

THE NEGOTIATOR

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FOR EDUCATIONAL
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BLACK SCREEN

We hear the voice of Danny Roman:

DANNY(O.S.)

...I love animals. I love pets. I grew up with pets - cats, dogs, hamsters, birds...my mother had this pair of canaries. Man, they'd sing and sing, they'd sing whenever they damn well pleased. Middle of the goddamn night those canaries would be singin'. I thought about takin' the motherfuckers out, but moms loved those birds--

The BLACK RECEDES and we FIND DANNY ROMAN, sitting in a dilapidated hallway, eating a hot dog. He's a black man in his 40s, with a streetwise and wary intelligence behind his dark brown eyes. Danny continues talking casually to someone offscreen. In the BG the SOUND of a BARKING DOG:

DANNY

I had a boa until I got married. Then the boa had to go. No way my wife was gonna have a snake crawlin' around her livingroom, gettin' up into ther things, slidin' into bed with her at night. One snake was enough, if you catch my meaning--

Danny looks down a list with a heading: "LIKES." Scans past "Chicago sports", and barbecues to "Pit Bulls"; dog's name is "Raoul"--

DANNY

Which brings me to pit bulls. The dog of dogs. The pet of pets. There's the right man's best friend and the wrong man's worst enemy. You gonna give me a dog for a pet, then give me a pit bull. Give me "Raoul". Am I right, Omar? Give me Raoul...

(a moment passes)

Omar?

We see that Danny's been talking to an apartment door, slightly cracked. Finally from inside:

OMAR

I fucking hate Raoul.
(to the barking dog)
Shut the fuck up, asshole!

(CONTINUED)

CONTINUED:

DANNY
You hate Raoul?

OMAR
Sometimes. And sometimes I don't--
(to the barking dog)
Shut the fuck up!

He checks the "LIKES" list again:

DANNY
Your Raoul?

OMAR
Sometimes, I want to blow his fucking
brains out!

DANNY
Omar--

OMAR
Danny, I can't fucking wait anymore. You
hear me? Now where the fuck's my wife?

DANNY
She's coming, Omar, she's coming--

Danny holds a kwik-view mirror: a mirror on a metal rod. In
it we can SEE into the apartment: a figure in the hallway.
OMAR.

CUT TO:

RAOUL, THE PIT BULL

chained to the radiator. We move along the floor past a
phone ripped from the wall, finding a young girl's face.
SHOTGUN pressed against it. She blinks. She's alive.

OMAR(O.S.)
I want my wife. I told you and told you.
Now I'm gettin' tired of this shit--

DANNY
Omar, listen to me--

OMAR
(emphatic, on the verge)
No more goddamn talking! I want the
bitch or I'm gonna do the girl!

Through the door, slightly ajar, chain holding it closed, we
see Danny.

(CONTINUED)

CONTINUED:

DANNY (O.S.)

I'm doing the best I can here, Omar.

We PAN UP the gun, settling on Omar. He's at the end of a sodden, drunken jag.

OMAR

I want her to see me blow my brains out.
I want her thinking about that when she's
sucking that fat prick's cock!

Omar's on the edge of violence, his finger on the trigger.

INT. STOREFRONT - HRT COMMAND - NIGHT

Outside, we can see cops lining the street, holding back pedestrians.

Inside, INSPECTOR NEIL FROST, older, magisterial; COMMANDER ANDREW BECK, rough-hewn, steely-eyed; CHIEF AL TRAVIS, suit and tie, old-fashioned, stand in front of a BANK OF MONITORS that display Omar pressing the gun against the girl's face from various angles.

BECK

Roman's losing him. Let's make entry.

FROST

Not yet, Andy, you know that. No one can talk an HT down like Danny--

BECK

He's not talking anyone down. He's just hot doggin'. Chief, let's go in.

CHIEF

Unit One. Full breach.

EXT. FIRE ESCAPES

A Hostage Rescue Team (HRT) unit lines the building's fire escape and roof. Four TAC officers, HELLMAN, ALDRICH, ALLEN, ARGENTO, receive word and move up the fire escape stairs.

INT. APARTMENT/HALLWAY

Omar moves toward the front door--

OMAR

I'm sorry, Danny. Time's up. I'll do the girl, then me. I don't give a fuck.

(CONTINUED)

CONTINUED:

DANNY

Don't give her the satisfaction. Your wife is on her way...

OMAR

Enough talking! We been talking for eleven fucking hours, man. My throat's fucking raw!

Omar kicks the door shut, closing Danny out.

DANNY

Come on, Omar. Shit--

Behind Danny we see 10 cops in flak jackets. NATHAN ROENICK, a bulldog of a man, approaches--

NATHAN

Beck's just put us on standby for crisis entry.

DANNY

That's not the play. Omar'll get a shot off. I can still talk to him, Nate, I just need time.

NATHAN

(into radio)

Nathan to HBT 1. Negotiator is requesting more time.

BECK(O.S.)

(on the radio)

Negative. Negative. HRTs standby.

DANNY

(hearing Beck's reply)

I'm going in...

NATHAN

(grabbing Danny's arm)

Whoa. No way. You can't enter the kill zone.

DANNY

Since when?

NATHAN

Since you got married. You got someone else to think about now, Danny.

Danny hesitates--

(CONTINUED)

CONTINUED: (2)

NATHAN
(sort of playful)
How long's it been?

DANNY
(sort of dreamy)
I'm still on my honeymoon.

NATHAN
So don't pull this cowboy shit now.
You'll give him a target. You'll get
yourself killed. Just keep talking.

DANNY
I will. Inside. There's no other way to
get the gun off the girl's head, Nate.

NATHAN
(into his radio)
Negotiator entering Kill Zone.

INT. COMAND

The men in command are not surprised. Beck sneers. Frost
smiles--

CHIEF
(into radio)
Danny, this is Chief Travis. You will
stand down.

BECK
(into radio)
Unit One hold and maintain.

EXT. FIRE ESCAPE

The TAC team hand-signals to each other to hold position and
express familiar exasperation with Danny's own tactics.

INT. HALLWAY

Danny is ready to go--

DANNY
We got any shots?

NATHAN
Bathroom. But he's nowhere near it.

(CONTINUED)

CONTINUED:

DANNY

He will be. Get Eagle and Palermo over to that window. Tell them to wait for my signal--

NATHAN

(into radio)

Palermo, Eagle. Set up on the bathroom window on the one side. Let me know when you're in position.

Danny moves to the apartment door. The Chief's voice rises:

CHIEF

(over the radio)

Negotiating team, do you read? Do not...

Danny SHUTS the RADIO. Nate shakes his head in disbelief.

DANNY

Omar, your wife's here. My superiors will allow me to make the trade now. But I gotta see that you haven't hurt the other hostages. If you haven't, I'll take the girl and send in your wife.

OMAR

Nice and slow. You come in. Get a look around. Then I get my wife.

INT. COMMAND

All watch the monitors that display Omar unchaining the door. Danny slowly moving inside:

FROST

Showtime.

BECK

Showtime my ass. Roman ought to let TAC do its job and end it.

INT. APARTMENT

As Danny enters. Hands high, shotgun thrust quickly in his face. Omar locks the door. The chained attack dog barks and lunges furiously at Danny--

OMAR

Move real slow. This ain't about me and you, but I'll take you out just the same.

Omar searches Danny. Danny eyes the girl. Cool as ice:

(CONTINUED)

CONTINUED:

DANNY

Maybe we should get her a drink. Wash that blood off her face.

OMAR

She's fine. I give you the grand tour, then we make the trade.

INT. STORE ACROSS THE STREET -- CONTINUOUS ACTION

Wham! A door BURSTS open -- Snipers Eagle and Palermo emerge, running with purpose and haste.

A third TAC GUY stands at the storefront window wiring the window to explode just before the sniper takes his shot.

INT. OMAR'S APARTMENT -- DANNY AND OMAR

Omar has the shotgun against Danny's head as they move. Danny's eyes find the old woman and boy in the side room. The Bears GAME on the TV.

DANNY

(to the frightened boy)
What's the score?

OMAR

(poking Danny with gun)
Who the fuck cares?

DANNY

I care, man. I ain't missed a Bears game since I left the Marines...

OMAR

You were in?

DANNY

Did one tour in '68.

OMAR

Well, Semper Fi, motherfucker. I did two tours, '65 and '66.

They reach the bathroom. Danny gets his first glimpse of a small window over the toilet, as he gives the Marine reply:

DANNY

Hoo-fuckin'-Raa, Omar. Hoo-Raa.

Omar nonchalantly follows Danny into bathroom:

(CONTINUED)

CONTINUED:

OMAR

Don't meet many Marines these days.
Everybody joins the Navy.

INT. STORE -- CONTINUOUS

Eagle's and Palermo's eyes pinned to high-powered rifle sights. The third TAC GUY at the window. We get the--

POV - SNIPER SIGHTS

A clear view into:

INT. BATHROOM

Danny steps further in. Omar holds the gun on him:

OMAR

See. Nothing there Sarge. Now we make
the trade.

Danny raises one finger, visible only from the window for:

INT. STORE - CONTINUOUS ACTION

Eagle and Palermo are pinned to their highpowered rifles--

EAGLE

I have a visual on the suspect.

PALERMO

We got a one count.

The third TAC GUY holds his finger to the detonater, ready to shatter the storefront window--

PALERMO'S POV

Danny raises the second finger. Two.

INT. BATHROOM -- CONTINUOUS ACTION

Omar pokes Danny, "Let's go"--

DANNY

Hey, Omar? Know what the devil said to
God when God accused him of killing so
many people just to populate hell?

OMAR & DANNY

Don't talk to me about it -- tell it to
the Marines.

(CONTINUED)

CONTINUED:

They share a laugh. Omar unconsciously lowers the shotgun. Danny raises a third finger -- and Wham!

Danny pushes away, leaving Omar exposed.

INT. STORE - CONTINUOUS ACTION

Third TAC GUY hits the detonator; the storefront glass shatters.

