

MIAMI VICE

For Old Times' Sake

An Original Teleplay

Written by

LAZ ROJAS

Based on the television series and characters
created by Anthony Yerkovich

Registered with WGAw

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MIAMI VICE

FOR OLD TIMES' SAKE

CAST

JAMES "SONNY" CROCKETT
RICARDO TUBBS
GINA CALABRESE-MELENDEZ
CAPTAIN MARTIN CASTILLO
LIEUTENANT STAN SWITEK
SERGEANT TRUDY JOPLIN-WASHINGTON
IZZY MORENO

REBECCA SCHROEDER
RAMON ALVARADO
JORGE ALVARADO
HECTOR PIÑERO
JULIO PIÑERO
MANUEL RAMIREZ
JOSÉ MARTINEZ
VINNY
MILLER
MARISELA MORENO
IZZY'S SECRETARY
VINNY'S SECRETARY
ART GALLERY AUCTIONEER
COFFEE HOUSE WAITRESS
MUSEUM CURATOR
GINA'S BACK-UP SINGERS (2)
ALVARADO GANG MEMBER
ART COLLECTOR
AIRPORT CLERK

NON-SPEAKING

LUISITO MORENO
TOMAS ORTEGA
GINA'S BAND
BAR WAITRESS
ALVARADO GANG MEMBERS (6)
SECURITY GUARDS (2)
VARIOUS MUSEUM PERSONNEL
VARIOUS ART COLLECTORS
VARIOUS AIRPORT EMPLOYEES
BOBBY
LOUIS MCCARTHY

MIAMI VICE

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SETS

INTERIORS:

NEW YORK METROPOLITAN MUSEUM
OF ART
ISLAMORADA COFFEE HOUSE
ISLAMORADA MOTEL ROOM
CAITLIN CABIN
ORGANIZED CRIME BUREAU
- CASTILLO'S OFFICE
- SQUAD ROOM
- COMPUTER ROOM
MIAMI HOTEL
- ROOM
- BATHROOM
- CORRIDOR
GINA'S NORTH BAY VILLAGE
MANSION
- LIVING ROOM
- DINING ROOM
- BEDROOM
- KITCHEN
IZZY MORENO'S OFFICE
2 MIAMI BARS
CALLE OCHO NIGHT CLUB
LITTLE HAVANA WAREHOUSE
MIAMI RESTAURANT
SOUTH BEACH NIGHT CLUB
SOUTH BEACH ART GALLERY
CORAL GABLES ART GALLERY
KEY BISCAYNE MANSION
- FOYER
- LIVING ROOM
COCONUT GROVE MANSION
- LIVING ROOM
MIAMI INTERNATIONAL AIRPORT
- BAGGAGE CHECK-IN
- GATE

EXTERIORS:

NEW YORK CITY STREETS
- SECOND AVENUE
- THIRD AVENUE
- FIFTH AVENUE
- EAST 57TH STREET
- EAST 86TH STREET
QUEENSBORO BRIDGE
METROPOLITAN MUSEUM OF ART
- ENTRANCE
- LOADING DOCK
- ALLEY
ISLAMORADA MARINA
CAITLIN DECK
ORGANIZED CRIME BUREAU
GINA'S NORTH BAY VILLAGE
MANSION
- BALCONY
- DRIVEWAY
IZZY'S MIAMI BEACH MANSION
CALLE OCHO NIGHT CLUB
PARKING LOT
MIAMI HOTEL PARKING LOT
MIAMI RESTAURANT PARKING LOT
LITTLE HAVANA WAREHOUSE ALLEY
BAYSIDE MARKETPLACE
MIAMARINA
LUMMUS PARK (SOUTH BEACH)
GRACELAND MEMORIAL PARK
CORAL GABLES ART GALLERY
ALLEY
CORAL CABLES RESTAURANT
KEY BISCAYNE MANSION
COCONUT GROVE MANSION
DODGE ISLAND SHIPYARD
STRETCH OF BEACH
VARIOUS MIAMI AREA STREETS
- BRICKELL AVENUE
- BISCAYNE BOULEVARD
- SOUTH DIXIE HIGHWAY
- OCEAN DRIVE
- CORAL WAY
- BIRD ROAD
- PONCE DE LEON BOULEVARD
- CRANDON BOULEVARD
- JOHN F. KENNEDY CAUSEWAY
- RICKENBACKER CAUSEWAY

TEASER

While the screen is BLACK, we hear a short clip from the end of the series final episode, "Freefall":

CROCKETT (V.O.)

So you really gonna go back to the big bad Bronx?

TUBBS (V.O.)

Yeah, looks that way. How about you?

CROCKETT (V.O.)

I don't know. Somewhere further south. Somewhere where the water's warm and the drinks are cold and I don't know the names of the players.

The screen still BLACK, the following title is SUPERIMPOSED:

TEN YEARS LATER

WIDE ANGLE - NEW YORK CITY - NIGHT

Lower Manhattan and the twin towers of the World Trade Center provide a glittering backdrop to New York Harbor. The SONG "Let's Dance" by David Bowie begins here and plays through the entire teaser.

WIDE ANGLE - MANHATTAN SKYLINE - NIGHT

Millions of lights glitter in the skyscrapers across the East River as the Brooklyn Bridge stretches out over our heads.

WIDE ANGLE - MIDTOWN MANHATTAN - NIGHT

The Empire State, Chrysler, and Pan Am Buildings dominate the scene.

WIDE ANGLE - TIMES SQUARE - NIGHT

The crossroads of the world is packed with Saturday evening pedestrian and vehicular traffic.

VARIOUS SHOTS OF MIDTOWN TRAFFIC

moving along major arteries such as Broadway, Avenue of the Americas, and 5th Avenue. We see cars, taxi cabs, and buses.

QUEENSBORO BRIDGE

A VAN travels west along the bridge toward Manhattan, followed closely by a dark SEDAN.

THE VAN AND THE SEDAN

move along the bridge - and the lettering on the side of the van says TUBBS SECURITY SERVICES.

INT. SEDAN - DRIVER'S P.O.V.

Through the windshield, we watch the van ahead of us.

THE VAN AND THE SEDAN
continue to approach Manhattan.

QUEENSBORO BRIDGE EXIT AT SECOND AVENUE
The van and the sedan come off the bridge and turn south onto
2nd Avenue.

INTERSECTION OF SECOND AVENUE AND EAST 57TH STREET
The van and the sedan turn right onto E. 57th Street.

THE VAN AND THE SEDAN
travel west along E. 57th Street.

INT. SEDAN - DRIVER'S P.O.V.
We watch as the van ahead of us turns right onto Third
Avenue, and we turn right behind it.

THE VAN AND THE SEDAN
travel north along Third Avenue.

INT. SEDAN - DRIVER'S P.O.V.
We watch the van ahead of us.

THE VAN AND THE SEDAN
continue to travel north on Third Avenue.

INTERSECTION OF THIRD AVENUE AND EAST 86TH STREET
The van and the sedan turn left onto E. 86th Street.

THE VAN AND THE SEDAN
travel west on E. 86th Street.

INTERSECTION OF EAST 86TH STREET AND FIFTH AVENUE
The van and the sedan turn left and start heading south on
5th Avenue.

EXT. METROPOLITAN MUSEUM OF ART
Typical Saturday evening activity along 5th Avenue. The van
and the sedan come to a stop at the curb in front of the
museum. The following title is SUPERIMPOSED:

METROPOLITAN MUSEUM OF ART
NEW YORK CITY

Two uniformed SECURITY GUARDS get out of the van and go to
its rear.

INT. SEDAN - DRIVER'S P.O.V.
We watch as the guards open the van's rear doors and start to
remove a crate.

THE GUARDS

bring the crate out carefully and set it on the ground.

INT. SEDAN - DRIVER'S P.O.V.

We watch as the guards close the van's rear doors and pick up the crate.

THE GUARDS

carry the crate between them toward the museum's entrance. Several MUSEUM PERSONNEL, including the CURATOR, are waiting for them.

INT. SEDAN - DRIVER'S P.O.V.

We watch as the museum personnel escort the guards inside.

THE DRIVER

We finally see him... and it's TUBBS. He raises a walkie-talkie to his mouth.

TUBBS

Okay, Bobby, you're up.

ANOTHER VAN

is parked across from the museum on E. 82nd Street. It's unmarked, and it starts its engine, turns on its lights, and begins to turn south onto 5th Avenue.

INT. SEDAN

Tubbs watches the unmarked van.

INT. MUSEUM

The museum personnel accompany the two guards as they carry the crate.

EXT. MUSEUM

The unmarked van drives by the parked sedan.

INT. SEDAN - TUBBS' P.O.V.

The unmarked van turns into an alley leading behind the museum.

TUBBS

watches, then starts to get out of the sedan.

EXT. SEDAN

Tubbs gets out, shuts the door, then heads toward the museum's entrance.

INT. ANOTHER CAR - DRIVER'S P.O.V.

Through the windshield, we watch as Tubbs goes into the museum across the street... and we realize someone else is watching him.

INT. MUSEUM

Tubbs walks along, following the route taken by the museum personnel and guards.

EXT. ALLEY

The unmarked van moves along by the side of the museum.

INT. MUSEUM

Tubbs continues to walk along.

EXT. LOADING DOCK

The unmarked van comes to a stop behind the museum.

INT. MUSEUM

Tubbs arrives at a door marked SECURITY OFFICE, opens it and goes in, and closes it behind him.

EXT. LOADING DOCK

BOBBY gets out of the unmarked van, opens the rear doors and brings out a smaller, flat crate.

INT. SECURITY OFFICE

The museum personnel and the guards have been waiting for Tubbs, and he nods at the guards. The guards start to open the crate they brought in.

INT. LOADING DOCK

Bobby starts to open the flat crate.

INT. SECURITY OFFICE

Tubbs and the museum personnel watch as the guards open the crate. There's nothing in the crate but crumpled sheets of newspaper.

INT. LOADING DOCK

Bobby finishes opening the flat crate... and there's a framed Monet painting inside, from the Water Lilies series.

INT. SECURITY OFFICE

Tubbs grins as the museum personnel look confused.

CURATOR

What's this?

TUBBS

Where I come from, this is what's generally known as a decoy.

(into walkie-talkie)

Okay, Bobby, how you doing?

There's no response.

TUBBS

Bobby? Bobby, come in.

Again, there's no response, and Tubbs starts to get worried.

TUBBS

Bobby, can you hear me? Bobby.

Still no response. Tubbs is alarmed now, and he dashes out the door, followed by the two guards.

INT. CORRIDOR

Tubbs and the guards race down the corridor.

INT. LOADING DOCK

Tubbs and the guards burst out of a side door. Bobby lies dead on the floor, and the empty crate lies nearby. There's no sign of the painting.

Tubbs takes in the scene with one look, then he quickly goes to Bobby and checks for a pulse while the guards inspect the crate. Tubbs doesn't find a pulse... but the guards find something in the crate. It's a handwritten note, and they give it to him. Tubbs reads it, dumbfounded.

INSERT - THE NOTE

It says: IT'S "NEXT TIME", TUBBS. AND THIS IS ONLY THE BEGINNING. CROCKETT'S NEXT.

BACK TO SCENE

Tubbs stares at the note, then gives it back to one of the guards and pulls out a .38 revolver and dashes out of the dock.

EXT. LOADING DOCK

The unmarked van is gone. Revolver drawn, Tubbs looks both ways, then runs to the alley.

EXT. ALLEY

Tubbs comes running down the alley, gun held ready. But there's no one to be seen, and he slows to a stop. Whoever killed Bobby and took the painting is long gone. Tubbs stands there, catching his breath, with no idea what the hell happened, and the SONG fades.

MAIN TITLES

The sequence is done in the same style and manner as the main titles of the series, with the same type of visuals - but more grandiose, up-to-date, and accompanied by the extended version of the "Miami Vice Theme" by Jan Hammer.

FADE TO WHITE

DISSOLVE TO:

ACT ONE

THE SKY

We slowly TILT DOWN to the Atlantic Ocean at dawn. A lone craft is out on the calm, peaceful surface, a forty-foot SPORTS FISHING BOAT. It's a very tranquil and idyllic scene.

THE BOAT

is silhouetted against the sunrise, and we can see a FIGURE on the deck, but we can't make out who it is. The following title is SUPERIMPOSED:

ISLAMORADA, FLORIDA KEYS

DISSOLVE TO:

EXT. COFFEE HOUSE - MORNING - ESTABLISHING

A small place on Overseas Highway. We can hear the opening strains of the SONG "Margaritaville" by Jimmy Buffett playing inside.

INT. COFFEE HOUSE - MORNING

Buffett starts to sing the first verse as the jukebox plays the SONG. There are only two CUSTOMERS in the shop this early. One of them is sitting at the counter sipping a cup of coffee. The other is sitting in a booth by a window, reading a newspaper and puffing on a cigarette. His face is hidden by the paper and we can't see who it is.

A WAITRESS - attractive and in her early twenties - comes out from behind the counter with a plate of bacon and eggs and a coffee pot, and she takes them to the booth. As she arrives at the booth and sets the plate down, we see the pack of Lucky Strike cigarettes on the table.

WAITRESS

Here you go.

The customer lowers the paper and puts it down - and it's CROCKETT, with a moustache and full beard. He flashes a smile at the waitress as she fills his cup with coffee.

CROCKETT

Thanks, doll.

WAITRESS

Can I get you anything else?

CROCKETT

Jumper cables - for my heart.

WAITRESS

You never give up, do you?

CROCKETT

You know, I've got a charter this morning, but the rest of the week's free. We could sail down to Key West, or even the Bahamas for the weekend.

WAITRESS

Sounds lovely, but I've got to take care of things here.

CROCKETT

You work too hard. Maybe you ought to ask George for a little time off.

WAITRESS

I've only been here three months. I doubt I have any vacation time coming yet.

CROCKETT

I could arrange it with him, you know. We've known each other for years.

WAITRESS

I'm sure you could, but -

CROCKETT

But what?

WAITRESS

Well, to tell you the truth, I think you're kind of cute, but, you're a little too old for me.

CROCKETT

Ouch. That hurt.

WAITRESS

You'll get over it. From what Debbie told me, you've had plenty of practice.

Crockett chuckles and starts to eat his breakfast.

WAITRESS

Don't you ever get tired of hearing that same song all the time?

Crockett doesn't say anything, just winks at her, and the waitress grins and shakes her head in bemusement as she returns to the counter.

EXT. MARINA - MORNING

Crockett is on the deck of his boat, the forty-footer we saw earlier, making final preparations for today's trip. His crew, HECTOR PIÑERO and his thirteen year old son JULIO, come down the pier.

Hector carries a large cooler and Julio carries two buckets.

HECTOR
Good morning, Capitan.

CROCKETT
Morning, Hector, Julio. Got the bait?

HECTOR
Si, señor. Plenty of mackerel and
ballyhoo.

CROCKETT
Great.

Hector and Julio climb aboard the boat and start dumping the contents of the buckets into the bait tank.

CROCKETT
Hope our friend gets here soon. I
gotta gas up on the way out.

JULIO
Here he comes now.

Crockett's client, a middle-aged man named MILLER, comes down the pier and approaches, carrying a cooler.

MILLER
Morning, fellas.

CROCKETT
Morning.

HECTOR
Good morning, Señor Miller.

Miller hands the cooler to Hector and looks at the horizon as Hector stores the cooler aboard.

MILLER
How's it look today, Captain?

CROCKETT
Picture perfect. Couldn't ask for better.

MILLER
Let's go out, then.

CROCKETT
Hop aboard.

Miller steps onto the boat as Crockett climbs onto the bridge and guns the engines.

CROCKETT
Cast off, Julio.

Julio unties the bow and stern lines, and Crockett takes the wheel.

MILLER

I hope we get some real action today.

JULIO

Don't worry, señor. Maybe today will be your lucky day.

As the boat moves away from the pier, we see the name on the stern:

CAITLIN
ISLAMORADA, FL

DISSOLVE TO:

THE OCEAN

The sun has climbed higher in the sky. The Caitlin bobs up and down in the gentle waves.

THE CAITLIN

Crockett is on the bridge, scanning the horizon through binoculars. Hector is up in the tower, also scanning. Julio and Miller are on the rear deck, sitting in deck chairs, and Miller sips a beer. The VHF radio emits a constant chatter as it scans channels.

CROCKETT

Anything?

Hector continues to peer through his binoculars.

INSERT - VIEW THROUGH BINOCULARS

As Hector scans, he comes upon a flock of birds circling over the water in the distance.

BACK TO SCENE

Hector watches, then lowers the binoculars and calls down to Crockett.

HECTOR

Birds about three miles southwest.

Crockett trains his binoculars on the same area.

CROCKETT

That's our spot.

Hector raises his binoculars again and watches the spot as Crockett guns the engines.

DISSOLVE TO:

LATER

They've arrived at the spot and set up four lines, and the boat chugs along at a trolling speed of eight knots. A tape deck is playing the SONG "A Pirate Looks at Forty" by Jimmy Buffett. Crockett is up on the bridge, handling the wheel, and the other three are sitting on the rear deck. Miller is wearing a harness and munching on a sandwich, lamenting their failure to find any marlin all week.

MILLER

Four days and nothing but tuna and dorado. I was really hoping for one of the big boys.

JULIO

Don't feel too bad, señor. One time we went out for two whole weeks and saw not a single marlin.

MILLER

(sighs)

Well, can't say it hasn't been fun. Sure beats the hell out of sitting at a desk going over depositions.

JULIO

Being on the water beats just about anything, right Capitan?

Crockett grins, then something behind the boat catches his eye.

CROCKETT

Heads up. Something near the right teaser.

The other three turn to watch. There's a fin moving in the water behind the jigs. Julio immediately grabs a drop-back rod and casts the bait into the water, but the fin disappears and nothing happens.

CROCKETT

Looks like he fell off.

MILLER

Just my luck. Might as well face it. I'm not gonna -

Suddenly, one of the other reels starts screaming as something pulls line off it furiously, and the excitement level on the boat immediately skyrockets.

CROCKETT

There's your strike! Get in the chair, Miller! Strap him in, Hector!

Miller tosses his sandwich and practically leaps into the fighting chair, grabbing the rod, and Hector straps him in.

MILLER

Whoa! He's pulling hard!

CROCKETT

Let him run. Put on a little more drag. Not too much.

As Miller allows the fish to continue taking line, Crockett reverses the engines and maneuvers the boat backward toward the fish. Suddenly, the reel stops screaming.

MILLER

He stopped!

CROCKETT

Hit him now, hit him now!

As Crockett increases speed forward again, Miller swings the rod up sharply to set the hook, then gets pulled forward as the fish immediately starts running from the boat again.

MILLER

Whoa! Don't think he liked that!

Miller pulls back and tries to start reeling in, and the marlin jumps out of the water about a hundred yards astern.

JULIO

(points)

There he is!

CROCKETT

Hit him again a couple more times or he'll throw the hook!

Miller yanks on the rod two more times, and the fish jumps again, then disappears under the surface.

CROCKETT

Get those other lines in.

As Hector and Julio quickly reel in the other lines, Miller continues to fight the marlin. Suddenly, he feels the tension on the line go slack.

MILLER

He's gone.

HECTOR

No, no, he's there.

MILLER

He's gone!

CROCKETT

Reel in that slack, Miller!

MILLER

(starts reeling)

I don't feel -

Suddenly, the fish jumps out of the water again, catching Miller by surprise, and they watch as it dances on the water.

