Bad Boys

By Jim Mulholland
FADE IN:
1 EXT. MIAMI LANDSCAPE - NIGHT 1
The sun might be down, but the city is baking. Waves of heat ascend into the sky while an unmarked van navigates across the screen.

2 INT. UNMARKED VAN - IN MOTION - NIGHT 2
The driver is EDDIE DOMINGUEZ. And riding in the passenger seat is a man dressed in black, called FOUCHET. He looks to the rear.

FOUCHET:
What's taking so long back there?

CUT TO:

REAR:
Where the rest of the gang waits. NOAH, KUNI, FERGUSON, and CASPER. All dressed in black like Fouchet, except for ANDY. He stands and shows off his Miami PD uniform. His English is poor, yet he's got a big, happy-to-be-along grin on his face.

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

FOUCHET:
Step back and lemme get a good look at you.

CLOSE SHOT - REAR VIEW MIRROR THROUGH which Eddie can watch the action. Andy steps further to the rear, almost to the door, facing the front.

FOUCHET:
Tell me again about your assignment, Andrew?

ANDY:
I'm the decoy.

FOUCHET:
Right you are. Over the seat Fouchet reveals a SHOTGUN. BOOM!

2.
3 EXT. VAN IN MOTION 3
Andy's body is blown through the rear doors as the van turns a corner.
4 INT. VAN - FOUCHE T 4
He dials 911 on his cellular phone.
distressed.
FOUCHE T:
Please help! I just saw a policeman shot! Send help.
Hurry! I'm at the corner of...
5 EXT. NEAR DOWNTOWN - VAN - NIGHT 5
A stream of PD CARS haul past, lights blazing and SIRENS on full.
6 EXT. COLONY HOTEL (SOUTH BEACH) - NIGHT 6
Crowds moving up and down Ocean Blvd. Beautiful people walking. Beautiful people watching. MUSIC BLENDS from nightclub to nightclub. A POLICE RADIO, holstered to the hip of a street cop. It CRACKLES with:
POLICE RADIO (V.O.)
Slipping by the street cop: Intro MARCUS BURNETT and MIKE LOWREY. They shimmy through the hotel doors.
A7 INT. COLONY HOTEL - NIGHT A7
Where the buffed DESK MANAGER gets off the phone to greet the effeminate pair.
LOWREY:
Good evening. I'm Mike - BURNETT
-- And I'm Marcus.
LOWREY:
We're lookin' for a couple of our Latin friends who checked in a little while ago. You might remember them?
(CONTINUED)
3.
A7 CONTINUED:
BURNETT:
No chest hair. And packin'.
DESK MANAGER:
I'm sorry. But our guest list is private.

LOWREY:
Oh, didn't they say? There's going to be party! It's B.Y.O.B.O. -( 
leans in close)
The B.O. stands for baby oil.

BURNETT:
Maybe you can come. Get off after you get off?
All three of them laugh.

DESK MANAGER:
Well, now that you mention it.
They were kinda cute. Suite 202.
7 INT. COLONY HOTEL - STAIRWELL - NIGHT 7
Lowrey and Burnett clip on their shields and unholster their guns. The posing is over. This is business.
A8 INT. COLONY HOTEL - SUITE 202 - NIGHT A8
On the table are two briefcases. Each opened. One containing cocaine. The other, cash. A pistol next to each.
REVEAL the dealers. Two young Dominicans seated across from the TV, getting high, drinking beer and laughing out loud at the Spanish language version of Time Traxx.
Then -
BANG! The door's kicked in and Lowrey's first through. Burnett on backup.

LOWREY:
Police! On the floor!
But the dealers split, rolling out of their chairs. One goes left and the other, right.

CUT TO:
4.
8 B8 BEDROOM B8
Lowrey tackles the first dealer to the floor. A LATINA girl screams. Lowrey unfortunately looks and takes a hard fist across the ear from the dealer. Angered, Lowrey swings his pistol up underneath the perp's jaw and knocks him through the bathroom door. Lowrey cuffshim to the sink. Meanwhile... Back to:
8 LIVING ROOM 8
Burnett's in trouble. He's still got his gun in hand. But the other dealer has him pinned underneath the legs of a chair.

**BURNETT**

Lowrey!

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

A9 EXT. COLONY HOTEL - CONTINUOUS ACTION A9

Burnett and the other dealer come crashing out onto the balcony, then over onto an awning, rolling off onto some occupied cafe tables. Patrons scatter. Uniformed cops move in to assist.

9 LOWREY

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

**BURNETT**

(scraped, bruised, pissed)

Nice backup.

**LOWREY**

What?

We TILT UP as POLICE HELICOPTER flies overhead.

10 EXT. MIAMI BEACH SKYLINE - TITLE SEQUENCE - NIGHT 10

As OPENING TITLES RUN and MUSIC POUNDS -- we FLY OVER the causeways, waterways and hotels that line the beach. Something is happening in the balmy city as we CRUISE downtown and ZERO IN ON...

5.

11 EXT. MIAMI'S OLDEST POLICE STATION (DOWNTOWN) - NIGHT

The HELICOPTER ROARS low over the rooftops toward the causeway bridge.

11

12 EXT. POLICE STATION - ROOFTOP - FOUCHEt - NIGHT 12

As the helicopter passes over, he appears from behind a large exhaust port. Casper, Ferguson, and Noah behind him, all wearing high-tech miner's helmets with built-in radio headsets, and an array of high-tech tools.

**FOUCHEt**

It's time.

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

13 INT. AIR UNIT/SHAFTS
Though it's windy and cramped in here, at least it's cool. From a prone position, Fouchet puts on his nightvision goggles and reveals a palm top computer. Quickly he scrolls through the labyrinthine schematics loaded onto the unit. TILT DOWN to see the various ducts.

13

14 INT. POLICE STATION - SERIES OF SHOTS - NIGHT

Seemingly empty.
booking.
From squad rooms to locker rooms to

15 INT. EVIDENCE ROOM - GUARD STATION

OFFICER BILL O'FEE, 50s, reads a magazine and drinks coffee. Video monitors in front of him show the
different lockers inside the evidence room. We see one
room with stacks upon stacks of heroin.

16 IN AIR UNIT

The team, attached to cables, slide into the building's guts and disappear.

STATIC CRACKLES:

FOUCHET:

We're in. Start the video.

6.

17 EXT. POLICE STATION - ALLEY - NIGHT

Kuni finds the conduit he's looking for, splices it, cuts into it with a Makita battery-powered circular saw, then attaches a handheld high-8 video machine and starts the video feed. The unit is strapped to the conduit.

18 INT. GUARD STATION - NIGHT

The MONITORS FLUTTER, then STABILIZE. Turning the page, O'Fee sugars his coffee.

19 INT. TRASH CHUTE ROOM - NIGHT

An air vent smashes to the floor. Two guys pull the metal case inside the room.

20 INT. EVIDENCE ROOM - HEROIN LOCKER - NIGHT

BANG! Another air conditioning vent grate crashes to the floor. Their headlights blazing, two men clamber into the cavernous room, Fouchet along with Casper. This is the special Drug Holding Room: The lock cuts like butter and the steel door is yanked open. One hundred million dollars in heroin. Each kilo brick is stamped with a distinctive octopus logo.

FOUCHET:

(into mic)
Where's Deputy Dog?
FERGUSON (V.O.)
(over radio mic)
He made us.

FOUCHET :
Then do him, now!
21 GUARD STATION 21
Sure enough. As O'Fee stands from his desk -

CUT TO:
22 VENT ABOVE 22
Where Ferguson is waiting with an air-powered tranquilizer gun. He cuts loose a silent round that strikes O'Fee at the base of the neck. O'Fee stops. But before he can think to reach back at what hit him, his knees buckle and he drops to the linoleum. Out cold.

7.
23 INT. POLICE STATION - QUICK SHOTS - FERGUSON - NIGHT 23
One by one he moves backwards through the various levels of locks, torching each to look as if they'd entered the evidence room from inside the PD station.
Meanwhile -
24 TRACH CHUTE ROOM 24
Noah removes what looks like a flattened bobsled with large urethane wheels from the metal case and places it inside the air shaft.
Ferguson attaches the black "scuba tank," labeled "NITROUS OXIDE," to a valve. This is connected to a metal-cased cable system that is piston-gunned into the floor.

CUT BACK TO:
25 HEROIN LOCKER 25
Fouchet and Casper moving the stacks of heroin, placing them in the air duct on the bobsled. Once they're done, we hear RADIO GARBLE, then the sled is cabled to the contraption.
A button is pushed -- and the sled is pulled at breakneck speed through the duct.
26 EXT. POLICE STATION ALLEY - NIGHT 26
Bag after bag drops down the trash chute and tumbles into an open-roofed van where the last of the gang, Eddie Dominguez, waits with the ENGINE RUNNING.
27 IN AIR DUCT 27
The sled rockets by again -- WHOOSH -- loaded with more bags.
28 INT. HEROIN LOCKER 28
Casper and Fouchet throw the last of their gear down the chute and ride the sled out.

29 EXT./INT. VAN - POLICE STATION - ALLEY 29
One! Two! Three! Four! They all land atop the bags.
Eddie GUNS the VAN, which rolls up the ramp and out the garage.
(CONTINUED)
8.

29 CONTINUED:
FOUCHET (O.S.)
Haul ass!

30 EXT. POLICE STATION - ALLEY - NIGHT 30
On the ledge the tape runs out and RECORDER EXPLODES.
Pieces scatter.

31 EXT. STREET - NIGHT 31
The van drives off into the golden sunrise of Miami.
TITLES END.

32 EXT. LUXURY HIGH-RISE (COCONUT GROVE) - MORNING 32
One of those expensive condo buildings on Brickell Avenue with a circular driveway and a uniformed doorman.

33 INT. CONDO - MORNING 33
CAMERA STALLS ON -- a perma-plaqued newspaper clipping with a photo depiction of Lowrey and Burnett in front of a giant pile of black heroin, thumbs up to the camera.
The headline reads: MIAMI PD RECORDS RECORD HEROIN BUST.

34 INT. LOWREY'S BEDROOM - MORNING 34
Where Lowrey wakes up in a king-sized bed. The pain on his face and empty, scattered bottles tell us he's nursing a world-class hangover. He sits up, carefully, holds his aching head. Hearing BREATHING, Lowrey lifts the sheet next to him.
REVEAL THE LATINA
The one from the Colony Hotel. He drops the sheet back over her head, reaches over to his nightstand and grabs an industrial-sized bottle of Excedrin. Empty. He opens the nightstand drawer, extracts another bottle. Empty.

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35 INT. BATHROOM 35
All marble and brass. Lowrey opens up his medicine cabinet. Locating a new bottle of aspirin... he suddenly realizes that the SHOWER is RUNNING.
Confused, he pulls open the shower curtain slightly. From the back, it's an incredible body, then she turns around and it's –

**THE LATINA:**
Yes. The very same as the one he just saw in bed. What?

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

**LOWREY:**
(shaking his head)
Oh man...
He tears open the bottle of aspirin. Chug-a-lugs.

36 INT. BURNETT HOUSE - BEDROOM - MORNING 36
Burnett and his young wife, THERESA, are jarred awake by the CLOCK RADIO BLARING on the night stand. Theresa gropes for RADIO, shuts it OFF. Burnett playfully gropes for her.

**THERESA:**
Marcus, what are you doing?

**BURNETT:**
We're always saying we should spend more quality time together.
Well, I got the time... and you got the quality...
She laughs. He kisses her.

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

**THERESA:**
That was how we got a three bedroom house filled with little Burnetts.
She crawls from bed.

**BURNETT:**
Been over a week since I've had some quality time!
37 INT. BURNETT'S KITCHEN - MORNING

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

JILL:
Mom, Quincy pushed me.

QUINCY:
Uncle Mike showed me that move.

THERESA:
Quincy, never-you-mind. And take those things off in the house!
Jill, stop with the book and eat your breakfast.
(then, exasperated)
Marcus, why do I always have to discipline the kids? You play bad cop for a second.
Alongside the kitchen screen door we see Lowrey's PORSCHEROAR to a stop in the driveway.

BURNETT:
Kids, knock it off... or your momma's gonna whoop your butts!
Theresa laughs in spite of herself as the kids continue to fight. Into this craziness enters Mike Lowrey...

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

JILL & QUINCY
Uncle Mike! Uncle Mike!

LOWREY:
Hiya, kids. Mornin', Theresa.
Lowrey pecks Theresa on the cheek. She recoils.

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

(CONTINUED)

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37 CONTINUED:

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

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

LOWREY:
I promise, Theresa. I only tell your husband about my sleazy sex life.
The TELEPHONE RINGS.

THERESA:
I don't want him knowing about it either! Gives him ideas.
(answers the phone)
Hello? Oh, sure. Which one of them do you want?
Lowrey accepts the phone from Theresa and talks.

LOWREY:
You're live with Lowrey.
(listens for along beat)
'Scuse me, Captain. I think you mean to say, 'Get the fuck downhere, please?'
Burnett automatically pulls on his jacket, hugs the children as Lowrey hangs up.

THERESA:
Not so fast. You were going to take the kids to school today, remember, hon? I have a job interview...
Lowrey rolls his eyes.

38 EXT. BURNETT'S HOUSE - MORNING 38
Burnett's following Lowrey and the kids out his front door when his neighbor, DICK, accosts him from across the hedge.

(CONTINUED)

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

BURNETT:
Hey, Dick. How many times I gotta tell you? I don't work robbery. I'm in Narcotics.
Meanwhile, Lowrey's holding the car door open as the kids pile into the jump seat in the back.

LOWREY:
Don't get your sticky fingers allover my windows... and keep your feet off the seats, I just had the leather conditioned. The kids ignore him, gleefully continuing to squirm around. Before Burnett can get into the car, Theresa runs out.

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

BURNETT:
Oh, baby. Damn.
Lowrey shakes his head.

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

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

BURNETT:
Twins?

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

BURNETT:
What special effects?

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39 INT. NARCOTICS SQUAD ROOM - CONTINUOUS ACTION 39
LOWREY:
Tell you later -- Mornin', Francine. Where's the smile?
(CONTINUED)
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39 CONTINUED:
FRANCINE, a civilian employee of the narcotics unit.
She's got pictures of her children parked around her computer desktop. And though dowdy would be a compliment, she's usually got a pleasant smile for the boys. Except today...

FRANCINE:
Evidence room. Howard's waiting for you.

BURNETT:
Your kids are lookin' sharp, Francine.
She smiles.

40 INT. EVIDENCE ROOM - DAY 40
Burnett and Lowrey know there's big problems when, at the bottom of the stairwell, the first thing they see is a yellow police tape and fingerprint team dusting a torched lock. Problem is, the building is nothing but cops and it looks as if the entire department is stomping all over the evidence room.
(CONTINUED)

40 CONTINUED:
INTRO - SANCHEZ AND RUIZ

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

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

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

**BURNETT:**
And the women really go for that.
Really, they do.
As Burnett and Lowrey duck the tape, they note a very groggy O'Fee over in the corner being attended by a paramedic team. He's still out cold. An oh shit look passes between the two partners.

41 INT. HEROIN LOCKER - DAY 41
Another torched lock noted as Burnett and Lowrey enter with Sanchez an Ruiz behind them. The room is emptied.
Captain HOWARD appears. He's short, has a military haircut, and has a minor Napoleon complex and a major inparanoia.

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

**BURNETT:**
This can't be happening.

(CONTINUED)
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41 CONTINUED:

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

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

**BURNETT:**
How's O'Fee?
SINCLAIR (O.S.)
Oh, he'll be just fine.
From the side appears a cigar-chewing Internal Affairs suit named SINCLAIR.
He circles close to Burnett and Lowrey, waving his cigar as he speaks.

