makes the deal. What else did he say?

JULIE

Somethin' weird. Sounded like three angels... He wasn't worried because he had three little angels on his shoulders tellin' him something. I didn't get the rest.

(back to the mug
shots)

I'm getting tired of looking at ugly people.

BURNETT

Just a few more and we can take another break.

JULIE

I don't wanna take a break. Then we'd have to talk and I got nothing to say to a cannibal.

BURNETT

A what?

JULIE

That was a living, breathing consciousness. It felt joy. Sadness. Maybe it even had a name.

BURNETT

What had a name.

JULIE

That flesh you're shoveling into your mouth.

BURNETT

(stops chewing)

It's just bologna.

JULIE

It was alive. Some farmer fed it. Got it to trust him. Then blew its brains out, dumped it in a cement mixer with a ton of carcinogens and now you're eating it.

(CONTINUED)

56.

118 CONTINUED: (2) 118
Burnett never looked at it that way. He starts to put it
down.

JULIE

No. At least finish it so I
won't have to look at it.

(back to the
screen)

Let's look at some more ugly
people.

ANGLE - COMPUTER SCREEN

It's a photo of Noah along with his extensive rap sheet.

JULIE

Wait. Hold it. Go back...
That's him! That's one of 'em.

BURNETT

You sure?

Julie nods. She's certain.

119 OMITTED 119

120 INT. BURNETT HOUSE - DEN - NIGHT 120
Lowrey is on the phone.

LOWREY

Captain Howard, please. It's
Lowrey.

MEGAN (O.S.)

Uncle Mike --
Lowrey looks down to find little Megan pulling at his leg.
She shows a picture book.

MEGAN

But I have to go now!

121 INT. BATHROOM - LOWREY AND MEGAN 121
Lowrey is standing just outside, portable phone in hand.
He's trying to keep his voice low.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 57.
121 CONTINUED: 121

LOWREY

I just talked to Marcus. The
girl just I.D.'d one of the
shooters --

MEGAN

Uncle Mike!

LOWREY

Okay... Hang on, Cappy.
(starts reading
from the book)
This is Prudence and she has to
go potty. This is a potty.
Everyone has to poop and when they
do they use the potty.
(turns page)
Mommies poop.
(turns page)
Daddies poop.
(turns page)
Captain Howard poops. Even
doggies poop.

122 INT. LOWREY'S CONDO - NIGHT

122

Burnett is cleaning up dog shit from one of Lowrey's
Persian rugs. The stain won't come out. So Burnett
tries a can that he's grabbed. It foams. Julie appears
with a pile of clean laundry in hand.

BURNETT

Your dog took a shit.

JULIE

And you used Pledge to clean it
up?

BURNETT

(looks at can)
Lemon Pledge.

JULIE

Well, that makes a big difference.
You just varnished that into the
fabric. I'm sure it works great.

Burnett doesn't quite know what to do with the wad of
dog poop in paper towels still in his hand. Julie
snatches it from him and heads for the bathroom. Burnett
follows. He suddenly realizes that the clean clothes are
his.

(CONTINUED)

122 BAD BOYS - Rev. 6/24/94
CONTINUED:

58.

122

BURNETT

You cleaned my clothes?

JULIE

I just threw them in with mine.

BURNETT

You cleaned my clothes?

He's all appreciative until he notices something dis-
turbing. A shirt of his has a large bleached area on it.

BURNETT

What's this??

JULIE

(shyly)
I had a little accident.

BURNETT

This is my favorite shirt. My
lucky shirt.

JULIE

Sorry.
As Burnett starts to walk away...

JULIE

Listen, Mike. I don't have any of
my clothes. I wanna go back to my
place to get some.

BURNETT

Not going to happen.

JULIE

I need apparel. That and I need
some food that's something more
than a cold, slab of fear.

BURNETT

Slab of fear?

JULIE

All you got in the place are
frozen steaks.

BURNETT

Alright. I left my wallet at the
office so I'll give you some cash
tomorrow.

123 BAD BOYS - Rev. 6/24/94 59. 123
OMITTED

124 **INT. KIDS' BEDROOM - NIGHT** 124
Quincy and Jill are rapt as Lowrey does a quick security
sweep, checking closets and window locks as he tells a
bedtime story.

LOWREY (O.S.)

... so your daddy and I are
trapped in this crack house in
Little Havana. These dudes were
real mean mothers... and they
start coming at us with knives...
Now I'm scared, thinkin' I'm out
for the count when in comes your
daddy like a Miami hurricane --

THERESA

Standing in the doorway. Hands on her hips.

LOWREY

Oh, hi, Theresa. Just tellin' the

kids about --

THERESA

Thank you, but I'll tuck the kids in. Say good night to Uncle Mike.

QUINCY

But we want to hear the rest of the story...

Theresa silences Quincy with a look. Sensing his cue, Lowrey kisses the kids.

LOWREY

G'night, gang.

QUINCY AND JILL

G'night, Uncle Mike.

BAD BOYS - Rev. 6/22/94

60.

125 **INT. LIVING ROOM - NIGHT**

125

Lowrey is seated on the couch, loading clips and dressing his weapon on the coffee table. As he pours a Coke, Theresa appears at the bottom of the stairwell.

THERESA

If you were my husband, I'd poison that.

LOWREY

If you were my wife I'd drink it.

THERESA

Twelve years I'm married, Michael. And I never let Marcus bring his work home.

LOWREY

Just a harmless bedtime story. Thought the kids deserved to know about the hero they have for a dad.

THERESA

We don't need any violence in this household and we certainly don't need any more heroes. What we need is a father and a husband.

LOWREY

Husband? Theresa. He's your personal errand boy. You beep the poor S.O.B. every hour on the Goddamn hour? And why is it always about some useless bullshit that can wait until later. I mean, the guy's gotta job to do.

THERESA

You wanna know why I page him?

Because until that phone rings,
I don't know whether he's dead
or alive. And lemme tell you.
Those three minutes I'm waiting
for him to call back? Those are
the hardest three minutes for a
cop's wife.

LOWREY

(toasts with the Coke)

Touche, Theresa.

(CONTINUED)

125	BAD BOYS - Rev. 6/22/94 CONTINUED:	61.	125
	THERESA Sheets and pillows are in the hope chest. I'll see you in the morning.		
126	OMITTED		126
A127 A127	EXT. BURNETT HOUSE - NIGHT Noah's car is parked down the block.		
127	INT. NOAH'S CAR - CASPER AND NOAH - NIGHT With night vision goggles they glass the house.		127
128	INT. LOWREY'S CONDO - NIGHT The CAMERA STARTS ON a beautiful SHOT of Julie sleeping in the bedroom, then PULLS BACK AND SWIVELS to reveal Burnett on the couch. Gun laid across his chest. He lays awake while Luke and Duke sniff at his feet.		128
129	EXT. POLICE HEADQUARTERS - DAY Lowrey unhappily pulls into the parking lot driving Burnett's dilapidated Volvo. Ruiz and Sanchez, walking from the cars, spot him and laugh as he climbs out of the wreck. SANCHEZ Ooh, mean machine, Lowrey... LOWREY You should recognize trunk. It's the one you came to America in. RUIZ You don't come from Cuba by car, asshole. Lowrey walks by his own cherished Porsche on the way in.		129
130	OMITTED		130

131 INT. POLICE STATION - HALLWAY - DAY
Lowrey and Burnett on a roll.

131

(CONTINUED)

BAD BOYS - Rev. 6/22/94

62.

131 CONTINUED:
131

BURNETT

I'm tellin' you, I've had it with
this witness. I wanna go home and
get back to my life as it was. I
got married so I could stop lyin'.

LOWREY

Oh, please. Big fucking deal.
You know what I had to do? I
drove your kids to school this
morning. Your son forgot his
homework. So I had to drive him
all the way back in that junker of
yours --

(as if looking at
Burnett for the
first time)

What's that you're wearin'? Is
that my new silk shirt? Is that
my shirt?

BURNETT

Yeah. I know, it's a little big
on me. But cool. I figure, what
about it? If I'm gonna be Mike,
might as well dress like Mike!

(singing)

I wanna be, I wanna be like Mike.
Swish.

Lowrey's BEEPER SOUNDS. He checks out the number.

LOWREY

Ugh. I gotta call the wife.

BURNETT

The wife?

Lowrey finds the nearest phone and dials. Burnett is
thinking Theresa?

LOWREY

Yeah, what's up, baby. Uh-huh.

(pulls out notepad)

Yeah. Okay. What else? You want
me do what?

Lowrey glances over at Burnett who's clearly loving the
fact that it's Lowrey's turn at errand boy. So Lowrey...

(CONTINUED)

BAD BOYS - Rev. 6/23/94 (PM)

62A.

LOWREY

Mmm. Uh-huh. Hectic down here.
I'll be in, nine. Nine-thirty.
The kids alright? How's that
potty thing? Yeah? Okay.
Alright.

Lowrey turns to block the phone, depressing the switch,
but acting as if he's still on with Theresa.

LOWREY

Say, why don't you rent a movie or
somethin'? Uh-huh.
(teasing laugh)
You're so silly.

Burnett's burning now.

LOWREY

So, baby. What you wearin'?

BURNETT

Gimme that phone.
(grabs it)
Hello, Theresa? Theresa!

LOWREY

Man, it's off. It was a joke.

BURNETT

Hey, man. Don't mess with me!
That's the mother of my children.
Don't break up a happy home.

A132 INT. SAVE-MORE DRUGS - MORNING (Formerly Sc. 207)

A132

Lowrey is annoyed. He holds the list Theresa just gave
him as they walk down the aisle.

LOWREY

Marcus, this is crazy. We are
five minutes away from picking
up this asshole and returning
to our lives. And we're here
doin' this shit. Where the fuck
is it?

BURNETT

Hey. Don't ask me to find it for
you. You're the expert on my
wife.

(CONTINUED)

A132 CONTINUED: BAD BOYS - Rev. 6/23/94 (PM)

62B.

A132

LOWREY

You know, this is like some really
bizarre shit that you're on right
now. Your wife asked me to do

this, and I'm doin' it. Besides,
I'm you, remember?

BURNETT

You don't even know where you're
going. You're in the wrong aisle.
Lowrey follows Burnett to the next aisle, where Burnett
gestures to the wall of feminine hygiene products.

BURNETT

You think you know what Theresa
needs, man, but I do this every
month.

(challenges)

Just look for 'Fresh Days.'

Lowrey moves ahead. There's too much to look at.

LOWREY

You're unbalanced. Listen, I
read the parole jacket on this
guy Noah. Armed robbery.
Attempted murder. He's a violent
offender somethin' like nine
times. Sweet guy. Not a single
drug bust on his sheet.

BURNETT

So? He's a new recruit. Keep
looking, will ya? 'Fresh Days.'

LOWREY

You know, it is a damn shame she
makes you buy this stuff.

BURNETT

Hey, this what husband's do.

LOWREY

Terrible fuckin' job.