JULIO

See? He's just playing games with you, señor.

MILLER

Thought I'd lost him!

CROCKETT

No, he's hooked up good. There's your big boy, Miller. Man, is he lit up.

HECTOR

Si, señor, he sure is.

CROCKETT

Start reeling him in.

MILLER

I'm trying -

CROCKETT

Pull up, then reel fast as you drop.

MILLER

Right.

Miller fights to reel the marlin in, following Crockett's directions. He makes a little progress, then the marlin starts taking line again, and Crockett backs up the boat to follow.

CROCKETT

Ease up on that drag.

MILLER

Dammit, this bastard's strong!

CROCKETT

Two to three hundred pounder, looks like.

Suddenly, the line goes slack again, and Miller nearly falls back.

MILLER

Now he's gone!

CROCKETT

No, he's charging the boat! Tighten that slack!

Miller starts reeling furiously as Crockett guns the engines forward again. The marlin swims past the boat and jumps again, then dives deep, taking all the line Miller had managed to reel in.

MILLER

This is one crazy fish!

CROCKETT

Get the camera, Julio. We're in for the long haul.

As Miller continues to struggle with the marlin, Julio quickly grabs a camcorder from the cockpit and starts taping the action.

DISSOLVE TO:

EXT. MARINA - AFTERNOON

The Caitlin arrives and pulls up alongside the pier, flying a marlin flag. Crockett cuts the engines as Hector and Julio jump onto the pier and tie the bow and stern lines. Miller puts his cooler on the pier, still pumped up from all the excitement.

MILLER

Man, that was fantastic out there today. What a rush.

CROCKETT

Did all right for a first-timer.

MILLER

Think I'll be sore for a week. Now I've got something to tell the guys back at the office. Can't wait to show 'em those pictures.

Miller brings out an envelope full of cash and hands it to Crockett, and Crockett flips through the bills.

MILLER

I'd like to book you again in the fall, try for one of those eight hundred pounders along that wall you talked about.

CROCKETT

I'll be here.

MILLER

Hell, I might even bring the wife along for that one.

CROCKETT

The more the merrier.

MILLER

(shakes Crockett's hand)

I'll see you then. Thanks a lot.

CROCKETT

Take care.

Miller picks up his cooler, then nods at Hector and Julio as he starts heading up the pier.

MILLER

So long, fellas.

HECTOR

Adios, señor.

JULIO

Bye, Mr. Miller.

Crockett, Hector, and Julio watch Miller head for the boathouse, then Crockett removes a few bills from the envelope and gives them to Hector.

CROCKETT

Here you go, Hector.

HECTOR

(looks at bills)

This is too much.

CROCKETT

He left a big tip.

HECTOR

Oh, no, Señor Crockett, I cannot -

CROCKETT

It's all right, Hector. Take your whole family out to the best place in town this weekend.

HECTOR

Dios te bendiga, Señor Crockett.

CROCKETT

Hey, don't you think it's time you called me Sonny?

Hector grins, then he and Julio move off to clean out the bait tank. Crockett lights a cigarette and takes a puff, then looks around the marina thoughtfully as we

DISSOLVE TO:

LATER

The sun is setting over the ocean. Hector and Julio are gone, and Crockett is sitting in a chair on the deck of the boat, relaxing and sipping a drink as the tape deck plays the SONG "Island" by Jimmy Buffet.

As he sips and gazes at the spectacular sunset, we can see this is not the impulsive, headstrong, and passionate Crockett we remember. This Crockett is a man who is mellow, more introspective, coming to terms with lost youth... and full of regrets about past mistakes.

THE ROAD

at the end of the pier. A PONTIAC FIREBIRD convertible approaches slowly, its top up, and we can't make out who's behind the wheel. As the car comes closer, the CAMERA is at ground level, and when the car finally stops, we see only the front bumper and have no idea who's inside the car. The engine cuts off.

THE FIREBIRD'S DOOR

opens and the DRIVER steps out. The driver shuts the door, then turns to face the pier, and we see only his feet.

CROCKETT

continues to relax and sip and listen to the music.

THE FIREBIRD'S DOOR

The driver's feet move OUT OF FRAME as he walks off.

THE DRIVER'S FEET

We follow them as he leaves the road and walks onto the pier... and we wonder if whoever stole the painting up in New York is paying Crockett a visit.

CROCKETT

continues to relax, gazing at the ocean.

THE DRIVER'S FEET

approach and stop on the pier. We slowly TILT UP the driver's body until we reach his face - and it's Tubbs.

CROCKETT - TUBBS' P.O.V.

He sips his drink, listening to the music.

TUBBS

watches his old partner fondly.

CROCKETT - TUBBS' P.O.V.

He puts down the drink, gets up and goes below into the cabin.

TUBBS

watches Crockett go below, then starts to walk down the pier toward the boat.

THE CAITLIN

Tubbs arrives and steps onto the deck. Crockett comes up from below, his back to Tubbs, unaware of his presence... just like that morning sixteen years ago on the St. Vitus Dance.

TUBBS

(saluting, loud)

Ensign Tubbs reporting for duty, sir!

CROCKETT

(startled)

What the -

Crockett swirls around and stops short as he sees Tubbs. Tubbs has an ear-to-ear grin, and Crockett just stares at him, unable to believe it.

CROCKETT

Rico...

TUBBS

Hello, Sonny.

CROCKETT

What the hell are you doing here?

TUBBS

I thought I'd do some fishing, man.
Unless you'd rather go trolling.

The two men stare at each other, then embrace impulsively and slap each other on the back and start laughing as we

DISSOLVE TO:

EXT. CAITLIN - EVENING

Crockett and Tubbs are sitting in chairs on the deck, sipping drinks and laughing.

TUBBS

James "Sonny" Crockett, running a charter sports fishing boat. Isn't that taking sports sanity maintenance a bit too far?

CROCKETT

Yeah, it's nowhere near as glamorous as heading a high-class security agency up in Gotham, but it's got a lot going for it. Peace and quiet, nice big ocean, I don't bother nobody and nobody bothers me.

TUBBS

You sure it's not too peaceful?

(laughing)

I remember a time when peaceful was getting through a whole week without Elvis freaking out and busting up somebody's party.

CROCKETT

(laughs too)

Long time ago, pal. Long, long time ago.

Their laughter fades as they remember how they quit the force a decade ago.

TUBBS

You ever think about it? Think maybe we made a mistake?

CROCKETT

Nah.

TUBBS

Really?

CROCKETT

Oh, maybe two, three hundred times, max.

They laugh again.

CROCKETT

But life goes on, Rico. Turn the page.

TUBBS

Yeah...

There is a pause now, as Tubbs looks thoughtful and Crockett takes a sip from his drink and watches him.

CROCKETT

So c'mon, Tubbs, you didn't come all the way down here from Fun City after all these years just to play catch up. What's going on?

Tubbs reaches into a pocket and brings out the note and hands it to Crockett.

CROCKETT

What's this?

TUBBS

Last gig I had was providing security for a major player in the Hamptons. Transporting a Monet to an exhibit at the Metropolitan.

(MORE)

TUBBS (CONT'D)

Somebody decided to crash the party.
He killed my best man, made off with
the painting, and left that.

Crockett reads the note, but he doesn't say anything.

TUBBS

Insurance'll cover half the value.
That's five million. Guess what, Sonny.
I ain't got the other five.

CROCKETT

I'm sorry, man.

TUBBS

I figure it's gotta be somebody who
knew us, right? Somebody looking for
a little payback.

CROCKETT

You have any idea who?

TUBBS

No, man. No prints on the note, and
handwriting analysis didn't turn up
anything. This is all we got.

Tubbs hands Crockett a still from a security camera video,
and Crockett looks at it. The image shows a tall, thin man
grabbing the painting, his back to the camera.

TUBBS

Insurance company's got their own
people looking for it, but I'm not
gonna sit on my hands and wait for
them to find it - not when whoever
this is has made it so personal. I
came down here to let you know, and
to check the files at OCB to see if
we can figure out who this turkey is.

CROCKETT

We...?

TUBBS

Yeah, man. I'm deputizing you.
Starting now, you work for me.

Crockett chuckles, taking it as a joke, but Tubbs is quite
serious, and Crockett sees his expression.

CROCKETT

I don't know, Rico... I've been out
of that game so long, it'd be like
going back to another lifetime.

TUBBS

I need your help, man.

Crockett hesitates, then gets up and steps away a bit and gazes at the ocean. Tubbs watches him, waiting.

CROCKETT

Rico... you know what it's like to wake up in the morning and the only thing you have to worry about is whether the fish are biting? And on days I don't have a charter, I just sit here and look at the water and sip a margarita... just look at it for hours... and I don't need to do anything else.

Tubbs listens as Crockett continues to gaze at the calm, moonlit ocean.

CROCKETT

I've spent the last ten years putting that world as far away as I can. I left all that behind... and I'm not interested in going back.

TUBBS

You may have left it behind, but now it may be coming after you.

Crockett says nothing, and Tubbs can see he needs time to think about it. He finishes his drink and gets up.

TUBBS

I'm staying at the Palms Lodge till the morning. Then I'm heading up to Miami to pick up the trail. Let me know by then if you'll be coming along.

Crockett doesn't reply, still gazing at the ocean. Tubbs turns to go, and as he steps onto the pier, Crockett turns to him.

CROCKETT

Rico...

Tubbs stops and turns back to Crockett.

CROCKETT

It was good seeing you again.

TUBBS

(a pause)

You too, man.

Tubbs heads down the pier. Crockett watches him go, then stands there, thinking.

DISSOLVE TO:

WIDE ANGLE - OCEAN - NIGHT

The full moon shines in the sky above the calm sea.

INT. CAITLIN - NIGHT

Crockett is sleeping in the cabin. There's a NOISE outside on the deck. Crockett stirs a bit, still asleep. We hear the NOISE again, and it's louder this time, as if someone were trying to get Crockett's attention. Crockett rouses groggily, then wakes up fully when we hear the NOISE a third time.

Remembering the note Tubbs gave him to read earlier, Crockett quietly brings a gun out of a cabinet. He listens carefully, intently, and there are FOOTSTEPS on the deck. Someone is definitely on the boat.

EXT. CAITLIN - NIGHT

Crockett emerges from the hatch very slowly and very carefully, gun held ready. He stops to look and listen, but whoever was here seems to have vanished.

CROCKETT

Hector...? Julio...?

There's no response. Crockett comes out on deck completely and looks around, but there's no one in sight, and he lowers the gun a bit. Suddenly, somebody SLAMS a car door shut on the road. Bringing the gun up again, Crockett hops onto the pier and squints, trying to see the car. The car is hidden by the boathouse, and he starts to slowly make his way down the pier.

THE BOATHOUSE

Crockett approaches slowly, carefully, then he flattens himself against the wall when we hear the SLAMMING of a car door again. He hesitates, listening, then slowly moves to the end of the wall and peeks around the corner.

THE CAR - CROCKETT'S P.O.V.

It just sits there on the road as if waiting for him to get closer, and we can't see who's inside.

CROCKETT

watches the car.

INT. CAR

From the P.O.V. of whoever's in the car, we watch through the rear windshield as Crockett watches from behind the boathouse.

A HAND

holds what appears to be a radio detonator.

CROCKETT

watches the car, then ducks back. He thinks for a moment, then crouches low and starts to move toward the car.

INT. CAR

Through the rear windshield, we watch Crockett slowly approach. Whoever's in the car wants to draw him closer.

THE HAND

continues to hold the detonator, its index finger hovering over the red button.

CROCKETT

continues to slowly approach the car, bent low, his gun held ready.

THE CAR - CROCKETT'S P.O.V.

It just sits there as he approaches, its interior completely dark.

THE HAND

holds the detonator, and the finger presses the button.

THE ROAD

There is a tremendous EXPLOSION at the pier. Stunned, Crockett throws himself to the ground at the sound of the explosion, and the car starts its engine and tears off. Crockett looks up and watches the car disappear down the road, then gets up and quickly runs back to the pier.

THE PIER

The Caitlin is in flames. Crockett stares at the fiery wreck that used to be his boat, the flames casting orange light across his face.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

EXT. MARINA - DAWN

The hull of the Caitlin smolders as the sun comes up, the fire now out. There are POLICE CARS and FIRE VEHICLES on the road, and a small crowd of ONLOOKERS watch as POLICE and FIREMEN sift through what's left of the boat.

Crockett stands nearby, watching grimly, facing the fact that the last ten years of his life have gone up in smoke. Beside him, Hector and Julio watch as well, and Julio's eyes are puffy from crying.

JULIO

Why, Señor Crockett? Why?

Crockett doesn't reply. He places a hand on Julio's shoulder, then he makes a decision and starts to move off determinedly.

EXT. MOTEL - MORNING - ESTABLISHING

INT. TUBBS' MOTEL ROOM - MORNING

Tubbs is packing his bags, getting ready for the drive up to Miami. There's a knock on the door, and he stops packing and looks at it. Then he pulls out his revolver and goes to the door, cautious.

TUBBS

Yeah?

CROCKETT (O.S.)

It's me.

Tubbs unlocks and opens the door. Crockett is standing outside, and he's not in the mood for idle chit-chat.

CROCKETT

Let's go find the son of a bitch.

There's no mistaking the determination on his face, and Tubbs can see it clearly, though he has no idea what changed Crockett's mind so completely.

EXT. MOTEL PARKING LOT - MORNING

The SONG "The Boys of Summer" by Don Henley begins here as Crockett and Tubbs get into Tubbs' rented Firebird. Tubbs starts the engine, and the car pulls out of the lot and drives down the road.

A MONTAGE OF SHOTS

as the SONG continues, very reminiscent of the "Voices" montage from the episode "Calderone's Demise" and the "Girls with Guns" montage from the episode "Glades". We see shots of the Firebird as it heads north on the Overseas Highway and U.S. 1; shots of Crockett and Tubbs in the car; lovely panoramic and aerial views as the car drives along during the early morning.

INTERCUT with these images are clips from various episodes, documenting their partnership from that first meeting in the pilot to their farewell in "Freefall", as the two men remember events from over a decade ago while heading toward Miami.

As the SONG fades, we

DISSOLVE TO:

BLUE SKY

We TILT DOWN to the Firebird as it drives north along Brickell Avenue on final approach to downtown Miami. As the skyline looms ahead and around them, Crockett and Tubbs gaze at the surroundings.

TUBBS

Back to our old stomping grounds, pal.

CROCKETT

Yeah. Just don't expect to be given the key to the city.

TUBBS

Just the key to solving this case, man.

They continue to look at the scenery, the flood of memories continuing.

CROCKETT

Got one major case of deja-vu, pal.

TUBBS

Tell me about it.

EXT. ORGANIZED CRIME BUREAU - DAY - ESTABLISHING

The OCB is still located at the same building it was a decade ago.

INT. CASTILLO'S OFFICE - DAY

CAPTAIN CASTILLO stands up behind his desk as Crockett and Tubbs come in, smiling and extending his hand.

CASTILLO

Sonny, Ricardo. Good to see you.

Crockett and Tubbs shake Castillo's hand warmly.

CROCKETT

Been a long time, Captain.

TUBBS

Wish it were under better circumstances.

(to Crockett)

You know, this man was offered deputy chief, and he chose to stick around. Something about being a policeman, not a politician.

Crockett and Tubbs grin, and Castillo grins too. But he's still the no-nonsense cop he was a decade ago, and now that the pleasantries are out of the way, he gets right down to business.

CASTILLO

So what's the low-down on this?

TUBBS

What I explained on the phone. Whoever it is, it's gotta be somebody we put away.

CASTILLO

Do you have any idea who it could be?

TUBBS

Total blank, Captain. Guy left no clues, nothing. Just the note. Only thing we've got to go on is the security tape.

Tubbs brings out the still from the video and hands it to Castillo, and Castillo studies it carefully.

TUBBS

Camera never got his face, but he looks to be six two, six three, maybe.

CASTILLO

Can you be sure this is your man?

CROCKETT

That's what I thought. That could be the guy, or it could be somebody he hired.

TUBBS

There's no way to know.

CROCKETT

So that leaves the field pretty wide open.

CASTILLO

Trudy may be of some help narrowing
it down a little.

TUBBS

(grins)

I like the way this man thinks.

INT. SQUAD ROOM - DAY

Crockett and Tubbs approach TRUDY, who's standing at her desk
and watching them approach with a big smile.

CROCKETT

Well, well. Sergeant Joplin.

(to Tubbs)

Sergeant. I feel kinda funny asking her
for a favor now.

TRUDY

It's also Sergeant Joplin-Washington,
if you didn't know.

CROCKETT

(grins)

Oh. Well, you'll have to excuse me,
Sergeant Joplin-Washington. I've been
out of circulation for a while.

Trudy hugs both of them warmly, then pinches Crockett's
beard.

TRUDY

What's this, huh?

Crockett shrugs, grinning.

TRUDY

It's so good to see you guys again.
Captain told me you were coming, but
I couldn't believe it. Thought it was
a joke or something.

CROCKETT

Castillo joke? I haven't been away
that long, have I?

TRUDY

So how can I help you guys?

TUBBS

We need you to go through the files
and pull the jackets of everyone we
arrested or helped put away. Big
timers, small timers, the whole
enchilada.

TRUDY

Oh, is that all? How far back you
wanna go?

CROCKETT

All the way. '84. Could be anybody.
Then find out who's gotten out of
the joint in the past year.

TRUDY

Only a year?

CROCKETT

Yeah, that should cover it. Whoever it
is, I doubt he'd sit around and wait
longer than that to say hello.

TUBBS

And see which of them's around six
foot two, six foot three, around there.

TRUDY

Anything else?

TUBBS

That's it. Can you do it?

TRUDY

It'll take some time.

CROCKETT

Well, if anyone can handle it, Trudy,
you can. We wouldn't be asking if we
didn't know you'll come through.

TRUDY

Still know how to pour on the charm,
eh Crockett?

CROCKETT

Been out of practice, hon, but you
know what they say about riding a bike.

TRUDY

Uh-huh.

TUBBS

(kisses her cheek)

You're the best, Trudy.

TRUDY

I know.

CROCKETT

Careful, Rico. She's married now.

Tubbs chuckles as he and Crockett head for the exit. At the door, Crockett stops.

CROCKETT

You go on ahead. I'll catch up with you in a minute.

TUBBS

Okay, man.

Tubbs exits. Crockett hesitates, then he slowly crosses back to Trudy's desk, and we can tell something else is on his mind.

CROCKETT

Trudy...

Trudy stops what she's doing and looks at him.

CROCKETT

There's something else you can do for me.

EXT. ORGANIZED CRIME BUREAU - DAY

Crockett and Tubbs exit and walk toward the Firebird, and Tubbs is wiping the sweat from his neck.

TUBBS

Whew! I forgot what this place was like, man. I can't take this humidity.

CROCKETT

Think of it as another incentive to wrap up this case as quickly as possible.

TUBBS

You in a hurry?

CROCKETT

I don't plan on sticking around any longer than I have to, pal.

TUBBS

That's what I thought first time I ever came down here.

They get into the car, and Tubbs starts the engine. As the car pulls away:

TUBBS

I think Castillo's mellowed a little. Don't you?

Whatever Crockett's response is, the car's too far away for us to hear it.

EXT. HOTEL - DAY - ESTABLISHING

INT. HOTEL ROOM - DAY

A decent room with two beds. While Crockett empties his one bag on one of the beds, Tubbs fiddles with the controls on the air conditioner.

CROCKETT

You wanna crank that down a notch?