INT. BATHROOM - CONTINUOUS ACTION

GLASS SHATTERS. A SHOT RINGS OUT. Danny falls showered in glass. Omar's hit in the shoulder, slammed backward. His guns rises, coming up for Danny. Danny grabs it, twists it away. All at once:

VARIOUS ANGLES

as TAC officers pour in. Nathan is in first. Danny holds the shotgun in Omar's face. A raging intensity boiling in his eye, ready to explode. Nathan takes the gun from Danny, his calming influence bringing Danny down.

DANNY

Thanks, Nate...

TELEVISION

A reporter broadcasts from the scene.

REPORTER

After eleven hours, hostage negotiator Danny Roman risked his own life, disarming the hostage taker. To the grandmother, girl and boy he saved, he is truly a hero.

The Reporter is drowned out by WHOOPS and CATCALLS from:

INT. POLICE OFFICERS LOCKERROOM -- NIGHT

Officers from the squad in various stages of dress are clearing out for a night of drinking after a long day's work.

Danny makes his way to his locker following a shower--

OFFICERS

Roman, ya crazy bastard. Helluva job today, Danny. Great job, Serg.

(CONTINUED)

CONTINUED:

Danny sees some of the TAC team heading for the door, including Hellman, Allen, Argento and Aldrich, with their Commander, Beck.

DANNY

Next one's all yours, guys, I promise.

BECK

My team coulda handled that today, Roman.

DANNY

No doubt, Andy.

BECK

Man, we just want to keep the friendly fire, friendly. Know what I mean.

Danny approaches Palermo and Eagle who are on the way out--

DANNY

Pity the fool who lands in the crosshairs of Eagle and Palermo.

PALERMO

Good show, Danny.

EAGLE

Did you really have a boa?

DANNY

I hate snakes.

Danny, slapping their palms, his friends and comrades--

PALERMO

You could talk down Howard Stern..

Danny approaches his locker. He sees Nathan already dressed and waiting on the bench nearby; looking preoccupied--

DANNY

(making light)

I know, Nathan. I reacted, I didn't think. All right?

NATHAN

(dead serious)

I got something else.

Danny stops, sensing "something else."

(CONTINUED)

CONTINUED: (2)

DANNY
Something at home?

NATHAN
Home is fine.

A locker door slams. Inspector Frost appears--

FROST
You guys coming down, drinks are on me.

DANNY
Not me. I'm going home to my wife.

FROST
I never thought I'd see the day. Danny Roman, a married man.

DANNY
A happily married man.

FROST
Nathan?

NATHAN
Yeah, I'm coming. Red, rocks. Soda, back.

FROST
You got it.
(saluting)
Gentlemen.

Frost leaves. The sound of a lone shower. Nathan stands, checks the aisles to see that they are alone--

DANNY
What's up, Nate?

Nathan sits, talks in a low voice.

NATHAN
I got called down to Internal Affairs.

DANNY
Called down for what?

NATHAN
Money's been disappearing from our disability fund that shouldn't be and I.A.B. is looking into it--

(CONTINUED)

CONTINUED: (3)

DANNY
Disappearing?

NATHAN
Something like six, seven hundred
thousand dollars.

Nathan measures Danny's reaction--

NATHAN
Somebody's found a way to embezzle money
from the fund. It's somebody on the
inside, somebody with access...

DANNY
(slamming his locker,
disgusted)
How do they know that?

NATHAN
My guess is they've got an informant
working for them on the inside. The guy
heading the investigation is Terence
Niebaum, he broke that corruption case on
the south side, using C.I.s, taps and
wires, remember?--

Then, a SUDDEN NOISE. The men stop talking. The room falls
silent except for the running shower. Danny looks at Nathan
as they listen together, maybe a little spooked.

A beat. Danny laughs at their "paranoia"; Nathan too.

INT. HOME - NIGHT

Danny enters, quietly, almost stealthily. One arm behind his
back, holding something. He's peering around, curiously. He
sees the bathroom door, slightly open. Goes that way:

DANNY
Karen, you in here...?

He peeks in to find Karen Roman luxuriating in a cast iron
tub, enjoying a bubble bath. She's beautiful, younger than
Danny. She looks sexy, and Danny enjoys looking.

DANNY
Sorry I'm late...

KAREN
Tough day at the office?

(CONTINUED)

CONTINUED:

DANNY

You saw it on T.V..

KAREN

20,000 cops in Chicago, can't you take turns?

She grabs a towel, giving Danny a good private viewing. She towels off. He can't take his eyes off her:

DANNY

You shouldn't watch.

KAREN

You want me to pretend you're not out there putting your life on the line?

DANNY

Hell, no.

She looks at him. She leans over, kissing him deeply, then moves away, putting on her robe.

DANNY

You want me to quit being crazy, I'll quit being crazy. Crazy's gone. Down the street. See the bus? Crazy's on it.

Karen, sexual and playful, leads Danny toward the bedroom...

DANNY

Danny Roman's priorities have changed.

KAREN

They have?

Danny stops being led and pulls Karen towards him.

DANNY

They've definitely changed.

Karen sees how serious he is; she lightens the mood as she pulls him onto the bed and seductively starts undressing him.

KAREN

What'll you do for excitement?

DANNY

(feeling his way)
I'll find something.

Several moments. When BEEP. Danny's BEEPER sounds. He looks at it guiltily, and presses it so that a light

(CONTINUED)

CONTINUED: (2)

illuminates the message: "911. Meet at Grant Park Fountain. Nate."

DANNY

It's Nate.

KAREN

Cops can be so..clandestine. He's your best friend. Why doesn't he just pick up the phone and call?

Danny is already up and moving--

DANNY

Maybe it isn't safe.

KAREN

Then be careful.

DANNY

(kissing her)

Don't move - I won't be long.

KAREN

(casually)

I'll be here.

EXT. GRANT PARK - BUCKINGHAM FOUNTAIN - NIGHT

Dead silence. Nathan's car sits across from the fountain. He looks at his beeper as if to double check. It reads: "Meet at fountain, Grant Park. Danny." There's a KNOCK on his window. He lowers it, amiably:

NATHAN

I was just beeped by Danny. What are --

A sudden burst of light as a muzzle flash blinds us. We're deafened by the GUNSHOT. Covered in a spray of blood. Nathan Roenick convulses violently, then slumps. Lifeless.

The figure moves quickly away to a car up the street. The car pulls away.

Another car approaches. Danny pulls up. His eyes catch sight of Nathan. Head slumped back. Dead. Danny's face falls as he throws open his door.

He moves to Nathan, slowly, unbelieving. He stops a few feet from Nathan's body, unable to take his eyes off him. But in those eyes we see it all: the incredible loss...

(CONTINUED)

CONTINUED:

Then SCREECH! He's blinded by the headlights of a CAR that SKIDS to a stop in front of him. He hears:

POLICE (O.S.)
Freeze! Hands in the air.

Police! Danny, bewildered, slowly turns toward the light...

DANNY
Officer down. I'm a cop...

INT. INTERROGATION ROOM - NIGHT

HOMICIDE DETECTIVES sit with Danny who replays the night's events--

DANNY
I told you, man, he paged me and I went.

HOMICIDE DETECTIVE
He paged you? Nathan's wife said you paged him.

DANNY
Then somebody paged us both.

The Detectives share a curious look--

HOMICIDE DETECTIVE
Do you carry a 9mm handgun, Danny?

DANNY
(disbelief; absurd question)
Say again?

HOMICIDE DETECTIVE
Just askin', Danny, just askin'.

EXT. CEMETERY - DAY

A sea of police officers -- hundreds of men, in full dress, standing outside the grave of Nathan Roenick. Bag Pipes wail. A woman, LINDAM obviously Nathan's wife, cries over the grave.

Danny Roman stands with Karen a short distance away. Nearby, BILLY REED, a disabled cop, sits in his wheelchair. Frost, Allen, Argento, and Hellman come up and greet Billy. They talk for several moments; Billy nods agreeably, his face grim.

COPS' EYES are on Danny; Beck, Farley, Tonray, others look at him with a mixture of anger, doubt, and suspicion.

(CONTINUED)

CONTINUED:

Danny averts their glare. His eyes close in silent prayer, then spring open with the blast of a 21 gun salute.

NIEBAUM(V.O.)

Is the tape running? We appreciate your coming down, Danny, under such tragic circumstances...

INT. INTERNAL AFFAIRS BUREAU HEADQUARTERS - DAY

In an I.A.B. conference room, TERENCE NIEBAUM, a tall man with dark eyes, sits at a long table with several colleagues, questioning Danny Roman.

NIEBAUM

Officer Roman, in your own words, please, tell us what Officer Roenick said to you in the locker room on the night of...

As Niebaum's voice fades, Danny's eyes are measuring the men in the room, especially Niebaum--

REPORTER(V.O.)

Inspector Niebaum, would you comment on your department's involvement in the ongoing investigation into Officer Roenick's murder?

INT. DANNY AND KAREN'S LIVINGROOM - DAY

On the television, Niebaum stands in front of a group of reporters. Karen sits beside her husband on their sofa, taking his hand in hers.

NIEBAUM

As of today, I have authorized the I.A.B. to conduct a thorough audit and examination of the officers' special disability fund and the allegations of fraud that have come to our attention in the wake of Officer Roenick's death.

Danny springs from the couch, anxious and confused--

DANNY

Nathan said the investigation was ongoing. If the investigation was ongoing, why's Niebaum saying it's beginning today?

Danny paces the room; Karen helpless to calm him.

EXT. PRECINCT - DAY

Reporters are waiting for Danny as he approaches--

REPORTER

Officer Roman, what do you say to the recent allegation that Officer Roenick was stealing money from the City of Chicago's Officers Disability Fund?

DANNY

It's not true.

Danny keeps his eyes on the front doors to the precinct--

REPORTER

Can you explain the discrepancy between your testimony to homicide detectives and Inspector Niebaum's claim that they had no prior knowledge of an investigation?

DANNY

No, I can't.

