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MIAMI VICE  
"THERESA"  
(AKA "SARITA")

Written by  
Pamela Norris

Prod. #62024

MIAMI VICE

"THERESA"

SCRIPT REVISION HISTORY

(\* INDICATES ORIGINAL DRAFT)

<u>DATE</u>	<u>COLOR</u>	<u>WRITER(S)</u>	<u>PAGES</u>
11/21/86	*FINAL DRAFT	Pamela Norris	1-57
11/30/86	WHITE	Dennis Cooper	Set & Cast 1-58
12/05/86	PINK	"	Set & Cast 1-55
12/09/86	BLUE	"	Set & Cast 5, 8-8A, 11-12, 14-15, 23-26, 29-30A, 34-36, 47-48, 53
12/16/86	YELLOW	"	53-54
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12/17/86	WHITE	"	21-23
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12/19/86	BLUE	"	16-17

#62024

12/09/86

MIAMI VICE

"THERESA"

(X)

CAST

SONNY CROCKETT  
RICARDO TUBBS  
LT. CASTILLO  
GINA  
TRUDY  
SWITEK

DR. THERESA LYONS  
JOEY WYATT  
ARZOLA  
RUDY RAMOS

NURSES  
WOMAN  
RENT-A COP #1  
GANG KID  
JUDGE DANIEL MCKAY (X)  
UNIFORM COP  
REPORTER #1  
BALDERINI  
DR. CHANEY  
A.S.A. SHAW  
GREENBERG  
RESIDENT

SETS

INTERIORS:

HOSPITAL  
EMERGENCY ROOM  
DOCTOR'S LOUNGE  
BATHROOM  
COUNTY HOSPITAL  
HALLWAY  
INTENSIVE CARE  
DR. CHANEY'S OFFICE  
FERRARI  
SURVEILLANCE VAN  
WYATT'S HOUSE  
LIVING ROOM  
BATHROOM  
HALLWAY  
CLOSET  
ST. VITUS CABIN  
COURT ROOM  
OCB  
METRO BOOKING AREA  
SQUAD ROOM  
CASTILLO'S OFFICE  
CONFERENCE ROOM  
AIRPORT BATHROOM  
THERESA'S BEDROOM

EXTERIORS:

STREETS  
RESIDENTIAL  
WYATT'S BAYSIDE ESTATE  
HOUSE  
OCB - STOCK  
PROPERTY WAREHOUSE  
GUARD SHACK  
JULIA TUTTLE CAUSEWAY  
HOSPITAL  
MIAMI  
METRO STATION  
STREET  
SURFSIDE TREATMENT CENTER  
THERESA'S ROOM  
AIRPORT  
BEACHHEAD INN  
ALLEY  
THERESA'S HOUSE

MIAMI VICE

THERESA

TEASER

FADE IN

1 C.U. - CROCKETT - NIGHT

1

in an as yet undisclosed location, features suffused with a warm weariness, as he holds a phone receiver to his ear -- from which -- Theresa's voice issues --

                                  THERESA (V.O.)  
Dr. Lyons ...

                                  CROCKETT  
                                  (warm, to phone)  
Hey, Doc ...

CUT TO

2 INT. EMERGENCY ROOM - NIGHT - ON THERESA

2

white coat over surgical greens, writing on a clipboard, phone tucked under her chin. Patients, nurses, paramedics pass in the b.g. mix as she smiles at Crockett's voice --

                                  THERESA  
What you are doing up in  
the middle of the night?

                                  NURSE  
Bed 8's ready for the chest  
tube.

3 INTERCUT - CROCKETT AND THERESA

3

                                  CROCKETT  
Just sitting around, wondering why I  
can't find a girlfriend with a  
normal job.

                                  THERESA  
You check your black book?

                                  CROCKETT  
'fraid this is the only number left  
in it.

                                  THERESA  
I miss you, dude.

                                  CROCKETT  
Miss you, too, dudette.

Pull back to --

4 EXT. STREET - NIGHT - THE FERRARI 4

on stake out, over which --

THERESA'S (V.O.)  
Sleep tight.

5 INT. FERRARI - NIGHT - TUBBS AND CROCKETT 5

the former working a pair of Zeiss 20x80's, as the latter hangs up the phone, aglow with the blush of true love.

TUBBS  
Why didn't you tell her you were working?

CROCKETT  
Ah, I didn't want her to worry.

6 TUBBS' P.O.V. - WYATT'S BAYSIDE ESTATE - BINOC MATTE 6

a single heavy asleep in a chair by the driveway. (X)

TUBBS (V.O.)  
(of Crockett)  
So the man didn't want her to worry.

7 RESUME - INT. FERRARI 7

Tubbs lowers the binocs, leans back, tired but friendly. (X)

CROCKETT  
This is supposed to be a surprise.

TUBBS  
I can dig a surprise. Just tell me: how expensive a ring are you buyin' this woman? Cause my delicate Gemini self can't handle much more overtime.

CROCKETT  
Just a decent engagement ring.  
(beat)  
Besides, O.T. puts hair on your chest.

TUBBS  
I got hair on my chest.

CUT TO

- 8 INT. WYATT'S ESTATE - TELEPHOTO MATTE - WYATT 8  
 Thirtyish, slick, lounging before a T.V. broadcasting a skin flick. On the table beside him is a bong, a pot-filled baggie, and a mirror with maybe half an O.Z. of powder. All of which is observed from -- (X)
- 9 INT. SURVEILLANCE VAN - NIGHT - SWITEK 9  
 seated at a telescope, the audio console behind him. He suddenly perks up as -- (X)
- 10 INT. WYATT'S LIVING ROOM - TELEPHOTO MATTE - ARZOLA 10  
 a heavy, approaches Wyatt, carrying a hand radio --  
 ARZOLA  
 Mr. "W", the helicopter 'll be here in four minutes. (X)  
 (X)
- 11 RESUME INT. VAN - SWITEK 11  
 moves to a mic -- announcing --  
 SWITEK  
 If anyone's listening, six weeks of surveillance just paid off: Wyatt has a copter coming in, and if I'm not mistaken ...
- 12 EXT. RESIDENTIAL STREET - NIGHT - THE FERRARI 12  
 SWITEK (V.O.)  
 ... we should be lookin' at 100 keys of coke in about four minutes.
- 13 INT. FERRARI 13  
 as Tubbs adjusts his earplug, then informs Crockett --  
 TUBBS  
 Switek says it's coming in now -- in a copter.
- 14 EXT. STREET - NIGHT 14  
 as Crockett and Tubbs exit the Ferrari, two rent-a cop cars pull up, red lights flashing. Four armed rent-a cops, and a Sylvia Miles type, dressed in a bathrobe, get out --

CONTINUED

14 CONTINUED

14

TUBBS

What the hell?

WOMAN

(excited)

Those are the two! They've been  
there since 4 this afternoon!

CROCKETT

We're cops! This is a stakeout!  
Shut those damn lights off!(reaches for his  
badge)

RENT-A COP #1

Just hold it right there, cool.

15 RESUME - INT. VAN - SWITEK

15

unaware, on the horn with dispatch --

SWITEK

(to mic)

That's 401 Island. Give us all the  
back-up you got.Switek takes off his headphones, is about to check his  
pistol when, from Wyatt's Living Room, he hears --

WYATT (V.O.)

What the hell are those red lights??

Switek, confused, opens the van's door and sees --

16 EXT. STREET - NIGHT - CROCKETT AND TUBBS

16

up against the Ferrari, surrounded by the rent-a cops. As  
an embarrassed Rent-a cop #1 examines Crockett's badge --

RENT-A COP #1

(to Woman)

Uh, Mrs. Grinstein, these badges  
look like the real thing.