(examining shelves)

It's like shaving cream.
They're all the same. Fresh.
Free. Confident. Secure.

(grabs a box)

Super wide? What the fuck? We're
takin' this one.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 (PM)

62C.

A132

CONTINUED: (2)

A132

Burnett snatches Lowrey's box and puts it back on the
shelf.

BURNETT

Hey, man, look! You're not even
reading. These are panty liners,
okay?

A woman chooses this moment to walk by.

BURNETT

That's a whole 'nother category
of thing! Man, for a guy that
spends all his time chasing
pussy, you sure don't know much
about the woo woo.

(beat)

Here it is. Fresh Days. You
pay for it.

63.

132 EXT. GRUNGY TRAILER PARK - DAY

132

Burnett and Lowrey park and pop the trunk. Inside are
guns and uniforms.

BURNETT

What are we gonna be today? Postal
Inspectors or Water and Power?

LOWREY

Water and Power.

133 EXT. TRAILER - DAY

133

Approaching are Burnett and Lowrey, but now they're
dressed in shorts and T-shirts with bright orange vests
and caps reading "Water and Power." And as Lowrey knocks
on the door.

CLOSE ON HEAVY LINK CHAIN

Wrapped around a pink refrigerator. It moves.

BURNETT

What do you think the chain's for?

LOWREY

I dunno. Maybe some kind of
hurricane anchor.

They knock again. The chain jerks slightly.

BURNETT

Well, the anchor just moved.

Both turn and look. And the chain is moving. At first,
it simply sways back and forth, then it pulls taut and
the FRIDGE JOLTS! A deep, GUTTURAL NOISE sounds. From
around the corner, a shadow grows large. Lowrey and
Burnett instinctively withdraw their guns and aim just as
a LION rounds the corner, teeth bared, claws tearing at
the deck.

The door swings open.

Burnett pushes Lowrey inside just as the big cat lunges.

134 INT. TRAILER - DAY

134

Lowrey and Burnett are holding the door against the
GROWLING LION.

(CONTINUED)

BAD BOYS - Rev. 6/21/94

64.

134 CONTINUED:

134

WOMAN (O.S.)

Who are you?!
Lowrey and Burnett heave, then turn. They're equally shocked to find a huge, three-hundred-pound WOMAN in nothing but her underwear.

BURNETT

AAAAAAAAAAAA-Animal Control!

WOMAN

But your uniforms say Water and Power!

LOWREY

We're undercover! Now, we're lookin' for the owner of that animal.

WOMAN

Listen. The cat don't belong to me. It belong to my brother. And I don't know where he is.

BURNETT

That's too bad. Because his lion's tied to your trailer. So you gotta move the beast. Or move the trailer.

WOMAN

Move the trailer? Move it to where?

LOWREY

Everglades. Only part of South Florida that's zoned for Wild Kingdom shit. 'Course, the crocks down there'll probably eat your brother's cat.

WOMAN

But he loves that lion! Raised him from a little kitty!

BURNETT

Well, little kitty's gonna be gator bait 'less you suddenly remember where your brother is.
By the look on her face, her memory is coming back.

BAD BOYS - Rev. 6/24/94

64A.

135 EXT. LOWREY'S BUILDING - AFTERNOON

135

Lowrey and Burnett pull up in the unmarked police car. Chet is there to help with the door.

CHET

(to each of them)
'Morning, Mr. Lowrey. 'Morning, Mr. Lowrey.
Burnett grabs Lowrey and yanks him toward the elevators.

136 INT. LOWREY'S CONDO - CONTINUOUS ACTION

136

Keys in the door and Burnett and Lowrey enter the apartment. Julie's DOGS run up to them, YAPPING.

BURNETT

It's me, Julie...

Julie enters from the bedroom, dressed in something hot with the tag still hanging from a sleeve.

JULIE

I'll be ready in just a minute.

I thought I'd have you tell --

She stalls at the sight of Lowrey, a little spark of interest passes between them.

JULIE

Hi. I'm Julie. You must be Marcus.

(hand outstretched)

I recognize you from all the photographs. Nice to meet you.

(turns around for Burnett)

What do you think?

LOWREY

Very nice. The occasion?

JULIE

He said we were going to a club tonight.

BURNETT

Yes. We were going to a club. As in me and my partner.

(CONTINUED)

BAD BOYS - Rev. 6/24/94

65.

136 CONTINUED:

136

JULIE

Oh, that's fuckin' swell! And you call this protective custody? I'm here all day. I'm alone and scared. And all I got to protect me is Chet the doorman --

LOWREY

What's that on the rug? Looks like... a stain?

Teeth grit.

JULIE

It was my babies, Luke and Duke. They get nervous in new surroundings. I offered to pay for the cleaning, but Mike wouldn't hear of it --

Lowrey spots rings from glasses on the table.

LOWREY

And have you ever heard of a new

invention called the 'coaster'?
As he tries buffing the table with his sleeve.

CLOSE ON JULIE

She might be catching on here.

JULIE

Marcus, you act like it's your
place.

BURNETT

What?

LOWREY

No. It's not my place. My wife.
She's a designer. She decorated
the whole place at a discount just
for Mike. And when she hears about
how he's been taking care of --

(glares witheringly
at dogs)

Off the couch!

Lowrey chases the dogs into the bedroom. One of the dogs
runs out with a Cole Hahn loafer in his mouth. They both
follow him into the bedroom.

BAD BOYS - Rev. 6/24/94

66.

137 INT. LOWREY'S CONDO - LIVING ROOM

137

Where the lock on the front door turns. The door opens.
A mysterious WOMAN in an overcoat, sunglasses and spiked
heels enters.

WOMAN

Mike?

The Woman strips off the overcoat -- under which she's
breathhtakingly naked, save for a garter belt and
stockings. She drapes the coat over the nearest chair.

WOMAN

I'm feeling really nasty right
now.

Burnett is first to appear from the bedroom -- and his
expression goes off the charts. Startled, the woman
shrugs back into her coat.

WOMAN

Who the hell are you?

Burnett charges her, instantly ushering her to the door.

BURNETT

How did you get in here?

Julie and Lowrey return from the bedroom.

WOMAN

I have a key. But, Mike...

BURNETT

(whispers)

Maybe you should call first next

time. What's your name?

WOMAN

Yvette!

BURNETT

You don't quit stalking me,
Yvette, I'm gonna place your ass
under arrest! -- 'Bye!

Burnett slams the door. She's SCREAMING on the other
side, POUNDING the door with her fists, and cursing in
mad Spanish. Finally she stomps off down the hall.

LOWREY

'The hell's going on out here??

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

67.

137

CONTINUED:

137

BURNETT

Just that crazy Yvette, stalking
me again.

Lowrey could kill.

LOWREY

Yvette!? You didn't just send
away Yvette?

BURNETT

That woman's into some weird shit.
Julie's confused, to say the least.

JULIE

(to Burnett)

So, Mike. Any other spontaneous
naked women with keys, that we
should know about?

BURNETT

We, as in Marcus and I, are going
to Club Hell. We're gonna nail
this Noah guy and get him to give
up Max's shooter. Anyone got a
problem with that?

JULIE

I feel safer now.

She turns and exits back into the bedroom. Burnett's
about to follow when Lowrey swings him outside the door-
way and gets into his face.

LOWREY

You are ruining my life!

BURNETT

Yeah, well this case is messin'
with mine, too.

138

OMITTED

138

A139 EXT. CLUB HELL - NIGHT
A139

The ultimate Miami night scene. A long line of local and Hip and cool couples are waiting. Lowrey and Burnett appear at the front of the line, coolly flashing their badges to a hipster couple.

(CONTINUED)

A139 CONTINUED: BAD BOYS - Rev. 6/24/94 PM 68. **A139**

BURNETT

Hey, man. Got some bad news.
Your car got busted into. There's
some uniformed boys in the parking
lot wanting to ask you some
questions.

Pissed and panicked, the hipster pair head for the parking lot, while Lowrey and Burnett take their place near the front of the line.

139 INT. LOWREY'S CONDO - NIGHT BAD BOYS - Rev. 6/22/94 69. **139**

Julie, still dressed for the evening, paces back and forth. Frustrated, she rips the tag from her dress, and sits back down at the computer. She plays with the keyboard and Noah's mug shot pops back into view. She stares at it a little too intently. Images flash in front of her, the sights and sounds of Max's death replaying itself in her mind. Snapping out of it, determined, she gathers her bag and exits.

140 INT. CLUB HELL - NIGHT **140**

Hip. Hard rock. Crowded. Sexy. Burnett and Lowrey on cruise control, this club massed with people.

141 INT. CLUB HELL - OFFICE - NIGHT **141**

High above the room, Fouchet looks out upon the dance floor with both Noah, Casper, and Ferguson behind him.

FOUCHET

My three little angels told me I'd
get a visit from the cops tonight
and there they are.

(turns and orders)

When they split up, we'll drop
the tall one and get the other
one to lead us to the girl.

142 INT. CLUB HELL - NIGHT **142**

Lowrey and Burnett move to the bar. There's a huge fishtank behind it.

LOWREY

I say we split the room in half.
Make our own moves. Hook back up
at the bar in twenty minutes.

BURNETT

Sounds good to me.

Lowrey moves off and Burnett turns to the female

BARTENDER.

BURNETT

Gin and tonic...

(smiling, with
Lowrey's platinum
card)

... And add twenty for yourself.

BAD BOYS - Rev. 6/24/94 PM

70.

143 EXT. CLUB HELL VALET - LATER

143

Julie pulls up in Lowrey's Porsche. Before the valet
can get to the door, she's opening Lowrey's glove box.
In it there's a pistol. Julie mulls it over before
removing it and stuffing it in her purse.

144 INT. CLUB HELL - NIGHT

144

Lowrey meets Burnett back at the bar.

LOWREY

Anything?

BURNETT

Bartender says he works here. But
she hasn't seen him all night.

(finishing his
drink)

I gotta make a pitstop.

145 INT. CLUB HELL - MEN'S ROOM - NIGHT

145

And, believe it or not, the other side of the fishtank
behind the bar. Burnett's at the urinal, blissfully
relieving himself when Casper appears at his side.
There's that awkward men-don't-talk-at-the-urinal moment
until Burnett leans over...

BURNETT

Oh, man. Budweiser...

CASPER

Excuse me?

BURNETT

Musta drank about a million
Budweisers tonight, waitin' for my
ol' friend Noah to show. Wouldn't
know him, would ya? Guy practically
raised me up from nothin'.

CASPER

Sorry. Never heard of him.

BURNETT

Too bad.

Burnett shrugs, zips and reaches to flush when --

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

71.

145 CONTINUED:
145

CLOSE ON GARBAGE BAG

Which Casper wraps around Burnett's head. Burnett gags.

CASPER

Okay, hardon! Tell me where the
girl is!

Casper slams Burnett into the mirror. Burnett struggles,
reaching for anything, he comes up with the towel dis-
penser, rips it from the wall and starts pounding over
Casper's head.

146 INT. BAR
146

Lowrey sips on a beer, totally unaware of what's
happening on the other side of the fishtank.