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

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

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

SINCLAIR:
And who knows that better than anybody else? Cops.

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

(CONTINUED)
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41 CONTINUED:

SINCLAIR:
Not just cops. Narcotic cops. For example, the S.N.D. You've got access. You've got wherewithall. And most importantly, you've got the connections. Who else would know how to unload a hundred million dollars worth of heroin?

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

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

LOWREY:
Nothing like a little old-fashioned incentive.
CLOSE ON BURNETT
He walks to the center of the room and kneels to those four bolt holes in the floor. He fingers the paraffin filler, then looks above to the air conditioning grate.

BURNETT:
What about the air conditioning?

HOWARD:
So what about it?

BURNETT:
(to Lowrey)
What do you think?

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

BURNETT:
Why me?

((CONTINUED)
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41 CONTINUED:

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

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

LOWREY:
And I don't?

BURNETT:
Not on a cop's salary.

16.

42 INT. HEROIN LOCKER - INSIDE SHAFT - BURNETT 42
Burnett crawls up with some help from Lowrey below, stalling the oscillating fan with his cuffs and crawling through. The first thing Burnett notices are the trackmarks from the bobsled cutting through a coating of dust.

LOWREY:
Anything?

BURNETT:
Yeah. I got some weird track marks in here.
Then Burnett notes a manufacturing stamp at the joint.

It reads:

43 INT. HEROIN LOCKER ROOM - ON HOWARD 43
Who appears from below, framed in the vent shaft.

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

44 INT. SQUAD ROOM - DAY 44
Lowrey and Burnett with their desks opposite each other. The CAMERA CIRCLES while they lay the arm on some informants.

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

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

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

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

LOWREY:
Okay. So we talk to Max.

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

LOWREY:
You got a better idea?

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

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

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

CLOSE ON MAX LOGAN
She's doing sit-ups on an incline bench. She notices Lowrey.

MAX:
Hi, Mike. You come to work-out?

LOWREY:
Raincheck, darlin'. Gotta talk.
Anyplace we can go?
(CONTINUED)
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46 CONTINUED:

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

BURNETT:
Huh?

MAX:
That's what I thought.

47 INT. EQUIPMENT ROOM - DAY 47
This room isn't enclosed. It's walled by wire mesh.
Private enough, though. Max shuts the door.

LOWREY:
Sorry to come around only when I need something.

MAX:
Forget about it. I owe you therest of my life, Mike.
Lowrey just gives her an "oh please" look.

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

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

MAX:
So you want me to check around?

LOWREY:
Just make a coupla calls. See what's what. Don't be doin' no wild shit.
Just call me if you hear something.
48 INT. BOXING GYM - DAY 48
Burnett is surrounded by beautiful, sweaty women. One of them is a fabulous BLACK WOMAN with legs so long and toned, they're not just legs, they're weapons. Burnett can't help but stare.

(CONTINUED)
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48 CONTINUED:

BLACK WOMAN :
Who's Max's friend?
A cop.

BURNETT :
Oooh.

BLACK WOMAN :
I love cops.
The other girls are suddenly interested, too.
swallows and...
Burnett

BURNETT :
You know? I'm a cop. I shot
somebody just last week. Didn't
kill him, just shot him in the
ass.
Stone cold looks from them all. They walk away withBurnett giving a "what did I say" look. Lowrey appears.

LOWREY :
You know, that was really smooth.
Think you could do that again?
(as they startwalking)
Ohh. I'll tell you, when the wifegets meaner, the grass gets greener.

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

49 EXT. BOXING GYM 49
As they head toward their car, Burnett's BEEPER SOUNDS.
He switches it OFF.
BURNETT:
Damn! The woman's got fuckin' radar on my ass. Sensed me lookin' at another woman. Bet she wants me to pick up Huggies' stead of those baby Garanimals that they wear.

LOWREY:
I don't think anybody could be that married.
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50 INT. UNMARKED POLICE CAR - IN MOTION - DAY 50
Burnett drives cautiously while both he and Lowrey bob to Ice-T's "COP KILLER." They get a kick out of the song.

LOWREY:
(complies)
Miami's the perfect town for you, Burnett. You drive like a one-hundred-seventy-year-old lady with her turn signal on.

BURNETT:
And I plan on living to be old just like 'em. Rubbin' Ben Gay on my joints and everythin'.
An old guy passes them even though his car is pulling an Airstream camper behind it. Lowrey can't believe it.

LOWREY:
You gonna let every old motherfucker pass you? Or just the ones with big-ass trailers draggin' behind? A-c-c-e-l-e-r-a-t-e.

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

LOWREY:
Who said that?
Burnett mumbles an answer.

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

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

**LOWREY :**
Oh, fuck you, Marcus.
The RADIO CRACKLES.
**DISPATCHER (V.O.)**
(over radio)
Two-one? I got that address for you on the air conditioning company. Oh, and Theresa called, she added something to your grocerlist: Muppets toothpaste. Bubble gum flavor. She says Quincy doesn't like mint.
Lowrey rolls his eyes, glances at Burnett, who's embarrassed.

**LOWREY :**
Yeah. Roger that. Gimme the address.
**DISPATCHER (V.O.)**
Orona's been working out of his house. He's at...
51 EXT. KEY BISCAYNE ESTATE - ESTABLISHING - DAY 51
Burnett and Lowrey step from their unmarked car and start up the steps to this stony, estate-sized house.
LOWREY:
The air conditioning business has been good to Orona.
Lowrey rings the bell. They wait. No answer.

BURNETT:
Well, we can leave a note or we can break and enter - LOWREY
Wait. Hear that? I thought I heard Orona beating his wife.
BAD BOYS - Rev. 6/24/94 PM 21.
52 INT. ESTATE - REAR DOOR 52
Lowrey kicks the door in.

LOWREY:
Uh oh. No alarm.

BURNETT:
Aw, man. Did you cut one?

LOWREY:
No, man. Musta been you.

BURNETT:
Not me.
Lowrey and Burnett look at each other and draw guns.
LOWREY AND BURNETT
Dead guy.
53 INT. ORONA'S DEN - DAY 53
The door is unlocked and swings open easily to reveal Lowrey and Burnett in an instant, repulsed reaction to Orona's body which sits upright in his office chair, the body grotesque and bloated.

LOWREY:
Now what?
A sickened Burnett goes over to the body, speaking to Orona as if he were alive.

BURNETT:
Where are the drugs?
(no answer)
Where... are... the... drugs?
(shrugs)
He ain't sayin' nothin'. He must be guilty of somethin'.
Meanwhile, Lowrey's got no problem with the dead body. He tries opening a desk drawer, but Orona's rigor mortis-stiffened knee is in the way. So Lowrey gives it a shove and the chair swivels. Orona's dead arm sweeps the lamp off the desk.

**BURNETT:**
Whoa. Watch where you're swinging them dead arms, Orona. You're gonna fuck up your own crime scene.
(Continued)

**BAD BOYS - Rev. 6/24/94 PM 22.**

53 CONTINUED:
Lowrey braves the body and gingerly pokes around his pockets.

**BURNETT:**
Watch what you touch. That's evidence.

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

**BURNETT:**
Anything?

**LOWREY:**
(finds small notepad)

**BURNETT:**
Lemme guess. Guy does the airconditioning contract for the P.D. He'd have the plans.

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

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

54 EXT. LOIS FIELD'S MANOR - SUNSET 54
A Palm Beach styled antique.
55 INT. LOIS FIELD'S MANOR - SUNSET 55
As antique as the exterior. Well-tended. Lots of potted ferns amongst rattan and craftsman era furniture.
Enter -

LOIS:
Matronly, in her flowered dress and bare feet, she carries a tea tray toward the kitchen. Max is following.
(Continued)
BAD BOYS - Rev. 6/24/94 PM 23.

55 CONTINUED:

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

LOIS :
I'm not doing any favors for Mike Lowrey.

MAX :
Then call it a favor for me.
Please?

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

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

LOIS :
All you have to say is that she'll be getting paid for what she already does for free.
(Continued)
BAD BOYS - Rev. 6/21/94 24.

55 CONTINUED:

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

CUT TO:
56 FRONT DOOR 56
It swings open to reveal JULIE MOTT, 24, just as beautiful as Max and dressed to be undressed. She drops one of those big, model's shoulder bags to the floor and gazes curiously back at Lois and Max. Her ears are burning.

JULIE :
Okay. So what'd I miss?

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

57 EXT. BILTMORE HOTEL - COURTYARD - DUSK 57
As Max and Julie walk through...

MAX :
George?

JULIE:
Bad moods after a bad round of golf... I had blonde hair, then.

MAX :
What about Ronny?

JULIE:
Sex addict. Coke addict. Redhead.

MAX :
You were a redhead?

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

MAX :
Okay. Mark.

(CONTINUED)
BAD BOYS - Rev. 6/21/94 25.
57 CONTINUED:

JULIE:
Max laughs.

JULIE:
But that's my point. I remember my hair phases more than I remember the men.
(playful, sarcastic)
So, a party in a Biltmore Hotel suite? Yeah, that'll really rock.

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

JULIE:
A favor?

MAX:
You know, my friend Mike Lowrey.

JULIE:
(rolls her eyes)
Mike Lowrey. Not again. Will you just have sex with the man and get it over with.

MAX:
He's just a friend.

JULIE:
Yeah, right. You're in love.

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

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

**MAX:**
Well, I've told you before, my Mike isn't like that. If I were in real trouble, Mike Lowrey is the only person I'd call.
BAD BOYS - Rev. 6/21/94 25A.

58 OMITTED 58

59 INT. BILTMORE HOTEL - AL CAPONE'S SUITE - DUSK 59
Upon arrival, the door is opened to Max and Julie by Eddie Dominguez, instantly recognizable from the heist. Eddie's pouring champagne into a glass.

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

**MAX:**
Eddie. Julie.
Julie sizes him up. Good taste. His suit. Bad taste. His personality.

**EDDIE:**
Come on, Julie. Come in, Max.
Welcome to the Al Capone suite.
They're stepped into a grand, opulent suite. High arched ceilings. Magnificent antique furniture. Killer view. No party guests.

**EDDIE:**
I'm not kidding. Capone had the place fixed up with secret passages and hidden stairways.
Can you dig it? People were actually killed within these walls.
He's moved behind them and reveals a concealed staircase that rises into darkness.

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

**JULIE:**
Excuse me? I need to use the bathroom.
Julie crosses to the bathroom.

EDDIE:
Wow, Maxi. I thought you dropped off the edge of the earth and died.
Either that or you moved to California.
(CONTINUED)
BAD BOYS - Rev. 6/21/94 25B.

59 CONTINUED:

MAX:
So, Eddie. Looks like we're way too early. How's about we come back later?
(CONTINUED)
26.

59 CONTINUED:

EDDIE:
No. Don't go yet. We can party. Just us three. Look at what Eddie's got to play with.
From underneath the couch Eddie reveals a single key of heroin. Max tries to hide the recognition that she just hit paydirt on the very first try.
60 INT. BATHROOM - JULIE 60
Where she's silently cursing Max for getting her into this lame-ass party when she hears MUFFLED VOICES outside the bathroom. Instinctively, Julie peers through the lowered shades.
61 JULIE'S POV - THROUGH SHADES 61
She sees Eddie opening the door to Fouchet. Casper and Noah follow him inside.

CUT BACK TO:
62 INT. AL CAPONE SUITE 62
Eddie is instantly nervous in the presence of Fouchet.

FOUCHET:
Who's the girl, Eddie?
EDDIE:
Just a hooker -

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

FOUCHET:
I could use a friend who looks like you. Turn around. Lemme get a good look.
Max tries to size this man, then chooses to submit. She does her best model's turn. Slowly giving him a view of the rear when --
Fouchet draws a PISTOL -- BAM BAM!!
Max tumbles forward and CRASHES through a GLASS TABLE.

27.
63 INT. BATHROOM - JULIE 63
Instant horror. Julie saw Max killed and retreats to the opposite side of the bathroom in total fright.

CUT BACK TO:
64 INT. CAPONE SUITE 64
Now, Fouchet swings the gun onto Eddie.

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

EDDIE:
(freaked)
Our dope... That was the deal, yeah? Right. Until we got the money -BAM!
Fouchet SHOOTS Eddie in the knee. Eddie screams!

EDDIE:
You fucker... fucker fucker fucker!!!

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

**EDDIE**
You need me.

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

REVERSE SHOT - EDDIE'S CHAIR
Fouchet UNLOADS THREE MORE SHOTS.
spatters onto Casper.
BAM BAM BAM!!! Blood
Aw, man.
new suit.

**CASPER**
You got blood on my

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

65 INT. BATHROOM - JULIE 65
Half-panicked, half-trying to keep her head. There's no
way out of the bathroom. All she can do is switch off
the light. And now she sees Casper's shadow as heapproaches.
CLOSE ON DOORKNOB
As it turns. Julie suddenly reaches for it and pullsopen the door with a
surge. Casper stumbles in, hisface hitting the hard tile with a crunch.
66 INT. CAPONE SUITE - JULIE 66
Making her move, she hauls as fast as she can across the
room. Aiming for that secret fireplace door.

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

67 INT. SECRET PASSAGEWAY - SAME TIME 67
Dark. Twisting. We MOVE WITH Julie as she races throughit, heart in her
throat. She comes upon some old metalstairs, a sliver of light at the top,
and clambers up...

68 EXT. BELL TOWER - NIGHT 68
High atop the Biltmore, this is where the passagewayleads out to. A door
flies open and Julie appears.
Panicked. Wind whipping all around her. A bird flies
by, startling her. Hearing the APPROACHING THUGS, Juliesprints as best she can across the Spanish-tiled roof. 

Turns to see -

69 EXT. BELL TOWER - NIGHT 69
Noah and Casper appear in the Bell Tower. Noah scans the roof, takes aim and FIRES, but he's too far away -- and Julie disappears behind a rise in the roof. 

70 EXT. BILTMORE - ROOFTOP - JULIE - NIGHT 70
She steps towards the edge of the roof. Quickly peers over. A huge swimming pool, five stories down. 

(CONTINUED)

70 CONTINUED:
She weighs the options. Jump or die.

NOAH AND CASPER:
As they try running across the harsh-tiled roof...

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

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

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

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

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

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

74 EXT. BILTMORE HOTEL - HALF-HOUR LATER 74
Several police cars, an ambulance and a coroner's van are now parked in front, the lobby awash in strobing red and blue lights. CAMERA PANS PAST the crime scene personnel to find Burnett and Lowrey pulling up to the scene. They get out and thread their way through the growing chaos.
The place is a mess. Homicide detectives are already on the scene, drawing chalk circles around casings on the floor.

(CONTINUED)

30.

75 CONTINUED:

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

BURNETT AND LOWREY enter.

But Sanchez and Ruiz are already on the scene.

RUZI:

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

BURNETT:

Looks like you're already doing that.

Burnett's quick to point out the trail of bloody footprints Ruiz just tracked across the carpet.

CLOSE ON CHAMPAGNE GLASS

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

HOWARD:

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

LOWREY:

I think we got us a witness.

Over here I got two different shades of lipstick on one champagne glass. Meanwhile -

BURNETT:

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

BURNETT:

Jesus, no...

LOWREY:
Whatcha got?
(CONTINUED)
31.

75 CONTINUED:
Burnett drops the sheet, turns and puts a protectiveshoulder between Lowrey and the body.
What?

LOWREY :
Who is it?
Lowrey instintively pushes past his partner and kneelsat the body. He pulls back the sheet. Right now hecould kill the shooter, then himself. In that order.
Lowrey's eyes well up.

LOWREY :
I shoulda told you to be careful.