TUBBS

You kidding? I'm still sweating, man.

Crockett shakes his head in bemusement. Tubbs continues to fiddle with the controls, then gives up.

TUBBS

Which bed do you want?

CROCKETT

Makes no difference to me.

TUBBS

Oh. Okay. I'll, uh, I'll take this one, then.

Tubbs pats the bed closest to the air conditioner, and Crockett chuckles this time as he shakes his head again.

TUBBS

What are you laughing about?

CROCKETT

Guess we really don't have much to laugh about, do we?

TUBBS

Whoever this chump is, we'll find him.

Crockett says nothing and finishes putting his things in the dresser. Tubbs is still uncomfortable with the heat, and it's making him jumpy. He heads for the door.

TUBBS

Think I'll go check out the ice machine.

CROCKETT

You planning on going anywhere else today?

Tubbs stops at the door and turns back to him.

TUBBS

Maybe take in some dinner tonight. I wanna sit tight till Trudy goes through those names. Why?

CROCKETT

(a pause)

There's something I've gotta do.

WIDE ANGLE - BISCAYNE BAY - DAY

The SONG "Will You Still Love Me" by Chicago begins here. We PAN slowly across the water until we reach the John F. Kennedy Causeway. Tubbs' rented Firebird travels east on the causeway toward North Bay Village.

EXT. CAUSEWAY - DAY

As the Firebird drives along, we can see Crockett at the wheel.

EXT. MANSION - DAY

A modest mansion on Treasure Island in North Bay Village, on the water. The Firebird drives up and slows to a stop at the curb. Crockett turns off the engine and sits there for a while, watching the mansion, wondering whether he should get out of the car at all or just make a u-turn and go back the way he came. Finally, he opens the door and steps out. He shuts the door and remains by the car, watching the mansion, then decides to take the plunge and walks slowly up the driveway and toward the front door.

Crockett arrives at the front door and stops. He hesitates, then rings the bell. A moment passes, and he waits. There's no answer, but he doesn't ring a second time. He's about to turn and leave when the door opens.

GINA stands at the open door, and she simply can't believe what she sees. Crockett watches her, but he can't say anything. Gina stares at him, and she can't say anything either. They stare at each other for a moment, then Crockett manages a crooked grin. Gina opens the door all the way and takes a step closer to him, tears forming in her eyes. They continue to stare at each other, then slowly embrace.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. GINA'S HOUSE - DAY - ESTABLISHING

INT. GINA'S LIVING ROOM - DAY

A wedding portrait of Gina and her late husband ENRIQUE stands atop a desk, and the room is filled with various items from Enrique's career as a record producer - including gold records, Grammy awards, and photos. Gina and Crockett sit on a sofa as she recounts the last few years of her life.

GINA

Enrique and I were married for two years. He was always trying to convince me to leave the department and cut a record for his label, and he wanted us to have children right away. I always kept putting it off. I just wasn't ready to quit yet... and... I guess I was afraid. Anyway, I thought there was plenty of time.

Gina pauses for a moment, coping with the painful memory, and Crockett watches her silently. He had no idea she had been married and widowed, and he starts to feel coming here today and re-entering her life is an intrusion and a mistake.

GINA

After he died... I didn't know what to do. I couldn't help thinking if I'd done what he wanted... the accident would never have happened. He would've been somewhere else doing something else that day. I stayed on for six months, thinking the work would help. It didn't. So I quit. Six months after that, I started singing in clubs... to honor his memory, I guess... and that's what I've been doing ever since.

CROCKETT

I'm sorry.

GINA

Life goes on.

(pause)

So... how long are you gonna be in town?

CROCKETT

Don't know. Whoever this is, he wants to turn the screws on us. Make us bleed before he moves in for the kill, I guess. Maybe that'll buy us time to figure out who it is and find him.

GINA

And maybe that's exactly what he wants you to do. Maybe you're playing right into his hands.

CROCKETT

Maybe.

(pause)

Anyway, don't worry about it. It's not your problem.

Gina remains silent, but we can see that somewhere deep inside, she still has feelings for Crockett, feelings that have been awakened and which trouble her.

CROCKETT

You know, when we drove into town today, I felt like I was coming out of hibernation or something. Like I've been caught in a time warp. I can just see it on my tombstone: James "Sonny" Crockett - He sat out the Nineties on the sidelines.

(pause)

I'd still be there, if it wasn't for this.

They sit there, thinking about the current situation and about the past, then Crockett speaks up again.

CROCKETT

Well... I've gotta go.

Crockett doesn't move, though, as if waiting for Gina to ask him to stay longer. She doesn't, and Crockett gets up and heads for the front door. Gina watches him go, then gets up and joins him. As she unlocks and opens the door for him, it's obvious there's a lot more they want to say to each other, but they're both too afraid to even begin to delve into it.

CROCKETT

I'll, uh, I'll see you around.

Gina nods, and Crockett starts to exit. Something about his demeanor tells Gina he's not going to visit her again, and she finds herself speaking up suddenly. At the sound of her voice, Crockett stops outside the door and turns back to her.

GINA

I'm, uh, I'm singing at the Floridita Club on Calle Ocho Saturday night.

(pause)

Come.

Crockett grins and tries to make a joke out of it.

CROCKETT

Well, I'll see if I can squeeze it
into my busy schedule.

GINA

(smiles)

Bring Tubbs too. I'd like to see him again.

Crockett nods, then turns and leaves.

EXT. GINA'S HOUSE - DAY

Crockett walks down the driveway toward the Firebird. Gina remains at the open front door, watching. Crockett gets into the car, starts the engine and waves at her. Gina waves back, trying to keep up a cheerful front. The Firebird makes a u-turn and disappears down the street. Gina watches it go, then starts to close the front door.

INT. GINA'S LIVING ROOM - DAY

Gina closes the front door, then leans back against it. She hesitates, then quickly raises a hand to cover her mouth as she feels the tears suddenly well up in her eyes.

EXT. JOHN F. KENNEDY CAUSEWAY - DAY

The Firebird drives by as Crockett leaves North Bay Village.

IN THE FIREBIRD - MOVING

Crockett drives, his expression unreadable behind his dark sunglasses.

INSERT - FLASHBACK

A clip from the pilot episode. Crockett and Gina converse on the deck of the St. Vitus Dance more than fifteen years ago.

CROCKETT

You know something, Gina? You can
be a real pain in the butt sometimes.
But I like you. I like you a lot.

GINA

I like you too, Sonny.

CROCKETT

drives, remembering.

INSERT - FLASHBACK

Another clip from the same scene. Crockett reaches out to touch Gina's face, and she searches his eyes.

CROCKETT

Try again, lady.

CROCKETT

drives, remembering.

THE CAUSEWAY

The Firebird moves away into the distance as it heads toward Miami.

DISSOLVE TO:

EXT. ORGANIZED CRIME BUREAU - DAY - ESTABLISHING

The next morning.

INT. SQUAD ROOM - DAY

Crockett, Tubbs, and Trudy come down the corridor and head for her desk, talking.

TRUDY

Here we are in the twenty-first century and I'm still doing grunt work for you two. I hope you know I pulled an all-nighter for you guys.

TUBBS

Trudy, if you weren't already spoken for, I'd -

TRUDY

(cuts him off)

But I am, so you'll just say thank you.

TUBBS

Thank you.

They reach her desk and stop, chuckling, and Trudy brings out some sheets of computer print-out.

CROCKETT

So what have you got?

TRUDY

I went through all the names and cross-checked with everyone who's been released in the past year who fits the height you gave me, and only one name came to the top.

TUBBS

Let's hear it.

TRUDY

Louis McCarthy.

TUBBS

McCarthy...?

INSERT - FLASHBACK

A brief clip from the episode "The Great McCarthy", and we see McCarthy playing pool during the party at his house that Crockett and Tubbs attended.

BACK TO SCENE

Crockett and Tubbs remember as Castillo comes out of his office and joins them.

CROCKETT

McCarthy. We busted him for bringing in coke in speedboats. He used that race as his cover.

TRUDY

He spent fifteen years at the state pen and got out nine months ago.

CROCKETT

McCarthy...
(shrugs)
Could be.

INSERT - FLASHBACK

Another clip from "The Great McCarthy". McCarthy shakes hands with Crockett and Tubbs after the speedboat race.

MCCARTHY

Thought you were a pretty good pool player, but this was embarrassing.

CROCKETT

Just not your lucky day.

TUBBS

Next time.

BACK TO SCENE

Tubbs remembers the note and quotes it thoughtfully.

TUBBS

"It's next time, Tubbs." Next time...
(nods)
Yeah, could be.

CASTILLO

Is there any way to know if he was in New York at the time of the theft?

TRUDY

I did some checking on that too. Checking airline reservations, I was able to place an L. McCarthy in New York two months ago. And another reservation in the same name shows a trip back to Miami last week.

TUBBS

Trudy, you're amazing. You'd better give this lady a raise, Captain.

TRUDY

It wasn't too hard, really. He hasn't bothered to cover his tracks very well... if it's him.

CROCKETT

What about an address, phone records, driver's license?

TRUDY

Nothing. Except for the two flights, nothing else comes up.

CROCKETT

Wonder what he looks like after all these years...

INT. COMPUTER ROOM - DAY

Crockett, Tubbs, Castillo, and Trudy are gathered around JOSÉ, who sits at a computer tapping the keys. McCarthy's mug shot from sixteen years ago is being displayed on the monitor, and as José works his magic, the face is aged to account for the time that has passed. José finishes and sits back, and the others study his handiwork.

JOSÉ

There's your man.

CASTILLO

Maybe. You still don't know if it is him.

TUBBS

That's what we're gonna find out.
(pats José's shoulder)
Thanks, man. We'll take it from here.

TRUDY

Where do you start looking?

TUBBS

If McCarthy's here in Miami, who'd know where he's holed up?

CROCKETT

Beats the hell out of me.
(has an idea)
Except... the guy who hooked us up with him in the first place.

Tubbs thinks a moment, then grins like a wolf as he remembers.

TUBBS

Yeah.

CROCKETT

Worth a shot.

TUBBS

Sounds like a winner.

TRUDY

Wait a minute, guys. If you mean who I think you mean, that might not be so easy.

Crockett and Tubbs look at Trudy, wondering what she means.

EXT. OFFICE BUILDING - DAY - ESTABLISHING

The sign by the entrance says ORTEGA ENTERPRISES.

INT. IZZY'S OFFICE - DAY

IZZY MORENO is sitting at his desk, wearing a suit and tie and talking on the phone.

IZZY

That shipment was supposed to come in Wednesday, and today's Friday, and you know what? No shipment, man. What's up with you guys?

The door opens and Crockett and Tubbs come in, followed by a harried SECRETARY.

SECRETARY

I said you can't go in there now. I'm sorry, Mr. Moreno. I told them to wait, but -

CROCKETT

Hey, Iz, what's shaking?

TUBBS

Yeah, man. Whose office is this and what are you doing here?

Izzy stands up and stares at Crockett and Tubbs, his mouth hanging open and the phone about to fall from his hand.

IZZY

Madre mia -

CROCKETT

I think he's surprised to see us.

IZZY
 (into phone)
 Listen, I'll get back to you later,
 okay?

Izzy hangs up and signals the secretary to leave, then looks back at Crockett and Tubbs as she exits.

IZZY
 I gotta be seeing things...

TUBBS
 (indicates office)
 What kind of scam you pulling these
 days, Moreno?

Izzy continues to stare at them in astonishment, and Crockett snaps his fingers in Izzy's face.

CROCKETT
 Hey, Iz, wake up, man. Wake up. What's
 this all about?

IZZY
 (snaps out of it)
 What? Oh - uh, no scam, man. I work here.

TUBBS
 Yeah? As what? Errand boy?

IZZY
 Hey, man. Vice-president in charge
 of domestic distribution.

TUBBS
 How'd you manage that?

IZZY
 My old lady is the daughter of Tomas
 Ortega.

CROCKETT
 You mean you married money?

TUBBS
 How else was he gonna get his hands
 on any legally?

IZZY
 (dead serious)
 Hey, man, don't talk that way. I
 love her, man.

TUBBS
 I think he's serious.

IZZY
 You bet I am, man. You're dissin' me.

TUBBS

Sounds like a real stand-up guy.

CROCKETT

Well, Iz, I'm really impressed. You have our apologies.

IZZY

Thanks, man.

(eyes them up and down)

Qué cosa, huh? Crockett and Tubbs. After all these years.

TUBBS

Yeah, ain't it something.

IZZY

I should've sensed a major vibration in the space-time continuum. So what do you fellas want? I get the impression this isn't exactly a social call.

CROCKETT

He's still the fastest dude in South Dade.

TUBBS

What I tell you?

IZZY

So what do you want?

CROCKETT

Well, Iz, an old friend of ours recently popped up and sent us both a greeting we don't particularly appreciate. Seeing as it's someone you hooked us up with, we were wondering if maybe you knew where we could find him these days.

IZZY

Who is this specter from the past, man?

TUBBS

"Specter from the past". I like that.

CROCKETT

Louis McCarthy. Remember him?

IZZY

McCarthy... McCarthy...

TUBBS

Exclusive men's clothing store... speedboat race... little smuggling on the side... Ring a bell?

IZZY

Oh, that Louis McCarthy. Oh, yeah.
Why didn't you say so, man?

(pause)

So, what about him?

CROCKETT

You know where to find him?

IZZY

Hey, in case it escaped your attention, gentlemen, I've turned over a new sleeve. I don't do that kind of thing anymore. I don't know anybody anymore.

CROCKETT

C'mon, Iz, you're telling us, your two old pals, you've kicked it?

IZZY

That's precisely what I'm saying, man. You're looking at a man completely reformed and reborn. A man who has dedicated himself exclusively to the pursuit of domestic tranquility in this new millennium.

CROCKETT

Now I know I've been away too long.

TUBBS

Hey, Moreno. Don't you know if karmic fate causes two old friends to come back into your life, it's your duty to help them out?

IZZY

I never heard that.

TUBBS

I can't believe someone as resourceful as you hasn't kept touch with any of his old contacts, man.

IZZY

Even if I did, I haven't seen the dude in fifteen years, man. I don't even know what he looks like these days.

Crockett brings out a printout of the aged portrait José made of McCarthy and holds it up to Izzy.

CROCKETT

How's this?

Izzy examines the portrait critically, squinting, tilting his head to one side, then the other.

IZZY

That's, uh, that's pretty good. Hairline's probably a little higher now, though.

Tubbs rolls his eyes. Crockett tries a different tack and lowers his voice confidentially.

CROCKETT

You know, Iz, if McCarthy's out to settle a score, he's gonna remember just like we did you're the guy who handed him to us - comprende?

IZZY

Remember me? Nah, he wouldn't remember me. I'm extremely forgettable, man.

CROCKETT

(grabs Izzy's arm)

Why don't we continue this conversation in more, uh, safe surroundings, shall we?

IZZY

Hey, man, where are we going?

CROCKETT

(steers him to door)

Since you're so high up on the ladder around here, you won't get into any trouble if you skip out for a minute, will ya?

TUBBS

Yeah, least we can do is take an old buddy out for a drink.

IZZY

Hey, man, I can't go anywhere now. I got phone calls to make, appointments to keep, schedules to confirm -

Crockett and Tubbs ignore Izzy's protests as they shuffle him out of the office.

IZZY

Hey, at least let me check my calendar, man -

EXT. BAR - EVENING - ESTABLISHING

INT. BAR - EVENING

The SONG "Welcome to Miami" by Will Smith is playing on the jukebox. Crockett, Tubbs, and Izzy are sitting at a table, and they've been here all afternoon.

Crockett and Tubbs have been trying to loosen Izzy's tongue and get him to help, and Izzy is quite inebriated and maudlin. He calls to a passing WAITRESS.

IZZY

Hey, man, another one over here...

CROCKETT

Hey, Iz, don't you think you've had enough, man?

IZZY

Who, me? I'm just celebrating seeing my two old buddies again, man.

Crockett signals the waitress to bring Izzy another drink.

IZZY

I missed you guys. You know that, man? I really missed you guys.

CROCKETT

Well, we missed you too, Iz.

IZZY

Yeah, man, I really missed you guys. I really did.

TUBBS

So you gonna help us out then, or what?

IZZY

Yeah, man, I'll help you. I really missed you guys. Yeah, I'll help you out, man.

(pause)

Uh, what did you want me to do again...?

CROCKETT

Find McCarthy.

IZZY

Oh, yeah, man, that's right. Yeah. Find McCarthy. Yeah, I'll help you guys. For old times' sake.

The waitress arrives with Izzy's latest drink, and Izzy holds up the glass in a toast.

IZZY

For old times' sake.

Izzy downs a big gulp, then looks very sad.

IZZY

You know who else I miss, man?

CROCKETT

No, Iz, who else do you miss?

IZZY

I miss Noogie, man. Remember Noogie?
Remember him, man?

CROCKETT

How could I forget? How is the Noogman
anyway?

IZZY

He's dead, man.

CROCKETT

Nah.

IZZY

Yeah, man, he's dead.

TUBBS

You pulling our leg, Moreno?

IZZY

No, man, I kid you not. The Noogman,
he's gone to that big preliminary
hearing in the sky.

CROCKETT

Aw, man, that's terrible, Iz.

IZZY

You telling me? He owed me three
hundred bucks from the last thing
we pulled, man.

(another toast)

To Noogie.

Crockett and Tubbs raise their glasses as well.

CROCKETT AND TUBBS

To Noogie.

EXT. IZZY'S HOUSE - NIGHT

A very nice mansion in Miami Beach. Tubbs' rented Firebird comes up the driveway and stops behind a MERCEDES BENZ parked at the front door. Crockett and Tubbs get out and help Izzy out of the back.

TUBBS

Hey, Izzy, great digs, man. The old
Izzy wouldn't have been allowed to
make a delivery at a place like this.

IZZY

Like I said, man. New sleeve.

Izzy trips over his own feet, and Crockett and Tubbs have to hold him up as they guide him to the front door.

CROCKETT

Whoa, buddy, watch your step there.

IZZY

Don't mind me, man. I got a good medical plan.

The front door opens as they arrive, and Izzy's wife MARISELA stands there glaring at him. She is attractive and dressed to the nines, and she's been waiting for Izzy for over two hours to go out to dinner.

IZZY

Uh-oh...

MARISELA

Izzy Moreno, where have you been? Do you know what time it is?

IZZY

(to Crockett and Tubbs)

Watch this, watch this.

(to Marisela, in his best
Ricky Ricardo voice)

Lucy, I been down at the Tropicana
and no, you can't be in the show!

Izzy laughs at his own joke, elbowing Crockett.

IZZY

Pretty good, pretty good, huh?

CROCKETT

Great, Iz.

Marisela crosses her arms and glares at Izzy even harder, and Izzy stops laughing and looks like a schoolboy caught in some mischief.

IZZY

Mi cielo... mi vida... I bumped into
some old friends today. Very old friends.
And you know what? Here they are. This
is, uh... uh...

CROCKETT

Sonny Crockett.

IZZY

Yeah, man. This is Sonny Crockett. And
this is, uh...

TUBBS

Ricardo Tubbs.

IZZY

Yeah, Ricardo Tubbs. And this is my beautiful wife, Marisela.

CROCKETT

Pleasure, ma'am.

TUBBS

Pleasure.

Marisela just nods at Crockett and Tubbs, waiting to unleash her anger after they're gone.

IZZY

Marisela's father runs the company I work for. Did you know that?