147 INT. MEN'S ROOM
147

Burnett rips the bag off his head, reaches for his gun.
But Casper's there, lunging into him and lifting him up
and into the fishtank.

148 INT. BAR - LOWREY
148

He's been watching the fish in the tank, but turns back
toward the bar just at the moment of Burnett's impact.
The tank cracks on the bathroom side and water begins
draining, unbeknownst to Lowrey.

149 OMITTED

149

&

&

150

150

151 INT. MEN'S ROOM - BURNETT AND CASPER

151

Burnett's gun lays amongst the flapping carp and sea-
weed on the floor. Both Burnett and Casper go sliding
across the wet floor and into a stall -- both reaching
for the gun. Burnett's there a second too late.
Casper's got the gun. He swings it onto Burnett and
squeezes the trigger. But nothing happens. Burnett
in turn, grabs Casper's ears and hammers the big guy's
head into the toilet until he falls unconscious. Burnett

picks up his gun.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

72.

151
151

CONTINUED:

BURNETT

Next time, learn how to work the
safety with your punk ass.

(as he cuffs Casper
to toilet)

Now where's my no good, no back-up
partner?

Through the busted fishtank, Burnett catches sight of
Lowrey, standing at the bar and making conversation with
one of the club beauties.

A152
A152

INT. CLUB HELL - OPPOSITE BAR

Ferguson and Noah split wide and start their move on
Lowrey.

152
152

LOWREY AT BAR

He sees Julie charging across the dance floor. She's
heading right for him.

153
153

INT. CLUB HELL OFFICE - FOUCHET

He's watching Ferguson and Noah moving in for the kill
when Fouchet's POV SHIFTS from the dance floor TO Julie.

CLOSE ON FOUCHET

as he recognizes Julie. There's an instant "oh fuck"
look on his face as he realizes that the rules have
changed.

154
154

INT. CLUB HELL - DANCE FLOOR

Lowrey meets Julie halfway. He's got her by the arm and
is shouting over the loud music.

LOWREY

What the hell are you doing here?

JULIE

The guy who killed Max. I remember
something he said!

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

73.

154

CONTINUED:

154

LOWREY

(starts moving her
toward exit)
Well, whatever he said, you
remember to tell me later.

SPLIT SHOTS - NOAH AND FERGUSON

Each moving through the crowd toward Lowrey and Julie.
Guns with silencers held tight to their sides.

ON JULIE AND LOWREY

JULIE

Three little angels! The guy who
killed Max said 'three little --
Julie sees Noah and freezes.

LOWREY

The music's too loud. What you
say about angels?
Noah closes the gap. Through the crowd he draws down on
Lowrey.

155 INT. CLUB OFFICE - NIGHT 155
He pounds on the window.

FOUCHET

Forget the cop. Kill the girl!

156 INT. CLUB DANCE FLOOR 156
Julie pulls the gun from her purse, shuts her eyes and
starts FIRING wildly.
BAM, BAM, BAM, BAM, BAM!
The gun bucks and each shot goes wildly high. Noah dives
for the floor.

157 INT. CLUB OFFICE - FOUCHET 157
He hits the deck as the WINDOW is SHATTERED by a random
bullet.

BAD BOYS - Rev. 6/24/94 PM 74.
158 INT. CLUB DANCE FLOOR - BACK TO SCENE 158
The room clears around Julie. Noah is back on his feet,
once again with the gun. But...

LOWREY

Launches himself off a nearby table, soars over the
frightened crowd and comes crashing down upon Noah.
Both Lowrey and Noah tumble to the floor. Noah's gun
skitters into the crowd. Noah chases for it, but can't
find it. But --

FERGUSON'S

got a clear shot at Julie. He raises his gun, only to find Burnett's pistol at his ear.

BURNETT

Don't even think about it.

(realizes)

Julie?

CUT TO:

JULIE

as she grabs Lowrey.

JULIE

That's him!

LOWREY

No shit!

Meanwhile, Noah's on his feet and hauling ass out of the club.

159 BURNETT AND FERGUSON 159

Burnett sees that Noah's on the run. So he cold-cocks Ferguson with the butt of his pistol and joins the chase.

160 OMITTED 160

& &

161 161

BAD BOYS - Rev. 6/24/94 PM 75.

162 EXT. CLUB HELL - LOWREY, BURNETT, AND JULIE - NIGHT 162

Appear at the door, charging down the steps toward the valet and commanding a Taurus that just pulled up. All three dive in. Burnett behind the wheel.

LOWREY

Lemme drive!

BURNETT

I'm driving. Buckle up.

Burnett hits the gas, the CAR SCREAMS around in a tight circle just as -- SLAM! -- Noah's sedan backs wildly across the road and crunches them. Noah throws a SHOTGUN over the back seat of his car and FIRES through the rear window. BLAM! Everybody ducks. Safety glass flies before Noah shifts gears and drives on.

163 EXT. MIAMI STREET - NOAH'S CAR - NIGHT 163

Noah's already up to 70 MPH, races through a yellow light, hangs a left. As the light turns red --

164 INT. UNMARKED CAR - NIGHT 164

LOWREY

You're gonna drive through that, aren't you?

Burnett does, hauling through the light. Meanwhile,

Lowrey has the bubble light in hand, reaches out the window to stick it on the roof, but it simply slides off. He reels it back in the car and hands it off to Julie.

LOWREY

Hold that.

165 INT. NOAH'S CAR - NIGHT 165
Noah is waving a SHOTGUN out the back -- FIRES --

166 INT. UNMARKED CAR - NIGHT 166
rocks as one HEADLIGHT EXPLODES --

LOWREY

C'mon, lemme drive --

BURNETT

Do I backseat drive when you're tailing a hitman?

BAD BOYS - Rev. 6/24/94 PM

76.

A167 EXT. GAS STATION AT ROAD DIVIDE - NIGHT
A167

Both speeding cars, side by side. Then Noah cranks the wheel and slams the Taurus, sending it to the left of the divider. But --

NOAH

His wheels catch the island and the snaps, and rolls right into --

CLOSED GAS STATION

Noah's car clips the pumps. A geyser of gasoline sprays into the sky. Noah recovers from the roll. Throws his weight into the jammed door. It opens on the second shove.

CLOSE ON OVERHEAD CAR LIGHT

which ignites automatically.

WIDE SHOT - GAS STATION

It erupts in flames.

CUT TO:

B167 EXT. MIAMI STREET - GAS STATION - BURNETT, LOWREY AND
B167

JULIE

Just getting out of the car as the station blows. They shield themselves against the explosion.

BURNETT

There goes our only lead to the dope. We better call Howard.

JULIE

That's it. That's it. You're

both crazy.
Julie takes a few steps away before she decides to give them the other barrel.

JULIE

Protect and serve. Sound familiar?
Isn't that what you're supposed to do? 'Cuz I'd like to know whose butt you're protecting.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

77.

B167

CONTINUED:

B167

LOWREY

I think we protected your uninvited butt pretty good back there.

JULIE

All you care about is getting your dope back. No, that's not all, you care about getting it back in a way that shows how fucking macho and tough you are. It's all some big testosterone contest. Well, fuck that.

As Julie walks in one direction, Burnett blows off in the other.

BURNETT

No more. Fuck this. I'm not goin' with it... No, I'm out. I'm out. Somethin's wrong with her. Crazy woman!

LOWREY

Chill, I'll handle it.
(starts after Julie)
Julie! Just wait a minute!

Burnett keeps moving and grousing while Lowrey chases Julie down and snags her by the arm.

LOWREY

Hey, hey. Just relax!
(looks for words)
Okay. It's true this whole thing started with missing drugs. But somebody I cared about. A lot. She got killed. And I'm not gonna lay down until this guy is dead or put away... And I promise you, we'll take care of you.

JULIE

That's what I'm afraid of.
Once again, Julie pulls away. But Lowrey's got her tight... and close. He digs deep.

LOWREY

Hey. What do I gotta say? I need you, okay?
(then for real)

I need you.
Magic words. Julie's swayed, despite herself.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

78.

B167 CONTINUED: (2)

B167

JULIE

Do they teach charm at the
academy?

LOWREY

Nah. Some smooth shit I got on
my own.

He puts his arm around her and they walk back.

C167 EXT. GAS STATION - AFTERMATH - NIGHT

C167

Police units surround -- flashing lights. Julie is
shaken, waiting in the back of a police unit. Meanwhile,
Ruiz and Sanchez join Burnett and Lowrey at the trunk of
the toasted car. The fire crew crowbars open the lid.
The trunk gives way to a ghastly, toxic smell. Everyone
gags.

BURNETT

Jesus. What kinda shit was in
there?

LOWREY

Smells like some kinda chemical.

BURNETT

We'll get a sample and drop it
back at the lab. Meanwhile, why
don't you two go on back to Club
Hell and see what you can dig up
on these bad guys.

167 OMITTED

167

thru

thru

180

180

A181 INT. BURNETT HOUSE - UPSTAIRS - NIGHT

A181

As Lowrey is checking the upstairs, he finds himself
staring in on the sleeping kids.

LOWREY

One day, bro. Gotta get yourself
some of them.

Lowrey hears SOBBING. He gently shuts the kids' door
and heads down the hall to the:

B181 MASTER BEDROOM
B181

Where Theresa sits amongst boxes of new clothes. Lowrey gives a polite rap on the door.

LOWREY

Hey, hey. That's not cryin' I hear.

THERESA

(wipes tears)

Oh, it's nothing... I just bought some clothes. It's been so long since I bought anything nice... I just wanted something to wear for Marcus when he got home. But nothing looks right...

(starts crying again)

He's slipping away from me, Mike. I can feel it.

LOWREY

(sits next to her)

Theresa. Listen to me. Nobody's slipping away from you. Especially not Marcus. You can take my word on that... As for the clothes...

Lowrey pulls a random item out of a box. It's hideous.

LOWREY

Okay. Just a minor fashion faux faux. Those cappuccinos at lunch can do that to you... See what else we got here.

181 INT. LOWREY'S CONDO - NIGHT

181

Burnett is preparing the couch with a pillow and blanket when he sniffs at the air. Something foul. Burnett lowers his nose to the cushions. The smell gets worse.

182 INT. LOWREY'S CONDO - BEDROOM - NIGHT

182

Burnett crawls into the bed, fully clothed. This is awkward. Julie calls out from the bathroom.

JULIE (O.S.)

I'm really sorry about the dog pee. They must be traumatized by the new surroundings. I'll pay for new cushions.

(CONTINUED)

182 CONTINUED:

BURNETT

182

That's perfectly alright --
Julie suddenly flops on the bed, wearing a gorgeous
nightgown.

JULIE

So, Mike. Can I ask you something?

BURNETT

Sure.

JULIE

Do you always come to bed with your
clothes on? Or just when there's
a woman in it?

BURNETT

I'm on protective duty. And I
want you to feel... protected.
So I'm dressed and ready. It's
okay. I've done it before.