ANOTHER REPORTER

Are you covering up for your dead partner, Officer Roman?

Danny stops, ready to strike at the reporter. Commander Beck grabs Danny's arm and pulls him inside.

INT. PRECINCT - DAY

Danny collects himself--

DANNY

Thanks, Andy.

BECK

I hope to god it's not true. It better not be true.

(off Danny's reaction)

Cops who need it being ripped off by cops who don't? I say, find the motherfuckers and kill 'em.

Beck turns and walks away.

INT. DANNY'S AND KAREN'S HOUSE - DAY

Karen stands and watches police officers tear apart her house.

(CONTINUED)

CONTINUED:

FROST

Don't worry, Karen. This is just procedural. We all know Danny didn't kill Nate--

Danny suddenly bursts through the front door--

DANNY

What the hell is this, Neil?
(to Karen)
Are you all right?

Karen hands Danny the warrant--

KAREN

They had a search warrant.

DANNY

(reading the warrant)
If this is a homicide investigation, why is I.A.B. serving the warrant?

FROST

They're just covering their ass.

DANNY

(throwing down the warrant)
Covering up their ass is what they're doing.

I.A.B. OFFICER

Sgt., we're going to have to ask you to stand outside.

Danny tightens; angry, humiliated. Karen takes her husband's arm--

KAREN

Come on, baby. They're not gonna find anything, there's nothing to find.

Frost watches Karen take Danny away. A COP calls from the bedroom--

COP

Sir--

Frost walks down the hall and enters the bedroom. The Cop shows Frost a shoe box. Inside a 9mm handgun--

COP

Funny place to keep a revolver.

INT. PRECINCT OFFICE - DAY

Danny sits with Chief Travis. Through the glass, he sees his fellow officers glancing in.

CHIEF

Danny, I know how much you loved Nate. And personally, I don't believe you had anything to do with his death. This mess with the disability is a smokescreen for something and we're gonna find out what it is.

Danny nods appreciatively--

CHIEF

In the meantime, Danny, until this is cleared up, I have to relieve you of duty.

DANNY

This is bullshit, Al, don't do this--

CHIEF

(emphatically)

Danny, your gun and your badge.

Danny hesitates, fight to keep his cool. He puts his gun on the table. The internal struggle to give up his badge is more intense. Finally, he drops it on the desk. Chief looks at Danny--

INT. DANNY'S HOUSE - NIGHT

Danny closes the front door behind him. Karen sits on the sofa, crying. Danny sits beside her and holds her close.

EXT. CITY GOVERNMENT OFFICE BUILDING - DAY

A TELEVISION REPORTER is in the middle of an on camera report:

REPORTERS

Inside sources say that the Internal Affairs Bureau has evidence that implicates Officers Nathan Roenick.. /the district attorney's office claims that an arrest in the murder of Officer Nathan Roenick is imminent...

Reporters and cameras follow Danny, Karen, and Danny's attorney MOREWITZ as they make their way to the building entrance.

INT. CITY GOVERNMENT OFFICE BUILDING - DAY

Danny, Karen, and Morewitz enter the sleek lobby. Nathan's widow, LINDA, is on her way out with her ATTORNEY. Tears stream down her face--

DANNY

Linda?

LINDA

Danny! Why is this happening!

ATTORNEY

Mrs. Roenick, we should keep moving.

Linda is shaking with rage and grief. Karen goes to touch her, but Linda pulls away.

LINDA

No, Karen, no. The D.A. says Nathan was trying to come clean and Danny killed him. He's saying that they found the gun in your house, Danny--

ATTORNEY

(leading Linda away)

Please Mrs. Roenick, we have to go--

DANNY

What gun in my house? Linda--

Linda disappears through the revolving doors and the army of reporters waiting for her outside.

INT. DISTRICT ATTORNEY'S OFFICE - DAY

Danny sits in the elegant D.A.'s office with Karen and Morewitz. Across from him are D.A. Sims and several associates--

D.A. SIMS

Thank you for coming down, Danny.

Danny nods.

D.A. SIMS

Sergeant, before this office takes any further action we wanted to give you the chance to answer a few questions, perhaps clear up a few details.

Danny waits--

(CONTINUED)

CONTINUED:

D.A. SIMS
How did you know that there was an
ongoing investigation?

DANNY
Nathan told me.

D.A. SIMS
Did he tell you how he knew?

DANNY
Niebaum called him in for questioning.

D.A. SIMS
Did he tell you why?

DANNY
(suddenly confused)
He said that..money was disappearing from
the fund..and..they were..

D.A. SIMS
How would he know that?

DANNY
I..don't know--

D.A. SIMS
He didn't tell you they suspected him and
you of being dirty? He didn't tell you
they had evidence linking the two of you
to the fraud, did he? Of stealing money
from a fund that brings pride to every
cop in this city?

MOREWITZ
(to Danny)
You don't have to answer.

DANNY
He didn't.

D.A. SIMS
And you didn't kill him when he did?

Danny doesn't bother to answer--

D.A. SIMS
We found the murder weapon in your
bedroom closet, Danny--

(CONTINUED)

CONTINUED: (2)

DANNY

Both of us were paged that night. And whoever killed him is trying to make it look like it was me.

D.A. SIMS

And who would that be?

DANNY

I don't know. I just know somebody set me the fuck up! Maybe it's Niebaum! Maybe he's covering his ass.

D.A. SIMS

We think you might be covering yours. Not only that, we think we can prove it in a court of law. We think we can prove that he was dirty, and you're dirty too. We also think we can prove that you killed your partner when you found out he was gonna turn himself in. We think we can prove that beyond a reasonable doubt.

(staring down Danny)

Do you want to deal or not? We're talking about the death penalty here, Roman.

KAREN

He didn't do anything.

MOREWITZ

Mrs. Roman...

D.A. SIMS

I suggest you go home with your wife and your lawyer and give this thing some long hard thought. Either you'll be back in the morning with a confession or you'll be indicted for fraud and murder in the first degree.

(to Morewitz)

And once we indict your client, he can forget about any kind of plea bargain. It's over.

Danny takes it in, seething.

INT. ELEVATOR - MOMENTS LATER

As Morewitz reads Danny's file, Danny watches the floors pass down: 9-Office of the District Attorney; 8-Office of the Police Commissioner; 7-Office of Internal Affairs. The ride down continues.

EXT. LOBBY - MOMENTS LATER - LATE AFTERNOON (DUSK)

Danny walks with Karen and Morewitz toward the army of waiting reporters.

KAREN

There's gotta be something we can do.

MOREWITZ

(referring to file)

I gotta go through this, but there's a lot of shit here. Ballastics matches the gun found in your house. Maybe we should deal? Let's keep an open mind.

Danny stops, something suddenly clicks. He pulls Karen towards him--

DANNY

I want you to go home and wait for me.

KAREN

What are you doing?

DANNY

Don't worry. Everything's gonna be all right.

KAREN

Danny, please, don't do anything...

DANNY

Crazy? Crazy's on the bus, remember? I love you. And I'm not gonna do anything to hurt us, to hurt you, okay?

Danny kisses Karen, then she's gone.

INT. SEVENTH FLOOR - ELEVATOR

Opens. Danny exits opposite glass doors labeled: INTERNAL AFFAIRS BUREAU. He steps through the glass doors.

INT. IAB OFFICES - TWILIGHT

A large, open office. Ten men and women in drab suits wander about -- IAB officers, cops who check up on cops. In the back, an office -- on the door: DEPUTY INSPECTOR NIEBAUM.

SECRETARY

Can I help you?

(recognizing him)

Danny Roman--

(CONTINUED)

CONTINUED:

DANNY
To see Inspector Niebaum.

SECRETARY
(picking up phone, dialing)
Sir, Danny Roman is here to see you--

Danny doesn't wait for Niebaum's response. He starts right for Niebaum's door--

SECRETARY
Sir he's coming in anyway--
(jumping up from her desk)
Mr. Roman, wait!

Before anyone can react, Danny swings open the door, and steps inside the office.

INT. NIEBAUM'S OFFICE - TWILIGHT

Danny slams the door shut behind him. Inside the office: IAB Officer Westerly -- standing next to a seated Niebaum. MAGGIE, anywhere from 35-40, a lot of city miles on her face. Maggie's pouring a cup of coffee for RUDY, a runt of man with beady eyes and seedy clothes who's seated across from Niebaum. They're all frozen in shock for a moment as they see Danny standing there.

DANNY
(to Niebaum)
We need to talk.

Westerly starts for Danny to remove him from the room--

NIEBAUM
(gesturing to Westerly)
Hold on.
(to Danny)
Go ahead, Roman, talk.

DANNY
What the hell's going on?

NIEBAUM
(condescending)
Last I heard, you were about to be charged with embezzlement and murder. Unless something's changed--

DANNY
I'm being set up!

(CONTINUED)

CONTINUED:

NIEBAUM
Tell it to the judge.

A sudden KNOCK on the door--

LOACH
(through the glass)
Everyone okay in there?

NIEBAUM
Get out of here, we're finished.

DANNY
We're not finished til I say we are!
(leaning in toward Niebaum)
Look me in the eye and tell me there's no
cover-up. Look me in the eye goddammit!

NIEBAUM
No more! I did my job, my job is done,
and we're running your ass in!
(gesturing to Westerly)
Now go home...cop killer!

Westerly grabs Danny's arm. Danny pulls away violently and
moves toward Niebaum--

DANNY
You're not doing this--

Westerly goes for his gun. Danny sees him, grabs Westerly's
wrist, raising it with the gun in all directions. As Danny
slams Westerly against the wall, the gun goes off. The room
freezes: Danny now holds the gun in his hand.

LOACH
(through the glass, banging)
Inspector! We're coming in!

Danny hears the rattling door, so does everyone else--

DANNY
(pointing the gun at Niebaum)
No one comes in, no one gets hurt.
Why don't you tell them we're fine.

Niebaum reaches for the intercom--

NIEBAUM
This is Niebaum. Nobody come in.
Everything's under control.