TUBBS

Man, we got a major bust goin' down!

-- under which Switek rushes up, badge out, yelling --

SWITEK

Wyatt made us!

CONTINUED

16 CONTINUED

16

CROCKETT

Damn!

As the cops run for Wyatt's house, not even waiting for the badges to be returned, the woman faces the embarrassed rent-A cops with an apologetic shrug --

WOMAN

My analyst told me to take a more active role in society.

SMASH CUT TO

17 INT. WYATT HOUSE / BATHROOM - CLOSE ON A TOILET

17

flushing, while two of Wyatt's flunkies pour in another load of contraband: a couple bags of pot and a half-filled "football" of coke -- as Tubbs bursts in, weapon out --

TUBBS

Freeze!

18 INT. WYATT HOUSE / HALLWAY - WYATT

18 (X)

is running frantically, Crockett's closing in, as they reach --

19 A SCREENED IN PORCH

19

where Wyatt reaches desperately for a closet door -- as Crockett catches up, levels his weapon with --

CROCKETT

Don't move!

Wyatt opens the closet anyway, now steps back to reveal --

20 CROCKETT'S POINT OF VIEW - INT. CLOSET

20

suitcases brimming with cash.

21 RESUME PORCH - WYATT AND CROCKETT

21

WYATT

(icy; urgent)

Take as much as you want. I'll turn-my back. Just let me get to my boat.

CONTINUED

21 CONTINUED

21

He nods to the backyard, seen through the porch windows, where a helicopter pad glows with lights, and a powerboat is tied to the dock. Crockett takes a beat, glances at the cash again, then --

CROCKETT

Turn around.

WYATT

(relieved)

The big bills are in the back suitcase.

-- with which Wyatt turns around -- and is shocked as Crockett yanks his hands behind his back, and clamps on the cuffs -- expressionless --

CROCKETT

You're under arrest ...

CUT TO

22 EXT. WYATT'S BACKYARD - A BELL JET RANGER

22

hovering maybe 50 feet up, shines it's search light on --

23 THE SEA WALL

23

where Arzola frantically waves, screams --

ARZOLA

Get the hell outta here. It's all cops.

then he dives off the sea wall into the bay, as --

24 SWITEK AND CROCKETT

24 (X)

rush into the backyard, the former carrying a hand radio, trailed by a couple of uniforms -- (X)

25 THE COPTER

25

does a 180.

26 RESUME SWITEK AND CROCKETT

26 (X)

SWITEK  
(to radio; urgent)  
Tell customs we got a chopper  
heading east over the causeway!

-- their eyes glued to --

(X)

27 THE COPTER

27

aglow in the lights of the landing pad, the cops'  
searchlights -- and suddenly pouring a four million dollar  
stream of sparkling powder toward the bay below as --

28 SWITEK

28

speechless, watches the multimillion dollar cloud drift  
irretrievably into the surf. His radio sputters --

DISPATCH (V.O.)  
Did not copy on the chopper. Can  
you repeat? Over.

CROCKETT  
(wry; grabs radio)  
Disregard.

(X)

FADE OUT

END OF TEASER

ACT ONE

FADE IN

28A  
thru  
30

OMITTED

28A  
thru  
30

30A

INT. ST. VITUS - THE FLOOR - NIGHT (WAS SCENE 28)

30A (X)

panning a half-eaten pizza in a box, a Charles Jourdan pump, and holding on a stack of audio tapes, bearing labels reading Miami Police Vice Division -- over which -- (X)

THERESA'S VOICE

Enough homework for this girl...

-- with which she drops the latest New England Journal of Medicine onto to the stack of tapes, knocking it over, as we pull back to --

30B

INT. ST. VITUS - NIGHT - THERESA AND CROCKETT

30B (X)

under the sheets, the latter reading a thick police file, from which he looks up to complain --

CROCKETT

Hey, have a little respect. That's six weeks of surveillance on Wyatt.

THERESA

I thought you had him in jail without bond?

CROCKETT

But he's trying to get that overturned next week ... then he'll just cough up some change and hop the next plane to Barrenquilla.

THERESA

He was the guy with the seven hundred grand in his closet?

CROCKETT

Joo got it, mang.

THERESA

(impatiently  
pushes at what  
he's reading)

I suppose this is Wyatt, too?

CONTINUED

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8A

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28B CONTINUED

28B

CROCKETT  
Wrong. This is an entirely  
different case.

(MORE)

CONTINUED

28B CONTINUED

28B

CROCKETT (Cont'd)

(beat)

I happen to be able to chase more  
than one bad guy at a time.

THERESA

What a star.

Crockett gives her a look. Goes back to his reading.  
Theresa has other priorities. Touches his chest.

THERESA

Seven hundred grand woulda bought a  
nice house in the country ... a  
couple of dirt bikes ... a yard for  
the kids ...

Crockett takes a beat to muster an innocent look.

CROCKETT

You don't think you're taking the  
kid off the market, do you?

THERESA

(coy)

All I know is: last time you  
stayed over here, I felt somebody  
measuring my finger.

(beat)

CROCKETT

You know, if there's one thing I  
love, it's a woman with imagination.

THERESA

Then again, maybe it wasn't you.

He gives her another look. She retrieves a bottle of  
pills from her purse on the night table, pops one in her  
mouth, then turns back, still playful. Crockett looks a  
bit concerned, off which she explains --

THERESA

For my back.  
(swallows water)

CROCKETT

You sure you shouldn't see a doctor?

THERESA

Love, the surgery was four years  
ago. It's chronic back pain -- no  
mystery.

CONTINUED

CONTINUED (2)

28B

CROCKETT

(shrugs)

Besides, what do doctors know?

THERESA

I beg your pardon?

(hands groping)

Wanna find out?

CROCKETT

Not tonight, honey, I really have a  
lotta reading to do.

He kisses her cheek and turns back to his files. She's  
stunned -- which reaction Crockett has been peripherally  
keyed for -- turns to her with a winning smile --

CROCKETT

Gotcha.

THERESA

That wasn't fair.

As he takes her in his arms --

DISSOLVE TO

OMITTED (29-30)

30

OMITTED (31-32)

32  
(X)

(X)

+A TANGLE OF BLOODY SHEETS

33

dangling from a stretcher where a tatoood latino gang kid lies on his stomach with two holes in his back. In the b.g., the standard middle of the night Emergency Room buzz, as Theresa briefs the surgeon on call --

THERESA

The knife missed his kidney's. His pressure's good.

(points)

And his x-rays are over there.

As the surgeon heads for the x-rays --

GANG KID

Just tell me, doc, am I gonna die?

THERESA

Yeah ... in about fifty years.

Stay with Theresa as she pulls off her bloody gloves and separates the curtain to move away from the stretcher. A nurse hustles past with a patient in a wheel chair --

NURSE

Gastro took bed one upstairs, and you've got a new player in bed three, with a headache.

THERESA

At 2 A.M.?

NURSE

(cynical)

Says it's serious.

THERESA

Believe me, I'll make sure it is.

Theresa opens the curtains to bed three, revealing --

34 RUDY RAMOS

34

a wirey street-con, wearing a jogging suit and too much jewelry. Theresa registers her stunned and angry recognition then moves in -- speaking low -- (X)

THERESA

What the hell do you want?

RUDY

Oye, this is Rudy you talkin' to, so lose all that Mars aspect from your voice. I'm not compatible.