JULIE

Really. You think Marcus would
wear clothes to bed while on
protective duty?

BURNETT

Sure he would. It's a cop thing.

JULIE

Oh, I definitely have a cop thing,
too.

BURNETT

You do?

JULIE

Well Marcus. He's very something
... sexy. And the way I came in
tonight, he was throwing everybody
this way and that and he took
control.

BURNETT

Well, I drove.

JULIE

I know. You drove well.

BURNETT

I shot the gas tank on the car.

(CONTINUED)

JULIE

That's right, you did. And it was
exciting... But Marcus...

(bites her lip)

Something about him... His wife.
What's her name?

BURNETT

Theresa. Why?

JULIE

I'll bet Theresa is takin' care of business right now.

BURNETT

What's that supposed to mean?

JULIE

You know, relieve his tension. A woman'll do anything to keep a man like that. You know what I mean? Tonight... made me a little bit horny, I guess. I think, maybe. It was the car chase. Or the guns and everything. I've never shot a gun before. Maybe it's the steel or something. I'm feeling a little... funny.

BURNETT

Funny?

JULIE

I don't know. Do you feel a little funny?

BURNETT

Yeah... I feel a little funny.

JULIE

Not that kind of funny.

BURNETT

What kind of funny?

JULIE

You know...

(rubs him)

Funny.

BURNETT

I gotta call Marcus.

Burnett's out of bed like a shot and headed for the living room.

183 BAD BOYS - Rev. 6/24/94 PM
OMITTED

80B.
183

A184 INT. MASTER BEDROOM - NIGHT
Lowrey is admiring his work.

A184

LOWREY

That's right. Turn around.

Theresa turns, looking transformed in the outfit put together by Lowrey.

THERESA

You think he'll like it? I mean, I want him to, you know, want to...

The PHONE RINGS. Lowrey is talking and picking up the phone at the same time.

LOWREY

Want to? Baby. Someone I know's
gonna burn you right to the ground.
Get ready!

(then, into phone)

You're on the mic with Mike...

Hello?

184 INT. LOWREY'S LIVING ROOM 184

CAMERA is TIGHT ON Burnett's face. He's angry as he
stares at the phone. His worst fears have been
confirmed. He hangs up.

BAD BOYS - Rev. 6/22/94 81.

185 INT. LOWREY'S LIVING ROOM 185

An angry Burnett, pulling on a jacket, he throws some
clothes at Julie.

JULIE

Usually the guy throws me out
after he fucks me.

BURNETT

I'm different. I'm a cop. And
now I gotta kill a guy.

186 INT. BURNETT HOUSE - NIGHT 186

From the top of the stairs we see and hear...

KIDS

G'night, Uncle Mike.

THERESA

Yeah. Good night, Uncle Mike.

LOWREY

G'night, everybody.

Lowrey's at the window. Parked just down the street
is the same sedan. He goes for the phone and dials.
Waits for an answer.

LOWREY

Hey, Sanchez. It's me Lowrey...
Yeah? Same to you, pal. But
listen. I got something you'll
want a piece of.

187 INT. PORSCHE (BURNETT'S NEIGHBORHOOD) - NIGHT 187

GRINDING GEARS, Burnett stops around the corner from his
house. He turns OFF the IGNITION and turns to Julie.

BURNETT

I got some jewelry for you.
Before Julie can respond, Burnett's cuffing her to the
steering wheel.

JULIE

You prick! First you don't want

me. Then you drag me out...

(MORE)

(CONTINUED)

- 187 BAD BOYS - Rev. 6/22/94 82. 187
CONTINUED:
- JULIE (CONT'D)**
(then she gets
it)
Oh, wait. I get it. You're one
of those post-adolescent assholes
who didn't get any car sex in
high school --
- BURNETT**
Just shut the fuck up. I won't be
long. Try and keep out of sight.
Burnett's out of the car with the keys. Julie yanks on
the handcuffs, then goes for the glove box. But this
time it's empty.
- 188 **INT. SEDAN - FERGUSON AND CASPER - NIGHT** 188
Casper spots Burnett nearing the house.
- CASPER**
There's our guy. Watch him.
- 189 **INT. BURNETT LIVING ROOM - NIGHT** 189
Lowrey climbs under blanket on sofa, the back of which
faces the window. Exhausted, he turns off light and
closes his eyes. A beat. Burnett's face pops up
furtively in window, his nose pressed against the glass,
looking for evidence of adultery. He can't see Lowrey
asleep on the couch. His head drops below the window
frame, only to reappear in another window. Seeing
nothing, he moves on.
- 190 **EXT. BURNETT HOUSE - NIGHT** 190
Burnett skulks into the side yard.
- 191 **EXT. THERESA'S BEDROOM WINDOW - BURNETT'S POV** 191
The light in Theresa's bedroom is on. He sees her sil-
houette against the curtain getting undressed.
- 192 **EXT. SIDE YARD - BURNETT** 192
He climbs the trellis to second story; boosts himself
onto ledge, inches along. Stops to peer into a window
when the ledge under his feet crumbles and...
- (CONTINUED)
- 192 BAD BOYS - Rev. 6/22/94 83. 192
CONTINUED:

BURNETT
falls. Landing flat on his back on the awning. His eyes close with a look that says "saved." But then as he moves. Something CREAKS.

A193 **OMITTED** **A193**
thru thru
C193 **C193**
193 **INT. THERESA'S BEDROOM - NIGHT** **193**
Theresa hears SOMETHING and runs to the door and calls out.

THERESA

Mike!

In a heartbeat, Lowrey charges into Theresa's room in his underwear.

LOWREY

What's the matter?

THERESA

I heard a noise... I think someone's outside...

A194 **EXT. AWNING - BURNETT** **A194**
Seemingly stuck, once again, he attempts to move. Another, even LOUDER CREAK, then --

AWNING

gives way. And Burnett crashes loudly into the garbage cans underneath. Lids and cans go every which way.

B194 **EXT. DRIVEWAY - NIGHT** **B194**
A lid rolls down and into the street.

C194 **INT./EXT. CASPER'S CAR - NIGHT** **C194**
Casper and Ferguson look curiously as the lid rolls into the street.

194 **EXT. UNDER AWNING - BURNETT - NIGHT** **194**
He crawls to his feet and as he looks up at the damage he's done --

BAD BOYS - Rev. 6/22/94 84.

195 **EXT. THERESA'S BEDROOM WINDOW - BURNETT'S POV** **195**
He sees Lowrey in his underwear and Theresa in her night-gown as they part the curtains and look out.

196 **EXT. SIDE YARD - BURNETT** **196**
In the bushes. He assumes the worst.

197 **INT. THERESA'S BEDROOM - NIGHT** **197**
LOWREY
Go into the kids' room, turn the

lights out and wait there until
I come get you.

198 **INT. LIVING ROOM - NIGHT** 198
Lowrey takes gun from holster, slams in clip.

199 **EXT. FRONT YARD - NIGHT** 199
Lowrey switches off the porch lights as he exits house,
gun ready. Without warning, Burnett leaps from the
bushes onto Lowrey's back.

LOWREY'S GUN

Tumbles into the flower bed. Lowrey reels with an elbow,
dropping Burnett to the lawn. But Burnett rolls and
clips Lowrey's legs. Lowrey falls. Crawls for his gun.
Gets hold of it, turns and is ready to fire when --

CAR

drives past. The headlights, revealing Burnett.

LOWREY

Marcus! What the fuck --

BURNETT

... You doin' Theresa? Theresa!

LOWREY

What? Me and Theresa?

BURNETT

I hope you used protection...
'cause I don't want a fourth kid
that looks like you!

(CONTINUED)

BAD BOYS - Rev. 6/20/94 84A.
199 **CONTINUED:** 199
Lowrey hauls back and belts him. Burnett tears into
Lowrey and the two roll around on the lawn.

200 **INT. SEDAN - FERGUSON AND CASPER** 200
They can't believe their eyes.

FERGUSON

Wanna explain what this shit's
about?

201 **EXT. FRONT LAWN - BURNETT AND LOWREY** 201

LOWREY

This whole deal has turned you
stupid. You're seeing things
that aren't there.

(CONTINUED)

201 CONTINUED:

201

BURNETT

(picks up a snail)
 And I suppose this isn't here?
 You were going to put Snail Guard
 on the lawn, remember?

THERESA (O.S.)

Mike? Are you okay!

LOWREY

I'm fine, Theresa!
 (whispers)
 Will you get the hell out of here
 before she sees you! You're
 supposed to be in Cleveland.

BURNETT

Yeah, I wouldn't want to spoil
 your little arrangement!

LOWREY

And where's Julie? You didn't
 leave her again.

BURNETT

She's in the car. Got her cuffed
 to the steering wheel.

Lowrey could kill now. He's on his feet, grabbing
 Burnett by the collar and shoving him up against the
 front door.

LOWREY

(through grit teeth)
 Now, listen to me. Look over my
 right shoulder. What do you see
 ... I said look!

BURNETT

(looks)
 Late model Ford. Two occupants.

LOWREY

Good. So who do you think's in
 there? Ed McMahon come to tell
 us we're sweepstakes winners?

BURNETT

Okay. What are we doing about it?

LOWREY

We're doing nothing. I've got it
 handled. In the meantime, you
 better get back to where you
 belong before I shoot you myself.

(CONTINUED)

86.

201 CONTINUED: (2)
 201

Lowrey holds and watches Burnett run off to the Porsche, keeping the sedan in his periphery the entire time.

CUT TO:

202 **EXT. STREET - PORSCHE - NIGHT**
202

It pulls out and drives right past the sedan. Julie in full, animated view.

203 **INT. SEDAN - FERGUSON AND CASPER**
203

Casper sees the girl.

CASPER

Sonofabitch! There's the girl!
But just as they start the car. KUH-THUNK -- the CAR lurches.

FERGUSON

What the fuck?

204 **EXT. BURNETT'S STREET - NIGHT**
204

A tow truck has pulled up to the sedan and hooked it. Sanchez operates the winch and Ruiz GUNS the ENGINE.

SANCHEZ

Let's go!
The tow truck hauls away Ferguson and Casper stuck in the sedan.

CUT TO:

A205 **EXT. BURNETT HOUSE - FRONT YARD - LOWREY**
A205

On the front lawn. Satisfied grin on his face, he returns to the house.

205 **EXT. ORANGE BOWL STADIUM - NIGHT**
205

The tow truck wheels into the stadium and stops. Ferguson and Casper try to make their break, but the scene suddenly ignites as the Orange Bowl lights go on. Squad cars and about ten cops surround with guns and batons. Ruiz and Sanchez step from the tow truck.

(CONTINUED)

205 **CONTINUED:**
205

BAD BOYS - Rev. 6/24/94 PM

87.

RUIZ

This oughta teach you not to fuck with a cop's family.
Then the lights go out.

206 INT. LOWREY BUILDING - LOBBY - NIGHT
206

Burnett enters with Julie in tow. He looks defeated, grass stains on his clothes, mussed hair. And here comes Chet.