CROCKETT

Yeah, I think you mentioned it, Iz.

IZZY

So what are we standing out here for? You guys wanna come in?

CROCKETT

No, we'll see you around, Iz. Thanks anyway.

IZZY

No, really, man, c'mon in, c'mon in.

TUBBS

(pats Izzy's back)

Some other time, amigo. Gotta go.

IZZY

Hey, wait, man, don't go. The evening is young, man.

CROCKETT AND TUBBS

(to Marisela)

Good night.

Crockett and Tubbs move off, and Izzy watches them go, knowing fully well that Marisela is going to let him have it as soon as they're far enough away.

THE FIREBIRD

Crockett and Tubbs step up to it and open the doors, then stop to look back at the house as they hear Marisela start yelling in Spanish.

THE FRONT DOOR - THEIR P.O.V.

Marisela pulls Izzy into the house and slams the door, shouting in Spanish.

THE FIREBIRD

Crockett and Tubbs chuckle as they get into the car.

TUBBS

Izzy Moreno enjoying domestic bliss
and the two of us still flying solo.
Who'd have thought it, huh?

CROCKETT

It's a strange world, Rico. Gave up
trying to make sense of it a long
time ago.

They shut the doors, and Tubbs starts the engine.

CROCKETT

So what've we got? McCarthy does a
dime and a half, gets out, makes off
with your Monet and blows up my boat.
What's next?

TUBBS

Don't know, man. Let's let Izzy do
his thing and see what he turns up.

Tubbs starts to drive off.

EXT. STREET - NIGHT

A black PORSCHE 911 is parked at the curb. The Firebird exits
Izzy's driveway, turns, and heads down the street.

INT. PORSCHE - NIGHT

Two HISPANIC MALES, early twenties, sit in the front seat and
watch the Firebird go by. Then the driver starts the engine.

EXT. STREET - NIGHT

The Porsche begins to follow the Firebird.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. NIGHT CLUB - NIGHT - ESTABLISHING

Somewhere on Calle Ocho.

INT. NIGHT CLUB - NIGHT

A sign near the entrance features Gina's photo and says "An Evening with Gina Melendez". As Gina's BAND plays the opening of the Exposé SONG "Seasons Change", we PAN slowly away from the sign and across the club, past tables and PATRONS sipping drinks and listening, until we reach Gina on the stage.

Gina stands at the microphone, dressed in an elegant outfit. Behind her is the band, as well as two female BACK-UP SINGERS. The band finishes the opening, and Gina starts to sing the first verse.

CROCKETT AND TUBBS

are sitting at one of the tables, sipping their drinks and watching as Gina sings. Crockett is clean-shaven now.

GINA

continues to sing the first verse.

CROCKETT AND TUBBS

watch as Gina begins to sing the second verse.

GINA

continues to sing the second verse.

CROCKETT AND TUBBS

watch... and as Crockett watches, he feels even more than he did two days ago that this is not the same Gina he used to know. This is a more mature, sophisticated Gina, and he can't help but feel she's outgrown him. He can't help but feel she's left him behind just as surely as time has, that he's not in her league, and that the distance between them is too great ever to cross.

VARIOUS SHOTS OF GINA

as she sings the chorus of the song, accompanied by the back-up singers.

CROCKETT AND TUBBS

watch. Tubbs glances at Crockett to see how he's taking it, then continues to watch Gina.

GINA

begins to sing the third verse.

CROCKETT AND TUBBS

watch as Gina continues to sing the third verse. Again, Tubbs glances at Crockett and watches him, but Crockett hasn't taken his eyes off Gina once.

VARIOUS SHOTS OF GINA

as she sings the chorus again, pouring her heart into the words.

CROCKETT AND TUBBS

watch and listen.

GINA

finishes the chorus and closes her eyes as the band begins to play the instrumental middle.

CROCKETT AND TUBBS

watch as the band continues to play the middle. Crockett is quite affected by the song and by Gina's singing, and he looks down as we

DISSOLVE TO:

LATER

Gina's set is over, and Crockett and Tubbs are sitting at their table waiting for her. The SONG "Careless Whisper" by Wham plays on the club's sound system. Gina emerges from backstage and approaches, and both men stand as she arrives. Gina extends her hand to Tubbs, and Tubbs kisses it gallantly.

TUBBS

Gina Melendez.

GINA

Yeah, I figured Gina Navarro Calabrese Melendez was a bit too long to fit the bill.

TUBBS

That was fantastic. Made my whole trip down here worthwhile.

GINA

How'd you like a second job as my publicity man?

Tubbs pulls out a chair for Gina and she sits, then he and Crockett sit down again. During the conversation, Tubbs is quite gregarious, and Gina tries to go along, but Crockett seems withdrawn and keeps to himself.

GINA

How've you been, Rico?

TUBBS

Fine, man, just fine. How about you?

GINA

Fine. I have to admit I'm feeling a little strange right now, though. Seeing you two together again... kind of weird.

TUBBS

I suppose Sonny's told you why we're here.

GINA

Yeah. Have you found out anything?

TUBBS

Trudy went through the files and ran some checks and came up with a name. Louis McCarthy.

GINA

McCarthy... I remember that. You think it's him?

CROCKETT

(almost to himself)

There's a chance...

TUBBS

He's here in Miami now, looks like. And guess who we recruited to help track him down. Remember Izzy? Izzy Moreno?

GINA

Oh, no. Don't tell me.

TUBBS

Yeah, Crockett here remembered he was our original connection. He wasn't too enthusiastic at first, but we got him to come around.

GINA

So it's like old times, huh?

CROCKETT

Yeah...

There is a pause now, as Tubbs realizes Crockett's comment has a hidden meaning and that he and Gina are both uncomfortable in each other's presence.

TUBBS

So, has, uh, any of the old gang come in to see you?

GINA

Trudy and her husband come in every now and then. They brought Switek along a couple of months ago to celebrate his promotion.

TUBBS

Switek? What's he up to these days?

GINA

He transferred to Homicide Bureau about a year after you two left. Made lieutenant two months ago.

TUBBS

You're kidding. Well, I'll be. Good old Stan.

GINA

Yeah.

TUBBS

Everything changes, huh?

CROCKETT

Life goes on, pal.

Again, there is an uncomfortable pause after Crockett's comment, which is a somewhat bitter echo of what Gina told him two days ago. Then Crockett glances at his watch.

CROCKETT

Well, it's, uh, getting late.

(stands up)

We'd better get a move on.

Tubbs looks from Crockett to Gina and back, then stands too.

TUBBS

Yeah. Hey, Gina, it's been beautiful seeing you again. Maybe we'll drop by again after all this is over.

GINA

I'll look forward to it.

Gina stands, and she and Tubbs embrace. Crockett says nothing, waiting. As he and Tubbs turn to go, Gina speaks up, afraid of opening the door to the past any wider but reluctant to slam it completely shut.

GINA

Hey, listen... why don't you come by my place for lunch tomorrow? Both of you.

Crockett and Tubbs turn back to her.

GINA

That is... if you're not doing anything.

Crockett doesn't react, but Tubbs grins.

TUBBS

Yeah. Yeah, I'd like that. Yeah, we sure will.

Gina smiles, but says nothing more. Crockett and Tubbs head for the entrance, and she watches them go. Then she sits down, wondering if she just made a mistake.

EXT. PARKING LOT - NIGHT

Crockett and Tubbs approach the Firebird.

CROCKETT

What was the big idea back there, accepting that invitation?

TUBBS

What? Is there a problem?

They reach the car, and Crockett doesn't reply as Tubbs unlocks the doors.

TUBBS

Hey, look, man, I'm sorry if I stepped into it.

CROCKETT

Forget it.

Crockett gets into the car, unwilling to discuss the subject any further. Tubbs hesitates, then gets in and starts the engine and pulls out.

EXT. STREET - NIGHT

The black Porsche 911 we saw the night before near Izzy's house is parked across from the club. The Firebird exits the lot and starts heading down the street. The Porsche starts its engine and follows at a distance.

DISSOLVE TO:

EXT. HOTEL - NIGHT

The Firebird arrives in the parking lot and pulls into a spot, and Crockett and Tubbs get out. On the street, the Porsche slows to a stop across from the hotel.

INT. PORSCHE - NIGHT

The same two Hispanic males we saw before watch them.

INSERT - THEIR P.O.V.

Crockett and Tubbs walk into the hotel.

BACK TO SCENE

The two Hispanic males watch, then start to drive off.

INT. HOTEL CORRIDOR - NIGHT

Crockett and Tubbs arrive at their room's door. Tubbs inserts the key and realizes the door isn't locked. He and Crockett exchange glances, then Tubbs brings out his revolver as Crockett steps aside. He nods at Crockett, and Crockett kicks the door open. Tubbs leaps into the doorway, gun aimed.

The room is completely dark. Tubbs stands in the doorway, gun still aimed, and Crockett reaches in and flips on the light. Izzy is sitting on the couch, watching them calmly.

IZZY

Hey, man. You make a guy feel he's not welcome.

Tubbs lowers his revolver and sighs as he and Crockett come in and shut the door.

TUBBS

What the hell are you doing here, Moreno?

CROCKETT

And how'd you get in?

IZZY

Like you said, man, I'm a resourceful guy. I got some information for you.

TUBBS

Let's hear it.

IZZY

I talked to a guy who knows a guy who knows another guy who says he knows somebody who might know where to find this McCarthy of yours.

Izzy looks extremely pleased with himself. Crockett and Tubbs exchange glances, then Tubbs jerks a thumb at the door.

TUBBS

Get outta here.

IZZY

Hey, man, it took me all night to track down this guy. I had to sneak outta the house. If Marisela knew I was here she'd kill me.

CROCKETT

Why don't we give her a call, then?

Crockett and Tubbs each grab Izzy by an arm, lift him off the couch and steer him toward the door.

IZZY

You two got a weird way of showing your gratitude, man, you know that?

CROCKETT

Yeah, we'll have to work on that one of these days.

TUBBS

In the meantime, why don't you go back to your wife and don't bother us again until you've got some real info.

IZZY

Hey, man, I'm trying my best. Like I said, it's been years, man.

Crockett and Tubbs push Izzy out the door.

CROCKETT

Good night.

INT. HOTEL CORRIDOR - NIGHT

Izzy turns back to the door just as Crockett shuts it in his face. He starts to get angry, then thinks better of it and sighs.

IZZY

Guy turns over a new sleeve, he still can't get no respect around here.

Izzy straightens his collar, then starts heading down the corridor.

EXT. GINA'S HOUSE - DAY

The Firebird arrives and stops outside.

INT. GINA'S LIVING ROOM - DAY

Gina opens the front door, and Crockett and Tubbs stand outside.

TUBBS

Hel-lo.

GINA

C'mon in.

Crockett and Tubbs come in, and as Gina shuts and locks the door, we can see Crockett isn't enthusiastic about being here. Tubbs, however, is admiring the house.

TUBBS

Hey, now this is nice. Very nice.

GINA

You would've loved where I used to live on Hibiscus Island, but it was too big for me.

TUBBS

You should've sold it to me, man. I've been looking for a nice place for my retirement.

GINA

(grins)
Yeah, right.

Gina leads them out to the balcony as we

DISSOLVE TO:

EXT. GINA'S BALCONY - DAY

Crockett, Tubbs, and Gina are sitting around a table, finishing lunch as Tubbs wraps up a story.

TUBBS

So when she tells me the princess is coming, I figure we gotta set up some heavy-duty security for a visiting dignitary, right? Turns out Princess is her daughter's prize-winning Siamese cat and she's afraid someone's gonna kidnap her before the cat show.

Tubbs and Gina laugh, but Crockett goes along halfheartedly.

TUBBS

Hey, Crockett. Don't you have any entertaining anecdotes to share? I hate doing all the talking, man.

GINA

(grinning, to Tubbs)
Oh, you do, do you? Could've fooled me.

TUBBS

C'mon, man, you gotta have at least one good story to tell.

CROCKETT

Afraid not, Rico. Hate to disappoint y'all.

It's quite obvious Crockett prefers to remain in his shell around Gina. There is a slight pause, then Tubbs wipes his mouth with his napkin, already planning his next tactic.

TUBBS

Man, that lunch was sensational, Gina. You wouldn't mind having me over every day, would you?

GINA

How long are you staying in town again...?

Both Tubbs and Gina laugh, but Crockett just grins briefly.

TUBBS

Well, me for the little boy's room.

GINA

Down the hall, past the bedroom.

TUBBS

Thank you.

Tubbs stands and goes back into the house. There's an awkward silence after he's gone, then Gina gets up and starts to pick up the empty dishes. Crockett watches.

CROCKETT

You need any help?

GINA

No, that's okay. Thanks.

Gina gathers the plates and takes them into the kitchen to wash them. Crockett lights a cigarette, then stands up and goes to the railing and watches the view of the bay.

Tubbs returns from the bathroom and sees that Crockett and Gina are still staying away from each other. He joins Crockett at the railing and takes in the view.

TUBBS

This is a great view, man.
(turns to kitchen)
So how long you been doing the club circuit, Gina?

GINA

Couple of years.

TUBBS

What kind of places you appear in?
Like that club last night?

GINA

Mostly. Next month I'm starting at a new place, though.

TUBBS

Yeah? Where?

GINA

South Beach.

TUBBS

Hey, I like that. I hear they really built that area up since I was last here.

GINA

Oh, you wouldn't recognize it now.

TUBBS

You know what? I'd love to check that place out. See how it stacks up against Manhattan, man.

GINA

Well, give me a ring before you go back to New York and I'll show you around.

TUBBS

Why not tonight?

This gets Crockett's attention, and he turns away from the view and watches, not pleased.

GINA

Tonight?

TUBBS

Yeah. If you're not doing anything, why don't you show us the sights tonight?

CROCKETT

I don't know about that, Rico -

TUBBS

What else we got to do, man? We got all next week to worry about McCarthy, starting tomorrow. Let's enjoy what's left of the weekend, buddy.

(to Gina)

What do you say?

Gina hesitates, put on the spot. Crockett says nothing, smoking his cigarette and trying to hide his displeasure. Gina shrugs at Tubbs, trying to appear enthusiastic.

GINA

Sure, why not?

Tubbs flashes her one of his winning smiles... but Crockett is quite annoyed at his meddling.

EXT. HOTEL - EVENING - ESTABLISHING

INT. BATHROOM - EVENING

Crockett stands at the sink, shaving. He nicks himself and sighs in annoyance, then continues to shave.

INT. ROOM - EVENING

A few minutes later, Crockett buttons his shirt, dressed in fresh clothes. As he puts on his blazer, the door opens and Tubbs comes in from the corridor, carrying a bucket of ice and a soda, shirtless and still wearing the same trousers he wore earlier in the day. Crockett stares at him, but Tubbs seems oblivious to it as he sets the bucket and soda on his night stand.

CROCKETT

What's this? Thought you'd be ready by now.

TUBBS

You go on ahead, man. I'm gonna sit in and wait in case Moreno calls.

If Crockett was annoyed by Tubbs' meddling earlier, this little trick is enough to make him mad. He tries to contain his anger.

CROCKETT

Well, she's expecting both of us. What do I tell her?

TUBBS

(hops on bed)

Tell her I'm sorry and I'll see her again when we're done with this.

Crockett doesn't look happy about going alone, but Tubbs tosses him the keys to the Firebird as if unaware of it.

TUBBS

See you later, man. Have fun.

Crockett catches the keys and hesitates, then turns and exits, and Tubbs watches him go.

EXT. WAREHOUSE - NIGHT - ESTABLISHING

INT. WAREHOUSE - NIGHT

The place is dark and full of crates and shadows. Izzy moves slowly among the crates, looking for someone he's supposed to meet here, and he whispers.

IZZY

Psst! Hey, Manny, you in here? Where are you, man?

There's no response, and Izzy whispers again.

IZZY

C'mon, man. Quit it with the hide and seek. Where are you?

Again, there's no response. Izzy sighs, then he stumbles on something on the floor.

IZZY

Carajo!

Frustrated, Izzy kicks whatever he stumbled on.

IZZY

I hate this, man. Sneaking around in dark places... risking life and limb... and for what? You think anyone shows any appreciation, man?

Izzy steps around a crate... and suddenly finds himself face to face with somebody he's never seen before. The MAN standing in front of him is partially hidden in the shadows, and we can't see his face... but Izzy can see the expression on it, and it makes him very uncomfortable.

IZZY

Oh - Uh, hi there. I'm, uh, looking for a friend of mine. Uh, maybe you've seen him? He's about, uh, this tall, kinda goofy looking? What's that? You haven't seen him? Okay, thanks, man. I'll be going now. Don't mind me, man.

Izzy turns to go, but a second MAN appears and blocks his way. We can't see his face either, but he's pointing a gun at Izzy. Izzy slowly backs up until he reaches the wall, and he grins uneasily as the men stand in front of him.

IZZY

Uh, can I, uh, interest you gentlemen in some, uh, fine domestic imports at, uh, prices you can afford?

The men remain absolutely silent. We see their faces clearly now, and they're the two men in the Porsche. Izzy watches them, and his grin fades, replaced by a look of fear and apprehension.

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

A MONTAGE OF SHOTS

all at night, accompanied by the SONG "Rhythm is Gonna Get You" by Gloria Estefan and the Miami Sound Machine, which begins here:

VARIOUS SHOTS

of the sights and lights in South Beach.

INT. NIGHT CLUB

As PEOPLE boogie on the dance floor, Crockett and Gina are led to a table by a HOSTESS, and they sit.

IZZY'S FEET

He's sitting in a chair in the warehouse, and one of his captors is tying him up, securing his legs.

CROCKETT AND GINA

look through their menus, talking, and it's obvious they're both trying not to show their discomfort at being alone together.

IZZY'S HANDS

One of his captors ties them up very tightly behind the chair Izzy's sitting on.

CROCKETT AND GINA

sip their before-dinner cocktails, still feeling awkward as they talk.

IZZY

stares up at his captors, scared to death.

IZZY'S CAPTORS - IZZY'S P.O.V.

They tower over him, a bare light bulb on the ceiling illuminating them from behind, and we can't see their faces.

IZZY

gets slapped in the face by one of his captors.

CROCKETT AND GINA

A WAITER brings their dinner and sets their plates in front of them.

IZZY

gets slapped again.

IZZY'S CAPTORS - IZZY'S P.O.V.

They continue the interrogation.

IZZY

keeps his mouth shut and doesn't look at them, his face bruised.

CROCKETT AND GINA

eat their dinner, and they are now laughing as well as talking as they start to loosen up.

IZZY

gets slapped again, harder.

IZZY'S CAPTORS - IZZY'S P.O.V.

Their patience is running out. One of them strikes him again.

IZZY

absorbs the slap, his face very bruised now, almost unconscious.

CROCKETT AND GINA

have finished dinner, and Gina is trying to get Crockett to get up and join her on the dance floor. As she tugs on his arm, he protests, reminding her of his old knee injury.

IZZY

can't take much more abuse, his head rolling weakly.

IZZY'S CAPTORS - IZZY'S P.O.V.

They demand answers.

IZZY

mumbles weakly, breaking.

CROCKETT AND GINA

Crockett resists Gina's exhortations, so Gina goes out on the dance floor alone and starts to dance by herself. Crockett watches, laughing, as she dances and beckons him to join her.

IZZY'S CAPTORS - IZZY'S P.O.V.

One of them slaps him again, hard.

IZZY

His head droops, and he's unconscious.