76 INT. BILTMORE HOTEL - LOBBY - NIGHT 76
The elevator doors open and out step Burnett and Lowreyninto a lobby full of cops. Lowrey goes straight to thefront desk.

LOWREY :
Eddie Dominguez. I want his phone calls.
He flashes a badge.

HOTEL CLERK :
You pay the bill you can seehis phone calls.
I'm sorry.
enough.

LOWREY :
Maybe I wasn't polite
With a flashing right jab, Lowrey pops the snooty Clerk.
After the Clerk finds his feet, eyes peering over the counter...

BURNETT :
I wouldn't fuck with him right now.

77 EXT. BILTMORE HOTEL - NIGHT 77
Walking down the steps toward their car, Lowrey passesthe phone sheet off to Burnett.
LOWREY:
Three calls to Lois Fields.
I'm going to stop by her place 
and tell her a bedtime story. 
You can catch a ride with Howard. 
Lowrey jumps in the car.

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

78 INT. LOIS FIELD'S MANOR - MASTER SUITE - NIGHT 78
Replete with balcony and billowy curtains, the old-styled madame LOIS FIELDS sits up on her bed covered in pillows and exotic stuffed animals. She thumbs an old, leather-bound looseleaf binder full of modeling photos and resumes.

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

79 INT. LOIS FIELD'S MANOR - FRONT DOOR - NIGHT 79
CRASH! The front DOOR breaks down. Noah appears.

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

81 INT. LOIS FIELD'S MANOR - NIGHT 81
The door is open and the deadbolt looks smashed with something heavy like a sledgehammer. Lowrey pulls a radio with one hand and his pistol with the other.

(CONTINUED)
BAD BOYS - Rev. 6/22/94 33.
LOWREY:
(into mic)
This is twenty-one two. I'm
gonna need back-up at 614 Reach
Road.
Lowrey eases inside the darkness of the doorway. He
checks the lights, but the power is off. Slipping theradio into his coat
pocket, he returns with a mini-
flashlight and begins to clear a path, doorway bydoorway, then moving up a
wide stairwell.
82 INT. MIAMI PD - SQUAD ROOM - NIGHT 82
Howard is sitting at the edge of the desk while Burnettis on the phone with
Theresa.

HOWARD :
Did you check parole? How about
F.B.I. or D.E.A.? They'resupposed to be compliant with ourrequests? And
where the hell's
Lowrey?

BURNETT:
(hand over phone)
Following this Lois Fields lead.
I just paged him.

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

BURNETT:
(as Theresa screams)
No, Theresa... No, he wasn't
talking about you.
83 INT. LOIS FIELD'S MANOR - UPSTAIRS - NIGHT 83
MOVING THROUGH the doors of the master suite where a lightbreeze blows
through balcony of sheer curtains, Lowreyturns ever-so-slowly with his
flashlight following a beatbehind. The beam comes to rest on a bludgeoned
bodylaying on the bed amongst huge pillows and exotic stuffedanimals. The
telephone cord is wrapped around her neck.
Lowrey's closer inspection reveals -
(CONTINUED)
BAD BOYS - Rev. 6/22/94 34.
CONTINUED:

LOIS'S CLIENT BOOK
Where an obvious page and photo have been ripped out.
Julie's. Lowrey goes for the phone. Picks it up with his handkerchief. No
dial tone. So he drops the receiver and heads out of the room. But just as
here reaches the doorway -
Suddenly -- Lowrey's BEEPER SOUNDS.
He jumps. Reaches down to switch it off when -
From out of those billowing curtains -- Noah!
Sledgehammer in hand, he swings at Lowrey, who instinctively
blocks and ducks as the hammer misses and crushes the bannister railing. It
gives under Lowrey's weight,
who reaches over and traps the sledgehammer, only to find one of Noah's
hammy fists battering him behind the ear until -
The rail finally gives way.
Lowrey falls and crashes onto a Craftsman table covered in antique picture
frames. It collapses underneath him.
Then -
CLOSE ON LOWREY'S RADIO
Laying next to him. It SQUAWKS LOUDLY...
BACK-UP COPS (V.O.)
(over radio)
Pulling up now, twenty-one-two.
Give us your twenty in the
residence... twenty-one-two. Do
you copy. Twenty-one-two...
The CAMERA LIFTS to reveal that Noah has vanished.
84 INT. MIAMI PD - SQUAD ROOM - NIGHT 84
Howard can't believe his ears. Is every cop's wife such a pain in the...

BURNETT:
Theresa, I know it was my idea. I
know I was the one who wanted a
little quality time. It's just
that this can't wait. Can't I
just wake you up when I get home?
(CONTINUED)
BAD BOYS - Rev. 6/22/94 35.

CONTINUED:
Lowrey's PHONE RINGS. But Howard's close so he picks it up.
HOWARD:
It's about fuckin' time.
(answers)
Howard here.

INTERCUT WITH:
85 INT. JULIE'S APARTMENT - JULIE 85
This small place is a typical, party girl pit stop. Very little furniture, but closets overflowing with clothes. Magazines, beer bottles, unmade bed. Wet and frightened, Julie scurries around with a cordless phone at her ear, locking all the doors and windows.

JULIE:
I need to talk to Detective Lowrey!

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

JULIE:
You can get me Detective Lowrey!

HOWARD:
This isn't another paternity case, is it?

JULIE:
No. It's another murder case.

HOWARD:
Did this happen at the Biltmore Hotel?

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

HOWARD:
Don't hang up. Lemme find him.
(hand over phone)
Page Lowrey. Find out where he is!

BURNETT:
Theresa. I gotta go.
Burnett hangs up and redials Lowrey's pager.
BAD BOYS - Rev. 6/21/94 35A.
86 EXT. LOIS FIELD'S MANOR - NIGHT 86
Lowrey, battered and barely conscious, is loaded into an ambulance. His BEEPER SOUNDS.
87 INT. JULIE'S APARTMENT - JULIE 87
She's so frustrated she's about to hang up.
(CONTINUED)
36.

87 CONTINUED:

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

INTERCUT WITH:
88 INT. SQUAD ROOM - HOWARD AND BURNETT 88

HOWARD :
Don't leave town. Please, and don't hang up. I've got Lowrey right here. He just walked in.
(holds the phone to Burnett)
Be Lowrey.

BURNETT :
I can't be Lowrey.

HOWARD :
Shut up and listen! She'll only talk to Lowrey. She says she's our only link to the dope, not to mention my pension plan, so get on the phone. Burnett accepts the phone. Hand over the receiver, he does a quick Lowrey impression that starts as lame and ends pretty damn convincing.

BURNETT :
Yo, you are live with Lowrey...
(then into phone)
Yo, you're live with Lowrey.
89 EXT. RESIDENTIAL STREET - NIGHT 89
Burnett's Volvo turns onto the block. He pulls over on the opposite side of the street and parks, his car blending in with others in the residential neighborhood.
He gets out, crosses to the lobby of her building.
90 EXT. JULIE'S APARTMENT - NIGHT 90
Burnett knocks on the door.
(CONTINUED)
BAD BOYS - Rev. 6/23/94 PM 37.

90 CONTINUED:
He notices his gold wedding band, hastily removes it.
Just as he drops it into his jacket pocket -
JULIE (O.S.)
Who's there?

BURNETT :
Mike Lowrey.

INTERCUT WITH:
91 INT. JULIE'S APARTMENT 91
She stands on the other side of the door with a baseball bat, cocked and ready to fly.

JULIE :
How do I know it's Detective Lowrey?

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

JULIE :
Yes! I wanna see it now! I'm not letting you through the fucking door until I do. Hold it up to the peephole!
Burnett shows his shield. Holds it up to the peephole.

JULIE :
Anybody can get one of those.

BURNETT:
(annoyed)
Hey, lady. You called me, remember...? 'On the mike with Mike.'
After a beat, the door swings ajar.
92 INT. JULIE'S APARTMENT - CONTINUOUS ACTION 92
But as Burnett enters the house, all he notices are that two DOGS start YAPPING HYSTERICALLY. He can't see her. But she can see him. From behind the door, she comes out swinging a bat. Burnett ducks and Julie smashes the hat stand instead.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 37A.

92 CONTINUED:

BURNETT :
What the fuck was that for?

JULIE :
You're not Mike Lowrey!

BURNETT :
What do you mean I'm not MikeLowrey? You never even met him! Me.

JULIE :
The way Max described you wasdifferent.

BURNETT :
I'm undercover. She doesn't believe him and swings the bat.

BURNETT :
Okay. I'm way undercover.

JULIE :
Prove it!

BURNETT :
I knew her from way back. From time to time, you know... We'd gettogether. Mess around, you know?

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

BURNETT :
Okay. Okay. So I exaggerated. It's a man thing.
She swings again, but he's had enough, he moves quickly, catching the bat with his hand and ripping it away from her.

**BURNETT :**
You know what? You don't wanna believe me? That's fine with me! Go it alone.
Burnett heads toward the open door. Julie's veneer drops as she shrinks to the floor.
(CONTINUED)
BAD BOYS – Rev. 6/23/94 PM 38.

92 CONTINUED:

**JULIE :**
I saw it all... I watched him shoot her. Like she was nothing.
(trying to hold it together)
Please shut the door.

**BURNETT :**
You don't got any more golf clubs or bats, do you? Nothin' that you can swing at me, do you? She shakes her head. He carefully steps forward.

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

**JULIE :**
You're not what I expected.

**BURNETT :**
Yeah, well neither are you. You swing like Barry Bonds.
Burnett nods and crosses over to help Julie to her feet.

**BURNETT :**
Alright. Look here, I need to know if you've called anybody. Or if you told anybody else where you are?
JULIE:
No. Nobody.

BURNETT:
Good. You got a back door?
Julie nods, scoops up one of her dogs and grabbing another modeling bag off the table.

JULIE:
Where are we going?
(as she stuffs the dog into the tote)
Duke!
(CONTINUED)

92 CONTINUED:

BURNETT:
Protective custody.

JULIE:
(pulls away)
Whoa! Fuck that. I'll only deal with you. Otherwise, I'll take my chances.
Burnett's getting a "not again" look on his face when - KUH-BOOM!
A SHOTGUN BLAST blows the front door open. Clutching the bag, Julie races around the living room.

BURNETT:
Let's go!

JULIE:
Luke?! Where's my other dog?!

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

CUT TO:
93 OMITTED 93
94 FRONT DOOR 94
As the remaining parts are kicked in from the outside.
It's Casper, Noah and Kuni!

BURNETT AND JULIE

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

95 EXT. JULIE'S BACK DOOR - CONTINUOUS ACTION 95
Julie leads him down a metal stairway. BULLETS RICOCHET left and right.
(CONTINUED)

96 BAD BOYS - Rev. 6/23/94 PM 40.

EXT. ALLEY BESIDE JULIE'S APARTMENT - CONTINUOUS ACTION 96
FOLLOW Burnett and Julie as they race through the grungy alley to his station wagon.

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

CUT TO:

VOLVO :
Burnett STARTS the ENGINE and lurches out into the street.

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

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

BURNETT :
Fine time to bark. Where were you when they were comin' up the walk? (beat)
Shit. Bet they got a look at my license plates. If you saw him again, would you remember the guy who shot Max?

JULIE :
All I remember is one of them had really bad hair. Where are we going?
BURNETT:
I told you, I'm putting you into protective custody...

JULIE:
(cuts him off)
No way. Listen, no offense, but I don't trust anybody.

BURNETT:
Yeah. I noticed.
(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 40A.

98 CONTINUED:

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

BURNETT:
(exasperated again)
Fine. So what do you want to do?
Where will you feel safe?

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

BURNETT:
My place? Okay, good. No, wait.
My place is wrong.
(CONTINUED)
42.

98 CONTINUED:

JULIE:
Wrong?

BURNETT:
I mean right. As in good. My place is good. We'll go there first.
(confirm)
Burnett's Volvo pulls into the circular driveway of Oceanview Terrace.

**BURNETT**

Wait here.

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

**CHET**

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

**BURNETT**

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

**CHET**

Didn't mention it to me.

Chet holds out his hand. Burnett slips him ten. Chet sneaks a peek over at the car, sees Julie putting on lipstick.

**CHET**

Say. How's that Mrs. Burnett?

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

**CHET**

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

(CONTINUED)

101 CONTINUED:

**BURNETT**

(All his money)

Here. And if that's not enough, I'm gonna run you in for extortion.

**CHET**

Now that I think about it, Mr. Lowrey did mention something about giving you the key.
The door opens, Burnett gropes awkwardly in the dark for the light switch. Finally finds it.

**BURNETT:**
I forgot I had those switches moved.
Welcome to Casa del Lowrey.

Julie enters, looking left and right, cautious but impressed by the stylish digs.

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

**BURNETT:**
I uh... I invest.

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

**CLOSE ON WINE RACK**
Which Julie runs her hands across labels. All French.

**BURNETT:**
-- My father invests... Listen.
You must be tired -JULIE
I'll ask you this only once, Mike.
Are you on the take? And if you say no and I discover you're lying to me,
I'll walk. Are we clear?

(CONTINUED)

102 CONTINUED:

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

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

**BURNETT:**
Heh -- all these damn things lookalike.

(switches it off)

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

(starts to go)

I'll check on you in the morning.

JULIE:
Where are you going?

BURNETT:
Uh, back to the P.D. I got paperwork back on my desk to go through that's about this high.
(to his armpits)

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

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

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

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

BURNETT:
I didn't ask.

JULIE:
I know you didn't. I just thought you should know.

(CONTINUED)

45.

102 CONTINUED:

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

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

**JULIE :**
Thank you. For everything.

**BURNETT :**
Don't mention it.
Burnett tries to break toward the door when the PHONE RINGS. Burnett stares at the phone, not knowing what to do.

**JULIE :**
Aren't you going to -
LOWREY'S MACHINE (V.O.)
Hi. You're live with Lowrey.
Leave it at the beep.
The PHONE BEEPS.
YVETTE (V.O.)
Miiike... it's Yvette... I know I told you I don't date cops. And I know I told you I wouldn't sleep with a man I wasn't going to marry. But I've been thinking -- and I remember when you said thinking was a dangerous thing -- so I started feeling... well, lonely. Remember when you gave me that key --
Burnett charges over and shuts OFF the MACHINE.

**BURNETT :**
It's uh... It's uh...

**JULIE :**
You don't have to explain.
Finally, they've reached consensus. Burnett grins and is out the door.

**BURNETT :**
Lock the door. Don't open it for anybody.
BAD BOYS - Rev. 6/24/94 PM 46.
103 INT. LOBBY - NIGHT 103
As Burnett is racing back through to the car, he sees Chet behind the desk and stops.

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

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

BURNETT:
Just keep an eye out.
Heads for the door.

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

104 INT. BURNETT HALLWAY 104
As Doris storms toward her bedroom, Burnett trails her, apologetically -DORIS
Don't you 'Honey Baby' me -BURNETT
-- I swear, baby, it's nothing.
I was on the job -As
she gets to the bedroom, Doris wheels around -DORIS
And you just happened to lose your wedding ring -- 'on the job?!'
He looks down at his ringless finger -No!
No!

BURNETT:
I got it right here...
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 46A.

104 CONTINUED:
He hastily fishes into his jacket pocket, but too late -Doris slams the door in his face, LOCKS it.
OFF Burnett's pained expression -
105 INT. MIAMI PD - HALLWAY - DAY 105
Burnett and Lowrey on the move.
(CONTINUED)
47.

105 CONTINUED:

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

LOWREY :
Thanks for the get-well card.

106 INT. POLICE BASKETBALL GYM 106
Howard is in sweats, awkwardly shooting free throws as his morning workout. Parked on either side of the hoop, Lowrey and Burnett patiently retrieve each missed ball and send it back to him.