CHET

'Evening, Mr. Lowrey. May I have a word with you?

(pulls him aside)

I was thinking that... maybe I could see your gun. See, we don't allow guns up in the apartments. Mr. Lowrey usually checks his, here, at the desk with me... You want me to check yours?

Burnett pulls his gun. But doesn't hand it to Chet. He sticks it in Chet's face.

CHET

Oh, okay. It's just an option. Burnett grabs Julie's hand and heads for the elevators.

A207 INT. NARCOTICS DIVISION - SQUAD ROOM - DAY
A207

A cigar-smoking Sinclair supervises the lock-down of the Special Narcotics Unit. Desks are being locked by IA suits.

BURNETT AND LOWREY

enter. Just as file cabinets are hand-trucked by them.

BURNETT

Hey. What's goin' on here?

LOWREY

Wait a minute. That's my desk!

Lowrey's going to make a move on Sinclair when Howard appears.

(CONTINUED)

A207 BAD BOYS - Rev. 6/24/94 PM
A207 CONTINUED:

88.

HOWARD

Yeah, yeah. It's exactly how it looks. I.A.'s shutting us down. We're all being reassigned until their investigation is over. In here.

Howard pushes them into --

HOWARD'S OFFICE

Where Ruiz and Sanchez wait with one of last night's Henchmen. His face is horribly bruised.

SANCHEZ

He says he wants his lawyer.

RUIZ

Yeah, but we told him we were desperate men without no fuckin' jobs, so...

(prods the guy)

So?

HENCHMAN

Okay. All I know is his name. Foo-shay, I think. Got this heavy French accent. The word was he offs drug dealers. And there was quick cash for whoever had the balls enough to hook up with him. I swear, man, watchin' your house was my first gig for the guy.

Burnett stands over the Henchman and lifts his defeated chin to face him. Burnett has it in him to give the guy one more hard whack for good measure, but that bruised face proves punishment enough.

BURNETT

Yeah. I guess you're tellin' the truth.

HOWARD

I also got the lab report from the stuff you picked up in Noah's trunk.

He hands it off.

(CONTINUED)

A207 BAD BOYS - Rev. 6/24/94 PM
CONTINUED: (2)

88A.
A207

LOWREY

(reading)

Insert substance... Highly volatile drying agent? The greedy motherfucker! He's cutting the dope.

BURNETT

Yeah, but Julie told me his ship comes in on Friday? You wanna tell me who can cut a hundred mil worth a dope in five days? You'd need whole lotta time cards to make that kinda date.

LOWREY

Or one really smart sonofabitch.

HOWARD

We're in the shit, boys. And
there ain't gonna be any more time
cards for this unit unless somebody
pulls a miracle out of their ass.

B207 EXT. UNMARKED CAR OUTSIDE TIRE EMPORIUM - DAY B207
Julie's handcuffed to the steering wheel again, semi-
draped in the front seat. She can't believe it.

JULIE

I'm getting really tired of this
shit!

207 OMITTED 207

A208 INT. TIRE EMPORIUM - DAY A208
This is a yawning, tire graveyard for used and crude
tires.

BAD BOYS - Rev. 6/23/94 (PM) 89.

B208 INT. TIRE EMPORIUM - OFFICE - DAY B208
Two old codgers are trading stories in front of JOJO, a
white boy with rasta dreadlocks.

BURNETT

Hey, Jojo.

Through the office window, Jojo sees Burnett and sud-
denly bolts out the rear door and runs smack dab into
Lowrey, who body checks him back up against the office
door.

LOWREY

Good runnin' into you, Jojo.

208 INT. TIRE EMPORIUM - BATHROOM - DAY 208
Now Burnett has pushed Jojo up onto the sink. Lowrey
hangs back, vibrating with anticipation.

BURNETT

Hey, calm down. A little rap,
that's all. We're lookin' for
someone who can step on a
shitload of heroin. And do it
real fast, and real well.
We're lookin' for a pro.

JOJO

I'm in the rubber business now.

BURNETT

We're not playin' around with
you, Jojo. You know what we
want.

JOJO

I'm tellin' you straight up,
like a straight fuckin' arrow,
okay? I'm straight as a board.
I'm so straight it's fuckin'
sick.

BURNETT

Now there's a lotta dope, Jojo.
Who can cut it quick?

JOJO

You mean, cut it... cut it up,
yeah. I don't know anything about
anything.

Lowrey's had it. He pulls his gun and pushes in.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 (PM)

90.

208 **CONTINUED:**

208

JOJO

Hey, man. I can't believe you're
puttin' a gun on me. You're a cop.
I turn you into 'Hard Copy,' man.
Put you on the T.V. set.

BURNETT

What are you doin', man?

As Burnett tries to intercede, they talk over each other.

LOWREY

We don't got time for
this. Jojo, I'm gonna
kill you, man. I've got
fifteen bullets and I'm
gonna fill your rasta
ass fulla some hot
shit...

(reaches behind his
back)

Wait. Wait.

Burnett pushes in one last time and tries to talk Lowrey
back. Lowrey acts like he lost it. He pulls another
gun and points it at Burnett.

LOWREY

Back up. I'm gonna bust
your fuckin' ass too.

(then, back to

Jojo)

Talk to me. Tell me what
I want to know. I'll do
you man, say it. Come on.

BURNETT

Mike. Chill with that.
No. Don't do it! This
is illegal! He's just
a white ganja-smokin'
motherfucker. He ain't
worth it.

BURNETT

Right on. Jojo, you're
on your own.

(as he walks away)

I'm sorry for you, Jojo.
I was on your side. I'll
just be over here. I
don't want no skull
fragments or brain shit
on me. When that shit
flies, it don't wash off.

CLOSE ON JOJO

scared shitless. He's gonna die. These are some crazy motherfuckers.

BURNETT

(chimes in again)

Remember, partner. He's no good to us if you splatter his ass.

(CONTINUED)

208 BAD BOYS - Rev. 6/23/94 (PM) 91. 208
CONTINUED: (2)

JOJO

Okay, okay. I definitely don't know for sure. But I know a little for sure. Three guys... well, two guys and one of them's dead. Crazy rocket-scientist, Einstein fuckin' guy. Got some rich mommy and daddy. Tell you where he's at.

LOWREY

(holsters guns)

Man, it's a good thing you got your memory workin'. Cuz that dead man paperwork is a bitch.

209 BAD BOYS - Rev. 6/24/94 PM 91A. 209
EXT. UPPER CLASS NEIGHBORHOOD (CORAL GABLES) - NIGHT

Staked out around the corner are Burnett and Lowrey. Each is clearly tired of the other. The silence is deadly until Julie breaks the silence.

JULIE

So where's the coffee and donuts?

BURNETT

What?

JULIE

I thought that was the usual menu when cops were on stakeout. A little caffeine for the heart. Some sugar-coated dough fried in day old grease.

LOWREY

Man. Will you get off this? You're making me sick.

JULIE

Oh, I'm sorry, Marcus. All these hours on the case, you must miss Theresa's home cooking.

(near Lowrey's ear)

Bet last night she fixed you up something yummy and left it in

the microwave for you.
Burnett starts to steam.

LOWREY

Yeah. Somethin' yummy.

JULIE

I imagine there was something
yummy waiting for you when you
finally made it to bed --

BURNETT

(wheels)

Listen, lady --

But Burnett's face ignites with headlights at their
rear. Doors open. Lowrey checks the rear-view mirror.
He sees two private security cops named DE SOUZA and
TOWNE. They split and approach either side of the
unmarked sedan.

LOWREY

Oh, man. It's the fuckin' pretend
police.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM

92.

209

CONTINUED:

209

BURNETT

Be nice. After tomorrow we might
need 'em for a job reference.

Lowrey rolls down his driver's window in time to hear...

TOWNE

Well, what do we have back here?
Looks like we got us two pimps
and a hooker.

DE SOUZA

Hey, fellahs. Maybe if she does
us both we'll let you leave with
your pride intact.

LOWREY

Excuse me. One moment.

(rolls up the window)

Let's fuck with these bozos.

Burnett nods his approval. Lowrey lowers the window.

LOWREY

Now, where were we?

TOWNE

Outta the car. Hands where we can
see 'em. Feet spread.

Both hobby cops open the doors for Lowrey and Burnett
respectively. Looks pass between them as they step out
and assume the positions. And Towne starts by frisking
Burnett's shoulders.

BURNETT

Oh, that's not how you frisk a

potential lawbreaker. You gotta start at the waistband. See if he's carrying a piece. Towne stalls a beat, then self-consciously goes to Burnett's waistband where he feels a --

TOWNE

Gun!
Both hobby cops instantly withdraw, their own pieces drawn and leveled on Burnett and Lowrey.

(CONTINUED)

209 BAD BOYS - Rev. 6/24/94 PM 93. 209
CONTINUED: (2)

LOWREY

Whoah. You better watch it, fellahs!

(very slowly)

You know, it would be very bad if you shot and killed two helpless pimps and a call girl... But it would be even worse if you shot two policemen and their witness on a stakeout.

Looks pass between the hobby cops.

LOWREY

(slowly turns)

Now I'm reaching slowly for my shield... very slowly... here it comes... just about got it...

(reveals his badge)

Ooh, look at that. It's a detective's shield! All gold and shiny. A smart fellah wouldn't fuck with somebody who had one of these in his pocket. So... Let's see. I guess that makes us policemen. And you...

BURNETT

Not.

He shows his shield. Both hobby cops lower their guns, unsure about what's next. Burnett moves in.

BURNETT

Now, some rent-a-cops have licenses to carry weapons, where others do not. Which might you be? You wouldn't happen to have those permits handy, would you?

From the looks on the hobby cops' faces, Julie can see that they don't.

JULIE

Guess we know the answer to that one.

210 **EXT. UPPER CLASS NEIGHBORHOOD - NIGHT (LATER)**
210

De Souza and Towne lay face down and cuffed on the pavement while the CAMERA LIFTS BACK TO the car.

BURNETT

I bet you miss your wife, kids...
I bet you miss them a whole lot.

LOWREY

I don't worry. They're in good hands.

211 **INT. BURNETT'S LIVING ROOM - NIGHT**
211

Theresa gives a peek out the window. There's another suspicious car on the street.

212 **EXT. BURNETT'S STREET - UNMARKED CAR - NIGHT**
212

Sanchez and Ruiz are on protective duty in front of Burnett's house.

SANCHEZ

Are you kidding, man? Desi was the brains behind the whole operation. That's why they called their company Desilu. Desi was first. Lucy second. Get it? Desi-Lu?

213 **INT. LOWREY AND BURNETT'S CAR - DAWN**
213

Coral Gables stakeout. Julie's passed out and, once again, sleeping in the rear of the car. In the glow of the faltering streetlights and the approaching dawn, she couldn't look more beautiful. And from his post in the driver's seat, he's looking at her with a longing that goes well beyond lust. Then Burnett breaks the silence.

BURNETT

Two o'clock. The red Civic.

