

**CODE OF SILENCE**

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Mason

Story by

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**SHOOTING DRAFT**

**1985**

**EXT. CHICAGO - NIGHT TO DAWN**

the  
it  
giving  
the  
life

Thundering north through the glass canyons of the Loop,  
elevated train SCREECHES through the city awakening. As  
races north across the river past ancient factories  
way to high rise splendor, lights glistening against  
dawn, we see the complex business of bringing a city to  
in the morning.

winding

On the Near North Side an assortment of revelers are  
up their night on the town.

and  
locks.

The pressmen loiter outside the Tribune loading docks,  
fishing boats are outbound through the Chicago River

A streetsweeping crew moves through the Fulton Market,  
Chicago's central meat and produce distribution center.

picks up At the Merchandise Mart platform the elevated train  
two old cleaning ladies wearing babushkas.

**EXT. ALLEY - DAY**

Uptown The el train RUMBLES north past the aging tenements of  
into the Belmont Avenue Station.

way up And down below, a garbage truck is slowly working its  
the alley. A garbage man in city overalls WHISTLES to  
grinding driver and the truck stops. He rolls a can to the  
street. jaw as the driver sits, tense and alert, scanning the

garbage man There's something odd about this driver. And the  
too, for that matter.

**EXT. EL PLATFORM - DAY**

his SPIDER, a nervous looking black man, steps out onto the  
platform. As the train pulls away we see him reach into  
times. shirt pocket and CLICKS his ball point pen a couple of  
transmitter. He WHISPERS into it. It is a concealed radio

**SPIDER**

Say, hey, Cub fans, I hope to hell  
y'all down there cause we got a big  
game today.

He heads for the stairs and the street below.

**INT. TRUCK CAB - DAY**

driver, The truck cab is equipped with a police radio. The  
HEAVY RICH DONATO, adjusts the volume. Over the SPEAKER,  
TRAIN. WITH STATIC, we can hear the SOUND of the RECEDING EL

**SPIDER (V.O.)**

(from radio)  
The school bus be waitin.

Donato motions for the garbage man.

**EXT. ALLEY - DAY**

sticks  
sledgehammer and  
other

EDDIE CUSACK jumps up on the truck's running board and his head in. On the seat beside Donato is a sawed off automatic rifle. The two men stare at each other as they concentrate on the CRACKLING RADIO.

**SPIDER (V.O.)**

(from radio)  
S'happenin, Doc?

**DOC (V.O.)**

(from radio)  
Hey, I got it all right here, my man. Jus be waitin on you.

**SPIDER (V.O.)**

(from radio)  
We ain't got far to go.

**EXT. EL STATION - DAY**

gets in

DOC is at the wheel of a late model Cadillac. Spider and they pull slowly away from the curb.

**EXT. EL STATION - DAY**

and  
car

At the corner in a beat up Pontiac are officers MUSIC BRENNAN. The two rough looking detectives follow Doc's through half closed eyes.

steel

They also HEAR Spider's TRANSMITTER. The quality of the reception improves as Spider and his antennae clear the support structure of the el platform.

**DOC (V.O.)**

(from radio)  
This early bird shit just ain't my style.

**SPIDER (V.O.)**

(from radio)

Dig it. Too close to real work for me.

Doc and Spider talk in a nervous false bravado.

**EXT. ALLEY - DAY**

Eddie nods to Donato who grabs a walkie-talkie from the seat.

**DONATO**

(to walkie-talkie)

O.K. Home Team. Ready in the bullpen.

**MUSIC (V.O.)**

(from radio)

Copy Shortstop. Double play. We're with him now.

**SPOTTER (V.O.)**

(from radio)

Center's in.

SILENCE. Eddie looks at Donato.

**EDDIE**

Where's Cragie?

**EXT. CEMETERY - DAY**

Two cops are against the wall separating the cemetery from the El. CRAGIE, a weathered twenty-five year veteran; and NICK KOSALAS, the new kid on the team. Cragie sits on a crate with a styrofoam cup of coffee.

Kosalas is trying to maneuver his cup lid off, and still hold on to his walkie-talkie.

**DONATO (V.O.)**

(from radio)

Talk to me left field.

**KOSALAS**

(to mike)

Ready sir. Left Field in position.

Cragie pulls a pint of whiskey from his pocket and sweetens

has  
to

his coffee with a healthy shot. He notices Kosalas, who  
set down the thermos and is nervously moving from leg  
leg.

**CRAGIE**

Have a shot, kid. A little nerve  
tonic.

**KOSALAS**

What's the matter with you?

shakes

Cragie grins and raises his cup to drink. His hand  
and he has to steady it with the other.

The RADIO CRACKLES.

**SPOTTER (V.O.)**

(from radio)

O.K., guys, runner on first base.

**INT. SPOTTER APARTMENT - DAY**

building

A spotter, KOBAS, covers the scene from an abandoned  
across the street.

**KOBAS**

(to walkie-talkie)

Just turning on Paulina.

**EDDIE (V.O.)**

(from radio)

Double Play, you got him in sight?

**MUSIC (V.O.)**

(from radio)

Yeah, we got the on him. He's headin  
for the alley.

**EXT. ALLEY - DAY**

hopper

Eddie wrestles another garbage can into the truck's  
as Doc's car cruises slowly past.

Eddie and Spider LOCK EYES for a split second.

The

The car moves on and stops at the far end of the alley.

the lights switch off. After a moment, Spider and Doc leave car and check out the scene. Doc carries a satchel.

**DOC (V.O.)**

(from radio)

I say nice and simple now.

**SPIDER (V.O.)**

(from radio)

We real cool, Doc. We're frosty. We jus' doin' a little business, you know? Ain't no big thing.

They The two men slip into the back gate of an old tenement.  
and pass through a gangway to the front of the building,  
climb the front stairs.

Though we can no longer see them, we HEAR a DOOR  
OPENING, a GREETING in Spanish, and FEET FOUNDING up the steps.

The garbage truck GRINDS forward and halts again. Eddie  
comes up to the cab. He is wearing a gun under his overalls.  
He and Donato listen on the RADIO to the CONVERSATION  
coming from inside the building.

**INT. COMACHO FRONT STAIRS - DAY**

down A muscular Latino, POMPAS COMACHO, leads Spider and Doc  
and the paint-peeling corridor. The SOUND of BABIES CRYING  
behind FAMILIES WAKING gives a sense of teeming humanity  
every door.

burglar The Latino knocks at a door heavily fortified with  
bars. The door opens. The bars are unlocked.

**SPIDER**

How y'all doin'?

**VOICE (V.O.)**

(from within)

It's O.K. O.K. Como esta?

toward  
Pompas leaves the two men and heads down the stairs  
the front door.

**INT. COMACHO APARTMENT - DAY**

Doc and Spider enter. They're patted down.  
A sleepy eyed Latino woman comes to stand in the  
bedroom doorway. VICTOR COMACHO barks at her in Spanish, and  
she disappears into the bedroom.

**EXT. ALLEY - DAY**

Donato  
Eddie stands on the running board of the truck with  
at the wheel. They listen to the RADIO.

**DOC (V.O.)**

(from radio)

Hey, man, we're clean, huh. We ain't  
fools.

**SPIDER (V.O.)**

You do that real nice, Pancho. what  
say we get married.

Eddie tosses a soiled Rubic's Cube into Donato's lap.

**EDDIE**

Found you a present.

**DONATO**

Shit, those things will fuck up your  
mind.

**EXT. CEMETERY - DAY**

He  
Cragie is watching over the wall with his binoculars.  
looks back at Kosalas, who is hopping from foot to  
foot.

**CRAGIE**

If you gotta take a leak, do it now.

**KOSALAS**

I can't go wading in with my shlong  
flapping in the wind.

**CRAGIE**

Sure you can. It's called diversionary tactics.

RADIO

Cragie laughs and swigs straight from the bottle. The

**CRACKLES.**

**BRENNAN (V.O.)**

(from radio)

What's going on in the ballpark?

**DONATO (V.O.)**

(from radio)

Don't get froggy. Wait for the green light.

**EXT. COMACHO STREET - DAY**

front

A painter's van passes Brennan's Pontiac and parks in front of the building half way up the block.

**INT. BRENNAN'S CAR - DAY**

Music doesn't like this.

**MUSIC**

What the hell is this cat up to?

**BRENNAN**

Going to work asshole. What do you think.

**MUSIC**

At this hour.

**BRENNAN**

They got a hardass for a boss. Like us.

**EXT. COMACHO STREET - DAY**

painters  
and  
door

As Music and Brennan watch from their car, the four painters get out of their truck, unpack their ladders and tools, and begin to carry their equipment into the building next door to the stakeout.



**INT. COMACHO APARTMENT - DAY**

COMACHO  
around a  
all  
rest.

The room is small and bare. A selling den. VICTOR and TWO COUSINS, all young and vicious, are sitting around a formica table with the two buyers, Doc and Spider. The Comachos are heavily armed. There is plenty of tension around, but Doc seems a little more nervous than the rest.

satchel  
Victor

This is an enormous buy. Doc has placed a bowling full of bundled \$20's, \$50's, and \$100's on the table. Victor is counting it rapidly.

**SPIDER**

This be better than jukin' Seven-Elevens, huh Victor?

**VICTOR**

(to cousins in Spanish)  
This one's got some balls, huh?  
(to Spider)  
I don't juke anybody.

dozen  
knife  
with

Victor nods and one of the cousins brings in half a dozen brick-sized bundles of cocaine from the next room. Doc slices into one of the bags and with the tip of his knife he drops a bit into a glass vial. He adds clear liquid with an eye dropper and it instantly turns purple.

**DOC**

I say, awright. The royal colors.

**EXT. ALLEY - DAY**

garbage

Eddie's eyes scan the scene as he sorts through a can with a stick.

**INT. PAINTER'S HALLWAY - DAY**

corridor

The painters carry their equipment down the long corridor and enter a vacant apartment.

out.  
sees

A door opens in the corridor, and a naked toddler steps  
A Latino teenager comes out to retrieve the child. He  
the backs of the painters, and carries the toddler back  
inside.

**INT. PAINTER'S APARTMENT - DAY**

The painters are not what they seem. Working quickly,  
silently, they open their tool kits and lay out their  
hardware: machine guns and automatics.

the  
EENIE

TONY LUNA, a barrel-chested Italian mobster is running  
show and it's well rehearsed. His boys, GUS, VITO, and  
move like oiled machinery.

SOUND  
from its  
and

Vito turns on a radio to a Latino station to cover the  
of their preparations. They remove the whole window  
frame. Then they rest a wide plank on the window ledge.  
Three feet away is the window of the adjacent building  
silhouetted against the shade we can SEE the drug deal.  
Luna'ys check their weapons.  
They put on painters' masks and goggles.

**LUNA**

Okay, by the numbers.

He puts on his goggles.

**EXT. ALLEY - DAY**

Donato

Over the IDLING ENGINE of the garbage truck, Eddie and  
HEAR the deal going down on the RADIO.

**EDDIE**

(to walkie-talkie)  
Everybody on your toes.

**MUSIC (V.O.)**

(from radio)  
Their Right Field's Clear. Those

painters are out of the way.

**EDDIE**

(to walkie-talkie)

What the hell you talking about?

**MUSIC (V.O.)**

(from radio)

We got a painting crew of painters  
just went in the building next door.

Eddie looks at Donato.

**EDDIE**

Painters? That building's gonna be  
condemned!

runs  
Like a coiled spring, Eddie leaps from the truck and  
for the rear gate, gun in hand.

**EDDIE**

(shouts)

Play Ball! Play-fucking-ball!

**DONATO**

(to mike)

Home Team! We're goin in! Move it!  
Move it!

**INT. PAINTER'S APARTMENT - DAY**

Two of  
counts it  
Tony and his men face the window across the gangway.  
them hold sawed off double barreled shotguns. Tony  
down, and they all fire as one.

disintegrates.  
One GIANT BLAST tears into the window. It

other  
The four men toss aside their empty guns, and grab  
guns.

**EXT. GANGWAY - DAY**

glass  
fence  
Eddie HEARS THE GUNFIRE and hits the wall. He sees the  
showering down around him. He vaults over the backyard  
and head for the porch stairs.

**EXT. CEMETERY - DAY**

Kosalas is finally peeing against the wall.

**KOSALAS**

I knew it.

and  
still  
Cragie is using the crate to climb the wall. He is up  
over, and falls to the ground on the other side. He's  
trying to get to his feet when Kosalas comes over.  
They start running, yanking their guns out.

**INT. COMACHO APARTMENT - DAY**

of  
drugs.  
The  
Doc and Spider are blown backwards in their chairs. One  
the cousins has fallen across the piles of money and  
Victor and the other cousin are slumped on the floor.  
The woman in the bedroom is screaming.

Tony's  
Through the jagged glass around the window frame,  
boys shove a broad plank.

**EXT. GANGWAY - DAY**

gangway  
Three floors up, we see the "painters" rush across the  
to the other building.

**EXT. COMACHO BACK STAIRS - DAY**

is  
crashes  
Eddie's  
EFREN COMACHO, the heavyweight guarding the back door,  
distracted by the SHOUTS and GUNFIRE upstairs. Eddie  
through the door and Efren spins just in time to meet  
blurring attack.

no  
to  
The struggle on the landing is brief. Efren's size is  
match for Eddie's speed and power. With a grunt he sags  
the floor.

Eddie leaps over him and bounds up the steps.

**EXT. COMACHO STREET - DAY**

parked  
the  
Comacho building.

**EXT. COMACHO BACK STAIRS - DAY**

look  
apartment  
barrel of  
his gun.

**EDDIE**

(shouts)

Police! No se mueve!

He spins and bounds up the stairway.