DISSOLVE TO:

NIGHT SKY

The SONG fades as we TILT DOWN to the Miami skyline.

EXT. GINA'S HOUSE - NIGHT

Tubbs' rented Firebird drives up and stops, and Crockett and Gina get out.

Across the street, a black CORVETTE is parked at the curb. Crockett and Gina don't notice the Corvette as they go to the front door.

CROCKETT

So, did you enjoy yourself tonight?

GINA

Yes, I enjoyed myself tonight.

CROCKETT

Enough to invite me in for a little night cap?

GINA

(unlocking door)

Well, let's see now... I had to spend most of the night dancing by myself... You think that deserves a night cap?

CROCKETT

C'mon, I told you about my trick knee.

GINA

(opens door, grinning)

Some things never change.

CROCKETT

Hey...

Crockett turns her to him, and they look at each other for a moment. But before anything more can happen, the phone starts RINGING inside the house, and Gina seizes the opportunity to interrupt what's starting to happen between them. She turns and goes into the house.

INT. GINA'S LIVING ROOM - NIGHT

Gina moves quickly to the phone, and Crockett enters slowly and watches as she answers it.

GINA

Hello? Yeah, he's here. We just came in.

(to Crockett)

It's Rico.

Gina holds out the phone to Crockett, and he goes to her and takes it.

CROCKETT

Yeah, Tubbs.

TUBBS (filtered)

Got a call from Izzy half an hour ago, man. Says he's got some info and wants to see us pronto.

CROCKETT

Okay, I'm on my way.

Crockett gives the phone back to Gina, and she hangs up.

GINA

What's up?

CROCKETT

Looks like Moreno's found something.

Crockett explains no further, and Gina asks nothing more. Crockett pauses, then turns and leaves. Gina watches him go, thankful that the interruption came when it did and prevented her from letting things between them go further tonight.

EXT. WAREHOUSE - NIGHT

The Firebird slows to a stop across the street.

INT. FIREBIRD - NIGHT

Crockett and Tubbs watch the building.

CROCKETT

You sure this is the place?

TUBBS

(checks slip of paper)

This is it.

CROCKETT

Well... ol' Iz always did have a flair for the dramatic. Let's check it out.

They open the doors and get out.

EXT. WAREHOUSE - NIGHT

Crockett and Tubbs cross the street and approach the warehouse, surveying the area, then reach the front door. Crockett tries the doorknob, and the door's unlocked. He and Tubbs exchange glances, then he opens the door slowly.

INT. WAREHOUSE - NIGHT

Crockett and Tubbs come in slowly and remain near the door, listening and looking around. Crockett calls out.

CROCKETT

Izzy?

There's no response. The warehouse is dark and they can't see much. Tubbs calls out.

TUBBS

Hey, Moreno, we ain't got time to
play games!

Again, there's no response. Crockett and Tubbs bring out their guns, then slowly advance into the warehouse, sensing trouble.

As they search for Izzy, they reach a large pile of crates and notice an area beyond which is illuminated. They stop to listen, then Crockett signals Tubbs to go around the far side of the crates. Tubbs moves off to comply while Crockett slowly advances around the near side.

As both men emerge in the illuminated area, they see Izzy sitting in the chair, his back to them. His head is drooped, and there's a puddle of blood on the floor beneath him. Crockett and Tubbs approach him slowly. They move around Izzy and stop in front of him and look at him. Izzy is dead.

Both men lower their guns, taking in the sight of Izzy sitting there all tied up and dead. There's a piece of paper in his lap, and Tubbs picks it up and reads it. Handwriting on the note says: SORRY ABOUT YOUR FRIEND, GUYS. L.M.

Tubbs shows the note to Crockett. Crockett reads it, then looks at Izzy, then slams his fist into the wall in anger and dismay. Before he can say anything, though, a CAR ENGINE starts outside, and Crockett and Tubbs spring into action and dash toward a side door.

EXT. ALLEY - NIGHT

As Crockett and Tubbs burst out of the warehouse, the Porsche 911 that followed them earlier tears down the alley. Crockett and Tubbs leap out of the way to avoid being run down. As the Porsche speeds down the alley and toward the street, Crockett and Tubbs recover quickly and start shooting at it.

EXT. STREET - NIGHT

The driver is hit, and the Porsche careens off a trash bin across from the warehouse, flips in the air and lands on its wheels. Crockett and Tubbs come up running, guns still pointed, and look into the car. Both the driver and his passenger, the same Hispanic males we saw before, are dead. Crockett and Tubbs look at the bodies, then at each other.

EXT. WAREHOUSE - NIGHT

It's a while later, and POLICE and PARAMEDICS are on the scene. There are several Miami-Dade SQUAD CARS and two AMBULANCES, and the area is cordoned off. As police go about their business, Crockett and Tubbs watch as a stretcher with Izzy's body is loaded into one of the ambulances.

Nearby, SWITEK and Castillo finish speaking to an officer and join them.

SWITEK

Hey, guys. Long time, no see.

TUBBS

(shakes Switek's hand)
Switek, man. How you doing?

SWITEK

Good, good. Moving up in the world.

TUBBS

Yeah, Gina told us. Congratulations.

SWITEK

Thanks.

(to Crockett)

Hey, Sonny.

Crockett just nods at Switek, steamed about Izzy's murder.

CASTILLO

What happened?

TUBBS

Moreno called us tonight, said he had some info. He was already dead when we got here. Those two chumps tried to get away, but they didn't.

Crockett remains silent, watching as the ambulance with Izzy starts up and drives off.

SWITEK

Think McCarthy's behind it?

TUBBS

Looks that way, man. Somebody didn't want Izzy poking around.

CASTILLO

Do we know for sure it's McCarthy?

CROCKETT

Dammit, the note's signed L.M.! Who the hell else could it be? He knew Moreno was looking for him and he knows we're on to him!

Castillo ignores Crockett's outburst and considers a moment.

CASTILLO

All right, gentlemen. This is out of your hands. Homicide will take it from here.

CROCKETT

(angry)

Marty -

Castillo just glares at Crockett, and Crockett backs down. He throws up his hands and stalks off, and the other three watch him move away.

CASTILLO

Is he all right?

TUBBS

He's pretty upset about Moreno, Captain.

CASTILLO

(a pause)

Keep him in check. You're here for the painting. Nothing else.

Castillo and Switek move off. Tubbs watches where Crockett is brooding nearby, then goes to him slowly. He stands beside Crockett, and Crockett stares down the street as he smokes a cigarette.

CROCKETT

This shouldn't have happened, Rico. Don't you see? Life goes on. Turn the page. Izzy moved on, and we forced him to go back. You can't go back. You shouldn't go back.

TUBBS

We didn't make up this game, Sonny. McCarthy did.

CROCKETT

That's right. And we're playing right into his hands - just like Gina said.

TUBBS

What happened to Moreno's not our fault, man.

CROCKETT

(turns to him)

No, it's my fault. I was the one with the bright idea to dig him up and use him. And I'm not gonna sit around while Moreno lies on a slab downtown because of me and McCarthy laughs and plans what to do next. Ain't gonna happen, Rico.

TUBBS

So we'll keep looking for the painting, man. Let Homicide do their thing. Moreno's killer's not our case.

CROCKETT

We both know they're one and the same.

Crockett throws the cigarette away and moves off.

TUBBS

Hey, Sonny -

Crockett ignores him, and Tubbs watches as Crockett heads down the street. As Crockett walks determinedly into the night, the SONG "Broken Wings" by Mr. Mister begins, and we TILT UP to the downtown skyline, then

DISSOLVE TO:

VARIOUS SHOTS OF CROCKETT

walking around downtown Miami at night during the SONG's first and second verses, each DISSOLVING into the next.

DISSOLVE TO:

EXT. BAYSIDE MARKET PLACE - NIGHT

As the SONG's chorus begins, we see Crockett walking along, surrounded by shoppers but very much alone as he agonizes over Izzy's death.

DISSOLVE TO:

EXT. MIAMARINA - NIGHT

Boats and yachts bob gently in the water, framed by the skyline behind them.

CROCKETT

stands at a railing and watches the boats at the marina, remembering where the St. Vitus Dance used to be moored, remembering a lot of things.

DISSOLVE TO:

EXT. GINA'S HOUSE - NIGHT

As the SONG's third verse begins, a cab arrives out front and Crockett gets out. The cab drives off, and Crockett steps up to the front door, hesitates, then knocks. He's been wandering around for a couple of hours, and it shows. The door opens and Gina stands there in a nightgown. Tubbs has called ahead and told her what happened, and she watches Crockett with sympathy, then steps aside and lets him in.

INT. GINA'S LIVING ROOM - NIGHT

Crockett steps in and stands there, his expression blank, as Gina shuts and locks the front door. Then he crosses to the balcony and stares out at the bay. Gina watches him, then she slowly goes to him.

EXT. GINA'S BALCONY - NIGHT

Crockett continues to stare at the water, haunted, as Gina comes up behind him. Gina wants to say something to comfort him, but she hesitates. Then she reaches out and touches his back. At first, Crockett doesn't react, then he takes her hand and holds it. He continues to stare at the water, then the weight of it all comes down on him all at once. Izzy's death... all the wasted years... everything. He turns to her and begins to sob, burying his face against her. Gina holds him, caught off-guard, then she slowly strokes his hair.

After a moment, Crockett collects himself and looks at her. They search each other's eyes... and the moment between them that was interrupted earlier resumes. Crockett reaches out and touches her face. Gina allows him to do it, afraid of letting it happen, but letting it happen anyway. They kiss tentatively, then embrace and lose themselves in a second and far more passionate kiss as the SONG's instrumental middle begins and we

DISSOLVE TO:

WIDE ANGLE - BISCAYNE BAY - DAWN

A beautiful sunrise the next day, and the SONG fades.

INT. GINA'S BEDROOM - MORNING

Crockett is in bed, asleep. Gina isn't around. After a moment, Crockett rouses and wakes up. He gets his bearings, then looks around groggily.

CROCKETT

Gina...?

He sees that Gina isn't in the bedroom. He sits up, rubs his face, then gets up and exits the room.

INT. GINA'S KITCHEN - MORNING

Gina is at the stove fixing breakfast, still in her nightgown... and we can see she is quite troubled by what happened overnight. Crockett comes in.

CROCKETT

Gina?

Gina doesn't look at him and concentrates on what she's doing, her anger simmering just beneath the surface.

GINA

I was just making breakfast. How do you want your eggs? Scrambled?

CROCKETT

(a pause)

That's fine.

Gina continues to cook, and Crockett can see she's angry and trying to keep a lid on it. He approaches her slowly and stops beside her, but she still doesn't look at him.

CROCKETT

Look, Gina, I -

GINA

Save me the morning-after speech, will you, Crockett? I've heard it all before.

CROCKETT

I didn't plan for that to happen.

GINA

Oh, I know that. None of us ever plans anything. It just happens, you know? The trick is whether or not to let it happen.

Crockett says nothing, watching as she continues to cook.

GINA

Last night, you weren't thinking, and neither was I - and one of us should have been.

CROCKETT

Gina -

GINA

(turns to him, explodes)

I can't do this again, Sonny! I can't do this again! We've been around this block too many times before, and I'm older now, and hopefully a little wiser! You think I've been sitting around all these years waiting for you to waltz back into my life? I'm not that little girl you used to know, and I'll be damned if I'm gonna get sucked into this again!

Before Crockett can come up with something to say, the doorbell RINGS. Gina seizes the opportunity to get away and goes into the living room. Crockett stays there, sighing.

INT. GINA'S LIVING ROOM - MORNING

Gina crosses to the front door, looks through the peephole, then unlocks and opens it. Tubbs stands outside.

TUBBS

Hey, pretty lady. Sonny around?

Gina says nothing, just nods, then turns and goes back into the kitchen. Tubbs can sense the tension, and he comes in and closes the door.

TUBBS

Mmm mmm. Something sure smells good.
Hey, Crockett, I think you're getting
too used to this high life, man.

Crockett comes in from the kitchen.

CROCKETT

Yeah, what is it?

TUBBS

Got some news, pal. Switek filled me
in on who those two chumps were last
night. Turns out they belong to the
Alvarado street gang.

CROCKETT

Alvarado...

TUBBS

Gang's run by two brothers, Ramon and
Jorge Alvarado. Strictly small fry.

CROCKETT

Until McCarthy hired them to do his
dirty work. What about the car?

TUBBS

Brand new, and from the looks of it,
not stolen. Homicide's tracing the
dealer now.

Crockett considers this information.

TUBBS

Why were they running? They could've
waited and popped us both.

CROCKETT

That's not the game plan. They weren't
there to whack us, just to make sure we
found Izzy. McCarthy doesn't want us
dead - not yet. Last night, he just
wanted to bloody our noses a little
more. And you know what? He succeeded.

TUBBS

(a pause)

Yeah, well... go ahead and have your
breakfast, man. I already ate.

CROCKETT

No... No, let's hit the bricks. I'll
be ready in five.

Crockett goes into the bedroom to get dressed. Tubbs watches
him go, then looks at Gina at the stove in the kitchen, and
he can see there's definitely a lot of tension between them.

EXT. JOHN F. KENNEDY CAUSEWAY - MORNING

Tubbs' rented Firebird drives by, heading for Miami.

IN THE FIREBIRD - MOVING

Tubbs drives, Crockett rides beside him.

TUBBS

We need to get another line on this turkey. There's no guarantee Homicide will connect the Alvarados to him.

Crockett doesn't reply, his mind on the situation with Gina.

TUBBS

You listening?

CROCKETT

Yeah.

(pause)

So, we got two parallel investigations now, both leading to the same guy. Who do you think's gonna find him first?

TUBBS

Like I said, man, I ain't waiting for Homicide to do it.

CROCKETT

Where would McCarthy get the cash to hire those bozos and give them a Porsche and God knows what else and finance this operation?

TUBBS

(a pause)

The Monet...

CROCKETT

Joo got it, mang. Think he'd sit on it, or try to cash it in?

TUBBS

Painting's worth ten million, man. If he unloaded it quick, I suppose he could get a couple of million for it.

CROCKETT

Who fences that kind of stuff around here these days?

TUBBS

Let's find out.

Tubbs turns at the next corner.

EXT. RESTAURANT - DAY - ESTABLISHING

INT. RESTAURANT - DAY

Gina and Trudy are sitting at a table beside a window, having a cup of coffee and talking. On the jukebox, the SONG "I Don't Wanna Cry" by Mariah Carey is playing.

TRUDY

So what are you gonna do?

GINA

I don't know...

TRUDY

That's it? You don't know?

Gina remains silent and sips her coffee.

TRUDY

Look, Gina, I know it's been ten years, but -

GINA

(cuts her off)

Yeah, and after all that time you'd think I'd finally learned something.

TRUDY

It's been ten years, but now he's back.

GINA

But he didn't come back for me.

TRUDY

So what difference does that make?

GINA

It makes a whole lot of difference.

(pause, bitter)

Every time he needed a little comforting, good ol' dependable Gina would be there to pick up the pieces. And once the pieces were back together again, off he'd go until the next time. Until there was no next time.

TRUDY

The way I see it, what matters is he's here now - and so are you. And not many people are lucky enough to get a second chance.

GINA

You don't understand, Trudy. That was over a long time ago.

TRUDY

So what did you invite him to the club for? Why'd you invite him over for lunch?

GINA

To make sure. And one moment of weakness isn't going to turn into happily ever after.

Trudy watches her... and she knows Gina's still carrying around a great deal of guilt over Enrique's death.

TRUDY

Look, you asked me here for my advice, and I'm giving it to you. Enrique is dead, Gina. You can't go on blaming yourself for that, and there's nothing you can do to bring him back. Don't cling to something you can never get back and throw away something you can.

GINA

(tears in her eyes)

Oh, Trudy... you don't know how many times I've wanted to turn back the clock five years and do things differently. Maybe Enrique would still be alive. But I'm not gonna turn it back fifteen. I'm not. The only reason I ever would... is to make sure I never set foot on that boat that night.

Gina wipes her eyes with a napkin and stares out the window, and Trudy doesn't press her any further.

EXT. RESTAURANT PARKING LOT - DAY

Gina gets into her car, a white JAGUAR CONVERTIBLE, and starts the engine and starts to pull out of the lot.

A BLACK CORVETTE

is parked across the street... and it's the same Corvette we saw last night near Gina's house.

IN THE CORVETTE

sits RAMON ALVARADO, late twenties, and he watches Gina's car go down the street.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN:

EXT. ART GALLERY - DAY

Tubbs' rented Firebird pulls up and stops. Crockett and Tubbs get out and go into the gallery.

DISSOLVE TO:

EXT. ANOTHER GALLERY - DAY

Crockett and Tubbs come down the block and go into the gallery.

DISSOLVE TO:

EXT. THIRD GALLERY - DAY

Crockett and Tubbs come out of the gallery.

DISSOLVE TO:

EXT. FIREBIRD - DAY

Crockett and Tubbs get out of the car.

DISSOLVE TO:

EXT. FOURTH GALLERY - DAY

Crockett and Tubbs go into the gallery.

DISSOLVE TO:

EXT. FIFTH GALLERY - DAY

Crockett and Tubbs go into the gallery.

DISSOLVE TO:

EXT. SIXTH GALLERY - DAY

The Firebird stops in front of the gallery.

DISSOLVE TO:

EXT. SEVENTH GALLERY - DAY

Crockett and Tubbs exit the gallery.

DISSOLVE TO:

INT. FIREBIRD - DAY

Crockett and Tubbs get into the car, and they're starting to get tired of coming up empty-handed.

DISSOLVE TO:

EXT. EIGHTH GALLERY - DAY

Crockett and Tubbs go into the gallery.

DISSOLVE TO:

EXT. FIREBIRD - DAY

Crockett and Tubbs get in and drive off, annoyed, and we watch as the car moves away down the street.

A MONTAGE OF SHOTS

of a photo shoot at Lummus Park in South Beach, accompanied by the first verse and chorus of the SONG "Girls On Film" by Duran Duran. We see various sexy, bikini-clad MODELS posing, a PHOTOGRAPHER snapping pictures, PASSERSBY watching, etc.

EXT. STREET - DAY

As the SONG goes into the second verse, Crockett and Tubbs walk along Ocean Drive and watch all the activity.

CROCKETT

We're shooting blanks. This the last place on the list?

TUBBS

Last one, man.

As they walk, they look around at how much South Beach has changed since they were last here.

CROCKETT

Back to our old stomping grounds, eh pal? I remember when this place was nothing but riffraff and old people.

(points)

Didn't we bust some huckleberries right over there? Yeah, it's like I told you, Rico. Life goes on.

A lycra-clad model rollerblades right past them, and Tubbs watches her go by with admiration.

TUBBS

And does it ever. Mmm mmm. I think I could move back down here again for this.

CROCKETT

What about the humidity?

TUBBS

What humidity, man?

CROCKETT

I don't know, you look a little hot under the collar to me.

Tubbs continues to admire the scenery as they walk.

INT. ART GALLERY - DAY

A small, intimate gallery. Crockett and Tubbs come in and are greeted by the female RECEPTIONIST sitting near the door.

RECEPTIONIST

May I help you?

CROCKETT

Yeah, maybe you can. We're new in town and we're looking for -

Crockett is interrupted by the owner, VINNY, who voices his surprise as he approaches them from the rear of the gallery.

VINNY

My eyes must be tricking me.

CROCKETT

(sees him)

I could say the same thing.

VINNY

Crockett and Tubbs... Or maybe I should say Burnett and Cooper?