Niebaum releases the intercom

(CONTINUED)

CONTINUED: (2)

DANNY

Good. Now you listen to me. Somebody set me up for something I didn't do. I'm not leaving here until I find out who!

Niebaum recoils hearing Danny's (serious) intentions.

INT. INTERNAL AFFAIRS - OUTER OFFICE - MOMENTS LATER

The door to Niebaum's office opens. All eyes go to it, wary, prepared to move. Niebaum steps into the door frame. Danny's pistol firmly planted against his head. Loach yells:

LOACH

Gun!

Cops target Danny. Danny doesn't flinch.

DANNY

This office is now closed! Lower your guns to the floor and exit quickly and quietly.

NIEBAUM

Do what he says.

Danny watches as officers lower their guns. As Danny is distracted, Officer Loach raises his pistol. He whirls, making his move, when BAM! Danny FIRES. Loach looks at the safety glass behind him, imbedded with a bullet, and drops his gun.

DANNY

Good, very good. Drop all the guns. Handcuffs. Keys. Everything. Then march right out. Take Westerly here with you.

Loach picks up guns and handcuffs from each officer. Another officer helps Westerly move away from Danny. As he does, a figure appears in the doorway of IAB.

FIGURE'S VOICE

Danny.

Danny swings the gun to the doorway. Inspector Neil Frost stands there motionless.

DANNY

What are you doing here?

(CONTINUED)

CONTINUED:

FROST

The call's out on the city-wide.
Danny, Jesus, this is not the way.

DANNY

You see what's happening to me?

FROST

This won't help. Think about Karen.

DANNY

I am--

Neil starts walking closer.

DANNY

Stop right there, Neil.

Neil keeps walking. Danny "press checks" his gun.

DANNY

I said stop.

INT. POLICE PRECINCT - TWILIGHT/NIGHT

The bustle of changing shifts. In the center of it all, Sergeant Tonray races through, throwing open the door to Beck's office.

TONRAY

We got a situation at I.A.B..
Unconfirmed H.T.is -- are you
ready? -- Danny Roman.

BECK

Son of a bitch broke. I knew he
would. Let's go!

INT. BUILDING - STAIRCASE

A sea of cheap shoes hits the stairs. IAB officers hauling ass out. On the landing above, Danny holds Niebaum with his gun as he secures the staircase door with handcuffs.

NIEBAUM

Roman, do you have any idea what
you're doing? Whatever chance you
have you're blowing--

INT. NIEBAUM'S OFFICE - CONTINUOUS ACTION

Danny cuffs Niebaum to the radiator: Maggie, Rudy, and Frost are already secured. They are subdued, intimidated.

(CONTINUED)

CONTINUED:

FROST

It's not too late to stop this.
There's no way they can pin Nate's
murder on you, no way.

DANNY

So you still believe in me, Neil?

FROST

Danny, I'm your friend, of course I still
believe in you. Listen to me--

DANNY

You want to talk me down, Neil? Is
that it?

MAGGIE

Please. We have nothing to do
with this.

DANNY

You Niebaum's secretary?

MAGGIE

I'm Inspector Niebaum's assistant.

DANNY

What's your name?

MAGGIE

Maggie.

As he speaks, Danny glances to the windows, looking down at
the street. A beat. He locks the windows. Closes the blinds.

DANNY

Well, Maggie, if you're Niebaum's
assistant, you have everything to do with
this.

RUDY

Not me bro'! I don't work for this pig.
I'm not a cop.

DANNY

I know, you're a canary for the rat
squad. Your name's Rudy Timmons--

Rudy shifts uncomfortably, watching Danny rifle through
Niebaum's desk, finding a gun, a roll of duct tape, and a
police radio.

(CONTINUED)

CONTINUED: (2)

DANNY

I arrested you in June '86 for what was it, credit card fraud, right?

RUDY

Oh shit, I remember you. A 'by the book', Motherfucker! What happened to you?

Danny ignores Rudy as he hears it: A DISTANT SIREN.

DANNY

Here they come.

EXT. STREET - SAME TIME

A HOSTAGE COMMAND VAN and an EMERGENCY SERVICE VEHICLE are traveling with a convoy of police cars to the scene.

EXT. IAB BUILDING - SAME TIME

Police cars block traffic as TAC cops with Kevlar body armor and concussion grenades load weapons. A HELICOPTER HOVERS above the IAB building. Rappelers dangle like spiders from webs, taking positions on the roof. Officers fight back the swarming reporters.

INT. NIEBAUM'S OFFICE - TWILIGHT/NIGHT

Danny's drawn to the of the window.

DANNY

I wonder if Nate's killers are out there? It's got to make them real nervous, the two of us sitting here together. I bet they're scared shitless that I'll get the truth from you. And if they can't get me -- they'll kill you.

Danny picks up the police radio that sits on Niebaum's desk. Turns up the volume: Andrew Beck's voice comes in clearly:

BECK

... Clear a three block radius. Start evac. Seven is our active perimeter.

And with that, Danny's moving -- out of the office.

EXT. STREET OUTSIDE

The Chief stands with Beck, deploying forces as the CONVOY and HS VAN pull up.

BECK

Locate the phone panel and lock down the elevators. Unit One, clear the stairwell and hold outside IAB's office--

Argento, Hellman and Allen head up to the IAB building, as the containment team fans out in skirmish lines toward IAB.

The PRESS/MEDIA are scrambling toward the Chief and his team.

CHIEF

We'll set up CP (command post) over there--

He indicates a LARGE BARGE on the bank of the RIVER across from IAB--

CHIEF

I want to see up there if I have to. Also puts us in a place where the goddamn press can't get to us.

SERIES OF SLAMMING SHOTS - TWILIGHT TO NIGHT

A sea of office workers are huddled down the stairs. TAC team members file through, carrying ballistic barrier blankets, door entry rams, and spotting scopes.

TAC team members hit the maintenance room in the basement of the building. They start cutting wires and setting up shop.

On the roof of a building, a door swings open. Eagle, Palermo, and several other snipers emerge, taking position:

INT. IAB - HOT FLOOR SEVEN

Open elevators. Wiring ripped out. Doors jammed open. Danny stands on the rail, putting duct tape around the edges of the trap door. He jumps down. Moves out to the staircase door. Tapes the small window on the door -blacking it out.

INT. HOSTAGE RESCUE COMMAND POST - BARGE ON RIVER - NIGHT

Officers load phones and video monitors onto the barge. This is the hostage rescue command. Chief stands with Beck and Farley.

(CONTINUED)

CONTINUED:

FARLEY

Gentlemen, we have confirmation from IAB Officer Westerly. The H.T. is Danny Roman.

Reactions -- everyone exchanging "holy shit" glances.

ALDRICH

(on radio)

Sir. Elevator's locked down on floor seven.

CHIEF

We got ourselves a rabid dog, Andy.

BECK

Except this dog knows all our tricks. Hell, he invented half of them.

INT. IAB OFFICES

Danny's eyes dart about, taking inventory. He gathers handcuffs, guns, and candy bars. He looks up, finding vent gratings on the ceilings. He stops in his tracks.

INT. IAB STAIRS

Danny climbs a flight of stairs to a floor above--

A VENT GRATING

Is taped shut. Danny tapes yet another vent shut. He pays no attention to:

INT. IAB BUILDING - STAIRWELL - NIGHT

Evacuees line the staircase as Allen, Hellman and Argento herd them through the door.

BECK

(on radio)

... Perpetrator is an expert marksman, an expert in explosives and tactics. All fields of fire are to be kept clear.

Hellman shares a look of lethal determination with his fellow officers.

EXT. ROOFTOP

Hendershot and Palermo have sniper rifles trained on the IAB.

(CONTINUED)

CONTINUED:

BECK

(on radio)

Play this by the numbers, men.
Danny Roman is a cop killer. He's
no longer on our team.

EAGLE

This is fucked up, Palermo. You
know Danny didn't kill Nate. It
would be like you killing me.

PALERMO

(nonchalantly)

If I have to take him out, I'll take him
out.

INT. HRT COMMAND

Chief looks at the bank of video monitors filled with white
noise:

CHIEF

Right now we're blind and deaf and he's
seeing 20-20. Intel, I want visuals and
audio set up from eight. Farley, you're
up as negotiator.

BECK

He'll eat Farley up as a snack.

CHIEF

You want him?

BECK

I'd love to take him.

FARLEY

(nervously)

Go ahead Beck. Don't let me stop you.

CHIEF

Farley, get the fuck on the phone!

INT. IAB BUILDING - 8TH FLOOR OFFICES - MINUTES LATER

Intelligence team TECHS crouch in front of an air vent,
feeding a fiber optic camera through the vent.

TECH #1

We're blocked. Let's send the
snake in.

INT. NIEBAUM'S OFFICE

Danny enters. PHONE RINGS off the hook. Danny's distracted, taking strange inventory of the ceiling, the corners. Danny whirls toward a SCRATCHING noise from a vent.

INT. HRT COMMAND POST

Wingtip shoes. Two sets. Two men in suits enter command. AGENT GREY and AGENT MORAN hold up their federal IDs--

GREY

Special Agent Grey. And Moran. F.B.I. negotiators. We've got federal offices in the H.T.'s building. That puts this in our jurisdiction.

BECK

He's one of ours. We'll deal with him.

MORAN

Fine with us for now. We're here in case your team can't handle the situation.

FARLEY (O.S.)

Commander Beck -- we've got eyes!

Beck sees the video go from static to black and white images:

INTEL COP

Okay, we're live here at the Rosemont Horizon in Chicago! Goddamn...it is Danny Roman!

Danny's face looms on the monitor. He's looking right into the lens. Then -- snap! The monitor goes to static.

FARLEY

Son of a bitch! Go to camera two.

Beck turns to two -- on it Danny's looking for more cameras:

INT. NIEBAUM'S OFFICE

Danny quickly turns, scanning. Sees it. In the corner: another fiber optic camera.

INT. HRT COMMAND - MONITOR

Danny's face in the camera:

FARLEY

He's got us--

INT. EIGHTH FLOOR OFFICES

The fiber optic wire is suddenly yanked out of the Intel Tech's hand.