214 **EXT. ELLIOT'S HOUSE - BURNETT'S POV - TELEPHOTO ANGLE**
214

FROM STAKEOUT CAR - DAWN

Elliot shutting the door to his little red Civic, jangling keys as he's hurrying up the walk to the front door. He looks like he hasn't slept or showered in days.

215 **INT. STAKEOUT CAR - DAWN**

BURNETT

Let's just hope he didn't come home for a nap.

TIME CUT TO:

- 216 EXT. ELLIOT'S HOUSE - MORNING 216**
Elliot exits the house in a hurry. Hair wet from a shower and fresh change of clothes. He fumbles with the keys to his Civic, gets in and drives.
- 217 INT. STAKEOUT CAR - MORNING 217**
- LOWREY**
- I'm on him.
(to Julie)
Hey, buckle up back there.
- JULIE**
- Wha...?
Lowrey has the keys in the ignition and is stomping on the gas.
- 218 EXT. MIAMI STREETS - MORNING 218**
Tailing scene as Lowrey and Burnett tail Elliot through morning traffic.
- 219 EXT. BOAT YARD - MORNING 219**
- Lowrey and Burnett's unmarked sedan stops about two hundred yards from the freighter.
- 220 EXT. BOAT YARD - DRUG FREIGHTER - TELEPHOTO POV - MORNING 220**
Elliot's out of the car in a flash and crawling aboard the ship. But as he disappears, Casper appears with his own pair of binoculars.
- 221 INT. STAKEOUT CAR (BOATYARD) - MORNING 221**
- BURNETT**
- They've made us. Let's move.
Lowrey FLOORS it.
- BAD BOYS - Rev. 6/22/94 96.
- 222 INT. LOWREY AND BURNETT'S CAR - EN ROUTE - MORNING 222**
Lowrey's driving in his typical, pedal to the metal style while Burnett talks on the radio.
- BURNETT**
- Yeah. Tell Howard to assemble the troops. We just made the dope lab. We'll be at the P.D. in one hour.
- JULIE**
- So what am I gonna do?
- LOWREY**

You're gonna keep your sweet ass nice and quiet back at my place.

JULIE

What?

LOWREY

Mike's place. I said Mike's.
Lowrey rolls his eyes. He can't wait for this to end.

223 INT. BURNETT KITCHEN - MORNING 223

Typical pandemonium. Theresa is making/serving breakfast while the TV BLARES. Quincy is channel surfing on the TV when he comes up with the news footage of the explosion, followed by more footage of Lowrey, Julie, and Burnett at the scene.

QUINCY

Hey, it's Dad and Uncle Mike.

NEWS ANCHOR (V.O.)

In our continuing report on police violence, the most recent incident involving two Miami P.D. officers remains unexplained by department spokesmen. This high-speed chase was captured two nights ago by our Live Copter 9 news team. And while the driver was killed, both police officers involved in the incident seemed to escape without injury.

THERESA

Kids, you go over to the neighbors' house. I'll be right back.

(CONTINUED)

223 BAD BOYS - Rev. 6/22/94 97. 223

CONTINUED:

JULIE

Where you going?

THERESA

Mommy's going to Cleveland.

224 INT. LOWREY'S CONDO - LOWREY, BURNETT, AND JULIE - DAY 224

Bang, they're through the door. Grubby and tired from the all-night stakeout.

225 INT. LOBBY - MORNING 225

Theresa enters building, ignores Chet and heads straight for bank of elevators.

CHET

Lady, all visitors must be announced.

THERESA

Announce this!

In a motherly flash, she's got Chet by the ear and she's dragging him over to the elevator. He yowls the whole way until he sticks his master pass-card in the elevator lock. Theresa lets go.

226 INT. LOWREY'S CONDO - DAY

226

Julie is framed in the bedroom doorway, somewhat sadly watching Burnett and Lowrey scramble to get ready for the bust.

JULIE

So, I guess when you get back, it's gonna be over.

LOWREY

That's the plan... So, Mike. Loan some of those ass kicking clothes.

BURNETT

Third drawer down.

(as doorbell rings)

Hey, Julie. Do me a favor and see who that is.

BAD BOYS - Rev. 6/22/94

98.

227 INT. CONDO - LIVING ROOM - DAY

227

Julie looks through the peephole, then opens the door. And there's Theresa. Julie's hip.

JULIE

Which one do you want? The tall one or the short one?

THERESA

Oh, I got plenty in me to kill 'em both. But it's the short one I'm gonna divorce.

She pushes past.

JULIE

Thought so.

Julie watches Theresa charge headlong into --

228 INT. CONDO - BEDROOM - DAY

228

Burnett's stripped to his pants and T-shirt. While Lowrey's down to his white boxer shorts. He's talking and wiping down his gun with a rag.

LOWREY

Man, I can't wait to see the look on Howard's face when we tell him...

(seeing Theresa)

Holy shit! Hi, Theresa... honey.

THERESA

Save your crap, Mike.

LOWREY

Mike what? What'd he do?

BURNETT

Theresa. It's not how it looks.

THERESA

It ain't Cleveland, neither.

LOWREY

Where's Julie?

Lowrey pushes past Theresa into --

229 INT. CONDO - LIVING ROOM - DAY

229

Where Julie is gone! The front door is wide open.

BAD BOYS - Rev. 6/24/94 PM

99.

230 INT. LOWREY'S CONDO - ELEVATORS - DAY

230

Julie's inside. She hits the close door button. But
Lowrey's there to catch it.

LOWREY

Julie. We wanted to tell you...
I especially wanted to tell you --

JULIE

You think I didn't know? God, you
are so stupid! And to think I let
you use me like you did, Max.
Why?

LOWREY

Julie --

JULIE

Wait. I know why. Because you
said you needed me. Jesus, who's
the stupid one now?

LOWREY

We still need you.

He reaches for her.

JULIE

Fuck you!

Julie slams a fist into Lowrey's face. The elevator
doors shut. Then Burnett comes hauling down the
corridor with Theresa at his heels. He pounds the
elevator button.

THERESA

You stayed away from home just one
night too many, Marcus.

BURNETT

Theresa. She's a material witness!
It was orders!

231 INT. LOWREY'S CONDO - LOBBY - DAY

231

The elevator doors open and Julie makes for exit. She sees a cab parked outside, slips back on her spiked heel and starts to run for it when --

FOUCHET

enters, with Casper and Ferguson to either side.

(CONTINUED)

231 BAD BOYS - Rev. 6/24/94 PM 99A. 231
CONTINUED: (A1)

They sweep into the lobby, stalling just inside the doorway when they realize that their target is right there in front of them, frozen like a deer caught in the proverbial headlights.
To the right and left, people at the mailboxes. Chet on the phone behind the desk. But he's looking at Julie. Then...

FOUCHET

Grab her.

But the doors to the second elevator open.

(CONTINUED)

231 BAD BOYS - Rev. 6/22/94 100. 231
CONTINUED:

Burnett and Lowrey step out in time to see Julie looking to them and the bad guys about to make their move.

WIDE SHOT FROM ABOVE

Fouchet and his henchmen LEFT. Burnett and Lowrey to the RIGHT. And Julie in the MIDDLE. Fouchet is the first one to draw down.

LOWREY

Julie! Drop now!

Pandemonium.

GUNS drawn and BLAZING. All three villains, plus Burnett and Lowrey, diving and FIRING.

PEOPLE IN LOBBY

Scream and duck for cover. Smoke and plaster fill the air.

BURNETT

Pushes Theresa back into the elevator, making her lay on the floor as BULLETS CUT above.

LOWREY

Slips behind a pillar as BULLETS WHIZ past.

JULIE

On floor. In the middle. Crawling for cover when --

FOUCHET

With balls the size of Pennsylvania. Two GUNS in hand, walks forward with barrels fixed and FIRING. Clips out on one, tosses the gun aside, then, with his free hand, reaches down and grabs Julie by the hair and lifts her until she stands.

FOUCHET

Let's go!

(CONTINUED)

231 BAD BOYS - Rev. 6/22/94 101.
CONTINUED: (2) 231
With a gun in her side, he backs away and shoves her through the exit. Casper and Ferguson follow.

LOWREY

Swings around the pillar, gun leveled and running after them.

LOWREY

Julie!!!!
Meanwhile --

232 **INT. LOWREY LOBBY - ELEVATOR - BURNETT AND THERESA** 232
Into the open elevator, Burnett slides his gun over to her.

BURNETT

Go upstairs. And don't let anybody in but me... Do it!
Burnett presses the close door button. The doors close just as Theresa reaches for him, calling --

THERESA

Marcus, I love you.

233 **EXT. LOWREY'S CONDO - DAY** 233
Fouchet shoves Julie into a waiting car. All three bad guys pile in and the CAR PEELS RUBBER just as Lowrey makes the doorway. Lowrey doesn't stop. He doesn't even wait for traffic. In nothing but his underwear, he appears from the building, turns the corner out the door, launches into traffic like a shot, spinning off bumpers, chasing Fouchet's car on foot.

A234 **EXT./INT. FOUCHET'S CAR (INTERSECTION) - DAY** A234
Fouchet's car slides into the intersection and stalled traffic. To the right: a footbridge. The car swings a hard right.

234 **EXT. FOOTBRIDGE** 234
Where a male nurse pushing an old man in a wheelchair are

in the way. SLAM! The nurse tumbles up and into Fouchet's windshield.

(CONTINUED)

- | | | | |
|-----|---|------|-----|
| | | 102. | |
| 234 | CONTINUED:
WHEELCHAIR | | 234 |
| | Empty and spinning. | | |
| 235 | EXT. OTHER END OF FOOTBRIDGE | | 235 |
| | Metal pylons imbedded in concrete. | | |
| | FOUCHET | | |
| | Out of the car! | | |
| | The doors fly open and all three are out in the middle of the stalled traffic, Julie being drug along with them. The gang cuts down an alley. | | |
| 236 | EXT. ALLEY - LOWREY | | 236 |
| | Turns the corner, running up over car roofs and hoods. He lowers his gun and tries to draw a bead on Fouchet and the gang. They've got Julie and now they're running. | | |
| 237 | EXT. ALLEY - BURNETT | | 237 |
| | Appears behind Lowrey. Lowrey waves him in another direction. Burnett hauls one way. Lowrey the other. | | |
| 238 | INT. BEAUTY SALON - DAY | | 238 |
| | MUZAK. Old ladies getting their hair blued and curled when -- BANG! Fouchet and the gang enter. Curlers fly. Screams! | | |
| | LOWREY | | |
| | enters. He dives to the floor as Casper stops and FIRES. BULLETS RIP through the salon walls and mirrors. Lowrey ends up under an old lady's dress. | | |
| 239 | EXT. OCEAN BLVD. (SOUTH BEACH) | | 239 |
| | Exiting the beauty salon and stumbling through a crowded cafe runs Fouchet and the gang, mauling their way through tables and patrons. Lowrey, only moments behind, pushing his way through the same path. | | |
| | | 103. | |
| 240 | EXT. INTERSECTION | | 240 |
| | Fouchet stops right in the middle. Picks the first car that's headed for him. Levels a GUN on a taxi cab and FIRES two quick rounds -- BAM BAM!! The driver of the car instantly slumps. Ferguson's seen this before. He's around to the driver's side of the car, pulling the dead man out and leaving him on the street. Casper and | | |

Fouchet shove Julie inside and they're off again.