(beat)

'Sides, I got somethin' fuh-ya.

He pulls out an envelope.

THERESA

Not here!

RUDY

Don't want it? That's cool.

He starts to put it back inside his jacket. She grabs it -- stuffs it in her white coat. Rudy does a Chesire cat.

THERESA

You didn't come here to give me that.

RUDY

I need you to get me something from your boyfriend ...

(she reacts)

It's a address -- written on the evidence report of any Miami Vice file.

THERESA

Forget it!

RUDY

I don't think so, muchacha. I start talkin' 'bout where you been and what you done, the police are gonna come down on your boyfriend -- and he's gonna have to forget you.

THERESA

I can talk as loud as you.

CONTINUED

34 CONTINUED

34

RUDY

Hey, everybody knows who I am, what I do. I don't think your rep could handle it.

(X)

(knows she's trapped)

(X)

I ain't askin' you to do nuthin' but look over his shoulder ... and it could save us both a lotta trouble.

Off her troubled look --

CUT TO

35 C.U. - THE STACK OF AUDIO CASSETTES AND FILES

35

from the Wyatt case, stacked on the prosecutor's table, over which --

CROCKETT'S VOICE

In summary, your honor, Mr. Wyatt is not only an extreme danger to the community ...

-- as we pull back to --

36 INT. COURT ROOM - DAY

36

multi-ethnic audience in the b.g., sweltering in the mid-afternoon heat, as Tubbs enters and takes a seat behind A.S.A. Gordon Shaw, and Switek, both seated at the prosecutor's table, while Crockett, standing beside the table, continues --

CROCKETT

... but he has no ties to Miami -- pardon me, except for eleven brothers and cousins currently residing at the Flagler Street facility...

(X)

-- which prompts a few laughs from the court audience, as Crockett winks across the room at --

WYATT

37

in prison garb, seated at the defense table beside a well-tanned attorney (Greenberg), expressionless.

CONTINUED

37 CONTINUED

37

CROCKETT

... and, of course, the 36 drug transactions concluded on the phone with local traffickers --  
(indicates tapes)  
-- for which Mr. Wyatt has been charged.

Crockett takes his seat, receiving a nod from A.S.A. Shaw, and leans back to confer with Tubbs and Switek --

CROCKETT

How'd I sound?

SWITEK

I still wouldn't buy a used car from you.

38 ANGLE - THE JUDGE

38

the venerable Daniel "Send 'em away" McKay -- turns to the (X) defense --

MCKAY

Anything to add, Mr. Greenberg?

DEFENSE ATTORNEY

Only to remind the court that my client is so eager to face these ludicrous charges, that he is willing to place his entire Biscayne Bay estate up for bond, valued at 1.8 million --

MCKAY

(over, impatient)

Which, according to what we've heard from the state, represents about one fiftieth of Mr. Wyatt's net worth. Motion denied. Mr. Wyatt will remain in custody until trial.

39 RESUME SHAW, CROCKETT, SWITEK AND TUBBS

39

the former two sharing congratulations -- while Tubbs is distracted by something at the defense table --

SHAW

You're a real charmer.

CONTINUED

39 CONTINUED

39

CROCKETT

Well, Mr. Shaw, you win some, and  
you win some.

TUBBS

(steely)

Look who's here.

The cops follow his eyes to --

40 RUDY RAMOS

40 (X)

in considerably more upscale attire than when we met him,  
standing with a couple of Wyatt's heavies, and sharing a  
conspiratorial look with the man himself.

41 RESUME TUBBS

41

SWITEK

I give up. Who?

TUBBS

Rudy Ramos. Street punk I busted  
right after I came down from New  
York. He shouldn't be hangin' with  
a major-leaguer like Wyatt.

CROCKETT

(collecting the  
tapes; wry)

So get him his own rope.

SWITEK

Anybody for a late lunch?

CROCKETT

Not today. I got business to take  
care of.

And with a smile that says he's got something special in  
mind, he heads out, passing Wyatt with a cheerful --

CROCKETT

Lookin' good, Wyatt.

CUT TO

OMITTED (43)

43  
(X)

INT. OCB- NIGHT - ON TUBBS

44

finishing some paperwork at his desk, as Crockett approaches --

CROCKETT  
Got something to show you.

TUBBS  
Got something to tell you.  
According to Rudy Ramos' probation officer, as of last week, Ramos is represented by Andrew Greenberg -- Wyatt's attorney.

(beat)  
Where that chump gets the dust for a high-line mouthpiece, I don't know.

CROCKETT  
(on a cloud)  
Maybe he borrowed it from the guy who sold me this ...

He pulls out the ring. A beat as Tubbs admires it.

CROCKETT  
I know it's a little small, but it's an almost flawless stone.

TUBBS  
You act like you've never done this before.

CROCKETT  
I haven't. With Caroline, I was so broke, we went for the plain gold band.

(regretfully)  
Plated. She deserved better.

EXT. OCB - NIGHT - ESTAB*	42
OMITTED (43)	43
INT. OCB- NIGHT - ON TUBBS	44

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CONTINUED

44 CONTINUED

44

TUBBS

So you gonna do it right this time?

CROCKETT

(meaning  
everything)

I hope so.

TUBBS

When you gonna pop the question?

CROCKETT

Tonight.

(pockets the ring)

I am just a shave and a shower away  
from monogamy.

TUBBS

Add a trip to the property  
warehouse.

CROCKETT

Come again?

TUBBS

The desk officer called. You forgot  
to sign in one of the Wyatt tapes.

CROCKETT

Man, that's all the way across town.

TUBBS

Hey, it's a tough life, being a  
lover and a lead investigator.

(X)

Off Crockett's inconvenienced look --

TUBBS

By the way, congratulations.

CUT TO

45 EXT. PROPERTY WAREHOUSE - NIGHT

45

in an undeveloped part of the city, a small concrete shack,  
surrounded by a barbed wire fence interrupted only by a  
gate and a guardhouse, where 2 armed uniforms perfunctorily  
take notice as an N.D. Sedan, carrying two men in civies,  
pulls up to the gate --

45A UNIFORM #1 45A (X)

approaches the sedan, receives a piece of paper from the driver --

SEDAN DRIVER (O.S.) (X)  
Got a property report I forgot to file.

As the Uniform clips it to his clipboard and heads back to the guard shack -- (X)  
(X)

46 thru 47 OMITTED 46 thru 47

48 INT. N.D. SEDAN - THE DRIVER 48

Arzola -- pulls a silenced pistol from under his seat and blows the uniform away. The passenger, another heavy, jumps out, spraying automatic fire at --

49 THE GUARD SHACK - UNIFORM #2 49  
goes down. The passenger rushes to the gate control and --

50 THE N.D. SEDAN 50  
backs out of the gateway, as the gate opens for --

51 THE VAN 51  
which roars through, backwards, backing itself against --

52 EXT. WAREHOUSE - NIGHT - A STEEL DOOR 52  
with a bullet proof window. The only access to the warehouse within. The occupants now trapped inside as the van driver hops out, rushes to --

53 THE N.D. SEDAN 53  
which peels out. A beat later -- (X)

54 thru 56 OMITTED 54 thru 56

## 57 THE FERRARI

57

stops across the street. Crockett kills the lights and cautiously exits, hand reflexively on his shoulder holster, as he notes the van parked in front, then starts toward the downed guards when --

## 58 THE VAN

58

erupts with a deafening blast and --

## 59 THE WAREHOUSE

59

vanishes in a flash of white which turns night into day.