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

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

BURNETT :
That's right. So let her deal with the real Mike Lowrey! Who, I might add, shoulda been there to take the call instead of runnin' off like a hot dog without any backup. Howard fires another missed shot. He's so bad, it's all Burnett and Lowrey can do to keep from spiking the ball.

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

BURNETT :
I had to stash her somewhere! She's scared shitless... just like her dogs.
(CONTINUED)
48.

106 CONTINUED:
LOWREY:
Dogs, too? I got Persian rugs, man. I'm going home... explain the whole thing, take her to the Motel Six, she'll understand...

HOWARD:
Not a good idea.
(brick)
Until she I.D.s the shooters, he's Mike Lowrey. Could take a couplahours. Could take all day. You got a computer with a modem?

BURNETT:
Big computer. Expensive -

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

HOWARD:
(brick number four)
Burnett. I'll have Francine give you the user code for the computer files and you can run pictures for the girl on Lowrey's super duper computer.

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

HOWARD:
Easy. Lowrey moves into your house. And you're on special assignment. Another brick.

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

BURNETT:
My house ain't no zoo!
(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 49.
HOWARD:
Enough! You're him, he's you!
Until she makes the shooters and
we get the dope back, I don't care what you have to do, just make it work!
Lowrey and Burnett feel hammered by Howard. Upon retrieving his final brick,
Lowrey passes to Burnett,
who feeds back Lowrey with a heel kick to the rim.
And Lowrey slams the ball home. They exit with Howard simply staring.

107 INT. BURNETT BEDROOM - DAY 107
Burnett's tossing some things into an overnight bag.
Theresa watches him, concerned.

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

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

THERESA:
But what about us? The
neighborhood's had all break-ins.
I won't feel safe if you're - BURNETT
Honey. I wouldn't go if I didn't have the most trustworthy man I know to look
after my family...
Oh, no,
house.

THERESA:
Not Lowrey. Not in my

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

THERESA:
Why don't they send him to Cleveland?

BURNETT:
Baby. It's a Federal subpoena.
I'm the witness. I'm the one who
has to testify. Case closed. I'm
the one going to Cleveland.
Lowrey's staying here.
BAD BOYS - Rev. 6/22/94 50.
108 EXT. BURNETT HOUSE 108
Theresa stands at the door with arms crossed. Meanwhile,
Burnett throws his bag in the trunk of the Porsche. He
and Lowrey trade car keys, the Porsche for the Volvo.

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

LOWREY :
Just leave Cleveland the way you found it.
Burnett climbs in, waves out the window.

BURNETT :
Bye-bye, Theresa. Be good, kids.
Lowrey joins Theresa on the porch. Mockingly he puts his arm around her and
waves.

THERESA :
Why's he taking your car?

LOWREY:
(seething)
He's dropping it off at the mechanic on the way to the airport. The engine
needs an overhaul... or will by the time he gets there.
The Porsche heads down the block with a GRINDING of
GEARS. Lowrey winces and heads for the Volvo when Theresa gets in his way.

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

LOWREY :
-- that Marcus was supposed to do.
That's right. Marcus. Not Mike.
'Cuz Mike's a cop on a case with no time to waste.
Lowrey's in the Volvo and pulling away as fast as he can.
109 OMITTED 109
&&
110 110
BAD BOYS - Rev. 6/20/94 51.
111 EXT. BOATYARD - ESTABLISHING - DAY 111
One of Miami's famous canals, derelict ships are docked and rusting. One such ship, an old freighter called the Mariana.

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

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

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

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

FOUCHET:
We already accounted for that, Elliot. It's in our fucking timetable. So what else?
Elliot is uncomfortable. He looks back at WALLY, his stoned-looking assistant, before forging ahead.

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

WALLY:
Yeah. It's totally fucked.

FOUCHET:
You. Shut up.
(back to Elliot)
Now, listen, you little pussy.
We're not making pizza.
(MORE)
(CONTINUED)
BAD BOYS - Rev. 6/23/94 PM 52.
112 CONTINUED:
FOUCHET (CONT'D)
We're making money. I gave you a
deadline. If you succeed, you're
a millionaire. If you fail,
you're a fuckin' corpse. And so
help me God, Elliot. If you give
me a fuckin' ulcer, I'll dig up
your dead mother and fuck her with
your severed dick, do you
understand? Christ -
(calls out)
Noah?! Bring me something for my
stomach! A fuckin' Snapple or
somethin'.
113 OMITTED 113
114 INT. LOWREY'S CONDO - DAY 114
Burnett enters and instantly those DOGS of hers areYAPPING.

BURNETT:
Shut up before I step on you...
Julie?
He drops his bags and heads into bedroom where...
115 INT. BATHROOM - CONTINUOUS ACTION 115
Julie's fresh from a shower, towel about her and dryingher hair.
BURNETT (O.S.)
Julie!

JULIE :
That you, Mike?
BURNETT (O.S.)
Yeah. It's me. Mike.

JULIE:
At least your timing's good.
Can you bring me the lotion on
the nightstand?
Burnett enters. Julie has a towel wrapped around herbody.
(CONTINUED)
BAD BOYS - Rev. 6/23/94 PM 52A.

115 CONTINUED:

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

**BURNETT :**
(to himself)
Crazy fuckin' woman.
He steps from the bathroom and stands outside the door.

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

**BURNETT :**
Special Narcotics Division.

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

**BURNETT :**
We find the dope, we find our shooter, too.

**JULIE :**
There's some powder in there, too. Can you hand that to me? (waits for an answer) Mike? Mike? Burnett has disappeared into...

**TIME CUT TO:**
116 INT. BEDROOM CLOSET 116
Burnett is going through Lowrey's extensive and meticulously coordinated wardrobe, shaking his way all the way through. (CONTINUED)
BAD BOYS - Rev. 6/23/94 PM 53.

**116 CONTINUED:**

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

(O.S.)

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

117 INT. BEDROOM - CONTINUOUS ACTION 117

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

BURNETT:

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

JULIE:

Hey, Mike. Who's the guy in all the pictures?

Burnett turns. And there behind Julie is a wall full of photos that he's never, ever noticed. Nearly all of Lowrey. All ego.

BURNETT:
That guy? Well, that's Marcus Burnett, my partner.

Burnett gets closer and must look around until he finds the singular photo of the two of them. It's in a shitty frame, too.

BURNETT:
There's the two of us, see?

(gestures to photos)

... My partner.
Me'n'...

JULIE:

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

It's like a shrine to him.

(CONTINUED)

BAD BOYS - Rev. 6/23/94 PM 54.

117 CONTINUED:
BURNETT:
Yeah. Okay. Sure, I can see how it looks that way... But you see... you see... It's uh... a cop thing.
(then it comes)
That's because I've put a picture up there for every time Marcus has saved my life.

JULIE:
Saved your life?

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

JULIE:
Okay, but Mike. This is like a lot of pictures. I mean, this isn't something by the bedstand. This is a whole wall... And I know Max said you were just friends. That's why I was thinking, maybe... you could be... gay. Burnett reacts, then recovers with...
Me? Gay? mind?

BURNETT:
Are you outta your

JULIE:
I didn't mean to offend you.

BURNETT:
It's a good thing that I'm secure in my manhood to see that you don't mean that. You know how many women I've had in that waterbed? Check the waves as they go by. Count 'em.
(turns back to living room)
Now, mug shots?

118 INT. LOWREY'S CONDO - NIGHT 118
Burnett and Julie are sitting at the computer looking at mug shots dialed in from the police database. She
fiddles with, but does not eat her salad, while stealing sideways glances from the computer screen to the nasty, bologna sandwich Burnett is eating. 
(CONTINUED)
55.

118 CONTINUED:

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

JULIE :
Somethin' weird. Sounded like three angels... He wasn't worried because he had three little angels on his shoulders tellin' him something. I didn't get the rest. 
(back to the mug shots)
I'm getting tired of looking at ugly people.

BURNETT :
Just a few more and we can take another break.

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

BURNETT :
A what?

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

BURNETT:
What had a name.

JULIE :
That flesh you're shoveling into your mouth.
(stops chewing)
It's just bologna.

JULIE :
It was alive. Some farmer fed it.
Got it to trust him. Then blew
its brains out, dumped it in a cement mixer with a ton of
carcinogens and now you're eating it.
(CONTINUED)
56.

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

JULIE :
No. At least finish it so I
won't have to look at it.
(back to the
screen)
Let's look at some more ugly people.
ANGLE - COMPUTER SCREEN
It's a photo of Noah along with his extensive rap sheet.

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

BURNETT :
You sure?
Julie nods. She's certain.
119 OMITTED 119
120 INT. BURNETT HOUSE - DEN - NIGHT 120
Lowrey is on the phone.

LOWREY :
Captain Howard, please. It's
Lowrey.
MEGAN (O.S.)
Uncle Mike --
Lowrey looks down to find little Megan pulling at his leg.
She shows a picture book.

MEGAN :
But I have to go now!
121 INT. BATHROOM - LOWREY AND MEGAN 121
Lowrey is standing just outside, portable phone in hand.
He's trying to keep his voice low.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 57.

121 CONTINUED:

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

MEGAN:
Uncle Mike!

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

122 INT. LOWREY'S CONDO - NIGHT 122
Burnett is cleaning up dog shit from one of Lowrey's Persian rugs. The stain
won't come out. So Burnett
tries a can that he's grabbed. It foams. Julie appears with a pile of clean
laundry in hand.

BURNETT:
Your dog took a shit.

JULIE:
And you used Pledge to clean it up?

BURNETT:
(looks at can)
Lemon Pledge.
JULIE:
Well, that makes a big difference.
You just varnished that into the fabric. I'm sure it works great.
Burnett doesn't quite know what to do with the wad of dog poop in paper towels still in his hand. Julie
snatches it from him and heads for the bathroom. Burnett follows. He suddenly realizes that the clean clothes are his.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 58.

122 CONTINUED:

BURNETT:
You cleaned my clothes?

JULIE:
I just threw them in with mine.

BURNETT:
You cleaned my clothes?
He's all appreciative until he notices something disturbing.
A shirt of his has a large bleached area on it.

BURNETT:
What's this??

JULIE:
(shyly)
I had a little accident.

BURNETT:
This is my favorite shirt. My lucky shirt.

JULIE:
Sorry.
As Burnett starts to walk away...

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

BURNETT:
Not going to happen.
JULIE:
I need apparel. That and I need
some food that's something more than a cold, slab of fear.

BURNETT:
Slab of fear?

JULIE:
All you got in the place are frozen steaks.

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

INT. KIDS' BEDROOM - NIGHT

Quincy and Jill are rapt as Lowrey does a quick security sweep, checking
closets and window locks as he tells a bedtime story.

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

THERESA:
Standing in the doorway. Hands on her hips.

LOWREY:
Oh, hi, Theresa. Just tellin' the
kids about -

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

QUINCY:
But we want to hear the rest of
the story...
Theresa silences Quincy with a look. Sensing his cue,
Lowrey kisses the kids.

LOWREY:
G'night, gang.
QUINCY AND JILL
G'night, Uncle Mike.
BAD BOYS - Rev. 6/22/94 60.
125 INT. LIVING ROOM - NIGHT 125
Lowrey is seated on the couch, loading clips and dressing his weapon on the coffee table. As he pours a Coke, Theresa appears at the bottom of the stairwell.

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

LOWREY:
If you were my wife I'd drink it.

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

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

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

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

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

LOWREY :
(toasts with the Coke)
Touche, Theresa.
(CONTINUED)
BAD BOYS - Rev. 6/22/94 61.

125 CONTINUED:

THERESA :
Sheets and pillows are in the hope chest. I'll see you in the morning.
126 OMITTED 126
A127 EXT. BURNETT HOUSE - NIGHT A127
Noah's car is parked down the block.
127 INT. NOAH'S CAR - CASPER AND NOAH - NIGHT 127
With night vision goggles they glass the house.
128 INT. LOWREY'S CONDO - NIGHT 128
The camera starts on a beautiful shot of Julie sleeping in the bedroom, then pulls back and swivels to reveal
Burnett on the couch. Gun laid across his chest. He lays awake while Luke and Duke sniff at his feet.
129 EXT. POLICE HEADQUARTERS - DAY 129
Lowrey unhappily pulls into the parking lot driving Burnett's dilapidated Volvo. Ruiz and Sanchez, walking from the cars, spot him and laugh as he climbs out of the wreck.

SANCHEZ :
Ooh, mean machine, Lowrey...

LOWREY :
You should recognize trunk. It's the one you came to America in.

RUIZ :
You don't come from Cuba by car, asshole.
Lowrey walks by his own cherished Porsche on the way in.
130 OMITTED 130
131 INT. POLICE STATION - HALLWAY - DAY 131
Lowrey and Burnett on a roll.
(CONTINUED)
BAD BOYS - Rev. 6/22/94 62.
131 CONTINUED:

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

LOWREY:
Oh, please. Big fucking deal. You know what I had to do? I drove your kids to school this morning. Your son forgot his homework. So I had to drive him all the way back in that junker of yours—
(as if looking at Burnett for the first time)
What's that you're wearin'? Is that my new silk shirt? Is that my shirt?

BURNETT:
Yeah. I know, it's a little big on me. But cool. I figure, what about it? If I'm gonna be Mike, might as well dress like Mike!
(singing)
I wanna be, I wanna be like Mike. Swish.
Lowrey's BEEPER SOUNDS. He checks out the number.

LOWREY:
Ugh. I gotta call the wife.

BURNETT:
The wife?
Lowrey finds the nearest phone and dials. Burnett is thinking Theresa?

LOWREY:
Yeah, what's up, baby. Uh-huh.
(pulls out notepad)
Yeah. Okay. What else? You want me do what?
Lowrey glances over at Burnett who's clearly loving the fact that it's
Lowrey's turn at errand boy. So Lowrey...

(CONTINUED)

BAD BOYS - Rev. 6/23/94 (PM) 62A.

131 CONTINUED:

LOWREY :
Mmm. Uh-huh. Hectic down here.
I'll be in, nine. Nine-thirty.
The kids alright? How's that
potty thing? Yeah? Okay.
Alright.
Lowrey turns to block the phone, depressing the switch,
but acting as if he's still on with Theresa.

LOWREY :
Say, why don't you rent a movie orsomethin'? Uh-huh.
(teasing laugh)
You're so silly.
Burnett's burning now.

LOWREY :
So, baby. What you wearin'?

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

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

BURNETT :
Hey, man. Don't mess with me!
That's the mother of my children.
Don't break up a happy home.
A132 INT. SAVE-MORE DRUGS - MORNING (Formerly Sc. 207) A132
Lowrey is annoyed. He holds the list Theresa just gavehim as they walk down
the aisle.

LOWREY :
Marcus, this is crazy. We are
five minutes away from pickingup this asshole and returningto our lives.
And we're here
doin' this shit. Where the fuck is it?

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

(CONTINUED)
BAD BOYS - Rev. 6/23/94 (PM) 62B.

A132 CONTINUED:

LOWREY:
You know, this is like some really bizarre shit that you're on right now. Your wife asked me to do this, and I'm doin' it. Besides, I'm you, remember?

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

BURNETT:
You think you know what Theresa needs, man, but I do this every month. (challenges)
Just look for 'Fresh Days.'
Lowrey moves ahead. There's too much to look at.

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

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

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

BURNETT:
Hey, this what husband's do.
LOWREY:
Terrible fuckin' job.
(examining shelves)
It's like shaving cream.
They're all the same. Fresh.
(grabs a box)
Super wide? What the fuck? We're
takin' this one.
(CONTINUED)
BAD BOYS - Rev. 6/23/94 (PM) 62C.

A132 CONTINUED:
Burnett snatches Lowrey's box and puts it back on the shelf.