241 EXT. INTERSECTION 241

But here comes Burnett. Crossing traffic. He's got no gun. So he jumps aboard Fouchet's car just as it gets into gear. The WHEELS SPIN. The CAR LURCHES ahead.

242 INSIDE CAB 242

Ferguson aims his pistol upward. He's about to fire into the roof when Julie shoves him. GUNSHOTS RING out sideways.

243 EXT./INT. CAB 243

BULLETS RIP to either side of Burnett. Then Fouchet stomps on the brake and Burnett tumbles forward and onto the pavement.

CLOSE ON BURNETT

He rolls, makes it to one knee. But his other leg gives way.

FOUCHET

He sees his chance and GUNS the ENGINE. The cab barrels at Burnett, who's stuck in the middle of the boulevard, about to become instant roadkill.
Then --

244 EXT. STREET 244

From out of nowhere, here comes Lowrey. Dashing out across the boulevard and snatching his partner from the deadly grille of the cab.

(CONTINUED)

244 CONTINUED: 104. 244

TAXI CAB

hauls on by. Leaving Burnett and Lowrey in a heap of their own, both trying to catch their breath.

LOWREY

Don't ever say I wasn't there for you.

245 EXT. MIAMI PD - MOTORPOOL - DAY 245

TAC teams and uniform cops swarm around their cars. All waiting as Burnett and Lowrey arrive in their unmarked car. Howard approaches.

HOWARD

It's about fuckin' time.

BURNETT

We lost the girl.

HOWARD

But you found the dope, right?

So let's go get it back.

A bicycle BELL RINGS. Heads turn. And here comes a BOY on his bike, serpentining his way through the maze of cars and cops until he gets to Lowrey, Burnett, and Howard.

BOY

Which one of you's Lowrey? I got somethin' for him.

LOWREY

At least I'm me again.

(hand out)

I'm Lowrey.

From his back pocket, the boy extracts a cellular flip PHONE. He hands it to Lowrey. He presses the power button and, almost instantly, it RINGS.

LOWREY

(presses send)

Yeah. This is Lowrey.

246 INT. FREIGHTER - DOPE LAB - DAY 246

While dope is lifted and loaded from the open hold, Fouchet is revealed at the other end of the cellular call.

(CONTINUED)

246 CONTINUED: 105. 246

FOUCHET

I have something for you to listen to.

Fouchet lifts his PISTOL and FIRES a single shot. BAM!

INTERCUT WITH --

247 EXT. MIAMI PD - MOTORPOOL - LOWREY 247

He jolts at the sound of GUNFIRE.

248 INT. FREIGHTER - DOPE LAB - FOUCHET 248

Where the CAMERA SWISH PANS ACROSS TO a very dead Elliot.

FOUCHET

That bullet just killed the chemist. Now, I have but four hours left to make my deal. Fuck with my timetable and the next bullet kills the girl.

Julie is gagged and sitting on the floor, scared shitless.

249 EXT. MIAMI PD - MOTORPOOL - LOWREY 249

He's in a vice. Duty or the girl. Then --

LOWREY

You twisted motherfucker...

(then...)

Jojo, you sonofabitch. When I get my hands on you, I swear, I'm gonna kill you.

(hangs up)

The snitch who tipped us to the dope lab? Turns out to be a bogus address.

BURNETT

Bogus address?

HOWARD

How's this? I'll kill the little prick for you. That's cuz you're already dead.

(waves at the

troops)

Okay, you guys. Put 'em back in the lockers.

(CONTINUED)

- 249 **CONTINUED:** 106. 249
En masse, all the cops act as if the wind had been knocked from their sails.
- 250 **INT. LOW-DOWN BAR - DAY** 250
Empty, save for the daytime regulars at the bar and Burnett and Lowrey in a rear booth.
- BURNETT**
How'd he know we were gearing up to go? It's like he's known all along where we're gonna be and when.
- LOWREY**
You know that once he sells the dope, he's gonna kill her just like he did Max.
- BURNETT**
Three little angels. Julie kept talking about his three little angels.
- A barkeeper appears with two beers. Burnett automatically reaches for his wallet.
- CLOSE ON BURNETT'S WALLET**
Where out pops a picture of his three children.
- LOWREY**
If she dies, I'm done with it.

The whole cop thing.

BURNETT

(looking at his
kids)

Three little angels.

251 INT. SQUAD ROOM - DAY

251

Francine is at her file desk. Looking pretty much the same as always. Same smile. Same easy manner. Then the CAMERA REVOLVES AROUND her and SETTLES ON those pictures on her desk. Her three little boys -- including the one in uniform. The CAMERA TILTS TO --

LOWREY AND BURNETT

standing over her desk.

(CONTINUED)

251 CONTINUED:

107.

251

Neither of them smiling.

FRANCINE

Hey, fellahs. What's the joke.
(as she gets nothing
back)

Really. I want to know.

Soon, though, the facade fades. Francine knows she's been caught.

252 INT. LADIES' ROOM - DAY

252

Burnett holds the door while Lowrey holds Francine. She's broken, crying, and giving up the ghost of her past.

FRANCINE

It was a birthday party... You know, after hours. Just the civilian staff... We were drinking. And everybody. They all had boy friends or their husbands.

LOWREY

So you were alone?

FRANCINE

He was so nice to me. He said I was beautiful, too. I guess I wanted to believe him...

(then ashamed,
starting to shake)

He took some horrible pictures of me. I don't remember any of it. I'd had too much to drink. I wondered if he'd drugged me. Later... he threatened to show

them to my boys... my little angels. Said he'd pin the pictures up on the grade school bulletin boards for all their classmates to see if I didn't do what he wanted.

BURNETT

He wanted someone inside the P.D.?

FRANCINE

At first, it was about drug busts. Dealers under surveillance.

(MORE)

(CONTINUED)

108.

252 **CONTINUED:**

252

FRANCINE (CONT'D)

He'd steal from them before we could make the case. And then when the department gave the air conditioning to Mr. Orona...

BURNETT

Anything you can tell us about him?

FRANCINE

What do you say about someone who rips off drug dealers? A man like that ain't scared of nobody. Not the police. Not you guys. Nobody.

(beat)

He's the scariest man I ever met.

LOWREY

Yeah. But does he still trust what you tell him?

253 **EXT. BOATYARD - DAY**

253

Fouchet is supervising the loading of the dope onto three canvas-backed, military-styled trucks when his CELLULAR PHONE RINGS. He answers.

FOUCHET

Yes?

254 **INT. HOWARD'S OFFICE - DAY**

254

Francine is on the phone with Howard on another extension.

FRANCINE

I have some more information for you, Mr. Fouchet.

255 **EXT. FLORIDA POWER PLANT (MIAMI) - DAY**

255

A Florida Power van. Inside...

256 INT. ELECTRONICS SURVEILLANCE VAN - DAY 256
Burnett and Lowrey wearing headsets, listening in on the
conversation between Fouchet and Francine.
INTERCUT WITH:

257 EXT. BOAT YARD - DRUG FREIGHTER - FOUCHET 109. 257
He's surprised to hear from Francine.

FOUCHET

Yes, Francine... What is it?

FRANCINE

Miami P.D.'s called in the D.E.A.
task force. They know the deal's
going down in just two hours. So
they've deployed agents to every
point of entry, airports, marinas,
etc...

FOUCHET

Is that all?

FRANCINE

Yes.

FOUCHET

I'm very pleased, Francine.
You're the best pet I've ever
had.

He hangs up.

258 INT. SURVEILLANCE VAN 258
Back in the van Lowrey turns to Sanchez.

SANCHEZ

Got him! Ma Bell says as long as
he keeps his cellular phone turned
on, we can track him.

BURNETT

Call Howard. Tell him we're gonna
need lotsa back-up.

259 EXT. HELICOPTER SHOT POV - FLYING OVER DOPE CONVOY 259
Three trucks making their way through Miami.

260 INT. REAR CABIN OF MIDDLE DOPE TRUCK 260
Ferguson is seated and staring across at Julie. Across
his lap is a shotgun. She may be bruised and abused.
But she's still got some bite.

(CONTINUED)

260 CONTINUED: 110. 260

JULIE

I forget the formula. Big gun,

big dick? No. Little gun, big
dick? No. Big gun, little dick?
Yeah. Yeah. I think that's it.

- 261 INT. FORWARD TRUCK - FOUCHET 261**
The CAMERA ZEROES IN ON his cellular phone. The power
light is green.
- 262 INT. SURVEILLANCE VAN - DAY 262**
Sanchez gives the update.
SANCHEZ
They're turning north onto the
Orange Highway.
BURNETT
We can make better time if we cut
across the Biscayne Bridge.
- 263 EXT. BISCAYNE BRIDGE - DAY 263**
The van cuts across traffic, barely making the ramp which
swirls up onto the bridge.
- 264 EXT. ORANGE COAST HIGHWAY NORTH - DAY 264**
The dope convoy rolls OVER the CAMERA.
- CUT TO:**
- 265 EXT. ORANGE COAST HIGHWAY NORTH - HELICOPTER POV SHOT - 265**
DAY
As the convoy makes a right turn off the highway onto an
old tar and gravel track.
- 266 EXT. ORANGE CITY AIRFIELD - CLOSE ON SIGN: ORANGE CITY 266**
AIRFIELD
The trucks roll toward an old airport which consists of a
small, pilot's terminal and four or so hangars spread out
over the ten acre site.
- 111.**
- 267 EXT. HANGAR 3 - DAY 267**
Two henchmen for the buyer open the yawning doors of this
massive, five-story hangar to reveal a C-123 cargo
aircraft. The convoy of trucks enters.
- 268 EXT. ORANGE HIGHWAY - DAY 268**
The surveillance van is parked at the side of the road.
- 269 INT. SURVEILLANCE VAN - DAY 269**
THROUGH a floor-mounted SPOTTING SCOPE we see the last of
the trucks roll into Hangar 3 and two of the buyer's
henchmen shut the doors.

BURNETT

That's it. That's where they're making the deal.

Burnett swivels the spotting scope.

270 EXT. ORANGE CITY AIRFIELD - SCOPE'S POV 270

PANNING LEFT AND RIGHT ACROSS the landscape of tall reeds and distant buildings. Finally he STALLS ON a garbage truck and its four-man crew rolling dumpsters.

271 INT. HANGAR 3 - DAY 271

Fouchet shakes hands with the BUYER. Upon which time one forklift begins to drive pallets full of cash from the open cargo door of the aircraft while another drives pallets full of dope.

BUYER

Three hundred million and very, very fresh. Too much to count, eh?

ON JULIE

As Casper pulls her from the rear of a truck and handcuffs her to the door of a cab.