## 60 CROCKETT

60

flat on the pavement, waits a good three beats for the shower of debris to fade. As he stands, taking it in --

61  
thru  
62

OMITTED

61  
thru  
62

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

63 EXT. WAREHOUSE - NIGHT - AFTERMATH 63

panning the debris strewn street, choked with uniforms, bomb squad people, a couple ambulances, camera finally resting on Crockett and Tubbs --

(X)  
(X)  
(X)

TUBBS

Radio device?

CROCKETT

(drained)

I guess.

(X)

(beat)

They had the van backed right against the door. The guys inside never had a chance.

A beat of shared grief, during which Tubbs spots the arrival of a Castillo's sedan -- and Crockett's hand has slipped unconsciously into his pocket, comes out with the ring box. He pops it open, acknowledges a private irony --

(X)

CROCKETT

This was gonna be a special night.

Crockett takes a moment to study the ring -- and off it's graceful sparkle --

(X)

MATCH CUT TO

64 EXTREME CLOSE UP - A NEEDLE 64

glistening on the end of an insulin syringe, lying on a sink beside the envelope that Rudy gave to --

65 INT. DOCTOR'S LOUNGE - BATHROOM - NIGHT - THERESA 65

with fierce concentration, holding a piece of tin foil which she's cooking up with a lighter. As soon as the heroin bubbles, she blows on it, then draws it up in the syringe.

66 ON HER FEET 66

one foot bare, which she props on the toilet to shoot up, when there's a knock on the door from --

67 INT. DOCTOR'S LOUNGE - A NURSE

67

talks through the bathroom door --

NURSE

We got another motorcycle: 21-year old male, in full arrest, arriving in four minutes. Fun night, huh?

THERESA (V.O.)

I'll be right out.

As the nurse leaves --

68 RESUME INT. BATHROOM - THERESA

68

close on her face, tensing briefly, as she injects --

CUT TO

69 EXT. WAREHOUSE - NIGHT - CASTILLO'S SEDAN

69 (X)

parked across the street, as he leans out the driver's side window where Crockett and a stunned A.S.A. Shaw are crowded --

(X)

(X)

A.S.A. SHAW

Unbelievable ... I had evidence on eight different cases in that warehouse ... besides Wyatt.

CROCKETT

How long can you keep him locked up?

A.S.A. SHAW

If I stall the paperwork, maybe forty-eight hours. Max.

(beat)

But if we don't come up with something to replace what we lost here, Wyatt is gonna walk.

The unlikelihood of which is clear on the features of his audience.

A.S.A. SHAW

I gotta give a statement. Any leads on how they found this place?

CASTILLO

No.

Shaw walks off. As Crockett starts to follow --

(X)

CONTINUED

69 CONTINUED

69

CASTILLO

Crockett.

(beat)

They'll probably suspend every lead investigator who had evidence at this warehouse.

CROCKETT

You're saying that my case is destroyed, my guy walks, and I'm taking a suspension?!

(pissed)

That's a joke! Every one of us busted our chops for the cases that we had in there.

CASTILLO

Until we find out how this location was leaked, you'll all be assigned to administrative duty.

Castillo drives off. Crockett's frustration is clear. Stay with him as Tubbs approaches, bearing a burned piece of paper in an evidence bag, and some unpleasant news --

TUBBS

Sonny, the guard had this on his clipboard.

(beat; hands it to Crockett)

It's a photostat of a page from one of your case files.

CROCKETT

(stupified)

Who would've had access to my files?

TUBBS

I dunno, but whoever it was, they gave up the page with the warehouse address on it.

Hold on Crockett, as the coin drops, and the color leaves his face -- horror turning to cold rage as we --

CUT TO

70  
thru  
71

OMITTED

70  
thru  
71

72

INT. EMERGENCY ROOM - NIGHT - THERESA

72

now in bloody greens, has orchestrated the E.R. personnel in the successful resuscitation of the young motorcyclist -- comatose, I.V.'s in every extremity, but bedside monitor beeping a relatively healthy pulse of 90.

THERESA

Where'd our neurosurgeon go?

NURSE

To look at the head films.

THERESA

(to patient)

Well, Einstein, at least we got your heart beating. Next time, wear your helmet.

(to nurse)

I'm just gonna put on some fresh greens.

-- with which she heads off to --

73

INT. DOCTOR'S LOUNGE - NIGHT

73

As, on the cut, Theresa opens the door --

74

CROCKETT

74

who's waiting inside, his anger clear, holds up the evidence bag from the aftermath --

CROCKETT

This came from you, didn't it?

She's frozen for a moment. Then her face goes pale as she looks at the paper --

CROCKETT

Why?

Her features contort. She can't answer.

CROCKETT

(shakes her)

Why, dammit?!

THERESA  
(starts to cry)  
Because I'm a junkie ...

CROCKETT  
What???

CONTINUED

74 CONTINUED (2)

74

A stunned silence -- under which a nurse leans in --

CROCKETT

(to nurse)

Later!

(to Theresa)

What did you say?

THERESA

(with angry tears)

I said: "I'm a junkie!"

Off his stunned frustration --

SMASH CUT TO

75 INT. EMERGENCY ROOM - NIGHT

75

as Crockett ushers Theresa past the gaping expressions of waiting patients, nurses, secretaries, and another doc -- to whom the nurse who overheard explains --

NURSE

You're gonna have to work a double.

CUT TO

76 OMITTED

76

76A EXT. CAUSEWAY - NIGHT

76A (X)

a late night driver passing in the b.g. as the Ferrari pulls off the road, by the bay --

76B INT. FERRARI - NIGHT

76B (X)

Crockett shuts off the engine, faces Theresa.

CROCKETT

Talk.

She tries, then just breaks down. Off her sobbing --

DISSOLVE TO

77 EXT. MIAMI - NIGHT

77

the shiny black mirror of Biscayne Bay, presently reflecting the phosphorescent Miami skyline --over which --

CONTINUED

77 CONTINUED

77

THERESA'S VOICE

(expressionless)

The surgeon who fused my vertebrae  
said I'd have pain, off and on, but  
he didn't know how much ...

-- the camera finally resting on --

78 THE FERRARI

78

pulled off the road on the Julia Tuttle Causeway. Theresa's purse has been spilled on the roof. Crockett paces by the car, holding her syringe and the envelope Rudy gave her, beside himself with frustration, as Theresa sits sideways in the passenger seat, door open, explaining --

THERESA

I took codeine for about a year ...  
then I went to Dilaudid --

(X)

CROCKETT

(disgusted)  
When did you start shooting?

THERESA

When I got warned for all the  
Dilaudid scripts. I started with  
fentanyl. Then I got another  
warning, so I went to the street ...  
That's where I got the Dilaudid  
I've been taking when I'm with you.

(X)

(X)

CROCKETT

(furious)  
How could you let this happen?!

THERESA

(justifying)  
I just do enough to get by. I don't  
party on it. I don't overdo it --

CROCKETT

Over do it?! What the hell are you  
talking about? You're an addict,  
dammit!

THERESA

(desperate)  
Look, I tried to stop -- but I  
couldn't. I was working double  
shifts to pay off school loans, I  
was sending money home -- and I had  
to do my job.

CROCKETT

Why didn't you tell me? Why didn't  
you come to me?!

THERESA

(broken)  
Because -- then you'd have to do  
your job.

(guilty)  
Sonny, I did something else ...

CONTINUED

CROCKETT  
 (inflamed )  
 What? What else?!

