

CODE OF SILENCE

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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 ball 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.

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

DONATO

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

readily The resentment the other cops feel against Partida is
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
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
field
it.

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

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
from the Learjet.

Eddie and Kosalas stand by their car, parked across the

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

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

VOICE 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.

it to
it.
Flannigan has already pulled Verona's record. He hands
Eddie who passes it on to Kosalas without looking at
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.

way. He
Eddie walks over to her, grabbing a drink along the
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
drink down, and turns to find a girl, luscious as hell,
dressed like a Frederick's wet dream, making eyes at
him.
lick.
She takes his bat, and gives it a long, lascivious

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
Angel

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. 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

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

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.

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

The heads at the bar turn.

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

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?

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

INT. HEARING ROOM - DAY

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

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

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

CLERK

In the next doorway. Four meters.

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

Donato,
Eddie enters and looks over the scene. He nods to
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 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
their
Diana is in bad shape. She is tied up. Numb with terror
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
lights
Eddie's car is totally ablaze. He walks past the
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 Across the littered battlefield, Eddie escorts Diana
takes 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. Officer Kosalas screeches to a halt and jumps from his
cast 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