CROCKETT

Right the first time, pal. Those other two guys are dead and buried a long time.

VINNY

Then I'm seeing a couple of ghosts.

CROCKETT

How are you, Vinny my man?

TUBBS

I'd say he's doing pretty good, man. Last time we saw him, he was going down for a nickel bag. Courtesy of us.

CROCKETT

What are you doing here?

VINNY

What's it look like? I own this place.

CROCKETT

(looks at Tubbs, laughs)

He's funny.

(back to Vinny)

C'mon, Vincent, level with us. What's up?

VINNY

I told you, man, I own this place.

CROCKETT

(to receptionist)

He kidding us?

RECEPTIONIST

He's the guy who pays my salary, all right.

TUBBS

Guess he's on the square.

VINNY

That's right, man. I got tired of running with the low-lives, you know? Life goes on.

TUBBS

So I keep hearing.

CROCKETT

What, is everybody around here reformed? What did I miss these past few years?

VINNY

So what are you two fellas doing back in town?

CROCKETT

How'd you start this place? You get a bank loan... or maybe some help from old acquaintances?

VINNY

Look, Crockett, I run a legitimate business here. That's all in the past, okay? So what do you want?

TUBBS

We're in the market for something by a French impressionist. Maybe you've heard of him. Name's Monet?

VINNY

You looking for something in particular?

TUBBS

Well, the item we're looking for happens to have been stolen in New York two weeks ago. We'd like to get it back.

VINNY

Hey, I wouldn't know anything about that. I don't deal in stolen stuff. Like I said before, I -

CROCKETT

(cuts in)

Yeah, yeah, we know. You run a legitimate business here.

VINNY

I also wouldn't have anything like a Monet. I feature mostly contemporary work by local artists, you know?

TUBBS

In other words, he can't give us squat.

CROCKETT

Ah, you disappoint me, Vinny. You really disappoint me.

VINNY

Hey, if I knew how to help you guys, I would.

CROCKETT

But you know what really disappoints me? I was looking forward to a little fun in the sun the next couple of days, but now I've gotta call the IRS and tell them they ought to send a guy over here and take a look at your books and -

VINNY

You wouldn't, man. You can't.

CROCKETT

Hey, I may not have the badge anymore, pal, but what's to stop a concerned citizen from doing his duty? Get my drift?

VINNY

All right, all right, look.

Vinny moves off toward the rear of the gallery, and Crockett and Tubbs follow him, grinning.

VINNY

There's a gallery in Coral Gables that holds an auction first Saturday of the month for high rollers. Very private, if you know what I mean. Sometimes stolen canvases get fenced through there. I know a guy who could get you in this weekend if I asked him. He owes me a favor.

CROCKETT

I'm not even gonna ask what you did for him.

Crockett scribbles a phone number on a scrap of paper, then gives it to Vinny.

CROCKETT

Set it up. Tell him you've got a couple of friends down from New York with a wad to spend.

(pats Vinny's cheek)

Don't keep us waiting.

Crockett and Tubbs turn and exit the gallery, and Vinny watches them go.

EXT. ART GALLERY - DAY

Crockett and Tubbs exit and start heading down the block.

TUBBS

Like old times, huh? Maybe Burnett and Cooper ain't dead yet.

CROCKETT

Temporary reactivation, Rico.

TUBBS

Don't give me that, man. I saw the gleam in your eye. You're relishing getting your feet wet again, buddy.

CROCKETT

Yeah, it's kinda like riding a bike.

As they continue down the block, we see the black Corvette parked across the street, its occupants watching them.

EXT. ORGANIZED CRIME BUREAU - DAY - ESTABLISHING

INT. CASTILLO'S OFFICE - DAY

Crockett and Tubbs are standing in front of Castillo's desk, and Castillo doesn't look too pleased.

CASTILLO

Let me see if I have this straight. You gentlemen haven't been on the department payroll for over ten years, and you want me to authorize use of a vehicle.

TUBBS

We're supposed to be a couple of high rollers from New York, and we need the right props. I can handle the rest, but there's no place else we can get this one.

Castillo considers silently, his face a stone mask.

CROCKETT

This is the best lead we have, Marty.
The only lead.

Castillo continues to consider it, his expression unreadable.

TUBBS

Por favor, Martin. For old times' sake.

Castillo finally looks up, and he glances from Tubbs to Crockett and back.

EXT. ORGANIZED CRIME BUREAU - DAY

Tubbs' rented Firebird is parked at the curb. A red Testarossa drives out of OCB and stops beside the Firebird, and Tubbs gets out. Crockett is at the wheel.

CROCKETT

Feeling that deja-vu again, pal. Don't think I like the color, though. Too much flash.

Tubbs laughs as he slaps the roof of the Testarossa, then he gets into the Firebird and starts the engine.

CROCKETT

You're right, Rico. He has mellowed a little.

Tubbs laughs again. The Testarossa pulls out ahead, then the Firebird follows.

INT. BAR - DAY

Tubbs and Switek are sitting at the counter, sipping beers and discussing the case.

SWITEK

Been looking around, but it looks like the Alvarado brothers dropped off the face of the earth.

TUBBS

They gotta be out there somewhere, man.

SWITEK

What used to be their base of operation's been abandoned. No one's seen hide nor hair of them for at least three months. In fact, those two punks you ran into the other night are the only members of the gang who've popped up recently.

TUBBS

Well... you keep trying to track 'em down. We'll see what this auction turns up.

Both men continue to sip their beers for a moment, thinking.

TUBBS

So why'd you transfer over to Homicide?

SWITEK

Lots of reasons. You know, after Larry died, I stayed on, but... after you guys left, it just wasn't the same anymore. So I kicked my gambling habit and cleaned up my act, took the sergeant's exam, a spot opened up at Homicide, and I decided to take it. Nine years later, here I am.

Tubbs nods thoughtfully, then finishes his beer.

TUBBS

Well, I'm off, man. Gotta meet Crockett for a little wardrobe shopping.

Tubbs brings out his wallet and starts to remove a bill, but Switek grabs his arm to intervene.

SWITEK

Hey, hey, I'll take care of it. I got a lieutenant's salary now, remember?

TUBBS

Forget it, man. Hang on to it, you'll need it.

Tubbs places the bill on the counter, and Switek grins and shrugs.

TUBBS

Let me know if you turn up anything.

SWITEK

And you let me know if you turn up anything.

Tubbs nods and heads for the exit.

EXT. GRACELAND MEMORIAL PARK - DAY

Izzy's funeral is in progress. As a PRIEST recites a sermon, various FRIENDS and FAMILY MEMBERS stand around the coffin, including Marisela and her father TOMAS.

CROCKETT

watches the proceedings from a distance, standing beside the loaned Testarossa.

THE FUNERAL

The priest finishes the sermon and offers Marisela his condolences. Marisela nods gratefully, then steps up to the coffin - and now we see the three year old boy whose hand she's holding and who's been blocked from our view. Marisela watches as her son LUISITO places a single rose and a rosary on the coffin.

CROCKETT

watches, realizing for the first time Izzy had a child. He shuts his eyes tightly and bows his head. We FREEZE FRAME and

DISSOLVE TO:

EXT. GINA'S HOUSE - EVENING

It's raining.

INT. GINA'S LIVING ROOM - EVENING

We can hear the pitter-patter of the RAIN against the windows. Gina's cats are lounging on the sofa. Gina herself is sitting at her piano, playing a few notes absently and thinking.

INSERT - FLASHBACK

A clip from the pilot episode, as Gina tells Crockett off in the ladies room at the precinct.

GINA

This is the last situation I wanted to find myself in, Crockett. I don't need it. You understand?

GINA

remembers as she continues to play the piano absently.

INSERT - FLASHBACK

Another clip from the same scene.

GINA

You know what upsets me the most? Is that I let it happen because I wanted it to happen.

GINA

remembers, and her playing falters. The phone starts to RING, and she snaps out of it and stops playing completely. The phone continues to RING, and she sits there listening to it. After three or four rings, it's obvious she isn't going to answer it.

INT. HOTEL ROOM - EVENING

Sitting on his bed, Crockett is on the phone, waiting and listening to the line ring. He accepts the fact that Gina isn't going to answer and sighs, then slowly hangs up.

A MONTAGE OF SHOTS

all at night and accompanied by Gina singing the Basia SONG "Cruising for Bruising", juxtaposing her performance at the club tonight with Crockett and Tubbs preparing for and going to the auction:

THE LIGHTS

on the stage at the club come on as the band begins playing the song's intro.

VARIOUS SHOTS

of the band's instruments as they play the intro.

TUBBS' HANDS

load bullets into the cylinders of his revolver.

MORE SHOTS

of the band's instruments as they continue playing the intro.

CROCKETT'S HANDS

load a clip into his gun and chamber the first bullet.

GINA

stands at the microphone, looks up, and sings the first verse.

THE TESTAROSSA'S DOORS

shut as Crockett and Tubbs get in while Gina begins the second verse.

CROCKETT'S HAND

puts the key in the ignition and starts the engine.

THE TESTAROSSA'S HEADLIGHTS

flip up and come on.

GINA

finishes singing the second verse.

THE TESTAROSSA

travels southwest along S. Dixie Highway as Gina and her back-up singers start singing the chorus. It's no longer raining, but the streets are still wet.

GINA AND BACK-UP SINGERS

continue to sing the chorus.

INTERSECTION OF S. DIXIE HIGHWAY AND BIRD ROAD

The Testarossa turns right and continues east on Bird Rd.

INTERSECTION OF BIRD ROAD AND PONCE DE LEON BOULEVARD

The Testarossa turns onto Ponce de Leon and heads north.

GINA AND BACK-UP SINGERS

continue to sing the chorus.

EXT. ART GALLERY

The Testarossa drives up and stops. Crockett and Tubbs get out, wearing the new clothes Tubbs purchased for this operation, and a VALET gets in to park the car.

GINA

finishes singing the chorus.

INT. ART GALLERY

There are several rows of chairs set up for the auction, and there's a podium at the front of the room. Twenty or thirty MEN and WOMEN are present, all high-rollers just as Vinny said. As Gina starts singing the third verse, Crockett and Tubbs come in and are greeted by the gallery owner, a middle-aged man named RAMIREZ, and they shake hands and chat.

GINA

finishes the third verse.

CROCKETT AND TUBBS

select a couple of chairs and sit down to wait for the auction to begin as Gina and her back-ups start singing the chorus.

GINA AND BACK-UP SINGERS

continue to sing the chorus.

THE AUCTION

Crockett and Tubbs watch as the first item up for bid is presented and the AUCTIONEER starts accepting bids.

GINA AND BACK-UP SINGERS

continue to sing the chorus.

THE AUCTION

Crockett and Tubbs watch as the bidding proceeds around them.

GINA

finishes singing the chorus, closes her eyes and looks down.

As the band plays the SONG'S instrumental middle, we

DISSOLVE TO:

INT. ART GALLERY - NIGHT

Two hours have passed. Bidding for the current painting up for bid is coming to a close under Ramirez's watchful eye. Crockett looks bored with the proceedings, while Tubbs is annoyed that they've been here for so long without results.

AUCTIONEER

One million dollars. Do I hear a million one?

A MAN in the audience considers it, but decides against it.

AUCTIONEER

One million going once... one million going twice...

(slams gavel)

Sold to Number Eight for one million dollars.

Two gallery EMPLOYEES take the painting away from the podium and out of the room. Crockett looks at his watch.

CROCKETT

Two hours of this. My back is killing me. Maybe we've reached a dead end.

Tubbs says nothing, his annoyance increasing. The employees return with another painting and set it up beside the podium. As soon as they finish and step aside, Tubbs sees the painting and snaps to attention.

TUBBS

Hot damn...

Crockett sees his expression and looks at the painting too.

AUCTIONEER

And now, the final item up for bid this evening. The piece de resistance. We have Water Lilies by Claude Monet, painted in Giverny in 1916. Oil on canvas, thirty-two and a half by thirty-four and a half inches. Bidding will start at five million dollars.

Tubbs continues to stare at the Monet, his mouth half-open.

CROCKETT

Is that it?

TUBBS

(nods slowly)

That's it.

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN:

INT. GALLERY - NIGHT

The bidding on the Monet is proceeding.

AUCTIONEER

I have five million. Do I hear six?

Tubbs holds up his number.

AUCTIONEER

I have six million. Do I hear seven?

A WOMAN, around thirty and attractive, holds up her number.

AUCTIONEER

I have seven million. Do I hear eight?

Tubbs holds up his number.

AUCTIONEER

Eight million. Do I hear nine?

A MAN holds up his number, much to Tubbs' annoyance.

AUCTIONEER

I have nine million. Do I hear ten?

Tubbs is about to hold up his number, but the woman beats him to it.

WOMAN

Fifteen million.

The audience reacts with quiet surprise. Tubbs reacts as well - with consternation.

AUCTIONEER

Fifteen million. I have fifteen million.
Do I hear sixteen?

Tubbs holds up his number before the man does.

TUBBS

Twenty million.

The audience reacts again, more surprised.

AUCTIONEER

I have twenty million. Do I hear
twenty-one?

The man considers it carefully, hesitating.

AUCTIONEER

I have twenty million. Do I hear
twenty-one?

The man thinks, then decides against it.

AUCTIONEER

Twenty million going once... twenty
million going twice...

The woman holds up her number.

WOMAN

Twenty-five million.

The audience gasps. Tubbs tries not to show how pissed off he
is.

AUCTIONEER

I have twenty-five million. Twenty-five
million. Do I hear twenty-six?

Tubbs holds up his number.

TUBBS

Thirty.

The audience can't believe what's happening. Crockett tries
very hard not to chuckle at Tubbs' determination.

AUCTIONEER

(taken aback)

I have thirty million. Do I hear
thirty-one?

No one says anything as the woman considers it.

AUCTIONEER

I have thirty million. Do I hear
thirty-one?

Total silence. The woman seems close to a decision.

AUCTIONEER

Thirty million going once... going
twice...

The woman decides, and she nods at Tubbs in surrender,
smiling slightly. The auctioneer slams his gavel.

AUCTIONEER

Sold for thirty million dollars to
Number Seventeen.

The audience lets out its collective breath, and people start
to stand up and converse. Crockett whispers to Tubbs.

CROCKETT

Hope you brought your checkbook along.

Tubbs doesn't react to the joke, and he stands and prepares to claim his "purchase".

DISSOLVE TO:

LATER

While Crockett and Tubbs wait, Ramirez stands by the door, shaking hands as the last few members of the audience exit. Once everyone else is gone, Ramirez heads toward the front of the room, where the Monet still stands beside the podium.

RAMIREZ

Well, Mr. Taylor, I must say you made this evening very interesting. I'm sure this will make an excellent addition to your collection. I'll have Orlando take it out to your car. Will you be paying by check?

Ramirez turns to face Crockett and Tubbs just as Tubbs grabs him by the lapels and shoves him back against the wall. The violence is so sudden and unexpected he can barely speak.

RAMIREZ

Mr. Taylor -

Tubbs shoves his ID and a piece of paper in Ramirez's face.

TUBBS

See this? Your piece de resistance was under my protection when it got swiped up in New York. Now, I don't make it a habit of paying people for stuff that ain't theirs, so unless you want me to bring Metro down here to see what you've been up to and shut down your little operation, you'd better tell me who sold it to you and tell me fast.

RAMIREZ

Mr. Taylor, I don't know what you're talking about -

TUBBS

Who sold it to you, man?

RAMIREZ

I - I don't remember.

TUBBS

Refresh his memory, Sonny.

Crockett brings out the print-out of McCarthy's portrait and holds it up in front of Ramirez's face.

CROCKETT

This the guy? Take a good look at it.

RAMIREZ

I don't know...

CROCKETT

Maybe you need a closer look.

Crockett shoves the print-out into Ramirez's face as if to smother him, and Ramirez tries to breathe.

TUBBS

What it is, Ramirez, is we ain't leaving till you tell us. That the guy?

RAMIREZ

(muffled)

Yeah - Yeah, that's him -

Crockett removes the print-out, and Tubbs lets go of Ramirez and fixes his lapels condescendingly.

TUBBS

That's more like it. See how much easier life is when you cooperate?

RAMIREZ

(catching his breath)

I never saw him before. He said he needed to get rid of it fast.

CROCKETT

And you were only too happy to oblige. You wouldn't happen to know where we can find him?

RAMIREZ

Like I said, I never saw him before. But... the place where we met. French restaurant on Coral near Le Jeune. I got the impression he's a regular there for dinner. Maitre d' knew him very well.

Crockett and Tubbs exchange glances, then Tubbs smiles and pats Ramirez on the cheek.

TUBBS

Sorry it didn't work out for you, buddy. Help me with this, will you, Sonny?

Ramirez watches as Crockett and Tubbs take the painting and leave. Then he goes to a window to watch.

INSERT - RAMIREZ'S P.O.V.

In the parking lot, Crockett and Tubbs put the painting in the Testarossa, then get into the car.

RAMIREZ
watches.

INSERT - RAMIREZ'S P.O.V.

Crockett starts the engine, and the Testarossa drives off.

RAMIREZ
watches the car go, then turns to leave the window.

EXT. ALLEY - NIGHT

The black Corvette is parked here. Ramirez exits the gallery from a side door and goes to the Corvette. Ramon is at the wheel, and beside him sits his brother JORGE.

RAMON

You tell them?

RAMIREZ

Yes.

RAMON

Good.

RAMIREZ

Tell your boss I held up my end. I want my money.

RAMON

Sure, man.

Jorge raises a gun and shoots Ramirez. Then the Corvette tears out of the alley, leaving the corpse sprawled on the ground.

DISSOLVE TO:

EXT. HOTEL - NIGHT - ESTABLISHING

The next evening.

INT. HOTEL ROOM - NIGHT

Crockett is sitting on his bed, dialing Gina's number on the phone. He gets a BUSY SIGNAL and hangs up, then sits there, thinking.

INSERT - FLASHBACK

A clip from the episode "Nobody Lives Forever". Gina tells Crockett off in the squad room.

GINA

You just keep me around for an occasional pit stop until something better comes around. Feels really great, let me tell you, Sonny.

CROCKETT

Gina... that's not fair.

GINA

That's right. It's not fair at all. Just stay out of my life.

BACK TO SCENE

Crockett tries the number again, and again he gets a BUSY SIGNAL. He sighs, then hangs up again.

INT. GINA'S LIVING ROOM - NIGHT

We can hear the BEEPING of a phone left off the hook. We PAN slowly along the floor, and we see several objects that have fallen on it, including an ash tray and a lamp. Finally, we see the phone itself, and it looks like someone dropped it.

GINA'S CATS

are hiding under the sofa, still afraid to come out after whatever they've witnessed tonight.

EXT. RESTAURANT - NIGHT

Tubbs' rented Firebird is parked across the street, its lights and engine off.

INT. FIREBIRD - NIGHT

Tubbs sits at the wheel, Crockett sits beside him. They watch the restaurant, and they've been waiting for the past hour.

TUBBS

How much more time you wanna give this?

CROCKETT

Let's wait another half hour. If he doesn't show, he probably never will.

TUBBS

Maybe our pal Ramirez gave us a bum tip.

They continue to wait. Crockett sighs and closes his eyes and rubs them tiredly, and Tubbs looks at him.

TUBBS

You okay?

CROCKETT

Yeah, just thinking.

(pause)

I was just thinking I'm fifty years old.

TUBBS

That supposed to be a news flash?

So am I, man.

CROCKETT

Yeah, but with you it's different.