BURNETT:
Hey, man, look! You're not even
reading. These are panty liners,
okay?
A woman chooses this moment to walk by.

BURNETT:
That's a whole 'nother category of thing! Man, for a guy thatspends all his
time chasing pussy, you sure don't know much about the woo woo.
(beat)
Here it is. Fresh Days. You
pay for it.
63.
132 EXT. GRUNGY TRAILER PARK - DAY 132
Burnett and Lowrey park and pop the trunk. Inside are
guns and uniforms.

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

LOWREY:
Water and Power.
133 EXT. TRAILER - DAY 133
Approaching are Burnett and Lowrey, but now they're dressed in shorts and
T-shirts with bright orange vests and caps reading "Water and Power." And as
Lowrey knockson the door.
CLOSE ON HEAVY LINK CHAIN
Wrapped around a pink refrigerator. It moves.

**BURNETT:**
What do you think the chain's for?

**LOWREY:**
I dunno. Maybe some kind of hurricane anchor.
They knock again. The chain jerks slightly.

**BURNETT:**
Well, the anchor just moved.
Both turn and look. And the chain is moving. At first, it simply sways back and forth, then it pulls taut and the FRIDGE JOLTS! A deep, GUTTURAL NOISE sounds. From around the corner, a shadow grows large. Lowrey and Burnett instinctively withdraw their guns and aim just as a LION rounds the corner, teeth bared, claws tearing at the deck.
The door swings open.
Burnett pushes Lowrey inside just as the big cat lunges.

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

**BURNETT:**
AAAAAAnimal Control!

**WOMAN:**
But your uniforms say Water and Power!

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

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

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

**WOMAN**
Move the trailer? Move it to where?

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

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

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

BAD BOYS - Rev. 6/24/94 64A.
135 EXT. LOWREY'S BUILDING - AFTERNOON
Lowrey and Burnett pull up in the unmarked police car. Chet is there to help with the door.

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

136 INT. LOWREY'S CONDO - CONTINUOUS ACTION
Keys in the door and Burnett and Lowrey enter the apartment. Julie's DOGS run up to them, YAPPING.

**BURNETT**
It's me, Julie...
Julie enters from the bedroom, dressed in something hot with the tag still hanging from a sleeve.
JULIE:
I'll be ready in just a minute.
I thought I'd have you tell -
She stalls at the sight of Lowrey, a little spark of interest passes between them.

JULIE:
Hi. I'm Julie. You must be Marcus.
(hand outstretched)
I recognize you from all the photographs. Nice to meet you.
(turns around for Burnett)
What do you think?

LOWREY:
Very nice. The occasion?

JULIE:
He said we were going to a club tonight.

BURNETT:
Yes. We were going to a club. As in me and my partner.
(continued)
BAD BOYS - Rev. 6/24/94 65.

136 CONTINUED:

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

LOWREY:
What's that on the rug? Looks like... a stain?
Teeth grit.

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

Lowrey spots rings from glasses on the table.

LOWREY:
And have you ever heard of a new invention called the 'coaster'? As he tries buffing the table with his sleeve.

CLOSE ON JULIE:
She might be catching on here.

JULIE:
Marcus, you act like it's your place.

BURNETT:
What?

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

(glares witheringly at dogs)
Off the couch!

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

BAD BOYS - Rev. 6/24/94 66.

137 INT. LOWREY'S CONDO - LIVING ROOM 137

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

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

WOMAN:
I'm feeling really nasty right now.
Burnett is first to appear from the bedroom -- and his expression goes off the charts. Startled, the woman shrugs back into her coat.

**WOMAN:**
Who the hell are you?
Burnett charges her, instantly ushering her to the door.

**BURNETT:**
How did you get in here?
Julie and Lowrey return from the bedroom.

**WOMAN:**
I have a key. But, Mike...

**BURNETT:**
(whispers)
Maybe you should call first next time. What's your name?

**WOMAN:**
Yvette!

**BURNETT:**
You don't quit stalking me,
Yvette, I'm gonna place your ass under arrest! -- 'Bye!
Burnett slams the door. She's SCREAMING on the other side, POUNDING the door with her fists, and cursing in mad Spanish. Finally she stomps off down the hall.

**LOWREY:**
'The hell's going on out here??
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 67.

**137 CONTINUED:**

**BURNETT:**
Just that crazy Yvette, stalking me again.
Lowrey could kill.
LOWREY:
Yvette!? You didn't just send away Yvette?

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

JULIE:
(to Burnett)
So, Mike. Any other spontaneous naked women with keys, that we should know about?

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

JULIE:
I feel safer now.
She turns and exits back into the bedroom. Burnett's about to follow when Lowrey swings him outside the doorway and gets into his face.

LOWREY:
You are ruining my life!

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

138 OMITTED 138
A139 EXT. CLUB HELL - NIGHT A139
The ultimate Miami night scene. A long line of local and hip and cool couples are waiting. Lowrey and Burnett appear at the front of the line, coolly flashing their badges to a hipster couple.
(continued)
BAD BOYS - Rev. 6/24/94 PM 68.

A139 CONTINUED:

BURNETT:
Hey, man. Got some bad news.
Your car got busted into. There's some uniformed boys in the parking lot wanting to ask you some questions.
Pissed and panicked, the hipster pair head for the parking lot, while Lowery and Burnett take their place near the front of the line.

BAD BOYS - Rev. 6/22/94 69.

139 INT. LOWREY'S CONDO - NIGHT 139
Julie, still dressed for the evening, paces back and forth. Frustrated, she rips the tag from her dress, and sits back down at the computer. She plays with the keyboard and Noah's mug shot pops back into view. She stares at it a little too intently. Images flash in front of her, the sights and sounds of Max's death replaying itself in her mind. Snapping out of it, determined, she gathers her bag and exits.

140 INT. CLUB HELL - NIGHT 140

141 INT. CLUB HELL - OFFICE - NIGHT 141
High above the room, Fouchet looks out upon the dancefloor with both Noah, Casper, and Ferguson behind him.

FOUCHET:
My three little angels told me I'd get a visit from the cops tonight and there they are.
(turns and orders)
When they split up, we'll drop the tall one and get the other one to lead us to the girl.

142 INT. CLUB HELL - NIGHT 142
Lowrey and Burnett move to the bar. There's a huge fish tank behind it.

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

BURNETT:
Sounds good to me. Lowrey moves off and Burnett turns to the female BARTENDER.

BURNETT:
Gin and tonic...
(smiling, with Lowrey's platinum card)
... And add twenty for yourself.
BAD BOYS - Rev. 6/24/94 PM 70.

143 EXT. CLUB HELL VALET - LATER 143
Julie pulls up in Lowrey's Porsche. Before the valet
can get to the door, she's opening Lowrey's glove box. In it there's a pistol. Julie mulls it over before removing it and stuffing it in her purse.

144 INT. CLUB HELL - NIGHT 144
Lowrey meets Burnett back at the bar.
Anything?

LOWREY :

BURNETT :

Bartender says he works here.
she hasn't seen him all night.
(finishing his drink)
I gotta make a pitstop.

But

145 INT. CLUB HELL - MEN'S ROOM - NIGHT 145
And, believe it or not, the other side of the fishtank behind the bar. Burnett's at the urinal, blissfully relieving himself when Casper appears at his side.
There's that awkward men-don't-talk-at-the-urinal moment until Burnett leans over...

Oh, man.

BURNETT :
Budweiser...
Excuse me?

CASPER :

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

Sorry.

CASPER :

Never heard of him.
Too bad.

BURNETT :

Burnett shrugs, zips and reaches to flush when -( CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 71
145 CONTINUED:
CLOSE ON GARBAGE BAG
Which Casper wraps around Burnett's head. Burnett gags.

CASPER:
Okay, hardon! Tell me where the girl is!
Casper slams Burnett into the mirror. Burnett struggles, reaching for anything, he comes up with the towel dispenser, rips it from the wall and starts pounding over Casper's head.

146 INT. BAR 146
Lowrey sips on a beer, totally unaware of what's happening on the other side of the fishtank.

147 INT. MEN'S ROOM 147
Burnett rips the bag off his head, reaches for his gun. But Casper's there, lunging into him and lifting him up and into the fishtank.

148 INT. BAR - LOWREY 148
He's been watching the fish in the tank, but turns back toward the bar just at the moment of Burnett's impact. The tank cracks on the bathroom side and water begins draining, unbeknownst to Lowrey.

149 OMITTED 149

150

151 INT. MEN'S ROOM - BURNETT AND CASPER 151
Burnett's gun lays amongst the flapping carp and seaweed on the floor. Both Burnett and Casper go sliding across the wet floor and into a stall -- both reaching for the gun. Burnett's there a second too late.
Casper's got the gun. He swings it onto Burnett and squeezes the trigger. But nothing happens. Burnett in turn, grabs Casper's ears and hammers the big guy's head into the toilet until he falls unconscious. Burnett picks up his gun.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 72.

151 CONTINUED:

BURNETT:
Next time, learn how to work the safety with your punk ass.
(as he cuffs Casper
to toilet)
Now where's my no good, no back-up partner?
Through the busted fishtank, Burnett catches sight of Lowrey, standing at the bar and making conversation with one of the club beauties.

A152 INT. CLUB HELL - OPPOSITE BAR A152
Ferguson and Noah split wide and start their move on Lowrey.

152 LOWREY AT BAR 152
He sees Julie charging across the dance floor. She's heading right for him.

153 INT. CLUB HELL OFFICE - FOUCHET 153
He's watching Ferguson and Noah moving in for the kill when Fouchet's POV shifts from the dance floor to Julie.

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

154 INT. CLUB HELL - DANCE FLOOR 154
Lowrey meets Julie halfway. He's got her by the arm and is shouting over the loud music.

LOWREY:
What the hell are you doing here?

JULIE:
The guy who killed Max. I remember something he said!
(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 73.

154 CONTINUED:

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

SPLIT SHOTS - NOAH AND FERGUSON
Each moving through the crowd toward Lowrey and Julie.
Guns with silencers held tight to their sides.

ON JULIE AND LOWREY

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

LOWREY:
The music's too loud. What you say about angels?
Noah closes the gap. Through the crowd he draws down on Lowrey.
155 INT. CLUB OFFICE - NIGHT 155
He pounds on the window.

FOUCHET:
Forget the cop. Kill the girl!
156 INT. CLUB DANCE FLOOR 156
Julie pulls the gun from her purse, shuts her eyes and starts FIRING wildly.
BAM, BAM, BAM, BAM, BAM!
The gun bucks and each shot goes wildly high. Noah dives for the floor.
157 INT. CLUB OFFICE - FOUCHET 157
He hits the deck as the WINDOW is SHATTERED by a random bullet.
BAD BOYS - Rev. 6/24/94 PM 74.
158 INT. CLUB DANCE FLOOR - BACK TO SCENE 158
The room clears around Julie. Noah is back on his feet, once again with the gun. But...

LOWREY:
Launches himself off a nearby table, soars over the frightened crowd and comes crashing down upon Noah.
Both Lowrey and Noah tumble to the floor. Noah's gun skitters into the crowd. Noah chases for it, but can't find it. But -
FERGUSON'S got a clear shot at Julie. He raises his gun, only to find Burnett's pistol at his ear.

BURNETT:
Don't even think about it.
(realizes)
Julie?

CUT TO:

JULIE:
as she grabs Lowrey.

JULIE:
That's him!
LOWREY :
No shit!
Meanwhile, Noah's on his feet and hauling ass out of the club.

159 BURNETT AND FERGUSON 159
Burnett sees that Noah's on the run. So he cold-cocks Ferguson with the butt of his pistol and joins the chase.

160 OMITTED 160
&

161 BAD BOYS - Rev. 6/24/94 PM 75.
162 EXT. CLUB HELL - LOWREY, BURNETT, AND JULIE - NIGHT 162
Appear at the door, charging down the steps toward the valet and commandeering a Taurus that just pulled up.
All three dive in. Burnett behind the wheel.

LOWREY :
Lemme drive!

BURNETT :
I'm driving. Buckle up.
Burnett hits the gas, the CAR SCREAMS around in a tight circle just as --

SLAM! -- Noah's sedan backs wildly across the road and crunches them. Noah throws a SHOTGUN over the back seat of his car and FIRES through the rear window. BLAM!
Everybody ducks. Safety glass flies before Noah shifts gears and drives on.

163 EXT. MIAMI STREET - NOAH'S CAR - NIGHT 163
Noah's already up to 70 MPH, races through a yellow light, hangs a left. As the light turns red -

164 INT. UNMARKED CAR - NIGHT 164

LOWREY:
You're gonna drive through that, aren't you?
Burnett does, hauling through the light. Meanwhile, Lowrey has the bubble light in hand, reaches out the window to stick it on the roof, but it simply slides off.
He reels it back in the car and hands it off to Julie.

LOWREY :
Hold that.

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

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

LOWREY:
C'mon, lemme drive -

BURNETT:
Do I backseat drive when you're
tailing a hitman?
BAD BOYS - Rev. 6/24/94 PM 76.

A167 EXT. GAS STATION AT ROAD DIVIDE - NIGHT A167
Both speeding cars, side by side. Then Noah cranks the
wheel and slams the Taurus, sending it to the left of the divider. But - NOAH

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

GAS STATION:
Noah's car clips the pumps. A geyser of gasoline sprays into the sky. Noah recovers from the roll. Throws his
weight into the jammed door. It opens on the second shove.
CLOSE ON OVERHEAD CAR LIGHT
which ignites automatically.
WIDE SHOT - GAS STATION
It erupts in flames.

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

JULIE:
B167
Just getting out of the car as the station blows. They shield themselves against the explosion.

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

JULIE:
That's it. That's it. You're both crazy.
Julie takes a few steps away before she decides to give them the other barrel.

JULIE:
Protect and serve. Sound familiar?
Isn't that what you're supposed todo? 'Cuz I'd like to know whose
but you're protecting.

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 77.

B167 CONTINUED:

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

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

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

BURNETT LOWREY :
No more. Fuck this. I'm Chill, I'll handle it. not goin' with it... No, I'm out. I'm out. Somethin's wrong with her. Crazy woman!

(starts after Julie)

Julie! Just wait a minute!

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

LOWREY :
Hey, hey. Just relax!

(looks for words)
Okay. It's true this whole thing started with missing drugs. But somebody I cared about. A lot.

She got killed. And I'm not gonna lay down until this guy is dead or put away... And I promise you, we'll take care of you.

JULIE :
That's what I'm afraid of.

Once again, Julie pulls away. But Lowrey's got her tight... and close. He digs deep.

LOWREY :
Hey. What do I gotta say? I
need you, okay?
(then for real)
I need you.
Magic words. Julie's swayed, despite herself.

(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 78.

B167 CONTINUED:

JULIE :
Do they teach charm at the academy?

LOWREY :
Nah. Some smooth shit I got on my own.
He puts his arm around her and they walk back.

C167 EXT. GAS STATION - AFTERMATH - NIGHT C167
Police units surround -- flashing lights. Julie is shaken, waiting in the back of a police unit. Meanwhile,
Ruiz and Sanchez join Burnett and Lowrey at the trunk of the toasted car. The fire crew crowbars open the lid.
The trunk gives way to a ghastly, toxic smell. Everyone gags.

BURNETT :
Jesus. What kinda shit was in there?

LOWREY :
Smells like some kinda chemical.

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

167 OMITTED 167

thru thru

180 180

A181 INT. BURNETT HOUSE - UPSTAIRS - NIGHT A181
As Lowrey is checking the upstairs, he finds himself staring in on the sleeping kids.

LOWREY :
One day, bro. Gotta get yourselves some of them.
Lowrey hears SOBBING. He gently shuts the kids' door and heads down the hall
Where Theresa sits amongst boxes of new clothes. Lowrey gives a polite rap on the door.