INT. HRT COMMAND POST

Another monitor goes to static.

FARLEY

He got five of six. We only got one in the outer office.

Farley points to a screen displaying the outer office.

CHIEF

I want to see in that room.
Not outside it.

The Intel Cop turns UP the VOLUME on an audio receiver:

DANNY (V.O.)

(singing, loud and bad)

... "Sittin' here restin' my bones/
But this loneliness won't leave me
alone/Two thousand miles I
roam/Just to make this dock my
home/Sittin' on the dock of the
bay/ watchin' the tide roll away/
Sittin' on the dock of the bay
wastin' time"--

The audio is yanked -- CRACKLING STATIC BLARES:

BECK

No eyes, no ears. It looks like we're running out of options.

GREY

Son of a bitch is jerkin' you around.

CHIEF

I want status reports.

INT. IAB BUILDING STAIRCASE

Hellman, Allen, Argento look up at the handcuffed doors:

HELLMAN

(into radio)

Seven's locked down tight, sir.

INT. ELEVATOR SHAFT

Kelly and Aldrich look up at the empty shaft:

ALDRICH

(into radio)

Same status over here with the elevators, sir. There's no way up and no way down.

EXT. ROOF

Palermo and Eagle look down at the taped blinds and windows:

PALERMO

(into radio)

Windows appear locked and blinds taped. Visibility is zero, sir.

INT. HRT COMMAND

Farley turns from the radio--

FARLEY

We've contained him.

BECK

We didn't contain him. He's contained himself. He's cut us off.

CHIEF

(concerned, to Farley)

Try the phone again. Let's see what he wants.

INT. NIEBAUM'S OFFICE

The PHONE RINGS. Danny picks it up. Puts it to Rudy's ear.

RUDY

Yeah, yeah, I'm Rudy. So don't shoot me thinking I'm him.

(to Danny)

It's Farley. He wants to talk to you.

DANNY

I'll only talk to Chris Sabian.

RUDY

He'll only talk to Chris Sabian.

(CONTINUED)

CONTINUED:

DANNY

Tell them they got 15 minutes to
get Sabian here or you die. I
don't want to hear from anyone else
but Sabian.

Rudy swallows hard, then hangs up--

RUDY

They said they heard you.

INT. COMMAND

Farley's left holding a dead line. Everyone's silent until:

MORAN

H.T. won't talk. That's trouble.

BECK

Why don't you guys sit down and relax.
We'll call you if we need you. Promise.
(continuing under his breath)
Federal Bureau of Imbeciles...

Farley picks up another phone:

FARLEY

911 Chris Sabian.
(to the room)
Who the hell is Sabian anyway?

INT. HOME - NIGHT

A man's face. Eyes reveal a keen sensibility. This is CHRIS
SABIAN. Chris speaks to a door.. Tense negotiations.

CHRIS

Come on...talk to me. Tell me what's
bothering you...what's really bothering
you. I'm standing here and I'm not going
anywhere, so please, tell me.
(no response)
Honey..please.

VOICE

You love her more.

CHRIS

I don't love her more, or less, I just
love her differently. She's my daughter,
for chrissakes.

The door opens. Slightly. LISA emerges. Hair in curlers.

(CONTINUED)

CONTINUED:

LISA

And I'm your wife. What about what I want? I hate skiing. It's so messy and painful--

CHRIS

That's because you're always falling. Come on, honey, we're gonna be late.

LISA

(smiling, in control)
I need another minute--my hair.

She closes the door. As he turns, we see that Chris is dressed in ski clothes.

The DOORBELL RINGS. As he moves toward it, he his ten year old daughter, STACY, phone pressed to her ear.

CHRIS

Honey--off. We're late as it is.

STACY

I don't even want to go with her!

Chris nods, defeated. He opens the door, revealing GENE, a fellow officer, and his wife, SONYA, in ski outfits.

CHRIS

I once talked a man out of blowing up the Sears Tower. I can't talk my wife out of the bathroom or my kid off the phone.

GENE

That's because I'm not standing behind you with a big gun.

Chris shakes Gene's hand. Kisses Sonya. They head into the living room, when DING DONG. The DOORBELL rings again.

CHRIS

Great. What else?

Chris opens the door revealing two OFFICERS.

INT. COMMAND - NIGHT

Palpable tension. Beck hangs up the phone, joins the Chief.

BECK

They found Sabian. He's fifteen minutes out.

(CONTINUED)

CONTINUED:

CHIEF

And we've only got ten.

(to Farley)

Call Danny. Get him to change that deadline.

INT. NIEBAUM'S OFFICE

The PHONE RINGS. Danny stares at it, annoyed. RING. RING. RING. A beat. He picks it up. INTERCUT Danny and Farley over the speakerphone:

DANNY

Sabian?

FARLEY

No. It's Farley.

DANNY

What did I tell you, Farley? I'm only talking to Chris Sabian--

FARLEY

He's on his way. But we need more time--

DANNY

But you don't have more time.

FARLEY

Danny, please, tell me what you're doing here. This is serious--

DANNY

You're goddamn right this is serious. So why aren't you taking me seriously?

FARLEY

We are. I just want to talk to you.

DANNY

You think you can talk me down, Farley?

FARLEY

Danny. Just tell me what you want.

DANNY

Okay, Farley. you want a shot, I'll give you a shot. We have time before Chris arrives. 'What do I

(MORE)

(CONTINUED)

CONTINUED:

DANNY (cont'd)
want?' How 'bout this? Can I see
a priest?

FARLEY
No. Danny, you can't see a priest.

DANNY
Good. You shouldn't let me see
the priest. That's good. A priest
is associated with death. You don't
want me thinking about death in
such a volatile state, do you?
Good. At least you remembered that
-- but you told me NO. You can't
say no, Farley. No is unacceptable
in a hostage situation.

FARLEY
Danny, relax.

DANNY
(energized)
Oh, I'm relaxed, I'm very fucking
relaxed. But let me give you some
advice. Don't ever say no to an
H.T. It's in the manual. Now,
will you tell me no again?

FARLEY
No, I...

DANNY
Ehh. Wrong again! Eliminate no
from your vocabulary, Farley. Never
use no or don't or won't or can't
or not. No closes off options.
The only option it leaves is
shooting somebody. Understand?

FARLEY
Yes.

DANNY
Good. Yes is good. Because if you
say no again, I'll kill someone.
So, let's practice. I'd like a
priest...

FARLEY
I'm n... Let's talk rather than
play this game.

(CONTINUED)

CONTINUED: (2)

DANNY

You wanted to talk to me. We're talking, Farley. Could you get me a priest?

FARLEY

I'll see what I can do.

DANNY

Oh, you're learning now. Farley, I want a machine gun, so I can blow everyone away.

FARLEY

Let me look into that.

DANNY

Good, Farley. You're doing good. Farley, did you ever cheat on your wife?

FARLEY

Na...

DANNY

Watch yourself. I'll shoot someone. So, did you ever cheat on your wife? Answer!

FARLEY

I'll look into it. Danny, please...

DANNY

Interesting. Did you ever fuck a chicken, Farley?

Cops behind Farley laugh. Chief throws them a noxious look.

FARLEY

Jesus, Danny. I just want to talk.

DANNY

We're talking now. Did you or did you not ever fuck a chicken?

FARLEY

I'd have to look into that.

DANNY

Jesus. Learn something new every day. Nothing against chicken-

(MORE)

(CONTINUED)

CONTINUED: (3)

DANNY (cont'd)
fuckers but I didn't know about
you, Farley.

FARLEY
Danny, this is unproductive.

DANNY
Oh, unproductive. You're right,
it is. Tell me a joke. You know
any jokes?

FARLEY
No. I don't.

DANNY
No? You just cost someone their life,
Farley. Game over!

Bam! A GUN SHOT rings out. The crowd outside tenses. In
Command ~~the~~ fear freezes everyone.

INT. NIEBAUM'S OFFICE

Maggie's face is flushed. Rudy, Niebaum, Frost all unharmed;
Danny holds the smoking gun skyward--

DANNY
Now get me Sabian. You got six minutes
and forty-two...one seconds.

FARLEY
(on speakerphone)
Is anyone hurt?

RUDY
We're okay. Just don't be saying "no",
no more, motherfucker.

EXT. IAB BUILDING - NIGHT

A huge crowd has formed now behind police barricades. Just an
early sign of how big a spectacle this will become.

INT. NIEBAUM'S OFFICE

Danny turns ON the TV. Every channel has a reporter outside
the building.

FROST
Danny, you should let Maggie go.
She's not involved in this. As a
woman --

(CONTINUED)

CONTINUED:

MAGGIE

I didn't ask to be let go because I'm a woman. I think Rudy and I should be let go because we have nothing to do with this. I don't want special priveleges because I'm a female. That's crap.

RUDY

Yeah, Danny. We've got nothing to do with this. I'm not just some dirt merchant loose on the street anymore. I got a new lady friend that I'd lke to get back to, and she's got this kid, Albert. He's a good kid.

DANNY

Duly noted. And you should know that everygody's equal here, Rudy. So you're both staying. I'm going to need both of you. Especially you, Maggie. You've been Niebaum's assistant for how long?

MAGGIE

Five years.

DANNY

Good. You'll have some questions to answer during the Q & A.

FROST

Q & A?

DANNY

Yeah, Neil, Danny Roman's gonna be conducting his very own Q & A.

INT. HRT COMMAND - NIGHT

Palpable tension. Chief Travis is pacing. Farley's still "sweating bullets." Suddenly, we hear--

DANNY

(on the radio)

Hello, everyone--

Everyone stops. The Chief and Beck exchange a glance as Danny's voice spews over radios--.