TUBBS

How's that?

CROCKETT

You've kept on going. So's everyone else. Not me, man. Past ten years, I made an art form out of standing still. I took a breather and forgot to get back in the game.

TUBBS

Well, look on the bright side, man. Now you're sitting here waiting for a dude you haven't seen in sixteen years. What could be more exciting on a nice Sunday evening?

(sees something)

Wait, who's that?

Crockett looks up, and they watch the restaurant.

INSERT - THE RESTAURANT - THEIR P.O.V.

A MAN and a WOMAN come out of the entrance and start heading down the street.

BACK TO SCENE

The man isn't McCarthy, and Crockett and Tubbs settle back to continue waiting.

TUBBS

It's Gina, isn't it?

CROCKETT

What about her?

TUBBS

I'm asking you.

CROCKETT

Like I said before, Rico, you can't go back again. Turn the page.

TUBBS

Maybe not. But as long as people are still around, they can always start a new chapter. What goes 'round comes 'round.

CROCKETT

That more of your karmic fate?

TUBBS

No. Dear Abby.

Despite himself, Crockett has to laugh, and Tubbs laughs with him. Then Crockett is serious again.

CROCKETT

It's all water under the bridge, Rico. She went her way, and I went mine. It's just not in the cards.

TUBBS

Yeah? Well, it looks like it's come back around again.

CROCKETT

You don't understand, Rico. When the time was right for it, I didn't do anything about it. I let it slip right through my fingers. I should've seen it through with Gina. I didn't. Instead, I threw it away, saw other women. I blew it. Now it's too late.

TUBBS

It's never too late, man.

CROCKETT

Look, will you get off it already? We're here to find McCarthy.

TUBBS

And after we get him and send him back up to Steel City, what are you gonna do? Go back to the Keys, get another boat?

Crockett is about to make a retort, but he holds off as he spots someone else exiting the restaurant, and both he and Tubbs watch.

INSERT - THE RESTAURANT - THEIR P.O.V.

A man comes out - and it's MCCARTHY.

CROCKETT AND TUBBS

watch silently.

INSERT - THE RESTAURANT - THEIR P.O.V.

McCarthy speaks to the VALET, then waits as the valet moves off to get his car.

CROCKETT AND TUBBS

watch.

CROCKETT

Well, well, well. Hello, Louis. Long time, no see.

INSERT - THE RESTAURANT - THEIR P.O.V.

A black BMW drives up and stops. The valet gets out and McCarthy tips him.

CROCKETT AND TUBBS

watch.

CROCKETT

Looks like fifteen years in the slam didn't erode his expensive tastes.

INSERT - THE RESTAURANT - THEIR P.O.V.

McCarthy gets into the BMW and starts to drive off.

BACK TO SCENE

Tubbs starts the engine.

EXT. FIREBIRD - NIGHT

The headlights come on, and the instant they do, the SONG "Don't You (Forget About Me)" by Simple Minds begins. The Firebird pulls away from the curb and starts to follow the BMW.

THE BMW

moves east along Coral Way in the left lane at a normal, relaxed pace.

THE FIREBIRD

follows about a block behind, matching its speed.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW ahead of them.

THE BMW

continues east on Coral Way at its stately pace.

THE FIREBIRD

continues to follow.

IN THE FIREBIRD - MOVING

Crockett and Tubbs continue to watch the BMW up ahead.

THE BMW

drives by.

THE FIREBIRD

drives by as well.

INTERSECTION OF CORAL WAY AND S.W. 27TH AVENUE

The light's red, and the BMW slows to a stop.

IN THE FIREBIRD - MOVING

Tubbs begins to slow down.

THE INTERSECTION

The Firebird slows to a stop behind the BMW.

INT. FIREBIRD

Crockett and Tubbs wait for the light to change.

INSERT - VIEW THROUGH WINDSHIELD

Ahead of us, the BMW waits for the light to change.

BACK TO SCENE

Crockett and Tubbs wait, watching the BMW.

THE INTERSECTION

The light turns green and the BMW starts to move.

INT. FIREBIRD

Tubbs starts to drive.

THE INTERSECTION

The Firebird goes through, following the BMW.

IN THE FIREBIRD - MOVING

Crockett and Tubbs keep their eyes on the BMW.

INSERT - VIEW THROUGH WINDSHIELD

Up ahead, the BMW continues its stately pace.

BACK TO SCENE

Crockett and Tubbs continue to silently watch their prey.

THE STREET

Both cars continue moving east at the leisurely pace.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW.

THE STREET

Both cars continue traveling east on Coral Way.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW.

THE BMW

starts flashing its right turn signal.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch.

INSERT - VIEW THROUGH WINDSHIELD

Up ahead, the BMW changes to the right lane as it nears the intersection of Coral and S.W. 26th Road.

BACK TO SCENE

Tubbs changes to the right lane as well.

INTERSECTION OF CORAL WAY AND S.W. 26TH ROAD

The BMW turns right. A moment later, so does the Firebird.

THE BMW

drives by, going south on 26th Road.

THE FIREBIRD

does the same.

TOLL PLAZA - RICKENBACKER CAUSEWAY

The BMW pauses at a booth as McCarthy pays the toll, then drives on. A moment later, the Firebird does the same.

THE BMW

travels east along the causeway, faster now.

THE FIREBIRD

follows, matching its speed.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW. McCarthy still seems unaware of the tail, and we can see the quiet determination on their faces.

INSERT - VIEW THROUGH WINDSHIELD

The BMW drives along up ahead.

BACK TO SCENE

Crockett and Tubbs keep their eyes on the BMW.

THE CAUSEWAY

The BMW and the Firebird clear the Bay Bridge and start heading southeast past the Marine Stadium.

IN THE FIREBIRD - MOVING

Crockett and Tubbs keep their eyes on the BMW. No way is McCarthy getting away tonight.

THE BMW

drives by.

THE FIREBIRD

does the same.

BEAR CUT BRIDGE

The BMW enters the bridge, and the Firebird maintains its distance as both vehicles leave Virginia Key behind.

VIEW THROUGH FIREBIRD WINDSHIELD

The BMW moves along up ahead as we drive along the bridge.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW.

CRANDON BOULEVARD

The BMW leaves the bridge behind and enters Key Biscayne, and the Firebird maintains its distance.

FURTHER AHEAD

The two cars continue south along Crandon.

IN THE FIREBIRD - MOVING

Crockett and Tubbs watch the BMW carefully, knowing this pursuit has got to end soon.

THE BMW

starts to signal a left turn.

VIEW THROUGH FIREBIRD WINDSHIELD

Up ahead, we can see the BMW signaling and slowing down to make the turn at the next intersection.

IN THE FIREBIRD - MOVING

Tubbs prepares to turn too.

THE INTERSECTION

The BMW makes the turn. A moment later, the Firebird does the same.

FURTHER DOWN THE BLOCK

The BMW comes down the street slowly, then turns into the driveway of a mansion. The Firebird drives by the mansion and continues down the street.

IN THE FIREBIRD - MOVING

Crockett and Tubbs turn their heads to look back as Tubbs slows down.

THE STREET

The Firebird makes a u-turn, then slowly proceeds back up the street toward the mansion with its headlights out.

THE MANSION

The Firebird slows to a stop at the curb.

INT. FIREBIRD

Tubbs cuts the engine, and he and Crockett watch the mansion.

INSERT - THE MANSION - THEIR P.O.V.

A light comes on on the first floor as McCarthy enters.

BACK TO SCENE

Crockett and Tubbs watch, and Tubbs dials his cell phone. He waits as the line rings, then mutters as he gets a recorded message.

TUBBS

Dammit, his voice mail.
(into phone)

Switek, it's Tubbs. We found McCarthy.
We're at 319 Sunset in Key Biscayne.

Tubbs hangs up, and Crockett can't fight back a slight sense of unease.

CROCKETT

This is too easy, man. Plane tickets in his own name, the gallery, the restaurant... What's he doing, leaving a trail of bread crumbs for us to follow?

TUBBS

Setting a trap and leading us right into it, maybe. Or maybe he's just not as smart as he thinks he is.

CROCKETT

I'm telling you, Rico, I may be a little stale after ten years, but something about this just doesn't smell right.

A moment passes, and Tubbs decides not to wait for Switek.

TUBBS

Let's do it.

They open the doors and get out.

EXT. MANSION - NIGHT

Crockett and Tubbs shut the Firebird's doors, then draw their guns and quickly sneak up the driveway to the front door as the SONG ends and fades. They take up positions on either side of the door, hesitate, then look at each other and nod.

But before they can do anything else, the sound of a GUN SHOT comes from inside the house. Crockett and Tubbs freeze, then look at each other again, surprised. Then Crockett kicks at the door until he breaks it in.

INT. FOYER - NIGHT

Crockett and Tubbs burst in and stop to listen, guns held ready, then slowly and carefully move toward the living room.

INT. LIVING ROOM - NIGHT

McCarthy's body lies sprawled on the floor, the carpet stained with his blood. Crockett and Tubbs pause in the doorway, then advance into the room once they see the coast is clear. They go to the body, and Crockett kneels beside it and rolls it onto its back. It's McCarthy, all right.

CROCKETT

What the hell's going on, Rico?

TUBBS

Dropped in the trick bag again, buddy. Somebody else is behind this.

CROCKETT

Who is it, Rico, who? Who else is tied into this?

Before they can even begin to wonder, an Alvarado Gang PUNK appears in the kitchen doorway and fires a Uzi at them. Crockett and Tubbs dive behind the sofa, barely escaping the bullets. They wait for the shooting to stop, then pop up just long enough to shoot back, and they duck just in time to avoid the punk's second barrage.

CROCKETT

I'm getting too old for this...

TUBBS

Cover me, man.

CROCKETT

Like old times.

Crockett pops up and fires several rounds at the kitchen doorway. Tubbs makes his move and pounces behind a chair and barely avoids the punk's third barrage. Then he pops up and fires at the punk. The punk ducks, then shoots at Tubbs. Tubbs ducks, and Crockett fires at the punk. The punk barely avoids getting hit, then returns fire at Crockett. As he does, Tubbs pops up and lets him have it. The punk drops dead.

For a moment, all is quiet, and Tubbs rises slowly as Crockett peeks out from behind the sofa. Another PUNK appears behind Tubbs, and Crockett sees him.

CROCKETT

Rico - !

Before Tubbs can react, the second punk hits the back of his head with a Uzi and knocks him out. Tubbs drops to the floor like a stone, but before Crockett can shoot at the second punk, three more PUNKS suddenly leap out of the kitchen, also armed with Uzis. Crockett looks at the heavy artillery aimed at him and drops his gun and holds up his hands.

Two more men step out of the kitchen now, and it's Ramon and Jorge. They watch Crockett, amused.

RAMON

Been waiting for you, gringo.

Crockett stares back at them coldly.

FADE OUT

END OF ACT SEVEN

ACT EIGHT

FADE IN:

EXT. MCCARTHY'S HOUSE - NIGHT - ESTABLISHING

INT. MCCARTHY'S LIVING ROOM - NIGHT

Tubbs is sitting on the sofa, unconscious. Jorge stands in front of him, flanked on either side by a Uzi-toting punk. There's no sign of Crockett, Ramon, or the other two punks. Tubbs wakes up and sees he's surrounded.

JORGE

Welcome back, negrito.

Jorge grabs Tubbs by the collar and lifts him to his feet.

TUBBS

Where's my partner, man? Where's Crockett?

JORGE

You should be more worried about you.

Jorge pushes Tubbs into a nearby wall, then releases him and steps back.

JORGE

Any last requests?

TUBBS

Which one are you? Jorge or Ramon?

JORGE

Shut up.

TUBBS

What's this all about? Why'd you kill McCarthy? Who's pulling your strings?

PUNK 1

He said shut up, man!

Jorge holds up a hand to silence the punk, then looks back at Tubbs.

JORGE

You're gonna die anyway, so why not? My orders are to shoot you and make it look like you and McCarthy had it out. Your partner - Ramon's taking him to see her, just like she wanted.

TUBBS

Who's she? Who's behind this?

JORGE

That's all you get, negrito. Say good night.

Jorge aims his gun at Tubbs and prepares to fire. Just then, a car SCREECHES to a stop outside, and for just an instant, Jorge and the two punks are distracted. That's all the time Tubbs needs. Springing into action, he plows into Punk 1. As Jorge and Punk 2 turn to shoot at him, Tubbs maneuvers Punk 1 in front of him as a shield, and Punk 1 gets hit.

Still using Punk 1's body as a shield, Tubbs uses his Uzi to blast Jorge, and Jorge drops. The remaining punk lays down some fire, then dashes OFF-SCREEN into the foyer to escape.

Tubbs drops Punk 1's body and starts to chase after Punk 2, but before he can reach the foyer, there's the sound of MACHINE GUN FIRE, followed by several GUN SHOTS, and he stops short. Then all is quiet, and Switek peeks in from the foyer, his pistol still drawn.

TUBBS

Switek!

SWITEK

(steps in, lowers gun)

Got your message. We found Ramirez shot outside his gallery this morning. What the hell's going on?

TUBBS

Somebody else was pulling McCarthy's strings. They've got Crockett.

SWITEK

Where?

Tubbs goes to Jorge and checks for a pulse and finds none. Then he goes out to the foyer, and Switek follows.

INT. FOYER - NIGHT

Tubbs and Switek go to the punk Switek shot. The punk is still alive, moaning, and Tubbs grabs him by the collar.

TUBBS

Where'd they take my partner, man?
(shakes him)

Where?

EXT. HOUSE - NIGHT

Another house, somewhere in Coconut Grove. There are two VANS parked in the driveway, as well as the black Corvette. We can see Crockett being escorted from one of the vans to the front door by Ramon and the other two Uzi-toting punks, and Crockett's hands are tied behind his back.

INT. LIVING ROOM - NIGHT

Ramon and the two punks bring Crockett in and stand him in the middle of the room. While the punks keep him covered, Ramon goes to the foot of the stairs and waits for someone to come down. A WOMAN'S voice comes from the second floor.

WOMAN (O.S.)

Welcome, Mr. Crockett. I trust the trip wasn't too uncomfortable.

Crockett watches as the woman appears and slowly descends the stairs. She is REBECCA, and she keeps her eyes on him as she comes down and approaches him. She stops in front of him and regards him for a moment - and both we and Crockett realize she's the woman at the art gallery who competed with Tubbs over the Monet.

REBECCA

You don't know me, do you? You have absolutely no idea who I am.

Crockett remains silent. Whatever game this woman is playing, he's not going to play along.

REBECCA

Care to guess who I am?

CROCKETT

I'm not very good at guessing games, lady.

REBECCA

Oh, but you are at other things.

Rebecca turns and goes to Ramon at the foot of the stairs, and Crockett watches, wondering what's going on.

REBECCA

Go see how our other guest is doing.

Ramon goes upstairs as Rebecca goes back to Crockett and stands in front of him again.

REBECCA

My name is Rebecca. Rebecca Schroeder. Recognize the surname? Does it ring any bells?

CROCKETT

Should it?

REBECCA

Search your memory, Mr. Crockett. Look for that name very carefully. Find it yet?

(pause)

Ed Schroeder was my father.

Crockett considers the name, and he remembers.

INSERT - FLASHBACK

A brief clip from the episode "One Eyed Jack". Crockett, Tubbs, Castillo, Gina, Trudy, Switek, and Zito are all gathered in Castillo's office as Schroeder accuses Crockett of being a dirty cop.

SCHROEDER

Detective Crockett is a one eyed jack.
We only see that side of him that he
wants us to see.

BACK TO SCENE

Crockett tries not to react, and Rebecca watches him steadily as she continues.

REBECCA

Ed Schroeder of Internal Affairs. You remember him, don't you? The man who knew who you really were... but was never able to prove it.

Crockett remains silent as Rebecca turns and paces a bit.

REBECCA

The one who got away, he always called you. The one who slipped through the cracks. He followed your career quite closely, you know. Crockett, Crockett, Crockett - that's all I ever heard. I came to loathe that name... and to loathe even more what it did to him. He was Ahab... and you were the whale.

Rebecca's pacing brings her face-to-face with Crockett again, and she stares directly into his eyes.

REBECCA

He was a good man. Believed in the system. And he had to see it trashed and beaten by you, over and over again. In the end, he believed in nothing. Three years ago, he retired. A year after that, he was little more than a bitter alcoholic. And a year after that... he put a revolver to his head. I couldn't stop him. All I could do was watch as he pulled the trigger.
(pause)

That's why you're here tonight, Mr. Crockett.

Rebecca stares at Crockett with a penetrating and unwavering gaze, the hatred burning in her eyes in total contrast to her calm and measured tone, and Crockett is speechless.

REBECCA

It took a whole year before a psychiatrist was able to declare I had finally gotten over it... finally gotten over rushing to my father's house just in time to see him blow his brains out. But you know what? Psychiatrists don't know anything. You never get over something like that. Never.

Rebecca's speech is finally finished, and a moment passes before Crockett finally finds his voice.

CROCKETT

So it was never McCarthy, was it? This whole thing was a set-up from the get.

REBECCA

Oh, no, it was him. It was his idea to go after the two of you. He had his own reasons for seeking vengeance. I just helped him go after what he wanted so I could get what I wanted. Everything that happened was his idea - except, of course, for his unfortunate demise tonight and the trail of clues I left so you'd chase him and find him. He was very easy to manipulate. Almost as easy as you were.

(chuckles)

And he never even knew who I really was.

Crockett says nothing, stunned and angered at how easily he's been manipulated, feeling like the king of dupes. Rebecca sees his expression, and she smiles.

REBECCA

Perfect plan, don't you think?

CROCKETT

And how does Moreno fit into that? What did he do to deserve to die?

REBECCA

(taps Crockett's chest)

It was your idea to involve him in this game... not mine.

Rebecca turns and walks back toward the stairs, and Crockett can't contain his anger any longer - not his anger at Rebecca, nor his anger at himself for screwing up so royally.

CROCKETT

So what are you waiting for? Why don't you finish the last step in your perfect plan?

Rebecca stops at the foot of the stairs and turns to him.

REBECCA

Are you really that impatient to die, Mr. Crockett? I hate to disappoint you, but it's not your turn - not yet. By now, Mr. Tubbs has joined Mr. McCarthy. One more death to go before your own. Someone who didn't factor into my original plans, actually - but I'm flexible.

(calls upstairs)

Now, Ramon.

Rebecca steps up to Crockett again, very close, and Crockett stares at her, apprehensive about the one more death.

REBECCA

Your final punishment before you die will be to watch the person you love die in front of your eyes and not be able to do anything about it... just as I had to watch the person I loved die in front of mine.

Crockett watches as Ramon drags Gina downstairs at gunpoint. Ramon stops at the foot of the stairs and waits for further instructions as Crockett and Gina stare at each other.

REBECCA

Are you starting to get the picture?

Crockett tries to lunge at Rebecca, but one of the two punks hits him in the back of the head with his Uzi, and Crockett drops to the floor. Rebecca watches him a moment, then speaks to Ramon, icy calm.

REBECCA

Let's go.

A MONTAGE OF SHOTS

all at night, accompanied by the SONG "That Was Yesterday" by Foreigner, which begins here:

WIDE ANGLE - MIAMI SKYLINE

The moon shines brightly above Biscayne Bay.

EXT. REBECCA'S HOUSE

The front door opens and the two punks drag the unconscious Crockett to the first van as Ramon drags Gina to the second van, and Rebecca brings up the rear.