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

THERESA:  
(wipes tears)
Oh, it's nothing... I just bought some clothes. It's been so long since I bought anything nice...
I just wanted something to wear for Marcus when he got home. But nothing looks right...
(starts crying again)
He's slipping away from me, Mike.
I can feel it.

LOWREY:  
(sits next to her)
Theresa. Listen to me. Nobody's slipping away from you. Especially not Marcus. You can take my word on that... As for the clothes... 
Lowrey pulls a random item out of a box.

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

181 INT. LOWREY'S CONDO - NIGHT
It's hideous.
Burnett is preparing the couch with a pillow and blanket when he sniffs at the air. Something foul. Burnett lowers his nose to the cushions. The smell gets worse.

182 INT. LOWREY'S CONDO - BEDROOM - NIGHT
Burnett crawls into the bed, fully clothed. awkward. Julie calls out from the bathroom.

JULIE (O.S.)
I'm really sorry about the dog pee. They must be traumatized by the new surroundings. I'll pay for new cushions.
This is
182 CONTINUED:

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

JULIE:
So, Mike. Can I ask you something?

BURNETT:
Sure.

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

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

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

BURNETT:
Sure he would. It's a cop thing.

JULIE:
Oh, I definitely have a cop thing,
too.

BURNETT:
You do?

JULIE:
Well Marcus. He's very something
... sexy. And the way I came intonight, he was throwing everybody
and that and he took control.

**BURNETT** :
Well, I drove.

**JULIE** :
I know. You drove well.

**BURNETT** :
I shot the gas tank on the car.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 80A.

182 CONTINUED:

**JULIE** :
That's right, you did. And it was exciting... But Marcus...
(bites her lip)
Something about him... His wife.
What's her name?

**BURNETT** :
Theresa. Why?

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

**BURNETT** :
What's that supposed to mean?

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

**BURNETT** :
Funny?

**JULIE** :
I don't know. Do you feel a little funny?
BURNETT:
Yeah... I feel a little funny.

JULIE:
Not that kind of funny.

BURNETT:
What kind of funny?

JULIE:
You know...
(rubs him)
Funny.

BURNETT:
I gotta call Marcus.
Burnett's out of bed like a shot and headed for the living room.

BAD BOYS - Rev. 6/24/94 PM 80B.
183 OMITTED 183
A184 INT. MASTER BEDROOM - NIGHT A184
Lowrey is admiring his work.

LOWREY:
That's right. Turn around.
Theresa turns, looking transformed in the outfit puttogether by Lowery.

THERESA:
You think he'll like it? I mean, I want him to, you know,
want to...
The PHONE RINGS. Lowrey is talking and picking up thephone at the same time.

LOWREY:
Want to? Baby. Someone I know's gonna burn you right to the ground.
Get ready!
(then, into phone)
You're on the mic with Mike...
Hello?
184 INT. LOWREY'S LIVING ROOM 184
CAMERA is TIGHT ON Burnett's face. He's angry as he stares at the phone. His
worst fears have been confirmed. He hangs up.
BAD BOYS - Rev. 6/22/94 81.
185 INT. LOWREY'S LIVING ROOM 185
An angry Burnett, pulling on a jacket, he throws some clothes at Julie.

JULIE :
Usually the guy throws me out after he fucks me.

BURNETT :
I'm different. I'm a cop.
now I gotta kill a guy.
And
186 INT. BURNETT HOUSE - NIGHT 186
From the top of the stairs we see and hear...

KIDS :
G'nite, Uncle Mike.
Yeah.

THERESA :
Good night, Uncle Mike.

LOWREY :
G'nite, everybody.
Lowrey's at the window. Parked just down the street is the same sedan. He goes for the phone and dials.
Waits for an answer.

LOWREY :
Hey, Sanchez. It's me Lowrey...
Yeah? Same to you, pal. But listen. I got something you'll want a piece of.
187 INT. PORSCHE (BURNETT'S NEIGHBORHOOD) - NIGHT 187
GRINDING GEARS, Burnett stops around the corner from his house. He turns OFF the IGNITION and turns to Julie.

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

JULIE :
You prick! First you don't want me. Then you drag me out...
BAD BOYS - Rev. 6/22/94 82.

187 CONTINUED:
JULIE (CONT'D)
(then she gets it)
Oh, wait. I get it. You're one of those post-adolescent assholes who didn't get any car sex in high school -

BURNETT:
Just shut the fuck up. I won't be long. Try and keep out of sight.
Burnett's out of the car with the keys. Julie yanks on the handcuffs, then goes for the glove box. But this time it's empty.

188 INT. SEDAN - FERGUSON AND CASPER - NIGHT 188
Casper spots Burnett nearing the house.

CASPER:
There's our guy. Watch him.

189 INT. BURNETT LIVING ROOM - NIGHT 189
Lowrey climbs under blanket on sofa, the back of which faces the window. Exhausted, he turns off light and closes his eyes. A beat. Burnett's face pops up furtively in window, his nose pressed against the glass, looking for evidence of adultery. He can't see Lowrey asleep on the couch. His head drops below the window frame, only to reappear in another window. Seeing nothing, he moves on.

190 EXT. BURNETT HOUSE - NIGHT 190
Burnett skulks into the side yard.

191 EXT. THERESA'S BEDROOM WINDOW - BURNETT'S POV 191
The light in Theresa's bedroom is on. He sees her silhouette against the curtain getting undressed.

192 EXT. SIDE YARD - BURNETT 192
He climbs the trellis to second story; boosts himself onto ledge, inches along. Stops to peer into a window when the ledge under his feet crumbles and...

(CONTINUED)

192
BAD BOYS - Rev. 6/22/94
CONTINUED:

83.

192

BURNETT:

A193
thru
C193

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

OMITTED A193
thru
C193

193 INT. THERESA'S BEDROOM - NIGHT 193

Theresa hears SOMETHING and runs to the door and calls out.

Mike!

THERESA:

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

LOWREY:

What's the matter?

THERESA:

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

A194 EXT. AWNING - BURNETT A194

Seemingly stuck, once again, he attempts to move. Another, even LOUDER CREAK, then -AWNING gives way. And Burnett crashes loudly into the garbage cans underneath. Lids and cans go every which way.

B194 EXT. DRIVEWAY - NIGHT B194

A lid rolls down and into the street.

C194 INT./EXT. CASPER'S CAR - NIGHT

Casper and Ferguson look curiously as the lid rolls into the street.

C194

194 EXT. UNDER AWNING - BURNETT - NIGHT 194

He crawls to his feet and as he looks up at the damage he's done - BAD BOYS - Rev. 6/22/94 84.

195 EXT. THERESA'S BEDROOM WINDOW - BURNETT'S POV 195

He sees Lowrey in his underwear and Theresa in her nightgown as they part the curtains and look out.
196 EXT. SIDE YARD - BURNETT 196
In the bushes. He assumes the worst.
197 INT. THERESA'S BEDROOM - NIGHT 197

LOWREY:
Go into the kids' room, turn the lights out and wait there until I come get you.

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

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

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

CAR:
drives past. The headlights, revealing Burnett.

LOWREY:
Marcus! What the fuck -

BURNETT:
... You doin' Theresa? Theresa!

LOWREY:
What? Me and Theresa?

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

(CONTINUED)
BAD BOYS - Rev. 6/20/94 84A.

199 CONTINUED:
Lowrey hauls back and belts him. Burnett tears into Lowrey and the two roll around on the lawn.

200 INT. SEDAN - FERGUSON AND CASPER 200
They can't believe their eyes.
FERGUSON:
Wanna explain what this shit's about?
201 EXT. FRONT LAWN - BURNETT AND LOWREY 201

LOWREY:
This whole deal has turned you stupid. You're seeing things that aren't there.
(CONTINUED)
BAD BOYS - Rev. 6/22/94 85.

201 CONTINUED:

BURNETT:
(picks up a snail)
And I suppose this isn't here?
You were going to put Snail Guard on the lawn, remember?
THERESA (O.S.)
Mike? Are you okay!

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

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

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

BURNETT:
She's in the car. Got her cuffed to the steering wheel.
Lowrey could kill now. He's on his feet, grabbing Burnett by the collar and shoving him up against the door.

LOWREY:
(through grit teeth)
Now, listen to me. Look over my right shoulder. What do you see... I said look!
BURNETT:
(looks)
Late model Ford. Two occupants.

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

BURNETT:
Okay. What are we doing about it?

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

(CONTINUED)

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

CUT TO:
202 EXT. STREET - PORSCHE - NIGHT
It pulls out and drives right past the sedan. Julie in full, animated view.

203 INT. SEDAN - FERGUSON AND CASPER
Casper sees the girl.

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

FERGUSON:
What the fuck?

204 EXT. BURNETT'S STREET - NIGHT
A tow truck has pulled up to the sedan and hooked it. Sanchez operates the winch and Ruiz GUNS the ENGINE.

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

CUT TO:
A205 EXT. BURNETT HOUSE - FRONT YARD - LOWREY

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

205 EXT. ORANGE BOWL STADIUM - NIGHT 205

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

(CONTINUED)

BAD BOYS - Rev. 6/24/94 PM 87.

205 CONTINUED:

RUIZ:

This oughta teach you not to fuck with a cop's family.

Then the lights go out.

206 INT. LOWREY BUILDING - LOBBY - NIGHT 206

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

CHET:

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

(pulls him aside)

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

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

CHET:

Oh, okay. It's just an option.

Burnett grabs Julie's hand and heads for the elevators.

A207 INT. NARCOTICS DIVISION - SQUAD ROOM - DAY A207

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

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

BURNETT:

Hey. What's goin' on here?
LOWREY:
Wait a minute. That's my desk!
Lowrey's going to make a move on Sinclair when Howard appears.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 88.

A207 CONTINUED:

HOWARD:
Yeah, yeah. It's exactly how it looks. I.A.'s shutting us down.
We're all being reassigned until their investigation is over. In here.
Howard pushes them into -
HOWARD'S OFFICE
Where Ruiz and Sanchez wait with one of last night's Henchmen. His face is horribly bruised.

SANCHEZ:
He says he wants his lawyer.

RUIZ:
Yeah, but we told him we were
desperate men without no fuckin' jobs, so...
(prods the guy)
So?

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

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

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

HOWARD:
I also got the lab report from the stuff you picked up in Noah's trunk.
He hands it off.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 88A.

A207 CONTINUED:

LOWREY :
(reading)
Insert substance... Highlyvolatile drying agent? The greedy motherfucker! He's cutting the dope.

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

LOWREY :
Or one really smart sonofabitch.

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

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

JULIE :
I'm getting really tired of this shit!

207 OMITTED 207
A208 INT. TIRE EMPORIUM - DAY A208
This is a yawning, tire graveyard for used and crudetires.
BAD BOYS - Rev. 6/23/94 (PM) 89.
B208 INT. TIRE EMPORIUM - OFFICE - DAY B208
Two old codgers are trading stories in front of JOJO, a white boy with rasta dreadlocks.
Hey, Jojo.

BURNETT :
Through the office window, Jojo sees Burnett and suddenly bolts out the rear door and runs smack dab into Lowrey, who body checks him back up against the officedoor.
LOWREY:
Good runnin' into you, Jojo.

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

Lowrey

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

JOJO:
I'm in the rubber business now.

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

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

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

JOJO:
You mean, cut it... cut it up,
yeah. I don't know anything aboutanything.
Lowrey's had it. He pulls his gun and pushes in.
(CONTINUED)
BAD BOYS - Rev. 6/23/94 (PM) 90.

208 CONTINUED:

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

**BURNETT:**
What are you doin', man?
As Burnett tries to intercede, they talk over each other.

**LOWREY:**
We don't got time forthis. Jojo, I'm gonnakill you, man. I've gotfifteen bullets and I'm gonna fill your rastaass fulla some hot shit...
(reaches behind hisback)
Wait. Wait.

**BURNETT:**
Mike. Chill with that.
No. Don't do it! This is illegal! He's justa white ganja-smokin'motherfucker. He ain't worth it.
Burnett pushes in one last time and tries to talk Lowreyback. Lowrey acts like he lost it. He pulls another gun and points it at Burnett.

**LOWREY:**
Back up. I'm gonna bustyour fuckin' ass too.
(then, back to Jojo)
Talk to me. Tell me what I want to know. I'll do you man, say it. Come on.

**CLOSE ON JOJO:**
scared shitless.
motherfuckers.

**BURNETT:**
Right on. Jojo, you're on your own.
(as he walks away)
I'm sorry for you, Jojo.
I was on your side. I'll just be over here. I don't want no skull fragments or brain shit
on me. When that shit flies, it don't wash off.
He's gonna die. These are some crazy

BURNETT :
(chimes in again)
Remember, partner. He's no good to us if you splatter his ass.
(CONTINUED)
BAD BOYS - Rev. 6/23/94 (PM) 91.

208 CONTINUED:

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

LOWREY:
(holsters guns)
Man, it's a good thing you got your memory workin'. Cuz that dead man paperwork is a bitch.
BAD BOYS - Rev. 6/24/94 PM 91A.

209 EXT. UPPER CLASS NEIGHBORHOOD (CORAL GABLES) - NIGHT 209
Staked out around the corner are Burnett and Lowrey.
Each is clearly tired of the other. The silence is deadly until Julie breaks the silence.

JULIE :
So where's the coffee and donuts?

BURNETT :
What?

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

LOWREY :
Man. Will you get off this? You're making me sick.
JULIE:
Oh, I'm sorry, Marcus. All these hours on the case, you must miss Theresa's home cooking.
(near Lowrey's ear)
Bet last night she fixed you up something yummy and left it in the microwave for you.
Burnett starts to steam.

LOWREY:
Yeah. Somethin' yummy.

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

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

LOWREY:
Oh, man.
It's the fuckin' pretend
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 92.

209 CONTINUED:

BURNETT:
Be nice. After tomorrow we might need 'em for a job reference.
Lowrey rolls down his driver's window in time to hear...

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

DE SOUZA:
Hey, fellahs. Maybe if she does us both we'll let you leave with your pride intact.
LOWREY :
Excuse me. One moment.
(rolls up the window)
Let's fuck with these bozos.
Burnett nods his approval. Lowrey lowers the window.

LOWREY :
Now, where were we?

TOWNE :
Outta the car. Hands where we can see 'em. Feet spread.
Both hobby cops open the doors for Lowrey and Burnett respectively. Looks pass between them as they step out and assume the positions. And Towne starts by frisking Burnett's shoulders.

BURNETT :
Oh, that's not how you frisk a potential lawbreaker. You gotta start at the waistband. See if he's carrying a piece.
Towne stalls a beat, then self-consciously goes to Burnett's waistband where he feels a -

TOWNE :
Gun!
Both hobby cops instantly withdraw, their own pieces drawn and leveled on Burnett and Lowrey.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 93.

209 CONTINUED:

LOWREY :
Whoah. You better watch it, fellahs!
(very slowly)
You know, it would be very bad if you shot and killed two helpless pimps and a call girl...
But it would be even worse if you shot two policemen and their witness on a stakeout.
Looks pass between the hobby cops.

LOWREY:
(slowly turns)
Now I'm reaching slowly for my shield... very slowly... here it comes... just about got it...
(reveals his badge)

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

**BURNETT:**
Not.
He shows his shield. Both hobby cops lower their guns,

**BURNETT:**
Now, some rent-a-cops have licenses to carry weapons, whereas others do not. Which might you be? You wouldn't happen to have those permits handy, would you?
From the looks on the hobby cops' faces, Julie can see that they don't.

**JULIE:**
Guess we know the answer to that one.

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

**LOWREY:**
I don't worry. They're in good hands.

**INT. BURNETT'S LIVING ROOM - NIGHT 211**
Theresa gives a peek out the window. There's another suspicious car on the street.