**INT. COMACHO APARTMENT - DAY**

comes  
off  
scoop  
up the drugs and money from the table.

of  
eyes  
Victor Comacho lies slumped against the wall, one side  
his face and one shoulder bloodied. He appears dead,  
open. But then he blinks once.

**INT. COMACHO BACK STAIRS - DAY**

Eddie has entered the rear of the apartment. He moves  
cautiously forward.

**INT. COMACHO APARTMENT - DAY**

the

Tony and his partners start back over the gangway to other building. Vito is bringing up the rear.

BURST

Suddenly Victor Comacho comes to life. He gets off A with his AUTOMATIC. Vito catches it in the back.

**EXT. ALLEY - DAY**

followed  
into

Donato is moving down the gangway when Vito's body -- by the scaffold plank -- falls from the sky and CRASHES the pavement right in front of him.

**INT. COMACHO APARTMENT - DAY**

and  
hand,  
in

Eddie jumps into the living room doorway, gun drawn, takes in the carnage. He kicks the gun out of Victor's and bounds to the shattered bay window and looks down time to SEE --

**EXT. GANGWAY - DAY**

gangway

Donato jumps over the broken body, running through the toward the front of the building.

**DONATO**

They're goin out the front!

**INT. COMACHO APARTMENT - DAY**

a  
building.  
stretches  
off  
on

The bridge to the other building is gone, but there is a large drainpipe running down the outside of the building. Eddie climbs out on the shattered window sill, and stretches for the pipe. The pipe is just out of reach. Pushing off from the ledge, he jumps for the drainpipe, grabbing it on his way down.

**EXT. DRAINPIPE - DAY**

As he slides down three stories.

**INT. PAINTER'S HALLWAY - DAY**

the  
The painters run down the stairs toward the front of  
building.

**EXT. COMACHO STREET - DAY**

Comacho's  
Music, Brennan, and Kobas rush the front door of the  
building, and enter.

**EXT. GANGWAY - DAY**

Eddie lands on his feet and heads for the front.

**EXT. ALLEY - DAY**

rear  
fear.  
Cragie and Kosalas brace themselves on each side of the  
door to the Painters' building. Cragie is white with  
Kosalas kicks in the door. They enter.

**EXT. COMACHO STREET - DAY**

back  
At the front of the building Donato emerges from the  
passageway and he's met by a HAIL of GUNFIRE. He jumps  
and takes a more cautious look.

out  
Tony Luna and Gus make a run for the van. Donato steps  
from between the two buildings and raises his gun.

building  
But he hasn't seen Eenie, just coming out of the  
next door.

But  
Eenie fires and Donato goes down, wounded in the foot.  
before Eenie can get off another shot --

BURST  
-- Eddie leaps from the gangway and drops Eenie with a  
from his AUTOMATIC.

**EXT. COMACHO STREET - DAY**

surrounded.  
Luna pulls out PEELING RUBBER, but he's nearly

street.

jump

both

cops

the

all

squad cars have pulled in blocking both ends of the  
Another squad car screeches to a halt and both officers  
out and start firing.

Luna hits the fender of the squad car head on, knocking  
officers to the ground. He spins the van around with  
FIRING from every angle, jumps the curb, and roars past  
roadblock on the sidewalk with pedestrians leaping in  
directions.

**INT. PAINTERS' BACK STAIRS - DAY**

darkened

Heart pounding, Cragie leads Kosalas blindly up the  
steps.

**INT. PAINTER'S HALL - DAY**

the

A door opens behind Cragie. He whirls and FIRES into  
darkness.

shock,

The riddled body of a Mexican teenager, eyes wide with  
pitches into the hall.

Kosalas, down the hallway, hugs the wall, petrified.

**KOSALAS**

Cragie?!

**CRAGIE**

It's O.K. I got the sonovabitch.

Cragie

boys

Kosalas creeps ahead, gun drawn, just in time to see  
pull a small handgun from his pocket and lay it in the  
hand.

Cragie looks up at Kosalas and their eyes meet.

**EXT. COMACHO STREET - DAY**

corner

Luna's van, it's windshield shot out, takes the first



blue  
into an

on two wheels. Behind him the police scramble for their  
and whites. Half way down the block, the van lurches  
alley.

**EXT. ALLEY - DAY**

puddles  
along  
the  
rear

The van hurtles down the alley, splashing through  
past the loading docks of a packing company. Parked  
one side of the end of the alley is a meat truck from  
opening montage. A loading ramp leads to the gaping  
doors.

slams up

The thieves have done their homework. The Luna gang  
the ramp into the rear of the meat truck.

pulls  
truck.  
splashing

A beefy compatriot in a blood stained butcher's smock  
several sides of beef along the rail and into the  
With the van concealed, the line of police cars ROAR  
by.

**INT. PAINTER'S HALL - DAY**

eyeball to

Cragie, kneeling over the body, looks at Kosalas  
eyeball.

SCREAMS come from within the boy's apartment.

**CRAGIE**

(yelling into the  
apartment)

Police! Stay where you are!

Cragie and

They HEAR FOOTSTEPS pounding up the front stairs.

Kosalas look up.

sees

Eddie appears at the front of the hall, gun drawn. He  
the boy on the hallway floor.

Cragie  
who  
Kosalas.

He approaches cautiously, taking in the body, the gun,  
sitting against the wall, and the distraught Kosalas  
stands transfixed by the dead kid. Eddie goes to

**EDDIE**

Take it easy, Kosalas.

**CRAGIE**

The kid didn't dust him. I did.

Eddie looks at Cragie.

**CRAGIE**

Him or me, Sarge.

(pause)

The kid saw the whole thing.

Both Eddie and Cragie look at Kosalas.

**CRAGIE**

Tell him, Nick.

It almost sounds like an order.

Kosalas looks like he's going to be sick.

**KOSALAS**

(softly)

Yeah, that's how it went down.

**EDDIE**

(pause)

Stay here.

(to Cragie)

Take care of your partner.

Eddie walks away.

**EXT. GANGWAY - DAY**

and

The gangway is now filled with squad cars, ambulances,  
cops.

As the paramedics walk Victor Comacho to the ambulance,  
bloody, bandaged, but very much alive, he and Eddie

LOCK

EYES for a brief instant.

allowed  
Victor.

Several ferocious looking Comacho relatives have been  
inside the police lines. One of them steps close to

**VICTOR**

(to relative)

Call Luis.

The lab technicians arrive.

are

The throng of streetwise punks and horrified commuters  
across a roped off area.

**KOBAS**

Get these people back out of here,  
wouldja.

**INT. PAINTER'S HALL - DAY**

corridor is

Kosalas and Cragie are still with the body. The  
blocked off by uniformed patrolmen.

Kosalas is shakey. Cragie is tries to calm him down.

**CRAGIE**

Look, it's no big thing, Kid. A  
friggin' dog and pony show. Some  
dumb ass questions by dumb ass  
bureaucrats. "When's the last time  
you were at the range?" Crap like  
that.

**KOSALAS**

Look. It was a fuckin' accident. Why  
can't you just be --

**CRAGIE**

(stiffens)

You born yesterday?! These ain't  
cops. They'll roast our ass just  
cause we carry a badge. Both of us.

(menacing)

We stick together on this, kid. We're  
partners, right?

Kosalas nods.

**EXT. GANGWAY - DAY**

foot.  
Donato sits on the ground as two paramedics work on his  
Donato's Eddie crouches beside him as one medic cuts away  
ankle boot.

**DONATO**

Aw man, don't do that. You know how  
much these things cost?

Eddie's He gasps as they draw the boot off. Donato grabs for  
hand, and squeezes against the pain.

**DONATO**

Eddie. Scam this. A bait shop. Worms,  
minnows. Don't even need real worms.  
Storage problem. Got those rubber  
ones, you know?

**EDDIE**

Yeah, what about the winter?

**DONATO**

We winter in Florida. Rubber neck  
the beach bunnies. Aw, look at that.  
Ruined my brand new fence climbers.  
Hand made in Italy.

Someone points Eddie out to Partida, an attractive, no-  
nonsense woman, who heads for him. Donato sees Partida  
coming.

**DONATO**

Oh, fuck, Partida. I'm gonna tell  
her you shot me.

The resentment the other cops feel against Partida is  
readily apparent.

**PARTIDA**

Cusack. You were in charge here?

**EDDIE**

Does it look like it?

Partida looks at the covered body nearby.

**PARTIDA**

(to Donato)

And you were a principal in one of

the shootings?

Eddie nods.

**DONATO**

OW! A goddamn Dr. Jekyll!

at the  
Eddie smiles at Donato, who with his good foot, kicks  
medic bandaging the wound.

**PARTIDA**

Where's the officer who was involved  
in the other shooting?

**EDDIE**

(pointing)

Third floor rear.

civilian  
As Partida heads for the building, another suited  
comes over to meet her. The civilian escorts a Mexican  
grandmother.

pointing  
The old lady is agitated, jabbering in Spanish and  
at the cops.

one of  
Eddie sees this, and then is pulled away as he helps  
the medics lift Donato and carry him to the ambulance.  
Eddie helps Donato into the ambulance.

**EDDIE**

Catch you later, Hopalong.

**INT. HEADQUARTERS - DAY**

and  
The two Comacho lookouts who survived the raid, Efren  
Pompas, have been brought in for questioning. The  
interrogation is taking place in a small room.

Officers Brennan and Music are here with Eddie.

The Comachos sit silent as stones.

**MUSIC**

(to Efren)

You know that, Efren. When your big  
bad brother Luis gets the word, your

ass is freeze dried and fried.

fiddling  
Efren stares ahead. Music looks at Eddie who is  
with the Rubic's Cube, to little success.  
Brennan takes Music's place. He kicks Pompas' chair  
hard.

**BRENNAN**

Talk you hemorrhoid!

**POMPAS**

(in Spanish)

Your mother fucks dogs in the street.

**BRENNAN**

You wanna tune-up? Hey Sarge, you  
know why a Comacho's like a cue-ball?  
Cause the harder you hit 'em, the  
better their English gets.

It's not a joke, but a threat. Pompas spits at Brennan.  
Brennan is enraged, but Eddie pushes him back with a  
hand.

Eddie faces the Comachos.

**EDDIE**

We're jerking off here.

Eddie goes out the door.

**INT. HEADQUARTERS HALL - DAY**

SANCHEZ;  
As Eddie emerges, he bumps into the Camacho's lawyer  
thirty-eight, well dressed, smooth as silk.  
Sanchez sees the tableau in the room. As Cusack walks  
down  
the hall the attorney follows him.

**SANCHEZ**

Let's cut the shit, Cusack.

Eddie ignores him.

**SANCHEZ**

Option 1: you can send em downtown.  
If Judge Collins didn't get laid  
last night, you can probably get him

to arraign my clients for loitering  
in their own hallway. He'll set bail.  
I'll take care of it. Option 2:  
release them here and now and we'll  
call it a day.

(pause)

Up to you.

**EDDIE**

I like to see you earn your money.

Sanchez backs off. We follow Eddie down the hall.

**INT. KATES' OFFICE - DAY**

Cragie

The head of Area Four, COMMANDER KATES, is grilling  
and Kosalas.

**CRAGIE**

We come up the back stairs. We start  
cleanin' the hallway when the deceased  
pops out of a doorway with a 25  
automatic. I tell him to drop it,  
but he's comin. We had no choice.  
Kosalas here saw the whole thing.

Kates turns to Kosalas.

**KATES**

Did you?

Kosalas looks haggard.

**KOSALAS**

I was on another doorway...

**KATES**

But you saw the action?

**KOSALAS**

I saw him fall.

**KATES**

And the kid was armed?

**KOSALAS**

That's the way it went down.

**KATES**

And you saw the weapon?

**KOSALAS**

(nods)

Yes sir. I saw it in his hand.

**KATES**

**O.K.**

(signs document)

Cragie, you'll be assigned to headquarters until the hearing --

**CRAGIE**

Hearing? Who called for a hearing?  
The little fuck tried to shoot me in the back!

Eddie enters. Kates looks up from his desk.

**KATES**

Ms. Partida --

**CRAGIE**

That piece of shit!

**KATES**

Shut-up, Cragie.

(pause)

Partida has demanded a formal hearing. You will be under oath so the department will provide you with a lawyer unless you've got your own.

(stands)

An OPS Review Board member is waiting to talk to you. Doesn't sound like you got anything to worry about.

in Cragie gets up. Kosalas, sitting through this interview  
stunned silence stands also.

**KATES**

Kosalas, you work with Cusack until this is over.

**KOSALAS**

Yes sir.

Kosalas and Cragie exit.

**EDDIE**

I ain't got no time to nurssmaid a rookie. I don't need a partner.



**KATES**

(explodes)

Your right! You don't need a partner!  
You need a goddamn keeper!

(slams fist on desk)

Jesus Christ! How do I explain this  
one upstairs?

(stands)

We gave you 600 man-hours, you took  
a month planning the damn thing, and  
what have you got to show for it?  
Nine bodies? A dead informant? One  
of my best men shot! For Christ's  
sake!

(stares at ceiling)

You're going to have me back on a  
beat busting perverts in the park.

Kates sits, sighs, suddenly tired.

**EDDIE**

We got a bigger problem. These  
Comachos aren't gonna take this lying  
down. The animals are out of the  
cages.

**KATES**

Just what I need. A goddman war.

Eddie turns to leave.

**KATES**

Keep track of this business with  
Cragie?

**EDDIE**

Yeah.

The PHONE RINGS.

**KATES**

I'll deal with upstairs.

and  
Eddie starts to leave again. Kates picks up the phone,  
puts a hand over the mouthpiece.

**KATES**

Just get me some answers, huh.

**EDDIE**

That's my job.

Eddie exits.

**INT. HEADQUARTERS OFFICE - DAY**

Partida.  
Kosalas, without an attorney, is being interviewed by  
A court stenographer is silently typing.