DANNY

(on the radio)

That's right, it's me, Danny Roman, the man upstairs. Tonight Mr. Roman, the hostage negotiator, will

(MORE)

(CONTINUED)

CONTINUED:

DANNY (cont'd)
be playing the role of the hostage
taker. So listen up--

INT. NIEBAUM'S OFFICE - NIGHT

Danny pacing; articulating--

DANNY
Now, you guys gotta be wondering what the
hell we're all doing here--

EXT. ROOFTOP - NIGHT

The line of snipers, Eagle, Palermo and others. Breath
coming in frosty gasps. Held in thrall by Danny. Even here,
we can hear Danny's charismatic voice rise over each radio.

DANNY
(on the radio)
Well, we're all here to find out
the truth about who took our money
and who killed Nathan. Because it
wasn't me. No way. He was my
friend and my brother--

INT. NIEBAUM'S OFFICE

Danny sits beside Niebaum as he speaks--

DANNY
Yeah, I know how that sounds, I
know what you're thinking. Hell,
I'd be thinking the same thing.
He's gone. He's a murderer. But
I'm not. I'm the same son of a
bitch you guys trusted your lives
with. Same guy who you went
drinking with. Same guy who saved
Palermo's ass when that H.T. had a
bead on him at the stadium gig--

EXT. ROOFTOP

Singled out, Palermo listens intently.

INT. HRT COMMAND

Danny holds the crowd. All react with degrees of disbelief.

CHIEF
Goddamn it. He's really lost it.

Tonray, HBT psychologist, sits alone at the console of
speakers, computers and monitors. Writing as Danny speaks.

(CONTINUED)

CONTINUED:

TONRAY

Maybe, maybe not -- but he still knows what he's doing.

The men turn to him, questioning. Tonray explains, impressed.

TONRAY

Danny's trying to get the boys to Stockholm. To reestablish an emotional bond. So they'll think twice about taking him out.

BECK

(to a TAC officer)

You, get word out to our team that we're switching to frequency three. Now--

INT. NIEBAUM'S OFFICE

The hostages stare on in silence as Danny goes on addressing the troops.

DANNY

Someone set me up. And I fucking object! You understand me? So here we are, all of us together on this brisk October evening. Same as always, just a little different. There's some bad cops in our midst and tonight we're gonna find out who they are--

EXT. ROOFTOP - EAGLE AND PALERMO

Eagle just looks at Palermo as another OFFICER approaches.

OFFICER

Beck wants us on three, guys.

Eagle nods. The Officer leaves.

EAGLE

Screw it. Palermo, put yours on three. Mine's stayin' on two. I don't want to miss this.

INT. NIEBAUM'S OFFICE

DANNY

Let me warn you -- the person or persons who killed Nathan are

(MORE)

(CONTINUED)

CONTINUED:

DANNY (cont'd)
frightened that Niebaum might know something. So they're going to try to end this quickly. Another warning: I know the rules of engagement and I'm willing to do anything to find the truth.

VARIOUS SHOTS

Reactions of cops. Reporters eating it alive.

INT. HBT COMMAND

The Chief and Beck look at each other after the speech.

CHIEF
What's the E.T.A. on Sabian?

FARLEY
(checking his watch)
We got six minutes.

INT./EXT. POLICE CRUISER - NIGHT

WHOOOSH! A POLICE CRUISER, SIRENS WAILING, whips through an intersection. Chris sits in the back, holding on, talking on his cell phone, looking at Danny's file.

CHRIS
So next weekend we won't go skiing.
(listening)
Great! I love to shop. As long as we don't buy. Now...what are you gonna give me? That's the way it works. Give and take, give and take.

The cruiser rips into the opposite lane, dodging an oncoming car--

CHRIS
Hold on, sweetheart, just hold on.
(to the cops up front)
What's our ETA?

COP #1
Four minutes. Gonna be close.

INT. NIEBAUM'S OFFICE

Danny stands by the window, looking down at the swarming crowds. He eyes Niebaum, then drags a chair in front of him and sits down.

(CONTINUED)

CONTINUED:

DANNY

I think we need to break the ice and get to know each other a little bit better. We'll all feel more comfortable.

They all look at Danny, confused, not trusting this calm, peaceful demeanor.

DANNY

What's your favorite color, Niebaum?

NIEBAUM

Blue.

DANNY

Blue. Mine too. How 'bout you, Mags?

MAGGIE

Indigo.

DANNY

Indigo? I would've never guessed you were an indigo lover!

FROST

What are you doing, Danny?

DANNY

(ignoring the question)
You got a favorite, Rudy?

RUDY

Mauve. I like mauve.

DANNY

And yours is black, right Neil? See, we're becoming familiar and that's good, that's very good, because it's helping me relax.

Danny lets out a deep, exaggerated, breath.

DANNY

We'll get to ice cream flavors and T.V. shows in a minute. But first, I want you to look me in the eye, Niebaum. Right here.

(staring, sudden)

When did you first question my partner about the disability fund?

(CONTINUED)

CONTINUED: (2)

NIEBAUM

I never got to question your partner.

Danny starts pacing the room.

DANNY

Is that right?

NIEBAUM

Yeah, because I didn't learn about the fund until I questioned you a few days after he was killed.

DANNY

You're lying, Niebaum. I know you are.

NIEBAUM

You know? He knows! Are you reading my mind, Roman?

DANNY

No. I'm reading your eyes. The eyes can't lie. A quick lesson in lying for everyone. This is what we real cops do. We study liars. It's a science. Example: if I ask a question about something visual. Like what your favorite color is, and Niebaum, here, looks up and left while answering it, our neurophysiology shows us that the eyes move that way because he's accessing the visual cortex and the visual memory center of the brain. In other words, his words are truth. But, if he looks up and right, he's accessing the creative centers of the brain -- and we know he's full of shit. So I want us all to watch Niebaum's eyes.

NIEBAUM

My favorite ice cream's pistachio, and my favorite cop show is NYPD BLUE--

DANNY

Shut up! Don't you see I'm giving you a chance here to save a life? So let's try it again--

(CONTINUED)

CONTINUED: (3)

All eyes turn toward Niebaum--

DANNY

When did you first learn that money was
being stolen from the Officers Disability
Fund?

Niebaum looks up at Danny. He looks off, up and right as if
trying to remember. He coughs nervously, then...

NIEBAUM

I found out about it exactly two
days after he was killed.

DANNY

You saw them, Rudy.

RUDY

Up and right just like you said.

DANNY

And that's an untruth. You keep
lying, someone's gonna die. Now,
did you have something to do with
the embezzlement of the fund?

NIEBAUM

No.

DANNY

Rudy?

RUDY

Lie?

Niebaum squirms--

DANNY

Do you know who murdered Nathan Roenick?

NIEBAUM

Yes, I do.

DANNY

Truth. Who?

NIEBAUM

You.

DANNY

Who?

(CONTINUED)

CONTINUED: (4)

NIEBAUM

You.

RUDY

I don't know if he looked up down, right left...it looks like he's lying.

NIEBAUM

Bullshit. You're just trying to make them all think I know something that I don't.

(to the others)

I don't know anything no matter what he says--

DANNY

Don't tell me you don't know nothing, when I know you do. You didn't kill Nathan? Then who did? Who, Niebaum? Tell us who!

INT. POLICE CAR - NIGHT

Chris holds on as the CAR slides between two trucks, missing a pole before coming to a SCREECHING halt in dense traffic. Chris checks his watch. "Shit." A beat. He opens the door and dashes off.

Chris runs through traffic. There ahead, he sees it. Cop cars. A huge crowd. HRT. He beelines for it.

INT. NIEBAUM'S OFFICE

Danny sits for a moment at Niebaum's desk, his watch propped in front of him--

DANNY

All of you should know that he could end this if he wanted. But I guess he doesn't want to. And now someone he could have saved is going to die--
(raising his gun to Rudy's head, looking at Rudy)
Danny Roman was getting to like you.

RUDY

Well tell Danny Roman to hold the fuck on. Just hold on.

Danny cocks his gun and for the first time we can't tell how far he'll go, his face a mask of reserved intensity.

EXT. STREET

Chris hauls ass, panting hard as he hits the crowd of reporters, etc across the pedestrian bridge to the HRT barge on the other side of the river:

CHRIS
Out of the way!

INT. NIEBAUM'S OFFICE

The phone RINGS. Everybody's jumps, including Danny. Rudy's eyes beg... Danny puts the gun to Rudy's temple. The phone RINGS AGAIN. Danny picks up--

FARLEY
Chris is here, Danny. He made it!

Danny doesn't lower the gun; he hangs up the phone--

INT. HRT COMMAND

Chris strides in, brow glistening, bulky ski pants ruffling with each step. He gets curious looks but takes inventory of the scene, all business. The Chief eyes his pants:

CHRIS
I want to see the I.A.B's files on Roman. Also get me any available dispositions from the DA's office--

Becks laughs, kind of amused--

CHRIS
Something funny, Commander?

BECK
(pointing across the street)
It's all locked inside that building.

TONRAY
Here's his sheet...

Chris checks the list: "Karen, first wife. Eight months. Likes -- Sox, Bears, jokes, golf. Dislikes -- authority, tennis, animated films. Risk-taker, high school diploma."

Farley dials the number again--

CHRIS
Psych evaluation. Who's on that?

(CONTINUED)

CONTINUED:

TONRAY

Delusional. He may actually think
he's innocent--

BECK

We got a way to take him down or
out before this gets out of hand.

CHRIS

Wait on that, Commander.
(to Chief)
I want the heat shut off now.
We'll see how he likes the cold. .

Beck eyes Chris, disagreeing with his tactics, as Farley
extends the phone receiver to Chris. The phone rings and
rings--

INTERCUT the following:

INT. HRT COMMAND/NIEBAUM'S OFFICE

CHRIS

Danny Roman. Chris Sabian here.
(no response)
Danny? It's Chris.

Danny holds the gun on Rudy several moments longer, then
lowers it and speaks--

DANNY

You accepted my invitation.

CHRIS

I wouldn't miss it for the world.
What's it been, Danny, two years?

DANNY

Not since both our teams showed up
for that gig midtown.

CHRIS

You pulled rank and ran my boys out
of there.