**EXT. BURNETT'S STREET - UNMARKED CAR - NIGHT 212**
Sanchez and Ruiz are on protective duty in front of Burnett's house.
SANchez:
Are you kidding, man? Desi was the brains behind the whole operation. That's why they called their company Desilu. Desi was first. Lucy second. Get it? Desi-Lu?

213
INT. LOWREY AND BURNETT'S CAR - DAWN 213
Coral Gables stakeout. Julie's passed out and, once again, sleeping in the rear of the car. In the glow of the faltering streetlights and the approaching dawn, she couldn't look more beautiful. And from his post in the driver's seat, he's looking at her with a longing that goes well beyond lust. Then Burnett breaks the silence.

BURNETT:
Two o'clock. The red Civic.

214
EXT. ELLIOT'S HOUSE - BURNETT'S POV - TELEPHOTO ANGLE 214
FROM STAKEOUT CAR - DAWN
Elliot shutting the door to his little red Civic, jangling keys as he's hurrying up the walk to the front door. He looks like he hasn't slept or showered in days.

95.

215
INT. STAKEOUT CAR - DAWN 215

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

TIME CUT TO:

216
EXT. ELLIOT'S HOUSE - MORNING 216
Elliot exits the house in a hurry. Hair wet from a shower and fresh change of clothes. He fumbles with the keys to his Civic, gets in and drives.

217
INT. STAKEOUT CAR - MORNING 217

LOWREY:
I'm on him.
(to Julie)
Hey, buckle up back there.

**JULIE :**
Wha...?
Lowrey has the keys in the ignition and is stomping on the gas.

218
**EXT. MIAMI STREETS - MORNING**
Tailing scene as Lowrey and Burnett tail Elliot through morning traffic.

219
**EXT. BOAT YARD - MORNING**
Lowrey and Burnett's unmarked sedan stops about two hundred yards from the freighter.

220
**EXT. BOAT YARD - DRUG FREIGHTER - TELEPHOTO POV -**
Elliot's out of the car in a flash and crawling aboard the ship. But as he disappears, Casper appears with his own pair of binoculars.

221
**INT. STAKEOUT CAR (BOATYARD) - MORNING**
BURNETT :
They've made us. Let's move.
Lowrey FLOORS it.

222 **INT. LOWREY AND BURNETT'S CAR - EN ROUTE - MORNING**
Lowrey's driving in his typical, pedal to the metal style while Burnett talks on the radio.

**BURNETT :**
Yeah. Tell Howard to assemble the troops. We just made the dope lab. We'll be at the P.D. in one hour.

**JULIE :**
So what am I gonna do?

**LOWREY:**
You're gonna keep your sweet ass nice and quiet back at my place.
JULIE :
What?

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

223 INT. BURNETT KITCHEN - MORNING 223
Typical pandemonium. Theresa is making/serving breakfast while the TV BLARES. Quincy is channel surfing on the TV when he comes up with the news footage of the explosion, followed by more footage of Lowrey, Julie, and Burnett at the scene.

QUINCY :
Hey, it's Dad and Uncle Mike.

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

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

(CONTINUED)

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

223 CONTINUED:

JULIE :
Where you going?

THERESA :
Mommy's going to Cleveland.

224 INT. LOWREY'S CONDO - LOWREY, BURNETT, AND JULIE - DAY 224
Bang, they're through the door. Grubby and tired from the all-night stakeout.
225 INT. LOBBY - MORNING
Theresa enters building, ignores Chet and heads straight for bank of elevators.

CHET:
Lady, all visitors must be announced.

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

226 INT. LOWREY'S CONDO - DAY
Julie is framed in the bedroom doorway, somewhat sadly watching Burnett and Lowrey scramble to get ready for the bust.

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

LOWREY:
That's the plan... So, Mike. Loan some of those ass kicking clothes.

BURNETT:
Third drawer down.
(as doorbell rings)
Hey, Julie. Do me a favor and see who that is.

227 INT. CONDO - LIVING ROOM - DAY
Julie looks through the peephole, then opens the door. And there's Theresa. Julie's hip.

JULIE:
Which one do you want?
one or the short one?
The tall

THERESA:
Oh, I got plenty in me to kill 'em both. But it's the short one I'm gonna divorce.
She pushes past.
JULIE:
Julie watches Theresa charge headlong into -228
INT. CONDO - BEDROOM - DAY 228
Burnett's stripped to his pants and T-shirt. While
Lowrey's down to his white boxer shorts. He's talkingand wiping down his gun with a rag.

LOWREY:
Man, I can't wait to see the look
on Howard's face when we tell
him...
(seeing Theresa)
Holy shit! Hi, Theresa... honey.

THERESA:
Save your crap, Mike.
Mike what?

LOWREY:
What'd he do?
Theresa.

BURNETT:
It's not how it looks.

THERESA:
It ain't Cleveland, neither.

LOWREY:
Where's Julie?
Lowrey pushes past Theresa into -229
INT. CONDO - LIVING ROOM - DAY 229
Where Julie is gone! The front door is wide open.

230 INT. LOWREY'S CONDO - ELEVATORS - DAY 230
Julie's inside. She hits the close door button.
Lowrey's there to catch it.
But

LOWREY:
Julie. We wanted to tell you...
I especially wanted to tell you -JULIE
You think I didn't know? God, you are so stupid! And to think I let you use me like you did, Max.

Why?

Julie -LOWREY

JULIE :
Wait. I know why.
said you needed me.
the stupid one now?
Because you

LOWREY :
We still need you.
He reaches for her.
Fuck you!

JULIE :
Julie slams a fist into Lowrey's face. The elevator doors shut. Then Burnett comes hauling down the corridor with Theresa at his heels. He pounds the elevator button.

THERESA :
You stayed away from home just one night too many, Marcus.

BURNETT :
Theresa. She's a material witness!
It was orders!

231 INT. LOWREY'S CONDO - LOBBY - DAY 231
The elevator doors open and Julie makes for exit. She sees a cab parked outside, slips back on her spiked heel and starts to run for it when -FOUCHET enters, with Casper and Ferguson to either side.

(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM 99A.

231 CONTINUED:
They sweep into the lobby, stalling just inside the doorway when they realize that their target is right there in front of them, frozen like a deer caught in the proverbial headlights.
To the right and left, people at the mailboxes. Chet on the phone behind the desk. But he's looking at Julie. Then...

FOUCHET :
Grab her.
But the doors to the second elevator open.

(Continued)

BAD BOYS - Rev. 6/22/94 100.

231 CONTINUED:
Burnett and Lowrey step out in time to see Julie looking to them and the bad guys about to make their move.

Wide shot from above
Fouchet and his henchmen left. Burnett and Lowrey to the right. And Julie in the middle. Fouchet is the first one to draw down.

LOWREY:
Julie! Drop now!
Pandemonium.
Guns drawn and blazing. All three villains, plus Burnett and Lowrey, diving and firing.

People in lobby:
Scream and duck for cover. Smoke and plaster fill the air.

BURNETT:
Pushes Theresa back into the elevator, making her lay on the floor as bullets cut above.

LOWREY:
Slips behind a pillar as bullets whiz past.

JULIE:
On floor. In the middle. Crawling for cover when -

FOUCHET:
With balls the size of Pennsylvania. Two guns in hand, walks forward with barrels fixed and firing. Clips out one, tosses the gun aside, then, with his free hand, reaches down and grabs Julie by the hair and lifts her until she stands.

FOUCHET:
Let's go!

(Continued)

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231 CONTINUED:
With a gun in her side, he backs away and shoves her through the exit. Casper and Ferguson follow.

**LOWREY:**
Swings around the pillar, gun leveled and running after them.

**LOWREY:**
Julie!!!!
Meanwhile -

232 INT. LOWREY LOBBY - ELEVATOR - BURNETT AND THERESA 232
Into the open elevator, Burnett slides his gun over to her.

**BURNETT:**
Go upstairs. And don't let anybody in but me... Do it!
Burnett presses the close door button. The doors close just as Theresa reaches for him, calling -

**THERESA:**
Marcus, I love you.

233 EXT. LOWREY'S CONDO - DAY 233
Fouchet shoves Julie into a waiting car. All three bad guys pile in and the CAR PEELS RUBBER just as Lowrey makes the doorway. Lowrey doesn't stop. He doesn't even wait for traffic. In nothing but his underwear, he appears from the building, turns the corner out the door, launches into traffic like a shot, spinning off bumpers, chasing Fouchet's car on foot.

A234 EXT./INT. FOUCHE'T S CAR (INTERSECTION) - DAY A234
Fouchet's car slides into the intersection and stalled traffic. To the right: a footbridge. The car swings a hard right.

234 EXT. FOOTBRIDGE 234
Where a male nurse pushing an old man in a wheelchair are in the way. SLAM! The nurse tumbles up and into Fouchet's windshield.

(CONTINUED)

234 CONTINUED:

**WHEELCHAIR:**
Empty and spinning.

235 EXT. OTHER END OF FOOTBRIDGE 235
Metal pylons imbedded in concrete.

**FOUCHET:**
Out of the car!
The doors fly open and all three are out in the middle of the stalled traffic, Julie being drug along with them. The gang cuts down an alley.

236 EXT. ALLEY - LOWREY 236
Turns the corner, running up over car roofs and hoods.
He lowers his gun and tries to draw a bead on Fouchet and the gang. They've got Julie and now they're running.

237 EXT. ALLEY - BURNETT 237
Appears behind Lowrey. Lowrey waves him in another direction. Burnett hauls one way. Lowrey the other.

238 INT. BEAUTY SALON - DAY 238
MUZAK. Old ladies getting their hair blued and curled when -- BANG! Fouchet and the gang enter. Curlers fly.
Screams!

LOWREY:
enters. He dives to the floor as Casper stops and FIRES.
BULLETS RIP through the salon walls and mirrors. Lowrey ends up under an old lady's dress.

239 EXT. OCEAN BLVD. (SOUTH BEACH) 239
Exiting the beauty salon and stumbling through acrowded cafe runs Fouchet and the gang, mauling their way through tables and patrons. Lowrey, only moments behind, pushing his way through the same path.

103.

240 EXT. INTERSECTION 240
Fouchet stops right in the middle. Picks the first car that's headed for him. Levels a GUN on a taxi cab and FIRES two quick rounds -- BAM BAM!! The driver of the car instantly slumps. Ferguson's seen this before.
He's around to the driver's side of the car, pulling the dead man out and leaving him on the street. Casper and Fouchet shove Julie inside and they're off again.

241 EXT. INTERSECTION 241
But here comes Burnett. Crossing traffic. He's got no gun. So he jumps aboard Fouchet's car just as it gets into gear. The WHEELS SPIN. The CAR LURCHES ahead.

242 INSIDE CAB 242
Ferguson aims his pistol upward. He's about to fire into the roof when Julie shoves him. GUNSHOTS RING out sideways.

243 EXT./INT. CAB 243
BULLETS RIP to either side of Burnett. Then Fouchet stomps on the brake and Burnett tumbles forward and onto the pavement.
CLOSE ON BURNETT
He rolls, makes it to one knee. But his other leg gives way.

FOUCHET:
He sees his chance and GUNS the ENGINE. The cab barrels at Burnett, who's stuck in the middle of the boulevard, about to become instant roadkill.

Then -
244 EXT. STREET 244
From out of nowhere, here comes Lowrey. Dashing out across the boulevard and snatching his partner from the deadly grille of the cab.

(CONTINUED)

244 CONTINUED:

TAXI CAB:
hauls on by. Leaving Burnett and Lowrey in a heap of their own, both trying to catch their breath.

LOWREY:
Don't ever say I wasn't there for you.

245 EXT. MIAMI PD - MOTORPOOL - DAY 245
TAC teams and uniform cops swarm around their cars. All waiting as Burnett and Lowrey arrive in their unmarked car. Howard approaches.

HOWARD:
It's about fuckin' time.

BURNETT:
We lost the girl.

HOWARD:
But you found the dope, right?
So let's go get it back.
A bicycle RINGS. Heads turn. And here comes a BOY on his bike, serpentining his way through the maze of cars and cops until he gets to Lowrey, Burnett, and Howard.

BOY:
Which one of you's Lowrey?
somethin' for him.
I got
LOWREY:
At least I'm me again.
(hand out)
I'm Lowrey.
From his back pocket, the boy extracts a cellular flipPHONE. He hands it to Lowrey. He presses the powerbutton and, almost instantly, it RINGS. Yeah.

LOWREY:
(presses send)
This is Lowrey.
246 INT. FREIGHTER - DOPE LAB - DAY 246
While dope is lifted and loaded from the open hold, Fouchet is revealed at the other end of the cellular call.
(CONTINUED)
105.

246 CONTINUED:

FOUCHET:
I have something for you to listen to.
Fouchet lifts his PISTOL and FIRES a single shot. BAM!
INTERCUT WITH -
247 EXT. MIAMI PD - MOTORPOOL - LOWREY 247
He jolts at the sound of GUNFIRE.
248 INT. FREIGHTER - DOPE LAB - FOUCHE 248
Where the CAMERA SWISH PANS ACROSS TO a very dead Elliot.

FOUCHET:
That bullet just killed the chemist. Now, I have but four hours left to make my deal. Fuck with my timetable and the next bullet kills the girl. Julie is gagged and sitting on the floor, scaredshitless.
249 EXT. MIAMI PD - MOTORPOOL - LOWREY 249
He's in a vice. Duty or the girl. Then -

LOWREY:
You twisted motherfucker...
(then...)
Jojo, you sonofabitch. When I get my hands on you, I swear, I'm gonna kill you.
The snitch who tipped us to the dope lab? Turns out to be a bogus address.

**BURNETT:**
Bogus address?

**HOWARD:**
How's this? I'll kill the little prick for you. That's cuz you're already dead.
(waves at the troops)
Okay, you guys. Put 'em back in the lockers.
(CONTINUED)

**249 CONTINUED:**
En masse, all the cops act as if the wind had been knocked from their sails.

250 INT. LOW-DOWN BAR - DAY 250
Empty, save for the daytime regulars at the bar and Burnett and Lowrey in a rear booth.

**BURNETT:**
How'd he know we were gearing up to go? It's like he's known all along where we're gonna be and when.

**LOWREY:**
You know that once he sells the dope, he's gonna kill her just like he did Max.

**BURNETT:**
Three little angels. Julie kept talking about his three little angels. A barkeeper appears with two beers. Cally reaches for his wallet. Burnett automati-

CLOSE ON BURNETT'S WALLET
Where out pops a picture of his three children.

**LOWREY:**
If she dies, I'm done with it.
The whole cop thing.

**BURNETT:**
(looking at his kids)

Three little angels.

251 INT. SQUAD ROOM - DAY 251
Francine is at her file desk. Looking pretty much the same as always. Same smile. Same easy manner. Then
the camera revolves around her and settles on those pictures on her desk. Her three little boys - including
the one in uniform. The camera tilts to - LOWREY

AND BURNETT:
standing over her desk.
(continued)

107.

251 CONTINUED:
Neither of them smiling.

FRANCINE:
Hey, fellahs. What's the joke.
(as she gets nothing back)
Really. I want to know.
Soon, though, the facade fades.
been caught.
Francine knows she's

252 INT. LADIES' ROOM - DAY 252
Burnett holds the door while Lowrey holds Francine. She's broken, crying, and giving up the ghost of her past.

FRANCINE:
It was a birthday party... You know, after hours. Just the civilian staff... We were drinking.
And everybody. They all had boyfriends or their husbands.

LOWREY:
So you were alone?