**PARTIDA**

...you have the right to remain  
silent. You have the right to have  
an attorney present at all times.  
Anything you say may be used against  
you in a court of law...

**INT. EDDIE'S CAR - DAY**

Eddie and Kosalas are parked on an airport access road,  
watching private planes land and take off. Eddie's car,  
a  
are  
Kosalas  
wipers  
stop;  
now  
Eddie's car,  
five-year old Chevy, is wreckage. The quarter panels  
are  
Kosalas  
wipers  
start moving.  
Kosalas pops the cassette out, the windshield wipers  
stop;  
now  
he throws the cassette into the glove compartment. But  
he can't get the door to stay closed.

**EDDIE**

I'm going to have to fix that.

airplane  
Eddie has to shout to be heard over the sound of an  
passing directly overhead.

Eddie glances at Kosalas who looks uncomfortable.

**EDDIE**

You know, it's kind of interesting.  
That 16 year old in the hallway with  
the gun? Partida told me he doesn't  
have a record. The kid's never been  
arrested.

**KOSALAS**

Yeah, well, you know, if you read the papers, cops only shoot honor students. Sole support of the family and all that.

**EXT. AIRPORT - DAY**

The airport bristles with corporate jets departing and arriving.

**TOWER (V.O.)**

...Lear 9 Lima Kilo number 2 for landing -- wind south 20, altimeter two-niner-niner-two...

the  
And now comes a mystery jet, wearing no company colors, banking in over Lake Point Tower and WHISTLING low over Planetarium to a touchdown.

field  
it.  
The white Learjet taxis to a halt at the far end of the as an undistinguished Buick rolls down the ramp to meet it.

runway  
Eddie and Kosalas stand by their car, parked across the from the Learjet.

but  
uncompromising  
beautiful  
The jet's engines shut down, the door opens, and a grim handsome man emerges. LUIS COMACHO, a cruel and survivor, has arrived. With him is an incredibly exotic woman.

who  
in  
He is met by Pompas and Efren Comacho, the two lookouts survived the raid. And Victor Comacho, who was wounded in the raid, is here with his shoulder bandaged.

**EXT. EDDIE'S CAR - DAY**

impossible  
clear  
and  
From where Eddie and Kosalas are standing it is impossible to hear the conversation at the Learjet, but it is clear that Luis Comacho is upset. They see Luis slap Pompas and

wound,  
Efren. Then he grabs Victor by both arms, ignoring his  
and screams at him.

**KOSALAS**

Nice fellow this Luis Comacho. Donato  
says they call him the Angel-of-Death.

Victor grimaces, in great pain, and his knees buckle.

**EDDIE**

Real sweetheart.

**INT. LUNA'S HOUSE - DAY**

helps  
In the dining room DIANA LUNA, a pretty 19 year old,  
her 80 year old grandmother THERESA decorate a "HAPPY  
BIRTHDAY" banner, some red and green crepe paper.

**MOLLY LUNA (O.S.)**

Now?

**DIANA**

No!

done.  
Diana and her grandmother grin at each other. They are  
Theresa stands back to admire their work.

**MOLLY (O.S.)**

Now?

**DIANA**

Mama!

**A PHONE RINGS**

**DIANA**

Daddy, would you get that!

a  
presents.  
Diana rushes into the kitchen and comes right out with  
birthday cake, and sets it on the table next to some

**THERESA**

Bella.

hands  
Diana goes to the stairs where her mother sits with her  
over her eyes.

**DIANA**

Keep 'em closed now.

She leads her mother to the dining room.

**DIANA**

O.K., open 'em.

Diana

MOLLY LUNA opens her eyes. Theresa and Diana beam.

kisses her mother who almost cries.

**DIANA**

Happy birthday, momma.

**THERESA**

(in Italian)

Happy birthday, Molly.

to

Diana hands Molly a card from the table. Molly starts open it.

Tony Luna burst in from another room.

**TONY LUNA**

Molly! Pack me a bag! Quick! Ok?  
C'mon I'm in a hurry!

opened

Molly heads for the stairs, leaving behind the half card.

**MOLLY**

But Tony, why...?

**TONY LUNA**

Business! C'mon, move. Do what I tell you!

Molly goes upstairs. Diana is pissed.

**DIANA**

Don't do it, momma! Make him pack his own bag.

**TONY LUNA**

I ain't got time to put up with your bullshit today.

slams

Tony goes to the phone, dials, gets a busy signal, and  
it down.

Theresa sits down watching sadly.

Diana goes to stand in front of her father.

**DIANA**

Listen goddammit! It's momma's  
birthday! She deserves better'n this!

Tony sorts through the closet looking for a jacket.

present

Gamiani comes in puffing with a clumsily wrapped  
under his arm.

**GAMIANI**

Hey, Tony. What's shaking? Sorry I'm  
late. I got stuck on Wacker. Some  
spook...

**TONY LUNA**

Victor Comacho is alive.

**GAMIANI**

Oh sweet Jesus.

Diana is really angry at her father ignoring her.

**DIANA**

You can't go now.

**TONY LUNA**

Shut up!

purse,

He slaps her. She slaps him back, turns, grabs her  
and runs out.

Tony watches her go and turns to Gamiani.

**TONY LUNA**

Put someone on the house. And you  
keep an eye on her.

He nods out the door.

**GAMIANI**

You got it, Tony. What about your  
uncle?

**TONY LUNA**

What Felix don't know doesn't hurt him.

and  
wife.  
Molly comes down with the bag. Tony takes it from her starts out the door. Suddenly he turns back, snatches Gamiani's present from his hands, and thrust it at his

**TONY LUNA**

Here. Happy birthday.

Tony rushes out the door. Gamiani goes to the phone. Molly is left alone in the doorway.

**EXT. EDDIE'S STREET - DAY**

the  
Eddie parks in front of his apartment building, leaves car, and enters the building.

**INT. EDDIE'S HALL - DAY**

and an  
slim  
at  
Dead on his feet, Eddie reaches the top of the stairs object comes flying at him out of the shadows. ODELL, a 10 year old black kid, fakes a series of karate kicks Eddie.

**ODELL**

Bow to your master!

**EDDIE**

Later, Odell. It's been a rough one.

**ODELL**

Y' tellin me! We all seen it on the TV!

**WOMAN'S VOICE (O.S.)**

Odell!

**EDDIE**

Bow to your master.

Odell takes off.

**EDDIE**

Hey, Odell. Here, make yourself crazy.

The kid stops, and Eddie tosses him the Rubic's Cube.

Eddie nears his apartment, we hear a MALE VOICE  
SINGING.

**INT. EDDIE'S APARTMENT - DAY**

FRED  
The door is ajar. Eddie lives in a modest apartment.

PIRELLI, a great bear of a man, 65, sings at the top of  
his  
lungs. He is bent over the space heater, tearing it  
apart.

**PIRELLI**

You look like shit.

**EDDIE**

Thanks, pal.

**PIRELLI**

They had a shot on the tube of you  
guys comin' out in front of the  
building. How's Donato?

Eddie collapses on the sofa.

**EDDIE**

Pissed cause he lost a shoe.

(pause)

Luis Comacho is in town.

**PIRELLI**

He'll collect himself some scalps  
before this one's over. Your answering  
machine is on the fritz again. Some  
woman with a fantastic voice was  
callin' about comin' over this weekend  
ta help you with somthin', and then  
the tape went nuts.

**EDDIE**

Want somthin' to drink?

**PIRELLI**

Does the Pope shit in the woods? Is  
a bear Catholic?

**ODELL**



Me too.

tosses Odell shows in the doorway. Eddie gets up and the kid  
him the Rubic's Cube -- all done.

Eddie looks at it, and the kid goes into the kitchen.

**EDDIE**

I hate smart ass kids.

Odell laughs.

**PIRELLI**

Gonna get down in the 30's tonight.  
Your pilot light is out.

the Eddie tosses the Cube into the waste basket and opens  
refrigerator.

**EDDIE**

I've been told that more than once.

**PIRELLI**

(seriously)

So, who you figure pulled out the  
rug? Gypsies? Mob?

a Eddie comes back into the living room, hands a beer and  
beer. soda to Odell, and flops back on the sofa with his own

**EDDIE**

Somebody knew what they were doin'.  
They blew the top off an anthill.

soda. Pirelli reaches for his drink and Odell hands him the

switches. Pirelli grabs the beer before Odell can drink and

**PIRELLI**

I'd figure the Mob but Scalese ain't  
that stupid.

(pause)

Hah! Sombody put the valve in  
backwards.

innocent -- Pirelli and Odell turn to Eddie who tries to look

machine

but fails. Eddie purposefully studies the answering  
on the coffee table in front of him.

**WOMAN'S VOICE (O.S.)**

Odell! I ain't calling you again!

**ODELL**

Later, fellas.

Pirelli finishes with the heater, and gets up.

**PIRELLI**

There. Heat.

**EDDIE**

What was the Cubs final score?

**PIRELLI**

8 to 1.

spews

Eddie punches a button on the answering machine. It  
tape across the table.

**PIRELLI**

Machines just don't like you.

out

Pirelli grabs the machine, unplugs it, and carries it  
the door toward his own apartment.

**EDDIE**

Maybe I don't like machines.

**EXT. SOLDIER FIELD - DAY**

This is

being

for

VOICE

The machine in question looks like a miniature tank.  
the "Prowler," a robot anti-terrorist vehicle that is  
maneuvered around various obstacles in a demonstration  
the city's law enforcement agencies.

The "Prowler" is amazingly agile. And its BULLHORN  
breaks everybody up.

**VOICE**

(from speaker)

Arretez! Halten Zie! Stop! Do not

move! No se mueve!...

industrial  
extends  
seems

The machine's three video eyes, searching the crowd independently, give it the appearance of an extra-bug. One camera is mounted on a telescoping mast which to give it the perspective of a giraffe. The thing almost alive.

departmental  
gaggle of

Commander Kates is here, leading a contingent of brass. With them are several dozen officers and a city councilmen.

FACTORY  
device

The Prowler is being put through its paces by the ENGINEER. He controls the machine with a pistol-grip that looks like a small TV camera.

**ENGINEER**

...After the gyros are locked, any movement of the hand controller is duplicated by the 'Prowler.'

yards  
30  
aside.

He turns his hand to the right and the Prowler, 50 away, sweeps its turret to the right, aiming the twin calibre machineguns at the politicians. They move

**ENGINEER**

This simple control system means that even semi-skilled employees can operate the unit with a minimum of training. As they say, "Even a child can operate it."

demonstration

Standing with Chief Kates, Eddie watches the with contempt. Kates turns to him.

**KATES**

He's talking about you, Cusack. Pay attention. You're all gonna have to be qualified on this. It's the future.

**EDDIE**

Just what the world needs, another  
gun without a brain.

**KATES**

You're looking at the perfect cop.  
The damn thing follows orders.

Eddie has seen enough.

**EDDIE**

I got better things to do than play  
with toys.

Kates is about to say something when the demonstrator  
interrupts.

**ENGINEER**

If the Commander will pick someone  
to try and elude 'Prowler,' we can  
show how our various target  
acquisition systems function.

Kates points to Eddie, and smiles.

Eddie

Instantly the turret sweeps the horizon and locks on  
as he walks across the astro turf.

CLOSE-UP of the Prowler's hand controller.

Eddie's

The MONITOR SCREEN shows the crosshairs on the back of  
head. ON THE SCREEN the digital readout says: LOCKED

AND

**TRACKING.**

**MACHINE**

(from speaker)

Bang. You're dead.

Prowler.

Eddie keeps walking, seemingly oblivious to the

Suddenly he whirls and ducks behind a wall out of the  
Prowler's sight.

controller.

He pops up with his gun pointed at the Prowler's

**EDDIE**

Drop it.

control. The controller, scared shitless, drops the hand

The Prowler dies -- the plug pulled.

Eddie smiles at Kates, and exits.

**INT. MORGUE VIEWING ROOM - DAY**

the  
with  
joined  
The curtain is drawn back from the viewing window and Comachos SEE the bodies of their cousins. Luis is here Pompas, Efren, and Victor. Their attorney, Sanchez, has them. They are speaking Spanish.

**SANCHEZ**

(subtitle)

A war does no good for any of us. It can only make what is bad worse.

bodies.  
Luis says nothing. He looks through the window at the  
Finally he speaks.

**LUIS**

(subtitle)

Get them out of here. Fix them up. I want them to be beautiful for their mother.

He kisses his fingertips and touches the glass.

**LUIS**

(subtitle)

I promise you, my brothers, there will be blood for blood.

Sanchez sighs.

**INT. MORGUE HALL - DAY**

followed  
Luis Comacho storms out of the room into the corridor by the others.

and  
Eddie and Kosalas are just entering. Victor spots Eddie turns to Luis.

**VICTOR**

(subtitles)  
This is the cop.

other --  
slowing,  
The Comachos slow down. The two groups survey each  
Luis, hatred oozing from his eyes. And Eddie, without  
looks the vicious Colombian over with cool contempt.  
Eddie walks by.

**LUIS**

How much did they pay you to set up  
my brothers, Pig.

to,  
Eddie freezes, makes a slow turn, and meets Luis' eyes.  
Suddenly Eddie moves, faster than anyone else can react  
and he has Luis pinned to the wall, choking him.

**EDDIE**

Stay off my streets, asshole. Or  
I'll bite your head off, and shit in  
your neck.

out,  
He releases Luis just as quickly, and turns to walk  
Kosalas backing with him, hand on gun.  
Luis gets some air back, and starts to scream.

**LUIS**

(subtitle)  
You're meat cop! Dead meat!

The other Comachos have to restrain him.