DANNY

Someone had to go. Two negotiators
on one scene could never work.

CHRIS

Is this the exception that proves
the rule?

(CONTINUED)

CONTINUED:

DANNY

You play your part, I'll play mine.
We both walk out of here fine.

CHRIS

So, here's the million dollar
question...

DANNY

... Why you?

CHRIS

Exactly.

DANNY

Tell you what, Chris, let's not
fuck on the first date. I have my
reasons and when it's time I'll
tell you.

CHRIS

I'll be here waiting with bated breath.

Chris sits on the desk in command. Talking casually. Unlike
Farley, he's in control, reading his notes.

DANNY

So I hope I didn't spoil your afternoon?
Were you working?

CHRIS

Sort of. I was negotiating a truce
between my wife and my daughter.

DANNY

This might prove easy by comparison.

CHRIS

It wouldn't surprise me. Someday you'll
know what I'm talking about.

Danny pauses; uncomfortable with the topic. Chris goes on:

CHRIS

I see on your sheet here you're a
newly-wed. There's nothing like
the beginning. Being naked in bed
with your wife, nothing on but your
wedding bands--

(CONTINUED)

CONTINUED: (2)

DANNY

(abruptly)

You got hobbies, Chris? Golf,
cooking, music?

Chris notes the sudden change in conversation. Goes along:

CHRIS

Reading, Danny. I'm an avid
reader. Biographies and history.
That's my thing. I'd rather read
all the books on a subject, see it
from all the different points of
view, then decide for myself what
really happened.

DANNY

Hmmm. I like that. Get all the
facts first. Smart. Well, that
was a good start. WE'll hve time
for mall talk later. But we don't
want to bore everyone so we better
get back to business. First -- a
list of my demands. One, I want my
badge down here. They took it from
me. Two, if I die, I want an
Inspector's funeral.

CHRIS

Nobody's going to die here, Danny.

DANNY

Three, I want to prove there's been
a cover-up and clear my name and
Nathan's. There was a C.I. on this
case and I'm going to find out who
it is. Which brings me to four, I
want to know who killed my partner.
We got eight hours, then I'll start
killing hostages myself. Five, I
want to speak to you, face to face.
Now. And you'll get number six.

CLICK. Danny hangs up. Chris lowers the phone.

CHIEF

You're going up?

CHRIS

Let see what else he's got on his
mind. In the meantime, bring his
badge down. And I'll get him to
deal.

(CONTINUED)

CONTINUED: (3)

OFFICER (O.S.)

Wife's here.

Karen comes into Command, distraught:

KAREN

Is he okay, is anyone hurt?

CHIEF

He's fine, everyone's fine, Karen.
He's talking to Chris Sabian--

KAREN

Chris Sabian? Who the hell's that?

CHRIS

(hearing his name, turning)
I'm Chris.

KAREN

(warily)
You know Danny?

Chris shakes his head: "No. Not really."

KAREN

He's a good man. I know it doesn't
matter to you, but he didn't do
what they say. You've got to help
him.

CHRIS

I'll do my best, Mrs. Roman. But as
I'm sure you know, my job is to get
the hostages out of there safely.
Now, Sergeant Tonray has some
questions for you, then we'll have
someone drive you back home.

KAREN

I'm not going home. That's my
husband up there.

CHRIS

I'm afraid you don't have any choice,
Mrs. Roman. You'll bring tension and
emotion to a scene that already has too
much of both.

KAREN

How do you know what I'll bring! I'm not
leaving here, you can't make me leave.

(CONTINUED)

CONTINUED: (4)

CHRIS

This is a crime scene, Mrs. Roman. I can have you removed. I don't want it to come to that--

KAREN

I won't abandon my husband!

CHRIS

(seeing the resolve)

Fine. But if you want to help him, you'll help us. I want you to go down the hall with Sergeant Tonray answer a few questions. Stay there in case we need you.

They eye each other. Karen relents, nodding slowly. Chris gestures to Tonray, who leads Karen out. Chris watches her go, then starts out. Behind him, Beck approaches the Chief:

BECK

Chief, I want to show you something.

Beck indicates the blueprints of the building as we go to:

INT. NIEBAUM'S OFFICE

Danny uncuffs Rudy.

FROST

Danny, take me.

RUDY

Yeah, take him. I got the asthma. You can't put me in bad situations. I'll start wheezin' and shit.

(off Danny's reaction)

Why you always picking on me? Who am I? Fucking Charlie Brown?

INT. IAB BUILDING

Chris goes up the stairs, passing TAC team cops. He reaches the door on 7. Handcuffs dangle from the handle. He walks in, hands high. Danny Roman stands behind the doors of IAB, gun held to Rudy's head--

CHRIS

You okay?

(CONTINUED)

CONTINUED:

RUDY

Do I look okay? I got a gun pointed to my head.

(sees his ski pants)

Nice fucking pants.

DANNY

Shut up -- who asked you...

(to Chris)

You got the heat off already.

CHRIS

I needed to start somewhere.

DANNY

You didn't waste any time.

CHRIS

You know how this works, Danny. So why am I up here?

DANNY

I wanted to tell you face to face that I'm not crazy.

Chris just looks at him.

DANNY

I didn't plan this to happen. But it has, so I'm gonna use it to prove my innocence. If that makes me insane, then lock me up when this is over.

CHRIS

I want to help you anyway I can, Danny. Whatever I can do--

DANNY

Don't fucking patronize me, Chris. I know you don't think I'm innocent so don't tell me you're gonna do whatever you can to help me prove that I am. Don't talk to me like I'm some second rate H.T.--

CHRIS

You're right. My mistake.

DANNY

This is my life here, dammit! You people better start appreciating that--

(CONTINUED)

CONTINUED: (2)

Danny starts pulling Rudy away from the door, dismissing Chris.

DANNY

Call me when you're ready to talk.

With a quiet and reserved honesty, Chris answers--

CHRIS

Hold on, Danny. I'm ready to talk now. Let's talk right now.

(as Danny pauses)

Let me tell you something. I believe a man is innocent until proven guilty. And there are ways to do that. Legally. This is not one of them. So right now, proving your guilt or innocence doesn't concern me. The only thing that concerns me is the hostages--

Danny stops and face his negotiator--

CHRIS

And if you hurt them, you'll burn up the only currency you've got to deal with me. Do I make myself clear?

Strangely, Danny grins. He steps back toward the doors.

DANNY

Good. Now we're getting somewhere.

CHRIS

No more games. Why am I here and how we can resolve this situation?

Danny takes a moment. Then...

DANNY

I heard a story. I'd been negotiating about five years. I was real proud of how fast I could develop a rapport with an H.T. and end the situation. Then I hear about this guy who walks into a frosty situation. And this guy starts talking. For 55 fuckin' hours. The house was wired to the max with nitro but it didn't matter. This guy was talking that H.T. down. No matter how long it

(MORE)

(CONTINUED)

CONTINUED: (3)

DANNY (cont'd)

took.

(off of Chris' proud reaction)
But tell me Chris, if he gave you
no other choice, would you go in?

CHRIS

There's always another choice,
Danny. Always. I saw no need to
put myself or the team in jeopardy.
The only thing we needed was time.

DANNY

And that's I need. Time. My sixth
demand is time. I need time to
prove what I need to prove. I need
time to get Niebaum to talk--

CHRIS

About what?

DANNY

The cover-up. Who was involved in the
investigation? Who was his confidential
informant on the squad?

CHRIS

What's he covering-up?

DANNY

Who killed Nate and why. The problem is
that there are guys out there, guys that
I've thought of as friends, that don't
want give me any time -- they want this
thing to end before I find out anything
more.

CHRIS

So why me?

DANNY

Sometimes when your friends turn
against you, the only one you can
trust is a stranger.

Chris is distracted by a shadow on the window behind Danny.
Danny sees Chris's expression when -- THUMP. A sound bleeds
from the back office.

DANNY

(moving urgently)

See? They want me dead!

Danny's locks the door between them. Chris turns, hits the
stairs and raises his radio--

(CONTINUED)

CONTINUED: (4)

CHRIS

What the hell is going on? Beck?
I've lost contact. He's going back
in--

INT. NIEBAUM'S OFFICE

Danny runs full bore, dragging Rudy, and enters in a burst as the windows shatter and the two RAPPPELLERS, MARKUS and JOHNSON, swing through and leap to the floor. Danny throws Rudy aside and raises his gun. THREE SHOTS are fired. Danny falls, hit. He rises, dizzy and bleeding from a grazed shoulder. He grabs Niebaum and shielding himself with him, leans against the wall, right next to the open window.

MARKUS

Put your gun down!

DANNY

Put your gun down!

They holler simultaneously --

INTERCUT WITH:

VARIOUS SHOTS of street crowd. As they stare up, reporters broadcast...

REPORTER #1 (V.O.)

Apparently there's a rescue attempt
underway...

REPORTER #2 (V.O.)

Employing a penetration entry...

AT IAB BUILDING Chris hears the shots, races out. HRT
Command reactions...

BECK

(into the radio)

Sniper team, can anyone see Roman?
Look for the shot.

INT. NIEBAUM'S OFFICE

Danny, still facing off with the rappellers, doesn't notice that he's stepped to the side of the now open window.

EXT. ROOFTOP

Across the way, Palermo, eye to his scope, trains his rifle.
A beat.

(CONTINUED)

CONTINUED:

PALERMO

I have the target acquired, sir.

PALERMO'S POV - THROUGH SCOPE Danny is visible as the blinds blow open.

EAGLE

Palermo, I'm not talking you down, man,
but..something's off?--

CLICK! A HUMMING WHIR resounds -- Palermo's hand triggers a red laser beam. Laser sighting lights Danny -- a red dot on his temple. A kill shot.

EAGLE

(just keeps talking)

You know what I'm saying, If he did it,
why is he here? Why didn't he run?

INT. NIEBAUM'S OFFICE

Holding his gun on Danny, Marcus sees it: the laser dot on Danny's temple. Disappearing and reappearing as the blinds move. Markus lowers his weapon, trusting the sniper.