THERESA  
 I changed a death certificate for a  
 dealer.  
 (beat)  
 A John Doe died in the ER and I  
 I.D.'d him as some dealer who wanted  
 to leave the country.

CROCKETT  
 And on top of that, you let yourself  
 get involved in a conspiracy?!

THERESA  
 (with tears)  
 I didn't know Rudy had anything to  
 do with Wyatt ...

Crockett drops his head into his hands, overwhelmed with  
 what is facing him. (X)  
 (X)  
 (X)

THERESA  
 Maybe it was selfish, Sonny, but you  
 were the only good thing in my life  
 ... and I just wasn't big enough to  
 lose that ...

He takes her shoulders vehemently, shouting: (X)  
 (X)

CROCKETT  
 Is there anything else?! Did you  
 ever sell?!

THERESA  
 No.

CROCKETT  
 (yells)  
 Steal? Hook? I have to know!

THERESA  
 No! No!

CROCKETT  
 (intense)  
 Because I can't...help you...unless  
 I know!!

Theresa lifts her tear-stained face, not sure what she just  
 heard. The meaning of his words slowly dawns on her.

78 CONTINUED (2)

78

THERESA  
You're gonna help me?

Crockett takes her hands, his face still hard and desperate.

CROCKETT  
What do you think I'm gonna do? I  
love you.

Theresa can't believe it. All the tension, all the fear, all the lies rush out of her in the instant. In utter relief and gratitude, she breaks down. Crockett holds her, tenderly, but with cold worry in his eyes.

CUT TO

79 CLOSE - A WOMAN'S HAND

79

Beautifully manicured, somewhat shaky, extended. As a man's hand grasps it, then lowers it to an ink pad and rolls the woman's thumb, widen to --

80 INT. METRO BOOKING AREA - MORNING - THERESA

80

being printed, as Sonny looks on --

CROCKETT  
Just tell them everything. Don't worry about me, don't try to protect me.

-- under which a uniform approaches, compassionately suggests --

UNIFORM  
Crockett, you better get out of here before someone I.D.'s you.

Crockett lingers to watch as the woman he loves is stood against the wall for her mug shot. Off the flash exploding into Theresa's face --

(X)

MATCH CUT TO

81 C.U. - A REPORTER'S CAMERA

81

as it flashes, pull back to --

81A EXT. COURT HOUSE - DAY (WAS SCENE 82)

81A (X)

where A.S.A. Shaw wards off a gaggle of newspapermen and photographers --

SHAW

C'mon, guys, no pictures, no names  
-- you got a Vice cop here with a  
cover to protect.

REPORTER #1

So you expect him to continue on the  
force?

SHAW

Just let me read my statement ...

81B CROCKETT (WAS SCENE 83)

81B (X)

turning his face from the photographers, is ushered past by  
four I.A.D. detectives. Tubbs shoots Shaw a commiserative  
look as he passes, following Crockett's group --

SHAW

(from a pad)

Internal Affairs has found no  
connection between last night's  
explosion and any suggestion of  
widespread corruption in the Vice  
division. On the basis of  
information which I'm not at liberty  
to discuss, they have narrowed their  
investigation to one detective, who  
will be suspended with pay pending  
further questioning ...

81C EXT. COURT HOUSE / STREET - DAY

81C (X)

where Crockett's about to climb in an N.D. sedan --

(X)

TUBBS

Hang in there. Maybe we'll cough up  
something on Wyatt and get you out  
from behind this.

CROCKETT

Call me.

Balderini, the I.A.D. cop in charge, steps between them -- (X)  
warning --

CONTINUED

81C CONTINUED

81C

BALDERINI

Crockett, as of 0800, you aren't authorized to give a parking ticket without my approval. So don't get any ideas.

TUBBS

(tough)

You saying I can't call my partner?

BALDERINI

I'm saying: all this rock and rolling's gonna rain on your partner real hard -- and you'd better stay clear, 'less you wanna get wet.

-- with which he climbs into --

(X)

82  
thru  
83

OMITTED

82  
thru  
83

84

INT. N.D. SEDAN

84 (X)

as he turns to Crockett -- off whose hard look --

(X)

BALDERINI

Lighten up. All you gotta do is flush the broad, or think of something else to do besides being a cop for a while ... like the rest of your life.

85

EXT. COURT HOUSE / STREET - DAY - TUBBS

85 (X)

watching, features set with determination, as the sedan pulls away --

CUT TO

86

EXT. SURSIDE TREATMENT CENTER - DAY - ESTABLISHING

86

Low-profile building with modest, peaceful grounds --over which --

CHANEY'S VOICE

I'm not surprised she was able to keep her habit a secret from you...

87 INT. DR. CHANEY'S OFFICE - DAY

87

where Crockett sits across from Chaney, mid-thirties, warm eyes, with the soft demeanor of a self-possessed professional. Each with a cup of coffee --

CONTINUED

87 CONTINUED

87

CHANEY

Lawyers, bankers, all kinds of closet users shoot-up and remain absolutely lucid. But doctors are especially tough cases.

CROCKETT

I'm prepared.

CHANEY

First of all, Theresa needs a support group whom she feels can identify with the stresses that lead to her addiction. Ideally, this should be a group of other health professionals who've become addicts. Some programs up north specialize in dealing with health professionals. She won't have that here.

CROCKETT

But she'll have me here.

CHANEY

That's another discussion.  
(beat)

CROCKETT

I realize there'll have to be some adjustments.

CHANEY

Enormous adjustments. Being under cover and out of touch for weeks at a time? Forget it. She's gonna need you there.

CROCKETT

Then I'll take a leave of absence.

CHANEY

For how long? The drug milieu will always be poison to Theresa. She has to avoid exactly the people you're paid to get close to.

CROCKETT

There are other departments besides Vice.

CHANEY

You're prepared to make those kinds of sacrifices?

CONTINUED

87 CONTINUED (2)

87

CROCKETT

Doctor Chaney, the way I feel about Theresa, I'm ready to do just about anything.

(X)

CHANEY

No doubt. Maybe that's what gave you the strength to bust her.

(X)

The bluntness of this remark hits Crockett like a ton of bricks. Chaney clocks this, as he continues --

CHANEY

The bottom line is: you put her medical license in jeopardy. If she loses it, you're gonna be the one she blames.

CROCKETT

I had no choice.

CHANEY

Personally, I think it was very brave. And professionally, it may have saved her life. The stress on these physicians rarely diminishes, their dependency grows, and typically they end up disasters.

(beat)

But that may not be how she sees it.

CROCKETT

(distant)

I have to believe she understands.

A long beat, then Chaney stands, satisfied at least that all the cards are on the table.

CHANEY

We're certainly willing to do what we can. So as soon as she's arraigned, bring her over.

CROCKETT

(stands, shakes hands)

Thank you.

CHANEY

(all compassion)

It's clear you love her very much. Sometimes that makes all the difference.

CONTINUED

87 CONTINUED (3)

87

CROCKETT

It's got to.

Off Crockett's wish --

CUT TO

88 EXT. AIRPORT - NIGHT - ESTABLISHING - STOCK

88

89 POINT OF VIEW - BOTTOM OF A BUCKET

89

With a splash, camera pulls back quickly to --

90 INT. AIRPORT BATHROOM - A STALL

90

watching where Trudy flashes her badge to re-direct incoming traffic, as Tubbs submerges Rudy's head in the janitor's industrial-sized bucket, offering Rudy a mouthful of post-mopped bathroom juice -- and calmly requesting --

TUBBS

My partner buys a suspension, his woman gets leaned on, then I hear you're on 23rd street, flashing a first-class ticket. I need an update.