**INT. MORGUE EXAMINING ROOM - DAY**

morgue  
false  
shot  
identification.  
Retired detective HANK FLANNIGAN runs the high-tech  
where the bodies are stacked on trays like bakery buns.  
Flannigan, a trim, bespectacled Mr. Clean, clicks his  
teeth between thoughts.  
The body on the exotic lab table is the gunman Eddie  
during the raid. Eddie is here to confirm the

His new partner, Kosalas, is with him, very  
uncomfortable in  
this setting.

**FLANNIGAN**

Eenie Verona is the gentleman's name.  
(looks down)  
You did a hell of a job on him.

**EDDIE**

I was motivated.

Flannigan has already pulled Verona's record. He hands  
it to  
Eddie who passes it on to Kosalas without looking at  
it.  
Kosalas concentrates on the file, uneasy with the dead.

**FLANNIGAN**

Know him?

**EDDIE**

He's a punk. Punk thief. Booster.

**FLANNIGAN**

Looks like he graduated.

**EDDIE**

He had a brother-in-law. They were  
tight. Served time together.  
Ganelli..., Gagleone...

**KOSALAS**

Gamiani.

Eddie looks at Kosalas who glances up from the report  
triumphantly.

**FLANNIGAN**

If I was you, I'd sit on him.

**KOSALAS**

You figure he's connected?

Eddie just smiles.

**FLANNIGAN**

Looks like you're gonna be busy,  
Cusack. Uh, you gonna be using those  
Cubs' tickets?

Eddie reaches into his pocket, and tosses a ticket to

Flannigan who grins.

**INT. EDDIE'S CAR - NIGHT**

They  
glimpse of  
Eddie and Kosalas cruise the Rush Street area at night.  
search the neon lit crowds on the sidewalks for a  
Lou Gamiani.

**EXT. GAMIANI'S STREET - DAY**

unmarked  
On a tree-shaded block of classic brownstones, the  
car is parked at the corner.

**INT. EDDIE'S CAR - DAY**

chatty,  
morgue.  
Eddie is at the wheel wearing a sportscoat and sweater,  
scanning the sports page. Kosalas is nervous and  
bubbling. He's still reading the records from the

**KOSALAS**

This Ganiani's a swinger, huh?

**EDDIE**

He's just makin' up for the time he  
spent in the joint.

**EXT. GAMIANI'S STREET - DAY**

door  
aging  
Gamiani  
LOU GAMIANI, 55, Italian, and huge, comes out the front  
of a brownstone, and gives a perfunctory kiss to his  
"Playmate", who stands in the doorway in a housecoat.  
comes down the steps, and jumps into a car.

wheel.  
In the car with Gamiani, a fat man, TITO, is at the  
They pull into the street passing the unmarked car.

**EXT. NORTH SIDE STREET - DAY**

Trailing Gamiani and his partner through the North Side  
neighborhoods, they wind up in Lincoln Park.

stick to  
With considerable skill Kosalas and Eddie manage to



them undetected.

**EXT. PARK - DAY**

stroll  
Kosalas  
Gamiani and Tito park by the botanical gardens and  
past the fields of flowers into the zoo. Eddie and  
follow.

**KOSALAS**

Now what? They selling protection to  
the bears?

**EDDIE**

Relax kid.

**EXT. CHILDREN'S ZOO - DAY**

the  
racing  
loose  
is a  
charge  
Strolling among the baby elephants and fuzzy rabbits,  
two heavies could not be more out of place. Tito has a  
form. Lou, tall enough to see over heads, looks like a  
gorilla on the prowl. He is searching for somebody.  
Surrounding the incubators filled with hatching chicks  
cluster of schoolchildren.  
They are having a ball.  
Eddie has noticed DIANA, a lovely 19 year old who is in  
of the children.  
And she has noticed Gamiani. She's visibly upset.

**KOSALAS (V.O.)**

What's this? Kinda young for that  
old fart ain't she?

**EDDIE (V.O.)**

Just watch, kid. Learn.

Diana leaves the children with the zoo lecturer.

**DIANA**

Be back in a minute.

She crosses to the two goons and looks up at Gamiani.

**DIANA**

What do you want?

**LOU**

Your Papa worries about you.

**DIANA**

Get out of here, Lou. Leave me alone.

they  
Gamiani shrugs, his pal Tito seems embarrassed, but  
don't move.

**INT. GORILLA HOUSE - DAY**

flies  
of an  
clutch  
away,  
The CHILDREN SCREAM, and LULU, the half-ton baboon  
into frame, swinging down from the artificial branches  
iron tree in the three story central cage. The children  
at Diana in delightful terror. The gorilla, inches  
kisses the thick glass that separates them.

crossed,  
Gamiani.  
Lulu swings to the upper branches and sits, arms  
staring eyeball-to-eyeball at her human counterpart,  
Tito eats popcorn.

holding  
Eddie and Kosalas walk behind a mother and child, each  
a balloon.

**EXT. LIBRARY - DAY**

bye  
over to  
Diana is on the front steps of the library saying good-  
to two of the children from the zoo. She hands them  
their mothers, and goes up the steps into the building.  
Gamiani and Tito pull over and park down the street.  
Eddie comes around the corner, and follows her in.

**INT. LIBRARY HALL - DAY**

Special  
The sign on the door tells us this is the city's

Education Program office. Diana enters the office and  
confers briefly with another staff member.

**INT. LIBRARY HALL - DAY**

Through the open door of the Special Education Program  
office, Eddie observes Diana chatting with her co-workers.

**INT. READING ROOM - DAY**

Eddie follows as Diana walks through the great hall  
past long tables and out the other door.

**EXT. LIBRARY - DAY**

Diana comes down the steps, wading through the swarm of  
homebound commuters, and catches a cab.

And head and shoulders above the crowd, scanning the  
tops of heads, is Lou Gamiani.

Tito comes around the corner in his car, and pulls up  
to the curb. Gamiani jumps in, and they take off after Diana's  
cab.

Eddie and Kosalas follow in Eddie's car.

**EXT. APARTMENT BUILDING - DAY**

Diana enters an apartment building.

**EXT. APARTMENT BUILDING - DAY**

By the time Diana exits it is dark. She is with a  
friend, and both are in some kind of Halloween costume. They  
catch a cab.

**EXT. PARTY STREET - NIGHT**

The taxi stops in front of an ancient brick loft  
building. Diana and her friend get out and hit the buzzer at an  
unmarked door. The door opens and they disappears inside.

and

Gamiani's car cruises past. It pulls up at the corner  
it's lights switch off.

behind

Eddie's car pulls up. Eddie hops out. Kosalas slides  
the wheel.

**INT. EDDIE'S CAR - NIGHT**

Eddie leans down to the open drivers window.

**EDDIE**

Hold here a second.

him

Eddie goes to the back of the car, and Kosalas follows  
in the rearview mirror, losing sight when Eddie pops  
the trunk.

open

Kosalas watches the party goers enter the building.

There is a tapping at the window.

now

Eddie has donned a baseball uniform, matching cap, and  
carries a baseball bat with a pair of cleats hanging  
it.

from

**EDDIE**

Keep with Gamiani.

Eddie tosses the keys back to Kosalas, and heads to the  
building. Kosalas calls to him.

**KOSALAS**

Bang a few for me.

**INT. PARTY STAIRS - NIGHT**

outrageously

In the darkened stairway Eddie joins a group of  
dressed characters. The door at the top of the stairs  
bursts open on a punk-funk art student Halloween party.

bursts

**INT. PARTY - NIGHT**

like

A hundred people are jammed into the studio. It feels

of  
dancing.

the Star Wars Saloon. The LIVE MUSICIANS match the look  
the party. The costumes are outrageous. Everyone is

Eddie looks the place over. He spots Diana.  
Eddie walks over to her, grabbing a drink along the  
way. He

sidles up to Diana.

**EDDIE**

Wanna play ball?

She looks him over taking in the outfit, the bat.

**DIANA**

Are you pitching?

**EDDIE**

Some people say I've got a pretty  
good inside curve.

**DIANA**

I don't know. You look strictly minor  
league.

She smiles.

**EDDIE**

I'm Eddie.

**DIANA**

I make it Eddie-The-Cop.

**EDDIE**

You've had a lot of experience with  
cops?

**DIANA**

All bad.

She is angry now, and walks away from him.

his

Eddie watches her go, and is about to follow. He sets  
drink down, and turns to find a girl, luscious as hell,  
dressed like a Frederick's wet dream, making eyes at

him.

She takes his bat, and gives it a long, lascivious

lick.

**EDDIE**

You'll get slivers.

He walks by her.

**INT. PARTY BACK ROOM - NIGHT**

witches  
table to

Eddie steps over and around an assortment of wasted  
and gooned out goblins snorting lines on the coffee  
get to Diana who is tensely by herself.

He grabs her purse.

**DIANA**

Hey, what the hell do you think you're  
doing?

**EDDIE**

I thought you knew all about cops.  
You don't put anything up your nose  
do you?

license.  
Eddie searches Diana's purse. He find her drivers

**EDDIE**

Diana Luna?  
(pause)  
You're Tony Luna's daughter?

to  
He drops the license into the purse and hands it back  
her. She stares him in the eye defiantly.

**DIANA**

I don't know where he is, and I don't  
really give a shit.  
(tired)  
When are you people going to realize  
I don't have anything to do with my  
father.

Eddie tries to give her his card.

**EDDIE**

For when you need a friend.

She won't take it.

**DIANA**

I've got all the friends I want.

Eddie puts the card into her purse.

**EDDIE**

But do you have all the friends you need?

then  
phone  
She walks away angrily. Eddie watches her leave, and steps over a few of the wasted witches to get to the on the drug laden coffee table. He dials.

**EDDIE**

(to phone)

This is Sergeant Cusack. I want a team to cover a house on the southwest side.

(pause)

L-U-N-A, Anthony.

(pause)

Yeah. Crazy Tony Luna. I don't think he's around, but if he shows up bring him in.

shock. One  
a  
them to  
The dope-smoking party-goers stare at this cop in of the ladies tries to casually cover the cocaine with magazine. Eddie hangs up the phone, and pushes past the door.

**EDDIE**

(nods)

Catch you later.

He is out the door.

**INT. GYM - DAY**

stand on  
guns  
the  
Several plainclothes officers, some of them women, either side of the door with their backs to the wall, at the ready. One of the men reaches out and POUNDS on door.

**OFFICER**

Police! Open up!

scrambling They rush the door and SMASH it, SHOUTING and  
into the apartment.

**KOBAS (V.O.)**

(from bullhorn)

Awright awright hold it.

style. The instructor, Kobas, walks in criticizing their

**KOBAS**

For Christ's sake! You tryin to get  
your partner killed, Jackson?

This is not the real thing; only practice.

**CAMERA PULLS BACK TO REVEAL --**

**INT. GYM - DAY**

this The apartment is only a mockup set in the corner of  
track at vast skylit city warehouse. Runners race around the  
the perimeter.

Prowler. On the wall are large photos and diagrams of the  
training Below the photos are sign-up sheets for the required  
sessions.

a In another corner is the weight room, the ring, and the  
workout area. Eddie is here, working out, sparring with  
partner who has large padded mits on each hand.

**INT. LOCKER ROOM - DAY**

ties Brennan and a couple of buddies approach Kosalas as he  
it his gym shoes. Brennan is carrying a petition. He hands  
cop. to Kosalas and looks around the room. He spots another  
Cragie is in the background putting on his jacket.

**BRENNAN**

(shouts across the  
room)



Hey, Mahoney. I want you to help me  
get some signatures on this letter  
for Cragie.

Kosalas Brennan looks down at Kosalas who is hesitating.  
looks back at Cragie. Their eyes meet. He signs.  
Cragie comes by and slaps him on the back.

**CRAGIE**

Way to go, partner.

**INT. GYM - DAY**

exercise We see Music talking to several cops working out the  
machines, and getting signatures on Cragie's petition.

**INT. GYM - DAY**

series Eddie gives his sparring partner, Howard, a furious  
of blows, driving him back. They are kickboxing.

**HOWARD**

Let's try the mitts for awhile.

Cragie Eddie nods. He sees Cragie cross the gym and exit. As  
a goes out, Donato comes in on crutches. Everybody shouts  
greeting.

off. Eddie sits down to change gloves, and take his footpads

**DONATO**

Say, partner.

**EDDIE**

How ya doing, Richie?

**DONATO**

Swinging. How's this? Two G's, we  
get a sausage and beef stand stand  
outside Wrigley Field. You pass the  
beef, I take the cash. Free games. I  
got a contact downtown.

**EDDIE**

How you gonna watch the game if you're

hawking sandwiches?

**DONATO**

Never thought of that. TV? Hey, I tell you about this nurse I met? Talk about physical therapy.

The sparring partner returns, and Eddie goes back to practice.

**DONATO**

She's got this friend just dying to meet you. Intensive care.

Eddie grins.

Donato Brennan comes up to Donato, and hands him the petition. signs quickly.

**DONATO**

(to Eddie)

Later, partner.

Eddie nods to him, concentrating on the sparring.

**BRENNAN**

Hey, Cusack. How about taking the gloves off long enough to sign this for Cragie.

**EDDIE**

This about the hearing?

**BRENNAN**

You bet.

**EDDIE**

I pass.

**BRENNAN**

(angry)

What the fuck's the matter with you?

**EDDIE**

He's burnt, Brennan, and you know it. He was a good cop, but he ain't now.

knocked PUNCH! Eddie hits the mit so hard that Howard is back a couple of steps.

**BRENNAN**

Get off your high horse, Cusack. He made a couple of mistakes, OK. The guy was a hero. What the fuck does a bunch of civilians know about comin' up some shithouse stairway day after day, scared outta your shorts.

out PUNCH! With a whirling kick, Eddie knocks the mit right of the Howard's hand, and across the gym.

Eddie turns to face Brennan, nose to nose.

**EDDIE**

We're all scared, Brennan. Cragie should have been off the street a long time ago. He's gonna hurt somebody else with his bullshit. Maybe even you.