THE FIRST VAN

The two punks open the rear door, shove Crockett into the back, then shut and lock the door. One punk gets into the driver's seat while the other punk moves off to join Ramon.

THE SECOND VAN

The second punk opens the rear door, then helps Ramon shove the struggling Gina into the back. They shut the rear door and lock it, and the second punk gets into the driver's seat as Ramon moves off to join Rebecca.

THE CORVETTE

Rebecca is waiting beside it. Ramon opens the passenger door for her and she gets in, then he gets in on the driver's side and starts the engine.

THE DRIVEWAY

The Corvette drives away, followed by the two vans - and as the second van moves away, we can see Gina in the window of the rear door, pounding at the glass and shouting.

THE STREET

The Corvette exits the driveway and heads down the street, and the two vans do the same.

INTERSECTION OF DOUGLAS ROAD AND SOUTH DIXIE HIGHWAY

The Corvette and the two vans turn right and start heading northeast on South Dixie Highway.

FURTHER AHEAD

The Corvette drives by at a normal pace, and the two vans do the same.

IN THE FIRST VAN - MOVING

Crockett lies on the floor in the back, still unconscious.

IN THE SECOND VAN - MOVING

Gina continues to pound the glass in frustration.

AERIAL SHOT - SOUTH DIXIE HIGHWAY

The Corvette and the two vans move along the street, and it looks like a funeral procession.

RICKENBACKER CAUSEWAY

Tubbs' rented Firebird speeds along the Bear Cut Bridge, heading north.

THE FIREBIRD

speeds by as it tears across the bridge.

AERIAL SHOT - BRICKELL AVENUE

The Corvette and the two vans travel along as they continue toward downtown Miami.

RICKENBACKER CAUSEWAY

The Firebird speeds through Virginia Key.

THE FIREBIRD

speeds past the Marine Stadium as it continues traveling along the causeway toward Miami.

BISCAYNE BOULEVARD

The Corvette and the two vans drive north past Bayfront Park.

WIDE ANGLE - MIAMARINA

The procession travels east along Port Boulevard on the causeway to Dodge Island and the Port of Miami.

WIDE ANGLE - SHIPYARD

The Corvette and the two vans arrive at the dock, the place of execution. There are various crates and cargo containers on the dock.

CLOSER ANGLE

The procession comes to a stop, and Ramon and Rebecca get out of the Corvette as the two punks get out of the vans.

THE FIRST VAN

Ramon and Rebecca watch as the two punks unlock and open the rear door and drag the now-conscious Crockett out of the back. Wielding their Uzis, they hold Crockett as Ramon moves off to the second van.

THE SECOND VAN

Ramon unlocks and opens the rear door and drags Gina out at gunpoint.

WIDER ANGLE

The two punks maneuver Crockett a few yards away from the vehicles, and Rebecca follows as Ramon drags Gina a bit farther away toward the water's edge.

BRICKELL AVENUE

The Firebird speeds north toward downtown.

THE FIREBIRD

speeds by, going through a red light.

THE DOCK

Ramon and Gina reach the water's edge, and he turns her around and forces her to face toward Crockett. He puts his gun to her temple, and Crockett can do absolutely nothing but watch while the two punks hold him tightly. Standing between the two groups and off to one side, Rebecca watches her plan unfold with satisfaction.

MOUTH OF MIAMI RIVER

The Firebird tears across the opening drawbridge at 2nd Avenue, smashing through the barrier and jumping the gap.

THE FIREBIRD

speeds by, traveling north on Biscayne.

RAMON AND GINA

Gina stares at Crockett as Ramon keeps the gun to her head.

CROCKETT AND TWO PUNKS

Crockett stares at Gina as the two punks hold him tightly.

REBECCA

watches calmly.

CROCKETT

watches Gina through tears and mouths the words "I love you".

GINA

watches Crockett through tears as well, and she nods slightly, almost managing a tiny smile.

GINA

(whispers)

Te amo...

CROCKETT

watches Gina, understanding.

REBECCA

watches them, then nods at Ramon.

RAMON AND GINA

Ramon prepares to pull the trigger and blow Gina's head off... but a sudden noise draws his attention.

WIDER ANGLE

The Firebird arrives and comes to a screeching stop just as the SONG ends. Stunned, everyone on the dock watches as Tubbs leaps out of the car wielding the Uzis he took from the punks back at McCarthy's house.

TUBBS

Drop the guns and let them go, Alvarado!

RAMON

Cabron! What did you do with my brother?

TUBBS

Tu hermano esta muerto, pendejo! Y ahora vas tu! Drop 'em!

Tubbs holds one Uzi pointed at Ramon and the other pointed at the punks holding Crockett. Ramon watches him, then shouts at the punks.

RAMON

Matenlo!

The two punks release Crockett and start shooting at Tubbs. Tubbs dives behind the Firebird, and Crockett knocks down one of the punks before diving behind a crate.

Switek pops up in the Firebird's passenger seat and blasts the fallen punk before he can recover, then ducks as the remaining punk fires at him. Rebecca runs off to hide among the crates, and Ramon does the same, taking Gina with him.

The punk takes cover behind a crate and continues to exchange fire with Tubbs and Switek. Switek waits for an opening, then gets out of the Firebird and dashes toward a crate... but the punk fires at him and hits him in a leg, and Switek barely manages to roll behind the crate.

TUBBS

Switek - !

As Switek sits back against the crate, grimacing in pain, the punk runs out of ammo and pauses to replace the clip. Hiding behind a nearby crate, Crockett makes his move. He goes around the crate the punk is crouching behind and kicks him away from the crate.

CROCKETT

Rico!

As the punk tumbles out into the open, Tubbs pops up and lets him have it with both Uzis. Both punks now lay dead, sprawled on the dock, and Tubbs runs over to Switek.

SWITEK

I'm okay, man. Go!

Tubbs takes Switek's gun and gives him the Uzis, then pulls out his revolver and runs over to Crockett.

CROCKETT

Untie me, man!

Tubbs unties Crockett quickly and gives him Switek's gun. Then both men run off in the direction Ramon went.

As Crockett and Tubbs emerge on the other side of a cargo container, they come upon Ramon and Gina struggling nearby. They duck as Ramon shoots at them, then Crockett pops back out from behind the container and shoots at Ramon before Ramon can put his gun to Gina's head again and create a stand-off. The bullet hits Ramon in the shoulder, and Gina breaks free as he cries out and drops his gun.

As Gina runs behind a crate, Crockett and Tubbs quickly advance on Ramon. Ramon tries to recover his fallen gun, but there's no time as Crockett and Tubbs bear down on him. He turns and flees, leaving his gun behind.

Crockett and Tubbs chase Ramon out into the open, shooting, but Ramon reaches the Corvette and hops in and starts the engine. Switek fires a Uzi from his position and blows out the rear window, but the Corvette tears off.

Crockett and Tubbs come to a stop and watch the Corvette go, then they run back to where Gina is hiding behind the crate.

CROCKETT

Gina? Gina, you all right?

GINA

Yeah... I'm all right...

CROCKETT

Stay here.

Crockett and Tubbs move off to look for Rebecca.

CROCKETT AND TUBBS

move slowly among the crates and cargo containers, guns drawn and ready. They stop, and Crockett signals Tubbs to move off to the right. The men split up and continue the hunt.

CROCKETT

moves slowly among the crates.

TUBBS

does the same.

CROCKETT

stops by a crate and peeks around the corner, then moves on.

TUBBS

moves slowly past a cargo container. After he passes, we see

REBECCA

hiding in the shadows behind the container. She waits for Tubbs to move away, then emerges and moves off in the opposite direction.

CROCKETT

continues the hunt, moving among the crates.

TUBBS

stops behind a crate and peeks around it, then moves on.

CROCKETT

moves slowly past a cargo container, then stops to listen. He senses a presence behind him, and he turns to see

REBECCA

standing several feet away, pointing a gun right at his head.

CROCKETT

watches her, hesitating, holding his gun... and he knows that if he so much as moves to shoot her, she'll let him have it.

REBECCA

watches him, gun aimed, and she grins viciously.

REBECCA

Looks like I'm going to get what I wanted anyway.

CROCKETT

watches her, frozen.

REBECCA

starts to pull the trigger, still grinning. A SHOT rings out... but it doesn't come from her gun. Struck in the back by a bullet, she drops to the ground like a marionette whose strings have been cut.

CROCKETT

watches, stunned.

GINA

stands several feet behind Rebecca, still pointing Ramon's gun at the body with both hands.

GINA

No... you're not.

CROCKETT

starts to go to her.

WIDER ANGLE

Gina is still standing there, pointing the gun at Rebecca's body. Crockett goes to the body as Tubbs appears and comes over. Crockett kicks Rebecca's gun away, then goes to Gina and removes the gun from her hands. Gina continues to stare at the body as Crockett embraces her and Tubbs looks on.

FADE OUT

END OF ACT EIGHT

ACT NINE

FADE IN:

A MONTAGE OF SHOTS

accompanied by the SONG "Save the Best for Last" by Vanessa Williams, which begins here:

THE SUN

comes up over the ocean at dawn.

WIDE ANGLE - BISCAYNE BAY - DAWN

The rising sun hangs over the water, and it's a very peaceful, idyllic scene.

EXT. GINA'S BALCONY - DAWN

Shirtless, Crockett stands at the railing and watches the water, thinking.

INT. GINA'S BEDROOM - DAWN

Gina sleeps peacefully in bed. Crockett comes over and sits on the edge of the bed, watching her.

GINA - CROCKETT'S P.O.V.

She continues to sleep, the terror of last night far away.

CROCKETT

watches Gina sleep... and his love for her is obvious.

WIDER ANGLE

Crockett bends closer to her and kisses her gently on the cheek. Gina stirs a bit, still sleeping, then opens her eyes and sees him. Crockett smiles at her, and Gina stretches groggily and smiles back.

DISSOLVE TO:

EXT. BEACH - MORNING

We PAN slowly past a row of palm trees to where Crockett and Gina are walking together in the distance.

DISSOLVE TO:

CROCKETT AND GINA

slowly walking along the shore, talking.

DISSOLVE TO:

CROCKETT AND GINA

sitting on the sand and talking.

DISSOLVE TO:

SEVERAL SHOTS OF CROCKETT AND GINA

frolicking in the surf and having a great time, in SLOW MOTION, each shot DISSOLVING into the next.

DISSOLVE TO:

CROCKETT AND GINA

standing on the shore and watching as the sun starts to set over the ocean. As the CAMERA circles around them continuously, they turn to each other, embrace and kiss.

DISSOLVE TO:

EXT. GINA'S BALCONY - TWILIGHT

The sun's last rays disappear as the SONG fades. Crockett and Gina are lying on a chaise longue, relaxing and watching the gently lapping waters of the bay. After a moment, Gina stirs.

GINA

I'd better go get dinner started.

She gets up, but Crockett holds her arm.

CROCKETT

Hey, I want to tell you something.

Gina watches him and waits for him to go on.

CROCKETT

I want to tell you the truth... after all these years.

GINA

Sonny...

CROCKETT

No, I want to.

(pause)

You know... sometimes people want something so much, they're afraid if they actually get it, something will go wrong sooner or later and they'll lose it. So they turn the other way and run... and they end up cheating themselves out of it.

Gina kneels beside him and listens.

CROCKETT

I want you to know that, after Caroline... it was you. But I was afraid I'd screw it up and we'd end up just like she and I did. So I pretended it wasn't important, and treated it like a game. And it wasn't until years after the fact... that I realized it was a game I lost.

Gina watches him, finally understanding. All these years, she thought he had never truly loved her - and the truth was the exact opposite. She takes his hand in both of hers and kisses it, a tear rolling down her cheek.

EXT. GINA'S HOUSE - EVENING

Tubbs' rented Firebird stops out front.

INT. GINA'S LIVING ROOM - EVENING

The doorbell RINGS. Crockett crosses to the front door, unlocks it and opens it a crack, and sees Tubbs.

CROCKETT

Hey.

TUBBS

Hey.

Crockett opens the door all the way and Tubbs steps in.

TUBBS

Been trying to get you all day.

CROCKETT

I've been a little, uh, indisposed.

TUBBS

Well, after what went down last night, you're allowed.

(sniffs air)

Something smells good. Tell me, why is it every time I step into this house, something smells good?

Gina pokes her head in from the kitchen, where she's fixing dinner.

GINA

Hi, Rico.

TUBBS

That's why. How you feeling, Gina?

GINA

Great. Today I feel great.

CROCKETT

She's making her killer lasagna.

TUBBS

Lasagna, huh?

GINA

Yeah, you want some? It's almost ready and there's enough for three.

TUBBS

I'd love to, man, but no time.

CROCKETT

Where you off to?

TUBBS

Airport, man. My flight back to New York leaves in a couple of hours.

GINA

You leaving us already?

TUBBS

Yeah, man, I'm done here. Switek's got an APB out on Ramon and it's only a matter of time before they pick him up. I got the painting so it's time for me to boogie.

GINA

Make him stay, Sonny. Sit on him if you have to.

Tubbs chuckles, then lowers his voice and speaks privately to Crockett.

TUBBS

Listen, I thought you might wanna know something. I talked with Castillo. Schroeder found out he had cancer two months before he killed himself. Looks like his daughter preferred to believe in a more... honorable... reason for his suicide.

Crockett shakes his head slowly as the information sinks in, realizing that Rebecca in her madness chose to blame him for her father's suicide rather than face the fact her father had shattered her image of him.

TUBBS

Well, I gotta go.

GINA

You sure you don't wanna eat? You'll be sorry...

CROCKETT

C'mon, pal. Just a few minutes. For old times' sake.

TUBBS

(glances at watch)

Well... guess I can load up now and spare myself that airline grub.

CROCKETT

Now you're talking.

Crockett laughs and slaps Tubbs on the back as they go to join Gina in the kitchen.

EXT. MIAMI INTERNATIONAL AIRPORT - NIGHT - ESTABLISHING

INT. TERMINAL - BAGGAGE CHECK-IN - NIGHT

While Crockett and Gina wait beside him, Tubbs checks in his carry-on luggage and has his ticket confirmed by a CLERK.

CLERK

You're all set, Mr. Tubbs. Gate A15.

TUBBS

Thank you.

Tubbs takes his ticket and picks up the bag that contains the Monet.

TUBBS

(to Crockett)

I'm not letting this thing outta my sight till I'm back in the Apple, man.

Tubbs starts heading toward the gate, and Crockett and Gina grin as they follow him.

INT. TERMINAL - GATE - NIGHT

PASSENGERS are already being boarded as Tubbs, Crockett, and Gina say their farewells.

TUBBS

(to Gina)

Listen, you ever wanna try your luck in the Big Apple, you just let me know. I know the best places in town, plus I've done a gig for a record company or two.

CROCKETT

Yeah, he'll handle all the security when you open at Madison Square Garden.

TUBBS

Madison Square Garden nothing. She'll open at the Carnegie.

GINA

Well, with you two calling the shots, how can I miss?

They laugh, and Tubbs and Gina embrace.

GINA

Take care, Rico.

TUBBS

You too, Gina.

Gina glances at the two men and decides to let them say goodbye alone.

GINA

Well... I'll go get the car.

Gina waves at Tubbs and leaves. Crockett and Tubbs watch her go, then turn back to each other, and an awkward moment passes.

CROCKETT

Guess you've got a painting to return to its rightful owner.

TUBBS

Yeah. How about you?

CROCKETT

Well... I guess I'll be hanging around town for a while. Gina and I... we're gonna make up for lost time.

TUBBS

Was I right or was I right? Karmic fate, man.

CROCKETT

(grins)

Yeah, karmic fate.

TUBBS

So when's the wedding, man? You better send me an invite, buddy.

CROCKETT

Let's not get ahead of ourselves, okay?

TUBBS

You know what they say, man. Third time's the charm.

CROCKETT

Yeah, right. But seriously, Rico. For the first time in my life... I'm not worried about the past... and I'm not worried about the future, either. Maybe some good came out of all this after all.

TUBBS

I'm happy for you, man. And remember - there's a standing invitation for both of you to come up to Fun City, huh?

CROCKETT

Yeah, we'll pop up on your doorstep
one of these days. She's looking forward
to the grand tour.

TUBBS

Can't find a better guide.

There's nothing else to say, and almost all the passengers
have been boarded, so they look at each other, then embrace
as the brothers they are. Then Tubbs grabs his bag and heads
for the gate. Crockett watches as Tubbs gets in line, then he
notices someone step out from behind a nearby column.

It's Ramon... and he has a gun... and he takes aim at Tubbs.

CROCKETT

Rico - !

Several things happen very quickly now, but we see them all
in SLOW MOTION. Hearing Crockett's shout, Tubbs turns to him,
and he doesn't see Ramon. There are SCREAMS as several PEOPLE
and AIRLINE EMPLOYEES spot Ramon pointing the gun. Crockett
rushes forward to get between Tubbs and Ramon and obstruct
the line of fire. Ramon shoots, and Crockett takes the
bullet. There are more SCREAMS as Crockett tumbles to the
floor and Tubbs watches in horror.

Ramon turns quickly and starts to flee, but two SECURITY
GUARDS chase after him. Ramon shoots at one of the guards and
the guard falls, injured, then Ramon keeps running. The other
guard shoots him in the back and Ramon falls, dead.

Back to NORMAL SPEED now. Tubbs rushes to Crockett, bends
down and cradles his head in his lap... and from the blood,
he can see the injury's serious.

TUBBS

Sonny -

The two airline employees kneel beside Tubbs to help, and he
shouts at them frantically.

TUBBS

Get an ambulance! Get an ambulance!

The employees rush to comply, and Crockett tries to speak,
coughing up blood.

CROCKETT

Rico -

TUBBS

I'm here, Sonny, I'm here.

CROCKETT

Guess that one finally had my name on
it... long time coming...

TUBBS

Take it easy, man. Just hang on.

CROCKETT

Guess I was right after all... can't go back... turn the page...

TUBBS

Hang on, buddy, hang on. Just a couple of minutes.

CROCKETT

Tell Gina -

Crockett never finishes the sentence. He closes his eyes and dies in Tubbs' arms.

TUBBS

Sonny -

For a moment, Tubbs refuses to believe what's happened, how everything's changed so suddenly and irrevocably. He stares at Crockett, still cradling his head.

TUBBS

Sonny!

Tubbs stares at his friend, his partner, his brother... then he clutches Crockett's head to his chest and sobs just as he did years ago when he lost Rafael.

FADE OUT

FADE UP:

A MONTAGE OF STILL IMAGES

from various episodes throughout the show's run, each in black-and-white and DISSOLVING into the next, accompanied by Gina singing the Celine Dion SONG "Fly". During the first three verses of the song, we see three collections of images: first, shots of Crockett; then shots of Crockett and Tubbs together; and finally, shots of Crockett and Gina together.

As the song's instrumental interlude begins, we

DISSOLVE TO:

THE OCEAN

and we are flying quickly just over the surface, the glinting water racing past -- just like the image in the main titles of the series. Then we suddenly TILT UP and soar into the sky like a bird and toward the sun... and what we are seeing is the point-of-view of Crockett's soul as he does what Gina is bidding him to do in the song and flies away. As the blinding light fills the screen and everything goes WHITE, we

DISSOLVE TO:

GINA

on-stage at the club as she sings the last verse, illuminated by a single spotlight as we slowly PUSH IN on her, her face stained with tears. She finishes the song and closes her eyes and bows her head, and the spotlight on her fades, leaving nothing but BLACK.

THE END