(yanks Rudy's head  
out)

Tonight, sucker, cause Wyatt is gonna walk tomorrow.

RUDY

(gasps)

I ... want ... my ... lawyer.

Tubbs shoves his face back in with --

TUBBS

You see your lawyer in there? Huh?

As Rudy signals his concession -- Tubbs yanks him out -- goes nose-to-nose with his dripping face.

RUDY

All I did was give 'em the paper with the address. I swear I didn't have nothin' to do with the explosion.

CONTINUED

90 CONTINUED

90

TUBBS

(hot)  
Who'd you give it to?

RUDY

Dude named Arzola. Wyatt's boy.

TUBBS

Where is he now?

RUDY

He was coolin' out at the Beachhead Inn. But he mighta booked by now.

TUBBS

(lethal)  
Better hope he didn't.  
( to Trudy)  
Call Crockett.

TRUDY

Rico, he's on suspension --

TUBBS

Just call him.

-- and he rushes out. As Rudy tries to follow --

TRUDY

(collars him)  
Easy, homeboy.

CUT TO

91  
thru  
101

OMITTED

91  
thru  
101

101A

EXT. STREET - DAWN

101A (X)

still, peaceful, a milkman loading bottles, then climbing into his truck, unaware of the action brewing as Switek's van parks behind him, and Switek hustles out -- revolver tucked in the back of his belt as he moves to --

101B

EXT. BEACHEAD INN - DAWN - TUBBS

101B (X)

the urgency clear in his features as he knocks again on the locked lobby doors, badge in hand, Switek arrives --

(X)  
(X)

SWITEK

Three units are on the way.

(X)

CONTINUED

101B CONTINUED

101B

TUBBS  
Check the back.

SWITEK  
(suddenly)  
Look out!!

-- with which he shoves Tubbs away from a blast fired by  
--

101C ARZOLA

101C

shirtless, automatic in hand, obviously making a last  
minute check-out, as he dashes out of an alley, laying down  
more fire and giving himself a 25 yard lead on --

101D TUBBS AND SWITEK

101D

crawling out from a tangle of shattered deck furniture --

101E INT. SEDAN - ARZOLA

101E

makes it to his car as the back glass is blown out by --

101F TUBBS

101F

standing in mid-street, loosing one more shot while  
Arzola's car turns the corner. As Switek's van screeches  
up, barely pausing for Tubbs to grab hold --

101G ARZOLA'S SEDAN

101G

fishtails onto Ocean, roaring along the Atlantic, when  
Arzola suddenly reacts to --

101H THE FERRARI

101H

zeroing in for a head on, now sliding into a controlled  
skid, forcing --

101I ARZOLA'S SEDAN

101I

to a crashing halt against a parked car. As Arzola climbs  
out --

- 102 CROCKETT 102  
is crouched behind the Ferrari, weapon leveled, yells --  
CROCKETT  
We can talk, Arzola. We can deal.
- 103 ARZOLA 103  
isn't listening, opens fire, desperately running into the  
street -- and unknowingly into the path of --
- 104 THE MILK TRUCK 104 (X)  
brakes shrieking, as it futilely tries to stop -- (X)
- 105 CROCKETT 105  
screams --  
CROCKETT  
Look out!  
-- his warning drowned out by the squealing tires, and the  
decisive thud of impact as --
- 106 SWITEK'S 106 (X)  
van pulls up --

107 CROCKETT

107

is already standing by Arzola's limp body, thrown a good 10  
yards by the collision. We hear sirens in the distance as (X)  
Tubbs rushes up, and Crockett looks up from checking (X)  
Arzola's absent pulse --

CROCKETT

There goes Wyatt.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

OMITTED (108-109)

109  
(X)

INT. SURFSIDE TREATMENT CENTER / THERESA'S ROOM - DAY

110

where Theresa's sitting up in bed, seems a bit manic, as  
A.S.A. Shaw listens uneasily --

110 CONTINUED

110

THERESA

... I pretend I kept one of the surveillance tapes. I tell Wyatt it'll cost him a pound of heroin. All you have to do is get Rudy to introduce me.

(beat; off Shaw's  
unease)

Rudy won't do it?

SHAW

Rudy won't be a problem.

THERESA

Then what is it? I've already talked to Dr. Chaney. I'm fully aware that he doesn't approve ...

SHAW

Miss Lyons ... Dr. Lyons ...

-- at which reference she registers some subtle discomfort  
--

SHAW

This is a complicated situation ...  
you're involved with a detective ...

(X)

THERESA

But I'm doing this to help him!

SHAW

The people investigating him aren't concerned with what you do.

THERESA

But you've got influence with them.  
(off his nod)  
Then let's do it.

-- whereupon he looks up at --

111 CROCKETT

111

entering half a step ahead of Chaney, subduing his clear disapproval of Theresa's plan --

THERESA

(surprised)

Sonny.

SHAW

I tried to call you --

CONTINUED

111 CONTINUED

111

CROCKETT  
(understanding)  
I know. Let's talk.  
(moves to Theresa)

CHANEY  
(to Shaw)  
You can use my office.

THERESA  
Sonny, I've got it all worked out.

CROCKETT  
(kisses her cheek)  
We're just gonna talk. I'll be  
right back.

CUT TO

112 INT. CHANEY'S OFFICE - DAY - CROCKETT AND SHAW

112 (X)

finally able to say what he was reluctant to mention in  
Crockett's absence -- while Crockett ventilates --

(X)  
(X)

SHAW  
We'd have the place surrounded. She  
wouldn't even have to wear a wire.

CROCKETT  
No way! No way Theresa's going to a  
meet with Wyatt.

SHAW  
I can virtually guarantee her  
substantial assistance.

CROCKETT  
So what?! She's got no criminal  
record. Be honest, Gordon, what's  
she really looking at?

SHAW  
(admits)  
With good representation, probably a  
couple years of probation for  
passing the information.

CROCKETT  
At most! What she really needs is  
help with her medical license, which  
nobody can give her. Cooperating  
won't do a damn thing for her.

CONTINUED

112 CONTINUED

112

SHAW

But it might do a lot for you.  
I.A.D. hasn't even begun to turn up  
the heat.

(as Crockett  
reacts)

Did Wyatt pay you? Did Wyatt pay  
Theresa on your behalf? Did you  
help Wyatt to protect Theresa's  
professional reputation?

CROCKETT

(oppressed)

I'll handle them.

SHAW

I don't think you can. Three cops  
died at that warehouse, Sonny, and  
she's giving us a decent shot,  
probably our last shot, at Wyatt.

(X)  
(X)

(beat)

You stop us from taking it, and  
everybody's gonna want to see you go  
down.

Crockett runs his hands through his hair -- thinking --  
clearly distraught. A long beat. Then, suddenly --

(X)  
(X)  
(X)  
(X)

CROCKETT

What if I give you Wyatt? What if I  
bring the tape to him?

SHAW

How? You busted him -- he knows  
you're a cop --

CROCKETT

(intense)

But now I'm a cop with a shakey rep  
-- who's ready to deal for himself!

(X)

SHAW

(a long beat;  
then)

You still got one problem. Even if  
you could get a meet with Wyatt,  
you're still on suspension.  
I.A.D.'s gotta approve it.

CROCKETT

(hard)

Then I'll get them to approve it.  
When's Wyatt getting released?

CONTINUED

112 CONTINUED (2)

112

SHAW

(checks watch)

The motion for dismissal's probably  
on my desk now.