Eddie goes back to punching. Brennan storms out.

**EXT. LATIN STREET - DAY**

street A funeral cortege makes it's way sedately down the car, past the Comacho owned pool hall. Two hearses, a flower their a limo, and several other cars with funeral stickers on the windshields pass bye. The slain Comacho cousins from

the Luis Comacho is in the limo along with the woman from the airport.

**INT. BRENNAN'S CAR - DAY**

is Brennan and Music are following the procession. Brennan on the radio.

**MUSIC**

(to mike)

The funeral director says they plan on cruisin right past luna's house.

**EXT. LUNA'S STREET - DAY**

steps  
hearses

Tito, one of Tony Luna's bodyguards, watches from the  
of Luna's porch as a procession of cars follows the  
slowly up the street.

to  
truck.

At the end of the block, an old man is selling produce  
the neighborhood housewives off the tailgate of his  
They watch the procession in wonder.

**INT. EDDIE'S CAR - DAY**

Tony's

The cortege passes the unmarked car down the block from  
house. Eddie is watching. Kosalas is with him.

**KOSALAS**

(to radio)

They're wastin' the show. Tony's not  
even in town.

**EDDIE**

He'll get the word.

on

Across the street, WE SEE another bodyguard joint Tito  
the front steps. They stand, arms folded, watching the  
procession.

**INT. LIMO - DAY**

window as  
walks

Luis Comacho takes a flower and tosses it out the  
he cruises past the two goons. Their EYES LOCK. Tito  
up and grinds the flower into the ground with his shoe.

**EXT. LUNA'S STREET - DAY**

car.

Brennan and Music bring up the rear in their unmarked

**INT. LUNA'S HOUSE - DAY**

Tito, the body guard, picks up the phone.

**EXT. LAKE - DAY**

Luna is

At the pay phone next to a lakeside bait shop, Tony getting the word. He's worried.

**LUNA**

(to phone)

What the fuck are you talkin about?  
Nobody's gonna touch nothin. Just  
stay put.

(pause)

I give a shit about their fuckin  
parade?

around

A floozy slides up next to him, and he puts an arm  
her waist.

**LUNA**

(to phone)

They wanna throw flowers we can fix  
it so they're pushing up daisys.

He laughs. The girl joins in like she's supposed to.

**EXT. WAREHOUSE - DAY**

bouncing  
edge. The  
area;  
scrapyards

A tan Dodge rolls over the rutted scrapyard roadway,  
toward the immense old warehouse along the river's  
city seems to have abandoned this remote industrial  
giant grain elevators, rusting freighters and vast  
surround us.

**INT. POMPAS' CAR - DAY**

enter

Pompas and Efren Comacho drive through the gate and  
the warehouse as the door opens for them.

**INT. WAREHOUSE - DAY**

to

The car halts in the vast empty chamber. It is quickly  
surrounded by members of the Comacho family. They begin  
unload the car. The trunk is filled with cases of heavy  
ammunition.

firing

At the back of the warehouse, other Comachos are test

their weapons.

**INT. LUIS' OFFICE**

battle. Luis is directing things as they are preparing for  
The weaponry spread on the table is astonishing.

**EXT. HARBOR - DAY**

yachts Eddie's beat up Chevy is parked beyond the line of  
Kosalas toward the end of the pier. Eddie gets out of the car.  
looks worried.

**KOSALAS**

I can back you up.

**EDDIE**

Stay by the radio.

end of Eddie walks to the 75 foot steel cruiser tied to the  
the pier.

Eddie walks up the gangplank.

**EXT. YACHT - DAY**

An ape in a suit, ROCCO, appears.

**ROCCO**

What the hell you doin' here? Off,  
asshole.

is Rocco goes for Eddie. A couple of quick blows and Rocco  
rear of in the water. Eddie continues up the gangway to the  
the boat.

**EXT. YACHT - DAY**

chaise Eddie finds FELIX (THE RAIL) SCALESE sitting on a  
on a lounge, reading. A beautiful girl lays on her stomach  
deck pad typing at a personal computer terminal.

discombobulated, Scalese looks up at Eddie. He is momentarily

but recovers.

**SCALESE**

(referring to computer)

The modern age's answer to the crystal ball. Marvelous. If you know how to read it.

(pause)

Listen. If you have some extra cash, buy oranges. The price is low, and I can promise you the threatened trucking strike will be avoided.

**EDDIE**

We talking about a bribe, Scalese?

**SCALESE**

It's a prediction.

Scalese a  
Another beautiful bikinied girl comes by and gives  
tall cool drink.

**SCALESE**

No. I wouldn't try to bribe Eddie Cusack.

He drops the name with a smile. Eddie doesn't react.

**SCALESE**

You're incorruptible. Untarnished. I hear they call you stainless steel on the street. Me, I think you're a fuckin' pain in the ass.

**EDDIE**

Thanks.

**SCALESE**

(frowning)

It's not a compliment.

**EDDIE**

I'm looking for your nephew.

**SCALESE**

Tony? Forget it. Tony Luna's none of your business.

**EDDIE**

Wrong. Tony just made himself my business.

**SCALESE**

No he didn't. We take care of our own. Just like the cops. Just like the Comachos. You understand.

Eddie sits down next to Scalese and looks him in the eye.

**EDDIE**

He shit on my turf, old man. And I'm going to nail him and anybody else tied to him. You understand, Felix?

**SCALESE**

(with cool rage)  
Nobody threatens Felix Scalese.

**EDDIE**

(softly)  
It's not a threat. It's a prediction.

Eddie's  
On the shore, Kosalas is honking the car horn to get attention. Eddie rises.

**EDDIE**

There's a shitstorm coming. You better get yourself a good umbrella.

The girl at the computer terminal watches him leave.

**EXT. YACHT - DAY**

himself  
Eddie walks by as Rocco, soaking wet, is pulling from the water. Eddie pushes him into the water again. Kosalas is still sounding the HORN.

**EXT. HARBOR - DAY**

Eddie runs toward the car.

**EXT. PARKING LOT - DAY**

the  
and  
Kosalas  
A body lies in the flowers in the service area next to giant greenhouse. Several unmarked cars and two blue whites are parked in the dirt drive as Eddie and



Brennan

pull up. The cops have roped off the area. Music and  
are there.

Eddie looks at the body as Music comes over.

**MUSIC**

Tony Luna's bagman.

Kosalas looks at the body.

**MUSIC**

They call that a Columbian necktie.

Kosalas winces.

**MUSIC**

They found the manager of Tony's  
restaurant hanging from a hook in  
his kitchen. Looked like someone  
tried to carve a canoe out of him.  
Tony's used car lot on Ashland is  
burning as we speak. The head salesman  
is a fried zucchini.

**KOSALAS**

Oh Jesus. It's starting.

Eddie stands to one side.

**EDDIE**

Let's go.

**EXT. LUNA'S STREET - DAY**

street,

A kid on a bike makes his way up the quiet tree-lined  
tossing newspapers onto the porches of the block.

truck

Around the corner at the end of the block, the produce  
starts slowly forward. As it turns onto Luna's block, a  
pulls up behind it and stops, blocking the street.

car

Luna

The produce truck parks at the curb in front of the  
house. A neighbor from across the street approaches.

The

front door of Luna's house opens, and Tito emerges,

helping

Tony's aged mother down the steps to buy vegetables.

**INT. PRODUCE TRUCK - DAY**

man.  
On the floor near the wheelwell is the dead produce

**EXT. LUNA'S STREET - DAY**

neighbor,  
The rear doors of the produce truck swing open. The  
Tito, and Tony's mother are instantly killed.

of the  
From outside three Comachos enter the open front door  
inside.  
Luna house. We hear the SOUND of MUFFLED GUNFIRE from

**INT. LUNA'S HOUSE - DAY**

Eggs  
Bits and pieces. A Shattered orange juice container.  
cooking on the stove. A woman's vanity.

Tony's  
On the floor; a woman's legs, a housecoat, slippers. A  
silhouette of a Comacho in the hallway RAKING one of  
guards.

her  
A family photo on the mantle which includes Diana and  
father is BLASTED to bits.

**EXT. LUNA'S BACK YARD - DAY**

the  
One of Tony's men tries to escape through the back of  
house. He is pursued by a Comacho who guns him down.

**EXT. LUNA'S STREET - DAY**

the  
in a  
Luis Comacho sits in a car in the next block surveying  
scene. The cousins are walking briskly out. They jump  
car and drive off.

**INT. LUIS' CAR - DAY**

Luis nods to his driver. They pull away.

**EXT. LUNA'S STREET - DAY**

wearing The street is QUIET again. Next door, a neighbor,  
only his underpants and carrying an old pistol, stands  
trembling in disbelief.

**EXT. LAKE - DAY**

slowly Pines reflect in the dappled lake as Tony Luna rows  
tackle for shore. He ties up at the dock. He's taking his  
to out of the boat when one of his boys comes running down  
the dock.

drop the We cannot hear the conversation but we can see Tony  
water. tackle box and we can hear his SCREAM echo across the

**EXT. EDDIE'S STREET - DAY**

car. He Eddie runs down the rear stairs to Kosalas' unmarked  
seat, and opens the driver's door, pushes Kosalas across the  
gets behind the wheel. He PEELS OUT.

**INT. UNMARKED CAR - DAY**

**KOSALAS**

Music's at the scene.

Eddie picks up the mike.

**EDDIE**

(to mike)

Was there a girl? Late teens. Reddish  
hair.

**MUSIC (V.O.)**

(on radio)

Two male caucasians, two female. One  
mid-to-late forties. The other a  
grandmother.

puts With the SIREN full out, LEANING ON the HORN, he simply  
wheel his foot on the floor and sends the car into a four  
drift that slides into a neat U-turn.

**EXT. LIBRARY - DAY**

main  
guards.  
Eddie leaves the car running, and burst through the entrance flashing his badge at the stunned security guards.

**INT. LIBRARY - DAY**

searching,  
Kosalas arriving at his heels.  
Eddie races through the corridors and reading rooms

**INT. LIBRARY - DAY**

Gamiani tells Diana about her mother and grandmother.

**INT. LIBRARY - DAY**

Diana.  
Three Comachos; Pompas, Efren, and ANGEL, search for

**EXT. LIBRARY - DAY**

is  
terrified.  
Lou Gamiani emerges from the building with Diana. She

steps and  
crosses the street, keeping a sharp lookout.  
He checks out the scene, then descends the crowded

**EXT. FLOWER SHOP - DAY**

stand  
library  
steps.  
Luis and Victor Comacho loiter by the outdoor flower

**EXT. LIBRARY - DAY**

conventioners,  
step  
a  
arm.  
Distracted for an instant by a cluster of  
Lou fails to notice the two Comachos who have fallen in  
behind them. He goes down with a gasp, almost silently,  
knife sticking from his back. A Comacho grabs Diana's  
arm.  
She jabs him in the eyes, and runs.

Diana disappears into the crowd.

stands  
lying  
in horror unable to keep from looking at Gamiani's body  
on the sidewalk. She SCREAMS.

the  
Eddie and Kosalas come crashing out of the entrance of  
museum.

The girl isn't here.

the  
Eddie spots a commotion at the end of the block, under  
el station.

traffic  
He dashes down the steps and across the street with  
screeching to a halt.

backup,  
Kosalas flags down a blue and white, and barks for  
then tears out after Eddie.

**EXT. WABASH AVENUE - DAY**

life,  
the  
In the shadow of the el tracks, Diana runs for her  
racing north on Wabash through crowds of shoppers with  
Comachos moving relentlessly a half block behind.

traffic  
women's  
Opposite Marshall Field's, she abruptly cuts across  
and runs into an alley between the giant men's and  
stores.

frantically  
With terror in her eyes, Diana runs, searching  
for a guard, a policeman, somebody with a gun. But the  
Comachos are closing in on her.

She dives through a revolving door into the building.

**INT. DEPARTMENT STORE - DAY**

lingerie,  
Diana runs past the perfume displays, notions, and  
and out the Randolph Street exit.

**EXT. RANDOLPH STREET - DAY**

Two Camachos, who stayed on the street, spot her as she leaves.

the Racing through the alley, Eddie spots them running in next block.

**EXT. LAKE STREET - DAY**

shoulder. Running east on Lake Street, she glances over her

glimpse of She doesn't see them. She ducks into the alley. But the Comachos round the corner just in time to catch a her.

**EXT. ALLEY - DAY**

She This alley leads to the lower level of Michigan Avenue.  
She turns back to find the exit blocked by the Comachos.  
flees downward.

**INT. LOWER MICHIGAN - DAY**

deathly The green flourescents of the "Emerald City" give a  
corner, cast to the underground street as Diana rounds the  
a and collapses against the wall. Her heart pounding like  
a frightened deer, she has run as far as she can.

around Pompas Comacho and two of his colleagues come racing  
the corner. They spot her crouched against the wall.

and She starts to SCREAM but Angel grabs her by the collar  
terror pulls her up to his face and she stops, wide-eyed with  
as he touches her throat with his knife.

**POMPAS**

Come on, Chika. We gonna have some fun. You gonna take us to your father.

huge  
in

We hear a loud metallic CLICK. We see the barrel of a revolver. They wheel to see Eddie crouched, gun drawn, the alley entrance.

**EDDIE**

Pompas, you're getting to be a fucking pain in the ass.

third,

The boys put their hands up, but Eddie doesn't see the SAMO, coming up behind him.

starts

Angel grabs Diana by the hair, shielding himself, and backing up the stairs that lead to the street.

**EDDIE**

Let her go, pooch.

kicking

Samo jumps Eddie, and the gun goes flying. It hits the pavement and bounces off the high curb into the street.

In a staggering blur Eddie takes out the Comachos, the last one end over end. But Angel and the girl have disappeared to the street above.

Eddie retrieves his gun and runs up the steps.