FRANCINE:
He was so nice to me. He said I was beautiful, too. I guess I wanted to believe him...
(then ashamed, starting to shake)
He took some horrible pictures of me. I don't remember any of it.
I'd had too much to drink. I wondered if he'd drugged me. Later... he threatened to show them to my boys... my little angels. Said he'd pin the pictures up on the grade school bulletin boards for all their classmates to see if I didn't do what he wanted.

**BURNETT :**
He wanted someone inside the P.D.?

**FRANCINE :**
At first, it was about drug busts. Dealers under surveillance.

(MORE)

(CONTINUED)

108.

252 CONTINUED:

FRANCINE (CONT'D)
He'd steal from them before we could make the case. And then when the department gave the air conditioning to Mr. Orona...

**BURNETT :**
Anything you can tell us about him?

**FRANCINE:**

(beat)

He's the scariest man I ever met.

**LOWREY:**
Yeah. But does he still trust what you tell him?

253 EXT. BOATYARD - DAY 253
Fouchet is supervising the loading of the dope onto three canvas-backed, military-styled trucks when his CELLULARPHONE RINGS. He answers.
FOUCHET :
Yes?

254 INT. HOWARD'S OFFICE - DAY 254
Francine is on the phone with Howard on another extension.

FRANCINE:
I have some more information for you, Mr. Fouchet.

255 EXT. FLORIDA POWER PLANT (MIAMI) - DAY 255
A Florida Power van. Inside...

256 INT. ELECTRONICS SURVEILLANCE VAN - DAY 256
Burnett and Lowrey wearing headsets, listening in on the conversation between Fouchet and Francine.

INTERCUT WITH:
109.

257 EXT. BOAT YARD - DRUG FREIGHTER - FOUCHET 257
He's surprised to hear from Francine.

FOUCHET :
Yes, Francine... What is it?

FRANCINE :
Miami P.D.'s called in the D.E.A. task force. They know the deal's going down in just two hours. So they've deployed agents to every point of entry, airports, marinas, etc...

FOUCHET :
Is that all?

FRANCINE :
Yes.

FOUCHET :
I'm very pleased, Francine. You're the best pet I've ever had.
He hangs up.

258 INT. SURVEILLANCE VAN 258
Back in the van Lowrey turns to Sanchez.

SANchez :
Got him! Ma Bell says as long as he keeps his cellular phone turned on, we can track him.
BURNETT:
Call Howard. Tell him we're gonna need lotsa back-up.

259 EXT. HELICOPTER SHOT POV - FLYING OVER DOPE CONVOY 259
Three trucks making their way through Miami.

260 INT. REAR CABIN OF MIDDLE DOPE TRUCK 260
Ferguson is seated and staring across at Julie. Across his lap is a shotgun. She may be bruised and abused. But she's still got some bite.

(CONTINUED)

110.

260 CONTINUED:

260

JULIE:

261
INT. FORWARD TRUCK - FOUCHET 261
The camera zeroes in on his cellular phone. The powerlight is green.

262
INT. SURVEILLANCE VAN - DAY 262
Sanchez gives the update.

SANchez:
They're turning north onto the Orange Highway.

BURNETT:
We can make better time if we cut across the Biscayne Bridge.

263
EXT. BISCAYNE BRIDGE - DAY 263
The van cuts across traffic, barely making the ramp which swirls up onto the bridge.

264
EXT. ORANGE COAST HIGHWAY NORTH - DAY 264
The dope convoy rolls over the camera.

CUT TO:

265
EXT. ORANGE COAST HIGHWAY NORTH - HELICOPTER POV SHOT - 265
DAY:
As the convoy makes a right turn off the highway onto an old tar and gravel track.
266
EXT. ORANGE CITY AIRFIELD - CLOSE ON SIGN: ORANGE CITY 266

AIRFIELD:
The trucks roll toward an old airport which consists of a small, pilot's terminal and four or so hangars spread out over the ten acre site.
111.
267 EXT. HANGAR 3 - DAY 267
Two henchmen for the buyer open the yawning doors of this massive, five-story hangar to reveal a C-123 cargo aircraft. The convoy of trucks enters.
268 EXT. ORANGE HIGHWAY - DAY 268
The surveillance van is parked at the side of the road.
269 INT. SURVEILLANCE VAN - DAY 269
THROUGH a floor-mounted SPOTTING SCOPE we see the last of the trucks roll into Hangar 3 and two of the buyer's henchmen shut the doors.

BURNETT:
That's it. That's where they're making the deal.
Burnett swivels the spotting scope.
270 EXT. ORANGE CITY AIRFIELD - SCOPE'S POV 270
PANNING LEFT AND RIGHT ACROSS the landscape of tall reeds and distant buildings. Finally he STALLS ON a garbage truck and its four-man crew rolling dumpsters.
271 INT. HANGAR 3 - DAY 271
Fouchet shakes hands with the BUYER. Upon which time one forklift begins to drive pallets full of cash from the open cargo door of the aircraft while another drives pallets full of dope.

BUYER:
Three hundred million and very, very fresh. Too much to count, eh?

ON JULIE:
As Casper pulls her from the rear of a truck and handcuffs her to the door of a cab.

BUYER:
Who's the bimbo?

FOUCHET:
Simply part of another
transaction.
(CONTINUED)
112.

271 CONTINUED:
The operation moves swiftly. Dope pallets for cashpallets. Smooth, just like the original heist. Two fuel trucks are moved in to gas up the aircraft.

272 EXT. AIRFIELD - DAY 272
Rounding the corner from Hangar 3 -- here comes the garbage truck. CLOSER INSPECTION REVEALS Ruiz and Sanchez at the helm with both Lowrey and Burnett hanging from the sides. All of them wear dirty white jumpsuits and protective masks.

273 EXT. HANGAR 3 - DAY 273
The two Buyer's henchmen stiffen at the sight of the oncoming truck. Their hands slip inside their coats to MP5-Ks slung under their armpits. But -

274 EXT. HANGAR 3 - GARBAGE TRUCK - DAY 274
It veers and swings over toward two nearby dumpsters. With Sanchez keeping a wary eye on the two bad guys and Ruiz to operate the hydraulics, Burnett and Lowrey drop from the truck and do their best working-for-the-city amble over to the dumpster. Business as usual. They wheel it over and position it in front of the two lifting forks where the garbage appears to be expertly lifted and dumped into the truck.

CLOSE ON DUMPSTER
As it lowers, the gearing seems to get hung up. The hydraulics' arms won't work, leaving the dumpster stuck in the air.

RUZ AND SANCHEZ
Begin speaking Spanish, one blaming the other for this fiasco. Angry words. Finally, Ruiz has had enough. He tosses down his gloves and hat and begins stomping off as if he's just quit his stinking job. He's headed right for the henchmen, his mouth moving and spewing and moving and spewing. The henchmen look to each other, not knowing what to think. Ready for anything when -

CLICK CLICK -- GUNS COCKING.
Both Burnett and Lowrey are right behind the henchmen with guns at the base of their necks.
(CONTINUED)
113.

274 CONTINUED:
BURNETT:
Mouths shut, feet moving. Now, walk.

275 EXT. HANGAR #3 - ANGLE ON DUMPSTER 275
As it lifts once again to the air, this time dumping the two henchmen into the truck.

ANGLE - HIGH ABOVE TRUCK
As the human garbage is deposited.

276 INT. HANGAR 3 - C-123 - DAY 276
The Buyer buckles himself into the pilot's seat of the C-123. His crew shuts the cargo hatches and he gives a pleased salute to Fouchet. The ENGINES TURN OVER and the propellers move. Meanwhile -

277 INT. HANGAR 3 - TRUCK ENGINES 277
START. Loaded with cash, they're ready to go. Fouchet gives the signal to open the doors.

CASPER AND FERGUSON
Move to open the doors. They give a good shove. Still nothing. So they bang and shout.

CASPER:
Hey! Wake up out there! Open it up!

278 EXT. HANGAR 3 - DAY 278
One of the dumpsters is parked in front of the doors. No exit.

279 INT. HANGAR 3 - DAY 279
Just as Casper and Ferguson give a helpless look to Fouchet...

114.

280 INT. HANGAR 3 - ANGLE ACROSS HANGAR - DAY 280
The garbage truck barrels through the rear wall, instantly colliding with the left wing section of aircraft. The wheel assembly buckles and the aircrafttwists onto one wing. Fuel spills.

281 INT. C-123 (HANGAR 3) - ON BUYER 281
Tossed from his seat and thrown across throttle. The ENGINE ROARS!

282 INT. HANGAR - ONE CANVAS-BACKED TRUCK 282
The tarpaulin rips and a pallet of cash busts open. Money swirls inside the hangar.

283 INT./EXT. C-123 - CARGO DOORS 283
Open. Henchmen ready to kill. Then -

284 FROM EMPTY DUMPSTER 284
Pop up Burnett and Lowrey. MP5-Ks in hand. They BLAZE the cargo doors and
CUT DOWN the rest of the Buyer's henchmen.
Casper and Ferguson charge. GUNS BLASTING.

**Bullets:**
RIP across the dumpster, moving up into the truck cab.
Ruiz and Sanchez dive and roll to either side.
Meanwhile, the sparks ignite the spilled fuel.

**Lowrey:**
Move it or lose it!
Burnett and Lowrey climb from the dumpster and run.
Casper and Ferguson have a clear shot. They level and aim, but...
KUH-WHOOM!
The FUEL TANK on the aircraft EXPLODES. The truck drivers dive for cover. Charging for the open hole in the wall.

INT. AIRCRAFT (HANGAR 3) 285
Inside the aircraft the precious dope catches fire.

INT. HANGAR 3 - ON CASPER AND FERGUSON 286
Looking through the flames. Shielding their eyes. Ruiz and Sanchez appear from behind.

**Sanchez:**
Remember us?
The two bad guys turn with their guns. The flames igniting their already battered faces. But they don't turn fast enough. Both cops FIRE in unison. Ferguson and Casper fall.

INT. HANGAR 3 - WIDE ANGLE 287
One aircraft ENGINE still ROARING. The money swirling and burning, falling from the roof like a fiery rain.

And -

INT. HANGAR 3 - LOWREY AND BURNETT 288
Easing through the wreckage, ever-so-cautious.

**Lowrey:**
Julie!
JULIE (O.S.)
Michael!
Her VOICE ECHOES.
CUT TO:
289
INT. HANGAR 3 - FOUCHET 289
He's handcuffed himself to Julie, dragging her deeper and deeper into the hangar. The smoke is getting thicker and swirling with the burning cash.
290
INT. HANGAR 3 - BURNETT AND LOWREY 290
Signals between the two. They split wider. Moving toward those locked doors.
291
INT. HANGAR 3 - BACK ON FOUCHET 291
At the locked doors. He shoves against them in a futile rage. Julie begins to choke on the fumes.
116.
292 INT. HANGAR 3 - SEPARATE SHOTS - BURNETT AND LOWREY 292
Each placing their faces against their own sleeves. The smoke is thicker, swirling in waves.
293 INT. HANGAR - DOORS - FOUCHET 293
Shoving the doors. Pushing and pushing. Then -
294 FROM HAIL OF SMOKE AND BURNING CASH 294
Appear Lowrey and Burnett. Twenty yards apart and closing. Guns carefully aimed. Fouchet pulls Julie close.

FOUCHET:
I was going to fuck her, then kill her. Now it looks like I'm only going to do the latter.

LOWREY:
Either we O.D. on the air or the whole place blows. We're dying anyway.

BURNETT:
Let her go and you'll walk. You can keep the dope and the money.
(coughs)
Just the girl and we all get out of here.

FOUCHET:
What if I don't have the key.

JULIE:
He threw it in the -

FOUCHET:
(yanks her)
Shut up! It's gone. She's dead.
Unless you move aside.
Burnett eases further right. Gun carefully aimed. His
eyes are stinging. Lowrey goes left. But he's lowering his gun.

FOUCHET:
Pulls Julie closer. Gun at her head. Looking to Burnett. While Lowrey is
nodding to Julie. Nodding for her to –
(CONTINUED)
117.

294 CONTINUED:

LOWREY:
Drop, Julie!
She drops. Burnett has a clear shot when –
295 HANGAR DOORS 295
Swing wide and way, way open. Blinding light. NOISE.
HELICOPTERS. And about fifty cops at the ready. Rounds
chambered. Rifles leveled.
296 QUICK SHOTS 296
Fouchet, Julie, Lowrey, Burnett. All with the same idea.
They bolt for daylight as fast as they can go because –
297 HANGAR 297
EXPLODES in such a concussion it knocks all four of them
to the dirt. The hangar crumbles.
298 EXT. HANGAR – CLOSE ON BURNETT 298
As he looks back on the conflagration.

BURNETT:
Sanchez and Ruiz...
Then –
FOUCHET WITH JULIE
He yanks her back up onto her feet, wild-eyed. He's
still got the gun on her.

LOWREY:
(hands up for all the cops to see)
Don't shoot!!! Hold your fire!!!

FOUCHET:
Twisting Julie for all to see. The cops' rifle sights,
all glinting in the sun.
FOUCHET :
I'll kill the girl!!!
(CONTINUED)
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298 CONTINUED:
Fouchet raises Julie's hand high in the air to show all of them the handcuffs when -- KA-POW! -- a SHOT RINGS OUT.

CLOSE ON CUFFS :
The link is snapped in two by the bullet. Julie falls to the ground. While -BURNETT

AND LOWREY :
UNLOAD their CLIPS in a CRESCENDO of GUNFIRE. Fouchet crumples in a heap.

CUT TO:
299 EXT. HANGAR - HOWARD 299
The eye behind the smoking sniper rifle. He reveals a pleased smile.

HOWARD :
Swish.
Then he turns to Sinclair, who stands only feet away.

HOWARD :
Investigate that, asshole.
300 EXT. HANGAR - JULIE 300
She finds her feet and runs to Lowrey. Right into his arms. He holds her tight, but she winces from a nastycut on her shoulder.

JULIE :
Ow. This shit really hurts.

LOWREY :
Stick around. I'll give you abullet to bite.
Finally -
SANCHEZ AND RUIZ
BURNETT:
Hey, hey...
(then with a smile)
Let's go get our jobs back.
BAD BOYS - Rev. 6/24/94 PM 119.
301 EXT. BURNETT HOUSE - DAY 301
The front door opens and all the little Burnetts comescreaming out...

BURNETT KIDS:
Daddy Daddy Daddy the hero!!!
... into the arms of their father. He gathers them allinto one big hug.

BURNETT:
Daddy's home!
Behind Burnett appear Lowrey and Julie, arm in arm.
The kids run to...

BURNETT KIDS:
Uncle Mike, Uncle Mike.
Then...

BURNETT:
Baby!
Theresa framed in the front doorway, looking smashing inthe outfit Lowrey picked out for her. Burnett ambles upthe walk into her arms. They hug and kiss, Theresatossing a wink Lowrey's way.

LOWREY:
Manana, partner. Peace. Okay, kids. Pile in. And watch the leather and windows this time?

JULIE:
You got a real way with kids, Lowrey.

LOWREY:
You see anybody complaining?

BURNETT:
Hey. Where are the kids goin'?

THERESA:
Didn't you know? We got us a newbabysitter.
She kisses him.

**BURNETT :**
You mean...

**THERESA :**
It's quality time, Marcus.
(CONTINUED)
BAD BOYS - Rev. 6/24/94 PM

**301 CONTINUED:**
Burnett shuts the door ON the CAMERA.
TO BLACK. Then UNDER CREDITS:
302 OMITTED
thru
304
120.
301
The screen GOES
302
thru
304
305 INT. LOWREY'S CONDO - BATHROOM - NIGHT 305
Little Megan is on the potty. She catches Lowrey as she passes.
MEGAN (V.O.)
Uncle Mike. I did it!

**THE END:**