CROCKETT

Just give me two minutes with  
Theresa, then set up a meeting with  
I.A.D.

CUT TO

113 INT. SURSIDE TREATMENT CENTER / THERESA'S ROOM - DAY 113  
Crockett's sitting on the bed, holding Theresa. She's in  
tears --

THERESA

You should've let me do it.

CROCKETT

Theresa, you don't have to make  
anything up to me.

THERESA

But look at what I've done to your  
life. All I'm doing is taking you  
down with me.

CROCKETT

That's wrong. Don't say that --

THERESA

(over)

I'm nothing ... and I'll never be  
able to practice medicine again ...

CROCKETT

You don't know that.

THERESA

C'mon, Sonny -- I was arrested. The  
hospital board already called to  
tell me they were discussing my  
suspension. And if they suspend me,  
they'll notify the State Board ...  
and with the two warning's I've  
already had ...

(she cries)

CONTINUED

CONTINUED

113

CROCKETT

I don't care if you're a doctor or  
not -- you don't have to prove  
anything to me.

THERESA

I just want to do something for you.

CROCKETT

(all tenderness)

All you have to do for me is get  
better.

(holds her tight)

I love you Theresa. Just get  
better.

Off his tenderness --

CUT TO

OMITTED (114)

114  
(X)

INT. OCB / SQUAD ROOM - DAY

115

Tubbs and Switek staring tensely through the glass at --

INT. CASTILLO'S OFFICE - DAY - CROCKETT

116

where Castillo and A.S.A Shaw look on as Crockett's on his feet, trying to convince Balderini and his assistant --

CROCKETT

They'll have a directional mike outside. You can hear everything I say to Wyatt.

BALDERINI

Wyatt isn't my problem. You are my problem.

CROCKETT

But don't you see, you can't lose. If I don't get to Wyatt, nothing's changed. But if I bag him, it simplifies your investigation. I'll even paint it that you thought of suspending me just so he'd buy that I was dirty. You can have all the medals. All I want is Wyatt.

Beat. Then Balderini finally acquiesces -- to Castillo --

116 CONTINUED

116

BALDERINI  
I'm handing him to you. Anything  
gets out of line, I'm coming after  
you, too.

Crockett gives a relieved exhalation as Balderini leaves --

CASTILLO  
(to Shaw;  
immediately) (X)  
See if Ramos can get us an intro. (X)

CUT TO

117 INT. SURSIDE TREATMENT CENTER / THERESA'S ROOM - DAY 117

CHANEY (O.S.)  
Theresa ...

Entering behind a perfunctory knock, he stops short at --

118 REVERSE - THE ROOM 118

empty. Hospital gown on the un-made bed. Theresa's opened  
suitcase, disheveled, on the floor beside it. He picks up  
the phone -- dials --

CHANEY  
(to phone)  
Dr. Chaney. Is Theresa Lyons  
already down there in group?  
(reacts to  
negative reply)  
Thank you.

Off his concern --

CUT TO

119 INT. CASTILLO'S OFFICE - DAY - CASTILLO 119

on the phone, listening intently, Tubbs pacing anxiously  
until Castillo hears something, looks up with --

CASTILLO  
Ramos connected. The meet's at  
Wyatt's house in thirty minutes.

Tubbs, charged heads out to --

120 INT. OCB / CONFERENCE ROOM - DAY - CROCKETT AND SWITEK 120

the latter at a mixing board with a stack of old reel to reel tapes, and a cassette player -- from which issues --

WYATT'S VOICE

Tell him it's ten keys, thrity-five a pop, no negotiation. It'll be here next week.

CROCKETT

Lotta hiss.

SWITEK

Wuddya want, C.D. quality? I'm piecing together ten-year-old depositions ...

Tubbs enters --

TUBBS

You're on. The meet's at Wyatt's house in thirty minutes.

CROCKETT

It'll have to do.

As Crockett grabs the tape, Trudy leans in --

TRUDY

Line two's a Dr. Chaney -- says it's urgent.

Off Crockett's look --

CUT TO

121 INT. DR. CHANEY'S OFFICE - DAY - CHANEY 121

CHANEY

(to phone)

... she got a call from her hospital board which I suspect was bad news, then a clerk saw her getting in a cab. There was no answer at her house. I was hoping she might've gone to see you.

(X)  
(X)  
(X)

122 INT. OCB - CROCKETT 122

stands by his desk, a picture of distress, as Tubbs looks on --

CONTINUED

122 CONTINUED

122

CROCKETT

(to phone)

No.

(a hope)

Maybe she went to our downtown offices. I'll check there and call you right back.

As he hangs up -- starts to dial --

TUBBS

I'll call, Sonny. You gotta go. Now.

CROCKETT

(torn)

She's in trouble, Rico.

TUBBS

(intense)

I promise you, I'll find her. But this is our shot -- you got to take care of Wyatt.

A beat, then, as Castillo exits his office b.g., Crockett hands the phone to Tubbs -- and we --

CUT TO

123 EXT. MIAMI - SUNSET - ESTABLISHING

123

a band of liquid red spreading across the horizon and --

123A  
thru  
125

OMITTED

123A  
thru  
125

125A EXT. ALLEY - SUNSET (WAS SCENE 124)

125A (X)

as a young hispanic pusher exits counting his cash --

125B THERESA (WAS SCENE 125)

125B (X)

is squatting behind a dumpster, mainlining -- off which --

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

126 EXT. WYATT'S ESTATE - NIGHT 126

observed by a couple N.D. sedans, a SWAT van, and a surveillance van with a parabolic dish on the roof.

127 INT. VAN - NIGHT - CASTILLO AND SWITEK 127

listen to and record the conversation from --

128 INT. WYATT'S HOUSE - NIGHT - CROCKETT AND RUDY 128

having been frisked for wires, now straighten their shirts in front of three Heavies and Wyatt -- whom Crockett stares down with an almost uncontrollable private hatred --

CROCKETT

When your man leaned on my girlfriend, she copped a little insurance from my supply ...

He defiantly slaps the tape on an antique table.

RUDY

Hey, man, be cool.

CROCKETT

(ignoring; tough)  
That's ten seconds worth, on the house. The rest you gotta pay for.

129 RESUME - INT. VAN - NIGHT - SWITEK AND CASTILLO 129

SWITEK

He's wound pretty tight, Lieutenant.  
Hope he can keep it together.

130 INT. WYATT HOUSE - NIGHT - WYATT 130 (X)

has put the tape in a machine -- presses play --

WYATT'S VOICE (TAPE)

Tell him it's ten keys, thirty-five a pop, no negotiation. It'll be here next week.

CONTINUED

129 CONTINUED 129

The tape runs out. Wyatt leans back, strategically gaging. Crockett stares him down, expressionless.

131 INTERCUT - INT. VAN - SWITEK AND CASTILLO 131

enduring an almost interminable beat, then --

WYATT (V.O.)  
So you got one tape.

SWITEK  
(quietly)  
He bought it!

CASTILLO  
(to mic)  
All units stand by.

The phone rings. Castillo takes it --

CASTILLO  
(to phone)  
Castillo.

CUT TO

132 thru 132A OMITTED 132 thru 132A

132B EXT. ALLEY - NIGHT - TUBBS (WAS SCENE 132) 132B (X)

sprayed by the gumball of an ambulance, talking on his car phone as he watches paramedics load Theresa in --

TUBBS  
... she O.D.'d, Lieutenant. She's barely breathing.