BUYER

Who's the bimbo?

FOUCHET

Simply part of another transaction.

(CONTINUED)

112.

271 CONTINUED: 271

The operation moves swiftly. Dope pallets for cash pallets. Smooth, just like the original heist. Two fuel trucks are moved in to gas up the aircraft.

272 EXT. AIRFIELD - DAY 272

Rounding the corner from Hangar 3 -- here comes the garbage truck. CLOSER INSPECTION REVEALS Ruiz and Sanchez at the helm with both Lowrey and Burnett hanging from the sides. All of them wear dirty white jumpsuits and protective masks.

273 EXT. HANGAR 3 - DAY 273

The two Buyer's henchmen stiffen at the sight of the oncoming truck. Their hands slip inside their coats to MP5-Ks slung under their armpits. But --

274 EXT. HANGAR 3 - GARBAGE TRUCK - DAY 274

It veers and swings over toward two nearby dumpsters.

With Sanchez keeping a wary eye on the two bad guys and Ruiz to operate the hydraulics, Burnett and Lowrey drop from the truck and do their best working-for-the-city amble over to the dumpster. Business as usual. They wheel it over and position it in front of the two lifting forks where the garbage appears to be expertly lifted and dumped into the truck.

CLOSE ON DUMPSTER

As it lowers, the gearing seems to get hung up. The hydraulics' arms won't work, leaving the dumpster stuck in the air.

RUIZ AND SANCHEZ

Begin speaking Spanish, one blaming the other for this fiasco. Angry words. Finally, Ruiz has had enough. He tosses down his gloves and hat and begins stomping off as if he's just quit his stinking job. He's headed right for the henchmen, his mouth moving and spewing and moving and spewing. The henchmen look to each other, not knowing what to think. Ready for anything when --

CLICK CLICK -- GUNS COCKING.

Both Burnett and Lowrey are right behind the henchmen with guns at the base of their necks.

(CONTINUED)

- 274 CONTINUED: 113. 274
- BURNETT**
- Mouths shut, feet moving. Now,
walk.
- 275 EXT. HANGAR #3 - ANGLE ON DUMPSTER 275
- As it lifts once again to the air, this time dumping the two henchmen into the truck.
- ANGLE - HIGH ABOVE TRUCK**
- As the human garbage is deposited.
- 276 INT. HANGAR 3 - C-123 - DAY 276
- The Buyer buckles himself into the pilot's seat of the C-123. His crew shuts the cargo hatches and he gives a pleased salute to Fouchet. The ENGINES TURN OVER and the propellers move. Meanwhile --
- 277 INT. HANGAR 3 - TRUCK ENGINES 277
- START. Loaded with cash, they're ready to go. Fouchet gives the signal to open the doors.

CASPER AND FERGUSON

Move to open the doors. They give a good shove. Still

nothing. So they bang and shout.

CASPER

Hey! Wake up out there! Open
it up!

- 278 **EXT. HANGAR 3 - DAY** 278
One of the dumpsters is parked in front of the doors. No
exit.
- 279 **INT. HANGAR 3 - DAY** 279
Just as Casper and Ferguson give a helpless look to
Fouchet...
- 280 **INT. HANGAR 3 - ANGLE ACROSS HANGAR - DAY** 114.
280
The garbage truck barrels through the rear wall,
instantly colliding with the left wing section of
aircraft. The wheel assembly buckles and the aircraft
twists onto one wing. Fuel spills.
- 281 **INT. C-123 (HANGAR 3) - ON BUYER** 281
Tossed from his seat and thrown across throttle. The
ENGINE ROARS!
- 282 **INT. HANGAR - ONE CANVAS-BACKED TRUCK** 282
The tarpaulin rips and a pallet of cash busts open.
Money swirls inside the hangar.
- 283 **INT./EXT. C-123 - CARGO DOORS** 283
Open. Henchmen ready to kill. Then --
- 284 **FROM EMPTY DUMPSTER** 284
Pop up Burnett and Lowrey. MP5-Ks in hand. They BLAZE
the cargo doors and CUT DOWN the rest of the Buyer's
henchmen.

CASPER AND FERGUSON

charge. GUNS BLASTING.

BULLETS

RIP across the dumpster, moving up into the truck cab.
Ruiz and Sanchez dive and roll to either side.
Meanwhile, the sparks ignite the spilled fuel.

LOWREY

Move it or lose it!

Burnett and Lowrey climb from the dumpster and run.
Casper and Ferguson have a clear shot. They level and
aim, but...

KUH-WHOOM!

The FUEL TANK on the aircraft EXPLODES. The truck drivers
dive for cover. Charging for the open hole in the wall.

115.

285 **INT. AIRCRAFT (HANGAR 3)** 285
 Inside the aircraft the precious dope catches fire.

286 **INT. HANGAR 3 - ON CASPER AND FERGUSON** 286
 Looking through the flames. Shielding their eyes. Ruiz
 and Sanchez appear from behind.

SANCHEZ

Remember us?
 The two bad guys turn with their guns. The flames
 igniting their already battered faces. But they don't
 turn fast enough. Both cops FIRE in unison. Ferguson
 and Casper fall. PULL BACK --

287 **INT. HANGAR 3 - WIDE ANGLE** 287
 One aircraft ENGINE still ROARING. The money swirling
 and burning, falling from the roof like a fiery rain.
 And --

288 **INT. HANGAR 3 - LOWREY AND BURNETT** 288
 Easing through the wreckage, ever-so-cautious.

LOWREY

Julie!

JULIE (O.S.)

Michael!
 Her VOICE ECHOES.

CUT TO:

289 **INT. HANGAR 3 - FOUCHET** 289
 He's handcuffed himself to Julie, dragging her deeper
 and deeper into the hangar. The smoke is getting thicker
 and swirling with the burning cash.

290 **INT. HANGAR 3 - BURNETT AND LOWREY** 290
 Signals between the two. They split wider. Moving
 toward those locked doors.

291 **INT. HANGAR 3 - BACK ON FOUCHET** 291
 At the locked doors. He shoves against them in a futile
 rage. Julie begins to choke on the fumes.

116.

292 **INT. HANGAR 3 - SEPARATE SHOTS - BURNETT AND LOWREY** 292
 Each placing their faces against their own sleeves. The
 smoke is thicker, swirling in waves.

293 **INT. HANGAR - DOORS - FOUCHET** 293
 Shoving the doors. Pushing and pushing. Then --

Appear Lowrey and Burnett. Twenty yards apart and closing. Guns carefully aimed. Fouchet pulls Julie close.

FOUCHET

I was going to fuck her, then kill her. Now it looks like I'm only going to do the latter.

LOWREY

Either we O.D. on the air or the whole place blows. We're dying anyway.

BURNETT

Let her go and you'll walk. You can keep the dope and the money.

(coughs)

Just the girl and we all get out of here.

FOUCHET

What if I don't have the key.

JULIE

He threw it in the --

FOUCHET

(yanks her)

Shut up! It's gone. She's dead. Unless you move aside.

Burnett eases further right. Gun carefully aimed. His eyes are stinging. Lowrey goes left. But he's lowering his gun.

FOUCHET

Pulls Julie closer. Gun at her head. Looking to Burnett. While Lowrey is nodding to Julie. Nodding for her to --

(CONTINUED)

LOWREY

Drop, Julie!

She drops. Burnett has a clear shot when --

Swing wide and way, way open. Blinding light. NOISE. HELICOPTERS. And about fifty cops at the ready. Rounds chambered. Rifles leveled.

Fouchet, Julie, Lowrey, Burnett. All with the same idea. They bolt for daylight as fast as they can go because --

297 **HANGAR** 297
EXPLODES in such a concussion it knocks all four of them
to the dirt. The hangar crumbles.

298 **EXT. HANGAR - CLOSE ON BURNETT** 298
As he looks back on the conflagration.
 BURNETT
 Sanchez and Ruiz...
Then --

FOUCHET WITH JULIE

He yanks her back up onto her feet, wild-eyed. He's
still got the gun on her.

LOWREY
 (hands up for all
 the cops to see)
 Don't shoot!!! Hold your fire!!!

FOUCHET
Twisting Julie for all to see. The cops' rifle sights,
all glinting in the sun.

FOUCHET
 I'll kill the girl!!!

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 118.
298 **CONTINUED:** 298
Fouchet raises Julie's hand high in the air to show all
of them the handcuffs when -- KA-POW! -- a SHOT RINGS
OUT.

CLOSE ON CUFFS
The link is snapped in two by the bullet. Julie falls
to the ground. While --

BURNETT AND LOWREY
UNLOAD their CLIPS in a CRESCENDO of GUNFIRE. Fouchet
crumples in a heap.

CUT TO:

299 **EXT. HANGAR - HOWARD** 299
The eye behind the smoking sniper rifle. He reveals a
pleasured smile.

HOWARD
 Swish.
Then he turns to Sinclair, who stands only feet away.
 HOWARD
 Investigate that, asshole.

300 **EXT. HANGAR - JULIE** 300
She finds her feet and runs to Lowrey. Right into his

arms. He holds her tight, but she winces from a nasty cut on her shoulder.

JULIE

Ow. This shit really hurts.

LOWREY

Stick around. I'll give you a bullet to bite.

Finally --

SANCHEZ AND RUIZ

They appear. Alive and well. Big grins, helping Burnett to his feet. Brushing him off.

BURNETT

Hey, hey...

(then with a smile)

Let's go get our jobs back.

BAD BOYS - Rev. 6/24/94 PM

119.

301 **EXT. BURNETT HOUSE - DAY**

301

The front door opens and all the little Burnetts come screaming out...

BURNETT KIDS

Daddy Daddy Daddy the hero!!!

... into the arms of their father. He gathers them all into one big hug.

BURNETT

Daddy's home!

Behind Burnett appear Lowrey and Julie, arm in arm. The kids run to...

BURNETT KIDS

Uncle Mike, Uncle Mike.

Then...

BURNETT

Baby!

Theresa framed in the front doorway, looking smashing in the outfit Lowrey picked out for her. Burnett ambles up the walk into her arms. They hug and kiss, Theresa tossing a wink Lowrey's way.

LOWREY

Manana, partner. Peace. Okay, kids. Pile in. And watch the leather and windows this time?

JULIE

You got a real way with kids, Lowrey.

LOWREY

You see anybody complaining?

BURNETT

Hey. Where are the kids goin'?

THERESA

Didn't you know? We got us a new
babysitter.
She kisses him.

BURNETT

You mean...

THERESA

It's quality time, Marcus.

(CONTINUED)

	BAD BOYS - Rev. 6/24/94 PM	120.
301	CONTINUED: Burnett shuts the door ON the CAMERA. The screen GOES TO BLACK. Then UNDER CREDITS:	301
302 thru 304	OMITTED	302 thru 304
305	INT. LOWREY'S CONDO - BATHROOM - NIGHT Little Megan is on the potty. She catches Lowrey as he passes.	305
	MEGAN (V.O.) Uncle Mike. I did it!	

THE END