**EXT. STATE LAKE EL STATION - DAY**

the  
turnstile

With a knife at her side, Angel Comacho leads Diana up steps of the old el station. They pass through the out onto the platform just as the train pulls to in.

Angel

forces her onto the train.

just

Eddie comes pounding up the steps and onto the platform in time to stop the closing train door with his foot.

**INT. EL TRAIN - DAY**

The

Eddie wedges his way aboard and the train pulls out. passengers looks at him like he's crazy.

Eddie works his way through the cars toward the rear.

from  
he is  
frantically

Angel spots him. Knife still in hand, he pulls Diana  
car to car past the terrified passengers until finally  
cornered at the end of the train. Angel searches  
for a way out.

Eddie enters. Diana sees him.

**ANGEL**

Another step, and I take her head  
off.

**EDDIE**

You don't have the balls.

Eddie takes another step.

free.  
Diana slams her elbow into Angel's groin, and breaks

climbs  
Angel jumps back. He breaks open the rear door and  
out.

**EXT. EL TRAIN - DAY**

Angel climbs up the back of the car onto the roof.

Eddie's right behind him.

the  
of the  
The spectacular pursuit from car to car on the roof of  
speeding el train is witnessed by startled second-floor  
secretaries whose desks look directly out at the roof  
passing cars.

**VERY HIGH ANGLE**

through  
Angel and Eddie's figures appear as specks, roaring  
the canyon of skyscrapers.

**ON TRAIN ROOF**

train.  
They  
A low bridge forces both men to hug the roof of the  
Eddie recovers first and grabs Angel, pulling him down.



over the  
points  
River.

roll from side to side on the roof, nearly slipping  
side. With a desperate shove, Angel breaks free. Eddie  
his gun at him. The train is now over the Chicago  
Angel dives into the water.  
Eddie reholsters his gun and dives in after him.

**INT. EL TRAIN - DAY**

We see Diana's looking out the window of the train. She  
follows Eddie's decent with her eyes.

**EXT. RIVER - DAY**

as  
stream.

Dozens of startled pedestrians line the bridge railing  
Eddie swims toward Angel, bobbing in the middle of the

Angel  
his  
sickening  
with

A hotdogger in a speedboat is racing up the river and  
is directly in his path. The skipper, showing off for  
passengers, doesn't notice him until he hears the  
THUNK under the keel. The boat's wake is suddenly red  
blood.

**EXT. RIVER BANK - DAY**

passersby.

Eddie is helped from the water by a couple of

He stands there, soaking wet, looking around.

Then

A crowd is gathering. We hear SIRENS in the background.  
he spots her.

Diana is standing on the bridge watching him.

**EXT. BRIDGE - DAY**

holds

Eddie walks to Diana, and she folds into his arms. He  
her a second.

**EXT. LAGOON - DAY**

lagoon. Eddie, now in dry clothes, and Diana walk along the

Eddie They talk, argue, and she sits on a bench and cries.  
comforts her.

**DIANA**

Where are you taking me?

**EDDIE**

Downtown first. Then I'm gonna place  
you in protective custody.

**DIANA**

The hell you are!

**EDDIE**

You'll be safe --

**DIANA**

I'll take my chances.

later NOTE: Ad lib dialogue throughout scene for possible  
use.

be NOTE: Radio newscast describing the Luna killings can  
mixed with the above dialogue.

**INT. EDDIE'S HALL - NIGHT**

Eddie and Diana climb the stairs.

**INT. PIRELLI'S APARTMENT - NIGHT**

The DOORBELL buzzes repeatedly.

**PIRELLI**

(shouts)

Keep your goddamn pants on!

like Pirelli, padding across the floor in his shorts, looks  
revolver a bear called out of hibernation. He has a service  
unbolts in his hand. He peers through the peep hole, then  
the door.

**PIRELLI**

This your idea of a social call?

Eddie enters with Diana.

**EDDIE**

Fred Pirelli, this is Diana. Diana  
Luna.

Pirelli reacts to the name.

Diana is in a daze, close to shock.

Pirelli takes her and leads her to the couch.

**PIRELLI**

C'mon, kid. Let's get you off your  
feet.

Eddie motions him aside.

**EDDIE**

Can you put her up till I find her  
old man?

**PIRELLI**

Does a bear...?

**EDDIE**

Am I putting you on the spot?

**PIRELLI**

I spent 30 years on the spot. What  
ever you need.

Eddie starts to go, and Diana reacts, suddenly  
frightened.

**DIANA**

Eddie?

**EDDIE**

I'll be right across the hall. I'm  
just gonna clean up.

He leaves.

**INT. EDDIE'S APARTMENT**

Eddie falls fully clothed onto the mattress. The PHONE  
RINGS.

He rolls over in disbelief, staring at the ceiling.  
It RINGS, and RINGS again and again and again. He  
finally picks it up.

**INT. TAVERN - NIGHT**

This is the after-hours watering hole for the police  
force and half the cops we've seen so far, including Cragie,  
are clustered at the bar or playing darts at the back of  
the room. There are a half a dozen women there also. Three  
of them are cops.

Kosalas is here too. He's been drinking. He leans  
against the wall talking on the pay phone by the men's room.

**KOSALAS**

(to phone)

Say, Eddie. Why don' you come by and  
tip a few?

(pause)

Cause I gotta talk to you.

(pause)

Yeah, I know. But we gotta talk.

(pause)

Please.

(pause)

Yeah, at Mike's.

He hangs up and heads back to his table, passing  
Officer Music at the bar.

**MUSIC**

You oughta crash, man. You had a  
helluva day.

**EXT. TAVERN - NIGHT**

Two tough looking guys are watching the entrance to the  
bar from a car parked across the street. We can HEAR the  
NOISE from the BAR.

**FIRST HOOD**

Love it, Flash. Gonna be a slide.  
Easy in, easy out.

**SECOND HOOD**

Just a quick and dirty?

**FIRST HOOD**

Yeah, yeah, nothin to it. You know  
the drill.

They check their weapons.

**INT. TAVERN - NIGHT**

Everybody but Kosalas is having a good time. Donato,  
flanked  
by two girls, foot up on a chair, entertains a small  
crowd.

**DONATO**

He picks her up on Forty-third, and  
he's takin' in. She says, "Say, baby.  
Ain't no need for goin' downtown."  
An' she pulls back her skirt. So the  
dumb shit climbs in the back an'  
takes a piece...

(starts to chuckle)

...an' leaves the keys in the front  
and locks the two of 'em in the squad.  
And he hasta kick out the window  
see, an' she starts screamin', "Rape!  
Rape!" An' they charge him with rape  
an' every other fuckin' thing in the  
book. Internal Affairs is gonna give  
him a kayak and a lantern an' put  
him out in the lake.

A group laughs at the story. There is a stillness at  
the  
front door. One of the hoods from outside steps in. He  
wears  
a leather coat.

The heads at the bar turn.

He walks the length of the bar and enters the john. He  
is  
obviously out of place in this saloon. Nobody has both  
hands  
on the bar.

to The front door opens. The other hood steps in, walks up  
the bar, and orders.

**SECOND HOOD**

Bartender. Gimme a black russian and  
a Courvoisier.

to the The First Hood comes out of the bathroom and walks up  
his bar. Suddenly he whips a sawed-off shotgun from under  
coat.

**FIRST HOOD**

(bellows)  
Yo! Get your hands up motherfuckers.  
This is a ho --

THIRTY HAMMERS CLICK. Thirty guns are drawn.

two The room is frozen. Only the JUKEBOX makes a sound. The  
can't hoods, eyes fixed on the array of iron pointed at them,  
even swallow. Finally...

**SECOND HOOD**

(to partner)  
You stupid motherfucker.

the The cops swarm the hoods and in an instant they are on  
the floor being cuffed and roughly handled. Kosalas is at  
end of the bar, frozen, his gun still in his holster.

**EXT. TAVERN - NIGHT**

Eddie gets out of his car and heads for the front door.

**INT. TAVERN - NIGHT**

together, The place is in an uproar -- everybody doubled up with  
They LAUGHTER -- as the two luckless hoods, handcuffed  
are lying on the filthy tavern floor under a table.  
continue to berate each other.

Eddie enters.

**SECOND HOOD**

My old lady tol' me you was fucked  
up in the head. Do I listen? Piece o  
cake, you say. Snap, you say. Nothin  
to it, you say.

**COP**

Shut up over there.

Donato spots Eddie and calls to him.

**DONATO**

Eddie! Partner! Meet Ruthie. Dental  
Hygienist. She's oral.

Ruthie giggles.

**DONATO**

And this is... Marlene. She works  
for a proctologist.

Marlene swats at him.

**DONATO**

Siddown, partner. I got a proposition  
for you.

**EDDIE**

Not now, Donato.

**DONATO**

O.K. O.K. But just let me plant two  
words in your brain. Alligator  
farming.

where  
room  
chair.  
Eddie shakes his head and walks to the back of the room  
Kosalas sits hunched over a drink, the only man in the  
not laughing. He looks up whens Eddie pulls over a

**KOSALAS**

Beer?

a  
Eddie nods, and Kosalas signals the waitress. There is  
long beat at Kosalas fidgets and Eddie waits.

**KOSALAS**

Looks like I'm caught between the  
rock and the hard place, Sarge.

Eddie just looks at him.

**KOSALAS**

You know I really wanted to be a good cop, but... shit. It's hard enough sometimes just to stay alive. Comes so easy to you. You got all the fuckin' answers. Me, I'm still tryin' to find the questions.

beer, and  
Eddie is still silent. Kosalas takes a swig of his  
finally blurts is out.

**KOSALAS**

Cragie planted the gun on the kid. Just wasted him, and then I... I don't know what to do about the hearing tomorrow...

**EDDIE**

Tell the truth.

**KOSALAS**

See. It's all so nothin' for you. If I talk straight every cop on the force will shit on me. If I don't... Cragie gets away with murder.

**EDDIE**

And the chance to do it again. Next time he might take away a cop. That make any difference?

**KOSALAS**

He's my partner.

**EDDIE**

Your partner's selling you out, Kosalas. He kills an unarmed kid, and now he's risking your ass to save his own.

**KOSALAS**

It was a mistake.

**EDDIE**

It cost an innocent kid his life.

**KOSALAS**

I know that! I KNOW THAT!



He is too loud, and attracts attention.

**KOSALAS**

(softly)

Jesus. I see that kid's face every  
time I close my eyes.

**EDDIE**

Tell 'em like it is, Nick. I'll back  
you up.

Eddie gets up and walks away.

**INT. TAVERN - NIGHT**

paddy  
arm.  
The two amateur holdup men are being hustled out to the  
wagon as Eddie heads for the door. Someone grabs his  
arm.

It's Cragie, a little drunk.

**CRAGIE**

Nice to see you out with the boys  
for a change, Sarge.

**EDDIE**

Hello, Cragie.

**CRAGIE**

They tell me my Sergeant wouldn't  
sign for me. You want to tell me  
why?

**EDDIE**

You know why.

**CRAGIE**

No. Tell me.

**EDDIE**

(gently)

You were a good cop for a lot of  
years. You've passed your limit now  
Cragie.

**CRAGIE**

Fuck you. Where do you get off?

**EDDIE**

Right about here.

Eddie walks out the door.

**INT. EDDIE'S HALL - NIGHT**

in, Eddie buzzes the door. Pirelli opens it. He lets Eddie scans the hall, and closes it.

**INT. PIRELLI'S APARTMENT - NIGHT**

coffee. Pirelli sets down his gun, and pours Eddie a cup of

**PIRELLI**

She's havin' a bad night. Gave her a shot of brandy. Maybe she'll sleep.

**EDDIE**

Giving liquor to a minor, Pirelli?

He turns to leave.

**EDDIE**

I'll be back right after the hearing tomorrow, and you can get some sleep then.

**INT. PIRELLI'S APARTMENT - NIGHT**

bed, a Eddie cracks the door and peeks in. Diana sits on the lonely forlorn figure.

She looks at Eddie, and tries a smile that fails.

Eddie walks over to sit on the bed next to her.

She falls apart, and lies down, on the verge of crying, collapsing so that her head rest in Eddie's lap.

a They are quiet like that for a moment, she curled into ball, Eddie stroking her hair.

**DIANA**

What do you do when you don't have anyone?

**EDDIE**

You find someone.

She looks up at him.

**DIANA**

Could you... Hold me for a while?

Eddie lays on the bed beside her. She curls up in his arms, and closes her eyes. Eddie's eyes remain open.

**INT. HEARING ROOM - DAY**

The Civilian Review Board is in the Office of Professional Standards. The panel consists of eight civilians. It is a real cross-section of the city of Chicago. Leon Partida chairs the proceedings. We recognize several faces from the opening bust.

An old Mexican woman is on the stand facing the panel. Cragie sits at a table with his representative, facing the officials.

A female panel member is questioning the old woman.

**MALE PANEL MEMBER**

How far were you standing from where your grandson was shot, Mrs. Murillio?

The question must be TRANSLATED by a bumbling clerk, the old woman answers in Spanish, then the answer is translated.

**CLERK**

In the next doorway. Four meters.

The room is packed. In addition to the police officers, character witnesses, and friends of the dead kid, there are a dozen reporters.

Eddie enters and looks over the scene. He nods to Donato, sitting at the rail with his foot propped up.

**DONATO**

How you doin', Sarge?

**EDDIE**

What's the score?

**DONATO**

(nods toward witness)

Kid's grandmother says Cragie threw  
down the pistola.

the  
Eddie takes a seat. Officer Cragie is called back to  
witness stand.

**PARTIDA**

(to steno)

Officer Cragie has already been sworn.

(pause)

Officer Cragie, you have heard Mrs.  
Murillio's testimony --

**CRAGIE**

Yes, sir.

fault.  
Cragie is neat as a pin, humble, cooperative to a

**PARTIDA**

You have heard her tell this panel  
that she saw you lay the gun in her  
grandson's hand.