133 RESUME INT. VAN - NIGHT 133

CASTILLO  
(to phone)  
Stay with her.  
(hangs up; to Switek)  
Theresa O.D.'d. She's on her way to the hospital.

Half a beat as Switek reacts -- off which Castillo, ever the professional, points to the tape recorder --

CASTILLO  
Concentrate.

134 INT. WYATT HOUSE - WYATT

134

WYATT

What do you want for it?

CROCKETT

Just what you paid Arzola to do the warehouse.

WYATT

(cool)

Is that what you want?

CROCKETT

Seems fair -- since I'm finishing the job he started.

-- with which he tauntingly indicates the tape -- whereupon Wyatt jumps in his face --

WYATT

Who the hell do you think you are?!  
To lean on me -- Joey Wyatt?! I  
hire cops like you to clean up after  
my dogs! I'll cut your skagged-out  
squeeze's head off -- and they'll  
be selling her for bait off the  
fifth street causeway! You don't  
come on to me!

(X)

(X)

(X)

Wyatt waits for it to sink in. Crockett says nothing.

WYATT

I gave Arzola a hundred grand for  
that warehouse, and I don't even  
think about it. But you, you wanna  
sell me this tape? I give you 300 a  
week.

(X)

135 INTERCUT - INT. VAN

135

SWITEK

We got it!

CASTILLO

(to mic)

Everybody in.

As they hustle out of the van --

136 RESUME INT. WYATT HOUSE

136

Rudy nervously clocking Wyatt's grinning Heavies. Wyatt still in Crockett's face.

CONTINUED

CONTINUED

136

CROCKETT

You gave Arzola a hundred grand to  
blow the warehouse?

WYATT

That's right. Chump change.

-- whereupon Crockett cracks him with a jaw-crushing right. Rudy's petrified. The Heavies are almost as stunned as Wyatt. Crockett drops him with a knee in the stomach, then climbs on top of him, swinging wildly, feeling only the pain and tension of the last two days, oblivious to the Heavies now pulling their weapons when --

+SWITEK AND CASTILLO

137

crash through the front door, weapons levelled --

SWITEK

Freeze!

One Heavy raises his weapon -- and Castillo drops him, wounded, with one blast. The others drop their weapons as the back-up pours in. Switek pulls Crockett off. He looks crazed, steps away to catch his breath. Castillo studies him for just a moment, then --

CASTILLO

Tubbs found Theresa O.D.'d.

(beat)

He's with her at County. Go.

CUT TO

OMITTED (138)

138  
(X)

139 INT. INTENSIVE CARE - THERESA

139

in bed, tubes and monitors everywhere, as Crockett takes her hand. She opens her eyes -- they're glazed --

THERESA  
(weak, drifty)  
Sonny ...

CROCKETT  
Don't talk.  
(beat)  
They say you're gonna be okay.

THERESA  
(suddenly sad)  
I messed up --

CROCKETT  
It's okay. It's okay.

He strokes her forehead -- off which --

CUT TO

140 INT. COURT - DAY - JUDGE MCKAY

140

delivers an impassioned ruling --

MCKAY  
... in consideration of the safety of the community, and the heinous nature of the crimes with which you have been charged, bond is hereby denied.

-- bangs the gavel and points a recriminating finger at Greenberg, standing at the defense table with a bruised Wyatt --

MCKAY  
And counselor, don't waste the court's time trying to get this ruling overturned!

At the prosecutor's table, Crockett's notable by his absence, and Shaw's collecting papers, faces Castillo, gratified, while reporter's zero in from the court mix --

SHAW  
This case's gonna stick.

REPORTER #1  
A word, Mr. Shaw.

-- and Tubbs is intercepted by --

141 BALDERINI

141

awkwardly bearing a mixture of admiration and embarrassment  
--

BALDERINI

How come the man of the hour isn't here?

TUBBS

He's got other business.

BALDERINI

(beat)

Look, I think I owe him a handshake. You give it to him for me?

He offers a hand. Tubbs ignores it.

TUBBS

I'll tell him.

CUT TO

142 A BOUQUET OF FLOWERS

142

Over which --

CHANEY (O.S.)

She's got a long way to go ...

(X)

Pull back to --

143 INT. COUNTY HOSPITAL/HALLWAY - DAY - CROCKETT

143

holding the bouquet, standing at the nursing desk outside Theresa's room, listening carefully to Chaney but unable to look at him. The P.A. low and incessant in the b.g.

(X)

CHANEY

But nothing could do more to point her in the right direction than someone who cares as much for her as you do.

(X)

CROCKETT

(distant)

I'll try to remember that.

CUT TO

144 CLOSE UP - CROCKETT AND THERESA'S HANDS 144

clenched tight, by the bedside -- over which --

CROCKETT'S VOICE

(a bit tremulous)

There's a program ... in Hartford  
... where they specialize in  
treating doctors with drug abuse  
problems ...

Slowly pulling back to --

145 INT. INTENSIVE CARE - THERESA'S ROOM 145

The flowers are on a night table. Crockett sits at  
bedside, holding her hand. She's clearly upset, as --

CROCKETT

...and I asked Dr. Chaney about it  
... and he thinks you should go.

THERESA

What do you think?

CROCKETT

(as gently as  
possible)

I think he's right.

THERESA

But I want to be with you, Sonny. I  
love you.

CROCKETT

(gently)

I'm sure that part of you does ...  
just like part of you wanted to make  
that deal to get Wyatt.

(beat)

But the other part was just looking  
for a way to get out of the clinic,  
to get fixed. (X)

THERESA

I know what I did was wrong, but I  
was angry ... and upset ... because  
the hospital suspended me. (X)

CROCKETT

I understand. And maybe you were  
angry at me, for arresting you.

He's all compassion. She starts to look hurt.

CONTINUED

145 CONTINUED

145

THERESA

You've got it all worked out, don't you? Look, if you don't want to be with me anymore, just say so.

CROCKETT

(hurt)

Theresa, I'm dying to be with you. But more than anything, I want you to get well ... and I can't do that for you.

Beat. Then she starts to cry. It's tearing him up.

CROCKETT

Theresa ... try to understand ...

THERESA

(crying)

I do ... that's why I'm crying ... because it sounds right ...

-- and with whatever small relief her understanding offers, he takes her in his arms --

THERESA

(hugs him back)

I'm gonna miss this, Crockett.

CROCKETT

(holds her tight)

Me, too.

(beat)

Me, too.

DISSOLVE TO

146 OMITTED

146

147 INT. OCB - NIGHT - TUBBS

147

on the phone, as Gina approaches --

GINA

Ready ...

He says "in a minute" with a nod. As she heads out --

TUBBS

(to phone)

We're gonna get some Chinese. I could bring it over.

CONTINUED

147 CONTINUED

147

CROCKETT (V.O.)  
No thanks. I'm not really hungry.

TUBBS  
Or I could just stop by ... and talk  
...

CROCKETT (V.O.)  
That's all right, man. I'm fine.  
Really.

(beat)  
I'll talk to you tomorrow.

TUBBS  
Sure.

He hangs up, plainly uncomfortable, as we --

148 INTERCUT - INT. FERRARI - NIGHT - CROCKETT

148

on stakeout. Hangs up the phone. His face a mask of indifference. The camera follows his gaze through the windshield to the unfocused darkness where a few distant pinlights sparkle. In the f.g. on the dash: sunglasses, some loose change, and the ring box.

149 RESUME CROCKETT

149

as he picks up a hand radio

CROCKETT  
(to radio;  
toneless)  
Side street's covered.

FADE OUT

END OF ACT FOUR