He feigns compassion.

**CRAGIE**

I'm not saying the woman would make  
this up. But there's no way she could  
have seen anything from where she  
was standing in a hallway that dark.

(pause)

Like you said, she's the boy's  
grandmother.

**PARTIDA**

If it was dark, Officer, how were  
you sure Vega had a gun?

**CRAGIE**

We were lucky. There was a glint of  
light, a reflection comin off the  
barrel of the weapon.

**EXT. EDDIE'S ALLEY - DAY**

street

A carload of Comachos, including Luis, cruises down the  
and parks in the alley next to Eddie's building.

**INT. OPS HALL - DAY**

smokers

The hearing is in recess and the hall is filled with  
and coffee drinkers.

Eddie is getting a BUSY SIGNAL on the pay phone.

Donato approaches.

**DONATO**

You think he'll get a pass?

**EDDIE**

You heard it all. What do you think?

**DONATO**

If the hearing was over I'd have to  
put my money on the old lady.

(smiles)

But Kosalas's next. My bet's on  
Cragie.

**EDDIE**

The kid may surprise you.

Eddie dials the number again. Still a busy signal.

**INT. PIRELLI'S APARTMENT - DAY**

is

Pirelli has Eddie's answering machine plugged in, and  
tinkering with the insides.

hair,

Diana comes into the living room, toweling her wet  
just out of the shower, but in her street clothes.

**INT. HEARING ROOM - DAY**

Kosalas is on the witness stand.

**PARTIDA**

And right after you heard Officer  
Cragie's gun discharge, what did you  
do then?

**KOSALAS**

I immediately advanced down the hall.

**PARTIDA**

And what did you see?

**KOSALAS**

The deceased, Vega, lying on the floor. Officer Cragie was checking his vital signs.

**PARTIDA**

What happened then?

**KOSALAS**

We recovered a .25 calibre automatic from the teenager's right hand.

**PARTIDA**

Did you see that weapon in Vega's hand before Officer Cragie fired?

**KOSALAS**

Yes, sir.

Cragie leans back.

boy's

A ripple is felt in the crowd. The reaction of the relatives, delayed by translation, is one of outrage.

**PARTIDA**

No more questions.

ahead

As Kosalas steps down he keeps his eyes on the floor of him avoiding eye contact.

and

Eddie leans back in his seat. A couple of people get up head for the door.

hits

Eddie gets to his feet and heads for the door. Partida the gavel.

**PARTIDA**

I'd like to now call Sergeant Cusack.

Eddie halts with his hand on the knob.

**INT. PIRELLI'S APARTMENT - DAY**

is  
wall.

Pirelli works on the answering machine, but the phone  
reconnected. Diana is looking at photographs on the

**DIANA**

You made that uniform look good.

Pirelli looks up.

**PIRELLI**

That good looking gorilla next to me  
is Eddie's father. Better than good  
cop. Killed in the line of duty.  
'71.

(pause)

Another cop shot him. An accident.

He goes back to the machine.

**INT. EDDIE'S HALL - DAY**

at  
door

The Comachos come up the stairs, led by Luis. They stop  
Eddie's door. They pull out their guns, and kick the  
in.

holding

Across the hall, Pirelli's door opens, and Pirelli,  
his pistol steps into the hall.

his

The Comachos turn and fire, blasting Pirelli back into  
apartment.

living

Through the open door we see Diana dash across the  
room.

**INT. PIRELLI'S APARTMENT - DAY**

Luis and his men burst in.

Diana runs for the phone.

A Comacho takes it from her and rips it from the wall.

Diana is caught by two Comachos.

**INT. HEARING ROOM - DAY**

Eddie is on the witness stand.

**EDDIE**

I can't comment on that. It was over before I got there.

**PARTIDA**

You are his superior officer, are you not?

**EDDIE**

Cragie's in my unit, yes.

**PARTIDA**

Did you give the men their various assignments?

**EDDIE**

I did.

**PARTIDA**

Did you request that officer Cragie be on your TAC team?

**EDDIE**

No, I didn't.

Partida lifts a document from the table.

**PARTIDA**

Sergeant... I have here a department document dated 24 September, of last year. It is a request by you, to your superiors, to have Officer Cragie transferred to another unit. Are you familiar with this document?

**EDDIE**

Yes.

The room listens to every word.

**PARTIDA**

Why did you request his transfer?

**EDDIE**

Maybe 30 years is too long for anyone to look at the city's guts, Mr. Partida.

**PARTIDA**

What happened to this request?



**EDDIE**

It was denied.

Partida lifts another document.

**PARTIDA**

This is a letter of support for  
Officer Cragie.

(hands it to him)

Everyone in his unit signed it but  
you.

(pause)

Why?

Eddie glances over the letter and hands it back.

**EDDIE**

I don't agree with what it says.

**PARTIDA**

Are you saying you do not believe  
Officer Cragie is fit to work the  
streets of Chicago?

**EDDIE**

That's what I'm saying.

**INT. OPS HALL - DAY**

but  
quarter  
The reporters are clustered around Eddie as he emerges  
he walks past them back to the pay phone. He puts in a  
and dials. Frowns.

Eddie's  
appearance  
The cops in the corridor are passing the word about  
testimony, discussing it in little clusters. Their  
is frightening. Eddie dials another number.

**EDDIE**

(to phone)

I just dialed 348-6610, and I get  
this funny buzz. Check the line for  
me? Thanks.

him.  
Cragie, backed up by a couple of buddies, comes up to

**BRENNAN**

Seems to me the man's got his tongue  
stuck to his asshole, Cragie.

**CRAGIE**

Hey, that don't bother him. He's the  
fuckin White Knight.

(to Eddie)

You wanna take on the whole world by  
yourself? Now you're gonna get your  
chance, Sarge.

They walk down the hall.

**OPERATOR (V.O.)**

(from phone)

Sorry, sir, that number seems to be  
out of service. I've reported it.

Eddie drops the phone.

**INT. OPS HALL - DAY**

former  
Eddie races down the hallway past hostile clusters of  
friends.

**EXT. EDDIE'S CAR - DAY**

traffic,  
Roaring north on the boulevard without regard to  
Eddie speeds toward his house in his rattling Chevy.

**INT. EDDIE'S CAR - DAY**

HORN.  
Eddie rockets through the red lights LEANING on his

**INT. EDDIE'S HALL - DAY**

The  
Eddie runs up the stairs, and slows when he sees Odell.  
boy is sitting on the floor, head in his hands, crying.  
standing  
Just past Odell, several uniformed policemen are  
approaches.  
over Pirelli's body. They step back as Eddie

**COP**

He was a friend of yours wasn't he?

**EDDIE**

Yeah.

**INT. PIRELLI'S APARTMENT - DAY**

the  
Eddie hurries to the bedroom and back. He rushes out of  
apartment.

**EXT. EDDIE'S STREET - DAY**

Eddie runs for the Chevy and peels away from the curb.

**INT. EDDIE'S CAR - DAY**

Parkway.  
Eddie is on the radio, speeding west on Diversey

**EDDIE**

(to mike)

Squad, this is 1462. I need a backup.  
Have 64 and 63 from TAC 4 meet me at  
the billiard parlor on 18th near  
Halsted. Questioning suspects.

**EXT. BRENNAN'S CAR - DAY**

of  
Music is standing on a streetcorner talking to a couple  
hookers.

Down the street, Brennan waits in their unmarked car.

**INT. BRENNAN'S CAR - DAY**

**DISPATCH (V.O.)**

(from speaker)

1463 and 1464, Unit 1462 requesting  
assistance at the poolroom on 18th  
Street near Halsted. Questioning a  
suspect.

Brennan picks up the mike.

**BRENNAN**

(to mike)

Ten-four, Dispatch. Unit 1463  
responding.

Music returns to the car and gets in.

**BRENNAN**

I could use a cup of coffee.

**EXT. POOL HALL - DAY**

for the  
Eddie squeals to a stop, hops out of the car, starts  
pool hall.

Eddie enters the poolhall.

**INT. POOL HALL - DAY**

ugly.  
The place is busy. Everybody in sight is either mean or  
Eddie enters and a dozen pair of eyes are on him.

take  
The pool players not connected with this confrontation  
one look at him, hang up their cues, and split.

heavyweights  
Eddie heads for the back of the room. A pair of  
fall in behind him. One of them grabs Eddie.

**HEAVY**

Hey, you ain't got no business back  
there.

**EDDIE**

I want your opinion I'll beat it out  
of you.

mid-  
Eddie spins with deadly precision and catches them in  
step and they go down like gut-shot rhinos.

path.  
He heads for the rear hallway and everybody clears a

He steps up to the door in back and kicks it in.

**INT. POOL HALL BACK ROOM - DAY**

a  
A startled Camacho, DEGAS, looks up, straw in hand with  
line of coke on a mirror on his desk.

**EDDIE**

Where is Luis?

**DEGAS**

Get the hell out of here.

face  
Eddie grabs Degas by the hair and starts slamming his  
into the mirror which shatters with every blow.

**EDDIE**

Talk to me, Degas, or I'll hit you  
with so many lefts you're gonna beg  
for a right.

and  
He holds up Degas' head to look him in the eye. Blood  
cocaine stain the man's face.

**DEGAS**

He's coming here. He's on his way.

the  
Eddie lifts the head once and gives Degas one punch in  
face that sends him ass over teakettle across the  
floor.

**INT. POLICE COMMUNICATIONS ROOM - DAY**

dispatcher  
Beneath the lighted map of Area 4, the police  
trying to raise Eddie's backup.

**DISPATCHER**

We need a verification on a back-up  
for Unit 1462...

The dispatcher at the next panel overhears the call.

**SECOND DISPATCHER**

1462. That's Cusack, right?

First dispatcher nods.

**SECOND DISPATCHER**

Good luck finding a backup for that  
character.

**INT. POOL HALL - DAY**

dozen  
two  
split  
Eddie opens the door and emerges from the back room. A  
Comacho goons have gathered. Behind them are another  
dozen hostile spectators. But no sign of the backup.  
He pulls out his gun. The remaining innocent bystanders

Comachos

for the exit. Eddie walks forward into the room. The  
and their soldiers stand around him. Several have guns.  
Eddie keeps them under the point of his gun. He gets to  
the door and has to turn his back on it to keep the gang in  
his sights.

the

A gun is pressed into Eddie's back. He drops his gun.  
Luis kicks Eddie across the room. Eddie lands at the  
feet of the gang.

feet of

**LUIS**

Take him apart.

his

Eddie springs to his feet, and in the same motion decks  
nearest attacker. The battle is on. Hardwood pool cues  
crack around him.

crack

finger on

The first four or five never get a chance to lay a  
him. Battered and broken, they litter the billiard  
tables and floor. But Eddie is outnumbered 20 to 1.

tables

**INT. TAVERN - DAY**

the

Cragie and Kosalas sit at the bar. The TV is off, and  
few customers pay attention to the police monitor.

**DISPATCHER (V.O.)**

(from radio)

...request verification for backup  
for unit 1462. Patrol 47, are you in  
the area.

**OFFICER (V.O.)**

(from radio)

Squad. 47. We're having vehicular  
problems. Not able to respond.

Cragie smiles. Kosalas looks ashamed.

**EXT. SQUAD CAR - DAY**

Two uniformed police sit in a cruiser.

**DISPATCHER (V.O.)**

(from radio)

...need backup at 18th and Halstead...

One cop turns to the other.

**COP**

Fuck him.

**INT. POOL HALL - DAY**

into  
goes  
him

Coming at Eddie now from all sides, the Comachos wear him. Finally they begin to connect. Blind-sided, he down and they are on him like jackals.

They drag him to the top of the rear stairs, and kick him down to the alley.

suddenly  
swollen  
ice.

It seems like they are about to finish him off when all is quiet. The crowd parts. Eddie looks up through eyes to see Luis Comacho standing above him, cool as Luis reaches down and pulls Eddie's head up by the ear.

**LUIS**

The sun comes up. You give me Luna,  
or the girl dies -- slow.

Luis kicks him in the face.

**EXT. POOL HALL ALLEY - NIGHT**

surroundings.  
himself

Eddie opens a bloody eye and looks over his He's alone. He moves, a joint at a time, checking out.

He

Staggering to his feet, he opens a spiggot on the wall. lets the cold water wash over his head.

**INT. POOL HALL - NIGHT**

pistol in

Donato hobbles through the deserted pool hall, his  
his hand.

**EXT. POOL HALL ALLEY - NIGHT**

finds  
wall

Donato comes out the back door of the poolhall, and  
Eddie sitting on his haunches and resting against a  
between two garbage cans.

**DONATO**

I would have been here, Sarge. They  
kept it from me.

**EDDIE**

You're Ok, Hopalong.

Donato holsters his gun, and helps Eddie to his feet.

**DONATO**

Listen, I'm havin' a drink with this  
friend of mine, name of Mickie. She  
works on a computer over in the  
Federal Building, FBI. I got here as  
soon as I heard.

**EDDIE**

They got Diana Luna.

**DONATO**

That's what I'm tryin' to tell ya.  
Mickie told me she read on the wire  
Tony Luna's comin' into Union Station  
at ten tonight.

Eddie runs down the alley toward his car.

**EXT. TRAIN STATION - NIGHT**

Eddie's car pulls up. He gets out and runs inside.

**INT. TRAIN STATION - NIGHT**

the

A train sits at the platform. Tony Luna is walking down  
platform.

**INT. TRAIN STATION - NIGHT**

Eddie runs through the cavernous lobby.



**EXT. TRAIN STATION - NIGHT**

Cadillac

Eddie arrives in time to see Tony step into a waiting  
that immediately takes off.

Eddie races up the ramp to his car.

**EXT. UNION STATION - NIGHT**

the

Eddie jumps into his car, and roars away in pursuit of  
Cadillac.

**EXT. CADILLAC - NIGHT**

in the

Tony settles in, and then sees Scalese sitting calmly  
back seat.

**TONY LUNA**

(surprised)

Hello, Felix.

**SCALESE**

Hello, Tony.

him

Tony moves for his gun. The hood next to Tony relieves  
of his gun, using his own for persuasion.

**SCALESE**

(sighs)

You see, Tony. You make no sense.  
You start a war... Waste people...  
Money... You're like a kid, Tony.  
You're a bad boy.

rearview

Tony is scared. The driver spots something in the  
mirror.

**EXT. LOOP - NIGHT**

canyons

The Cadillac rockets through the empty orange-lighted  
of the financial district, with Eddie in hot pursuit.

**EXT. UPPER WACKER - NIGHT**

front of  
on

Roaring north on Wacker past an astonished group in  
the Civic Opera House, the Cadillac drops out of sight  
the down-ramp to Lower Wacker.

**EXT. LOWER WACKER - NIGHT**

The  
we're  
the

This bi-level street is as different as night and day.  
lower level's eerie green lights make us feel like  
under water. Iron girders and concrete pillars support  
street above.

**LOW WIDE ANGLE**

past  
commercial  
chase.

The Cadillac races through this vast man-made cavern,  
the sub-level loading docks and service entrances of  
skyscrapers above. City work crews and all night  
deliveries dot both the upper and lower levels of the

**INT. EDDIE'S CAR - NIGHT**

rockets

Eddie is gaining in the battered Chevy. The Cadillac  
up the next ramp to the street level.

**EXT. UPPER WACKER - NIGHT**

intersection,  
up  
the

The Cadillac zooms up from below, crosses the  
and immediately takes the next down-ramp. Eddie flies  
from below, briefly airborne, barreling after them into  
tunnel.

**EXT. LOWER WACKER - NIGHT**

takes

A block later the Cadillac heads topside again. Eddie  
a gamble and goes straight ahead.

boys  
in

At the next down-ramp, the Cadillac descends and Tony's  
find themselves doing 70 knots side by side with Eddie

the other lane.

other  
off,  
In the narrow concrete tunnel, the two cars battle each  
like bulls in a chute, each one trying to cut the other  
bouncing from each other into the walls and back again.

**INT. CADILLAC - NIGHT**

Eddie.  
The goon next to Luna is trying to get a shot off at

**SCALESE**

This sonovabitch is crazy!

driver,  
Tony sees his chance and he lunges for the gun. In the  
struggle, the gun goes off and drills Rocco, the  
through the side of the head.

**EXT. LOWER WACKER - NIGHT**

foot  
front  
The Cadillac ROARS out of control, its dead driver's  
pressing the accelerator to the floor. Scalese, in the  
seat, tries to grab the wheel.

river  
Eddie is all over the road trying to avoid them. The  
and the curve are ahead.

slides  
Scalese's car hits the median at high speed, rolls, and  
SCREAMING into a concrete pillar and EXPLODES.

the  
Eddie stands on the brakes as his car slides alongside  
flaming wreckage.

**INT. EDDIE'S CAR - NIGHT**

rammed  
Eddie's car is on fire now, and the doors have been  
shut. He kicks the window out on the passenger side.

**EXT. LOWER WACKER - NIGHT**

his  
Eddie runs for his life. The explosion knocks him to  
knees.

He gets up and moves away, looking back at Luna's and Scalese's spectacular funeral pyre.

**EXT. LOWER WACKER - NIGHT**

every  
The fire engines and police cars are arriving from  
direction.

making a  
With the flames still lighting his face, Eddie is  
call.

**EDDIE**

You tell Luis I got Tony Luna for  
him. Get me a time and place.

**INT. WAREHOUSE - NIGHT**

she  
Diana is in bad shape. She is tied up. Numb with terror  
their  
listens, not comprehending, as the Comachos discuss  
plans for her in Spanish.

cutting  
Luis comes over to her, and with his knife begins  
off part of her clothes.

**LUIS**

Your cop friend is smart. Too smart  
and he dies. Then I take care of you  
personally.

**EXT. LOWER WACKER - NIGHT**

streaming  
Eddie's car is totally ablaze. He walks past the  
lights  
hoses and slips into a parked blue and white, it's mars  
still flashing. He roars off.

**INT. GYM - NIGHT**

in and  
The giant door opens, and a lone blue and white pulls  
parks.

sits  
The place is deserted except for the duty officer who

naked in his tiny office watching television with his half-girlfriend.

and Eddie enters silently, glances into the duty office, heads to the other end of the large hall.

the In the background we see the practice apartment set, boxing ring, and several special task force undercover vehicles seen before.

**INT. LOCKER ROOM - NIGHT**

automatic Eddie opens his locker and takes out his sawed-off duffle shotgun. He checks the action. He loads it. He fills a locker bag with ammo and drops in another gun. He closes the and heads out.

**INT. GYM - NIGHT**

him and The duty officer is still occupied. Eddie eases past looking checks the key-board at the desk. He finds what he's for. He lifts a set of keys from the hook.

**EXT. GYM - NIGHT**

From inside, we hear the SOUND of a TRUCK STARTING.

**EXT. EXPRESSWAY - DAY**

moving This city garbage van, an immense blue semi-trailer, is traffic south on the Dan Ryan at incredible speed, pushing out of the way like a battleship slicing through Sunday boaters.

Eddie is at the wheel.

**EXT. WAREHOUSE - DAY**

carefully Among the dockside ruins of the old facility, Luis he checks his snipers and lookouts. Shouting in Spanish,

directs them into position.

stationed  
Calumet  
From the distance we see a signal from the Comacho  
at the top of a huge grain elevator overlooking the  
Harbor.

**INT. GYM - DAY**

crowd  
Cragie  
arrived.  
Kosalas enters. The place is in chaos. He joins the  
gathered in the center of the facility. Brennan and  
are here. So is Music. Commander Kates has just

**KATES**

What the hell is goin on?

**BRENNAN**

Cusack made off with a truckload of  
armour.

**MUSIC**

(shakes his head)  
He's a fucking one man army now.

**CRAGIE**

What'd I tell ya. The sonofabitch is  
crazy.

is  
Kosalas wanders through the wreckage. He is stunned. He  
starting to wake up.

**KATES**

OK, everybody. No more games. Where's  
Cusack.

The men all look at him silently.

Kosalas turns on them.

**KOSALAS**

I can't swallow this shit! Eddie  
Cusack's out there takin' on the  
world by himself. And you fuckin'  
heros are gonna sit on your goddamn  
asses!

He is mad and loud.

**CRAGIE**

Cool it kid.

**KOSALAS**

Don't you fuckin' tell me to cool it. I won't cool it. I'm not going to fuckin' lie for you any more.

(to Kates)

I lied, Commander. He laid a gun on that kid. I saw the whole thing.

**CRAGIE**

You little fuckin' bastard!

and  
Cragie jumps at Kosalas, but Kosalas is ready for him,  
braces Cragie against the wall.

down  
extracting  
With one hand Kosalas slams Cragie again, and reaches  
with his free hand, lifting Cragie's pants leg and  
a drop-gun from it's concealed holster.

**KOSALAS**

What's this for partner? Your next  
fuck up?

Kates steps in and separates them.

**KATES**

(to the others)

Get someone in the air. We're gonna  
find Cusack.

**INT. WAREHOUSE - DAY**

is  
Diana, now hanging from her wrists like a slab of beef,  
guarded by a couple of Luis' boys, eyeing her hungrily.  
Luis enters.

**LUIS**

(subtitles)

Take off the gag. I want them to  
hear her.

**EXT. WAREHOUSE - DAY**

positions.  
covered.

Luis scans the daybreak sky. He and Efren take up  
Above them and around them, every line of fire is

**EXT. GRAIN ELEVATOR - DAY**

elevator, WE  
adjacent

From the lookout's POV atop the towering grain  
SEE several garbage trucks moving in and out of an  
dump.

One of them seems familiar to us.

**INT. TRUCK CAB - DAY**

Eddie's eyes search the harbour as he maneuvers slowly  
alongside a rusting freighter. He stops and gets out.

**EXT. GRAIN ELEVATOR - DAY**

Eddie opens the rear of the truck and lowers a ramp.

**EDDIE**

Here we go partner.

heads

He picks up his gun and a duffle bag from the cab and  
out.

**INT. WAREHOUSE - DAY**

the  
checking on

The Comachos are ready and waiting. Luis walks through  
middle of the vast empty plant toward the front,  
his troops one last time.

**EXT. DOCK - DAY**

scrapyards,  
crouched  
the

Against the grotesque shapes of the surrounding  
Eddie moves quickly from one concealment to the next,  
low, advancing on the abandoned factory at the end of  
dock.

case. He

He lays down his duffle and pulls out a Halliburton  
opens it.



**EXT. GRAIN ELEVATOR - DAY**

STARTING. It  
clatters  
From inside the garbage truck WE HEAR an ENGINE  
REVS a couple of times. And from within the container  
compartment of the truck emerges the Prowler. It  
down the ramp.

**EXT. GRAIN ELEVATOR - DAY**

can't  
The lookout spots the Prowler moving down the dock. He  
believe his eyes.

He sights on the machine and FIRES.

And in the distance, the Prowler senses the insult and  
immediately turns its camera eye up to him.

swivels and  
The lookout FIRES again. Immediately, the turret  
the twin MACHINEGUNS ROAR.

It's a long way down.

**INT. WAREHOUSE - DAY**

the  
the  
The SOUND of MACHINEGUN FIRE from outside galvanizes  
Comachos. Luis runs through the long building toward  
front with half a dozen of his men, all SHOUTING.

**EXT. DOCK - DAY**

Prowler's  
on  
Eddie's eyes watch the miniature monitor of the  
hand controller. On the monitor WE CAN SEE the Comachos  
running out in the front of the factory from the camera  
top of the Prowler.

at  
Eddie gets up and moves toward the factory. He looks up  
several high broken windows.

**EXT. DOCK - DAY**

sensors  
The Prowler is having a field day. It's electronic

return  
surrounding

trace the source of every hostile shot and immediately  
a withering stream of hot lead that chews the  
scenery -- and several Comachos -- to pieces.

Prowler's  
ORDERS

But Eddie has not figured out how to control the  
BULLHORN VOICE command system. It continues to BARK  
to the dead hoodlums in three languages.

**INT. WAREHOUSE - DAY**

screaming

Luis runs through the empty plant toward the office  
to Diana's guards.

**LUIS**

(subtitles)

Now! Do it now! Kill her!

**INT. WAREHOUSE - DAY**

guards  
happening.

Diana, tied to the chair, is momentarily alone as the  
rush out to the floor of the factory to see what's

the

The two guards, their guns flying from their hands, are  
hammered back into the room by Eddie who blasts through  
door after them.

Diana is petrified.

**INT. SQUAD CAR - DAY**

driving.

Kosalas and Kates are in the same car. Kosalas is

**DISPATCHER (V.O.)**

(from radio)

...Harbor Patrol reports gunfire and  
explosions in the vicinity of Calumet  
Harbor...

**KATES**

That's Cusack.

Kosalas spins the wheel into a U-turn.

**INT. WAREHOUSE - DAY**

turret  
other  
controller.

The "Prowler" rolls around the corner, its brutal  
bristling with firepower. It is driving Luis and the  
stupefied Comachos further back into the building.  
Eddie guides his deadly partner with the hand

tank  
continuous  
loading  
the

The Comachos dive for cover and spray the miniature  
with AUTOMATIC FIRE. But they are no match. Two  
streams of hot lead chew up the place, splintering the  
dock and the catwalk hiding places and disintegrating  
structure, churning the Comachos to hamburger.

**COMACHO SHOT RINGS OUT**

to the

Eddie goes down and the Prowler hand controller falls  
ground, shattered.

degree

The Prowler goes berserk, SPRAYING DEATH in a 360  
circle until all the ammo is gone.

Then SILENCE.

not

Eddie touches the blood on the side of his leg. It's  
serious.

Comachos

It appears everyone is out of ammunition. But a few  
are still hidden in the factory.

still  
and

Eddie is after them like a tiger. Victor, shoulder  
bandaged, never has a chance. He goes down, battered  
broken.

steel

But Luis has crept up behind Eddie. He jumps over a  
plate. He's going for Diana, a long knife in his hand.

Aims, and  
Eddie reaches for a reload. Puts it in his magnum.  
blows Luis away just as he reaches for Diana.

**INT. WAREHOUSE - DAY**

toward  
takes  
Across the littered battlefield, Eddie escorts Diana  
the light streaming through the factory entrance. He  
off his jacket and wraps it around Diana's shoulders.

**EXT. WAREHOUSE - DAY**

The pier is crawling with cops with more arriving every  
second.

Prowler's  
A fire boat is extinguishing the blaze set by the  
incendiary ammunition.

The bodies of the Comachos lying everywhere astound the  
arriving "Home Team."

car.  
cast  
Officer Kosalas screeches to a halt and jumps from his  
Brennan and Music are running down the dock. Donato, a  
on his leg, hobbles after them.

**EXT. WAREHOUSE - DAY**

paddy  
Emergency vehicles are arriving, and more squad cars,  
wagons, and fire engines.

carrying  
Eddie walks by the cops toward an ambulance, now  
Diana. Kates calls out after him.

**KATES**

Hey, Cusack!

Eddie stops, slowly turns around.

There is a long pause.

**KATES**

I'm glad you don't follow orders.

her in  
Eddie hands Diana over to the waiting medics, who put

the ambulance.

of  
away  
We pull back further and further until we see the rest  
the Home Team. The ambulance, carrying Diana, pulls  
with it's lights flashing.

Eddie walks down the pier alone.

**THE END**