DANNY

Kick it here.

EXT. ROOFTOP

Palermo's trigger finger goes white, bearing down.

BECK

(over radio)

Green light. Take the subject out!

Palermo goes to pull. His finger throbs. He sees -- Danny's face. Palermo releases, refocuses. Eagle watches. Absorbed.

INT. NIEBAUM'S OFFICE

The rappellers watch the laser. Then it's gone. Danny steps toward the rappellers, again invisible from the exterior.

INT. HRT COMMAND POST

Chief Travis stops pacing; Farley covers his face with his hands; Beck just waits--

BECK

Palermo? Take the subject out!

(CONTINUED)

CONTINUED:

PALERMO
(over the radio)
Copy, sir--

EXT. ROOFTOP

Palermo takes a deep breath, then lowers his gun--

PALERMO
(to Eagle)
I can't do it.
(into radio)
I'm sorry, sir. I can't shoot,
sir.

VARIOUS ANGLES

Roofs. Elevator shafts. Men trading glances. Astounded as they hear that transmission.

BECK
(over the radio)
Bring it in, Palermo.

TONRAY
Looks like Danny's speech worked.

EXT. ROOFTOP

Palermo stands, exchanges a look with a shocked Eagle before walking toward the door on the roof.

INT. IAB BUILDING

Danny's lungs rise and fall like a bellows as he secures the rappellers.

DANNY
What'd I tell you, Niebaum?
They're scared, man. They don't
want me finding out the truth.

Seeing Frost bleeding from a head wound, Danny moves to him--

FROST
It just nicked me. I'm okay.

INT. HRT COMMAND

Quiet shock after the scene. Everyone starts to move again.
SLAM! Chris storms through the doors, confronting Chief
Travis--

(CONTINUED)

CONTINUED:

CHRIS

Is this your commmand or is it his!

The Chief steps in front of Chris, but Chris, livid, face flushed with rage, pushes past Chief Travis to confront Beck.

CHRIS

You could've gotten me killed,
goddamnit!

BECK

My apologies, Lt., but we saw an
opening with our rappellers and we
had to take it--

CHRIS

No, goddammit, that isn't the way it's
gonna be. First we talk--

CHIEF

This man can't be talked down--

CHRIS

Tactical resolution is the last resort.

BECK

This isn't your command, Sabian.

CHRIS

I'm here to get those people out of
there safely. I don't need your
personal feelings getting in the
way of better judgement. They'll
undermine procedure. Procedure
that has allowed me to maintain a
zero casualty rate for five years.

BECK

He brought you in here to play you,
don't you see that?

Chris glares at Beck. Chief Travis glances at Beck then back
at Chris--

CHIEF

(waffling)

Chris, we have a chain of command here
and--

CHRIS

Sir, because of this action the H.T. now
has two more hostages. Roman requested

(MORE)

(CONTINUED)

CONTINUED: (2)

CHRIS (cont'd)
me and he's gonna get me. We do it my way
or I walk. Are we clear?

Travis backs down.

CHRIS
(raising his voice for
everyone in the room)
Let me have everyone's attention.
My name name is Chris Sabian and
as of right now I am your HRT
Commander. All decisions, one
shots, green lights, penetrations,
breaches, coffee breaks, and trips
to the shitter go through me.
Nothing happens 'til I say so, no
order is valid unless I give it. Do
we understand?

Beck is about to respond, but is cut off.

DANNY
(on the radio)
You guys with the cameras, you get
that? All I asked for is some time
and they tried to take me out!

EXT. STREET

The cameras are pinned on the window as Danny's overwrought
voice rises over radios--

DANNY
(on the radio)
Chicago Police HRT Policy 3A: It is the
policy of the Chicago Police Department
to resolve all HRT incident situations
with the foremost regard for the
preservation of life.

INT. NIEBAUM'S OFFICE

Danny talks into the radio. Behind him, Frost's head is
wrapped with a ripped shirt sleeve.

DANNY
I guess in this case we're
rewriting police policy.

CHRIS
(on the radio)
It won't happen again, Danny. I've
issued a general order. No one
fires without my authority.

INT. NIEBAUM'S OFFICE

Danny stands, hair blown back by the wind, screaming:

DANNY

(breaking down)

It doesn't matter, Chris. They'll do it anyway. I'm too close to the truth and they want to kill me -- like they killed Nathan.

(to the other cops out there)

Fine. You want me dead -- do it in front of everyone. Here's your chance!

Danny stands in the blown out window, holding his hands out in a Christ-like pose. He's caught in a maelstrom of WIND, screaming with unworldly fervor:

DANNY

Take your shot. Kill me like you killed Nathan! You want my blood -- here it is! Take my blood!

Danny holds his shaking bloody hands out. Suddenly red laser dots riddle his entire body.

EXT. ROOF

SNIPERS hold laser sights on him, ready to shoot and kill -

SNIPER #1

(into the radio)

We got the shot--

CHRIS

(over the radio)

Hold your fire--

SNIPER #2

(in to the radio)

We have the target--

INT. COMMAND

Beck watches Chris blow a chance to take out Danny--

CHRIS

(into the radio)

No one takes a shot! No one!

EXT. STREET

The crowd sights him, hollers madly in a bug-house frenzy. Reporters aim cameras high. Eating it up.

CHIEF
(to Farley)
Move that crowd back. I want a two block radius cleared--

INT. HRT COMMAND

Everyone else listens as Chris juggles from talking to his snipers to his HT. INTERCUT and OVERLAPPING:

CHRIS
Danny, nobody's trying to kill you.

DANNY
(fueled by emotion)
I got a bullet in me! Don't tell me no one's trying to kill me, don't tell me that goddammit!

CHRIS
(into the radio)
Danny, listen to me. From now on you got what you want, Danny. You got -- time...

DANNY
(not listening to Chris)
What do I have to do to be heard, Chris! Tell what I'm gonna have to do!--

CHRIS
You said you trust me, trust me now--

DANNY
(lowering the radio, moving away from the window)
It's already too late for that. I'm going to have to hurt someone, that's what I'm gonna have to do--

CHRIS
Danny? Danny! Shit--
(lowering the radio)
Get his wife. Get his wife now. He's going to kill a hostage.

Two officers run out of the room.

INT. NIEBAUM'S OFFICE

Danny eyes the hostages. He moves past Rudy; he violently grabs Johnson, twisting the rappeller's arms behind his back. Johnson howls (in pain)--

FROST

-- Danny. You're only going to prove you're capable of murder.

The hostages mutter desperately.

MAGGIE

Please, don't...

JOHNSON

Don't do this, Danny.

CHRIS

(on the radio)

Danny! It's my game now. They're not coming in. That was the first and last time--

Danny drags Johnson up by the handcuffs, swinging him off his feet and onto the floor. Johnson pleads as Danny pulls him along--

JOHNSON

Don't, Danny.

Danny grabs the duct tape, covering Johnson's mouth, circling his head with tape. He raises his radio, cutting off Chris--

DANNY

One of the son of a bitches you sent to kill me is about to die. Each time you try to come in this will happen--

Danny's pushes Johnson to a closet. Hostages can't see Johnson as Danny throws the rappeller in a closet. Raises his gun. Johnson's eyes plead. Then...

KAREN

(over the radio)

Danny, it's Karen...

This gives Danny pause. He holds the gun ready, wavering. Eyes swelling with sudden tears as her voice rises:

(CONTINUED)

CONTINUED:

KAREN
(over radio)
Danny, talk to me, baby--

Danny raises the radio - her voice tearing through him - then lowers it, unable to speak. Danny looks back at Johnson. A beat. Then, without hesitation, he FIRES. Hostages scream. (We see that Danny has not shot Johnson, but faked it so no one will know?)

INT. COMMAND

The HOSTAGES SCREAMS ECHO over Danny's open radio.

HOSTAGES
(over the radio)
Oh God! He shot him! No!

... And Karen Roman lowers the radio, devastated, everything she believed in shattered. Silence swallows the room. Palermo sinks into the b.g., remorseful.

DANNY
(flat, deadly)
Do not come in here again.

STATIC. Chris lowers his RADIO as Karen retreats from the room, numbed. Chris catches her from the corner of his eye. He looks at her (he's ambivalent? sympathetic?)--

CHRIS
(to Farley)
Cut the electric. Cut it now.

INT. IAB BUILDING

Aftermath. Silence. Maggie fights emotions, her tough exterior crumbling. Tense but quiet. Then...

FROST
God, Danny. What have you done?

DANNY
I told you all when I came in here -- I'm not leaving until I get the truth. I'll do whatever it takes.
(to Niebaum)
You could've kept it from happening--

NIEBAUM
Don't blame this on me, Roman. You just killed a man, not me!

(CONTINUED)

CONTINUED:

Suddenly, the POWER GOES OFF; lights, television, coffee-maker, fax, everything shuts down.

The room is dark, lit only by the light outside; other office buildings, spotlights, etc.

Panic (at the very least, an uncomfortable feeling) sets in--

RUDY

Why don't you just tell him something, Niebaum? Tell him anything--

NIEBAUM

(to Danny, referring to Rudy)
Kill whomever you want, kill this scumbag, I have nothing to say to you.

MAGGIE

Please, Inspector--

DANNY

Five years with him, you must know something, Maggie--

Maggie goes pale, looking to Niebaum for help.

MAGGIE

Inspector, tell him--

DANNY

Tell us about the investigation. Talk to us about the cover-up.

MAGGIE

(overlapping)
Please--

NIEBAUM

(overlapping)
Maggie--

DANNY

What about the C.I.? There was a C.I., wasn't there? Who was it?

MAGGIE

We're going to be killed!

Maggie looks desperately at Niebaum. An odd look passes between them. Danny sees it.

(CONTINUED)

CONTINUED: (2)

DANNY

You could die, all of you could die, as long as he can save his ass, it doesn't matter. Do you hear me, Maggie, he doesn't give a goddamn what happens to you!

Maggie hesitates. Danny sees her reluctance, watching her, curious now. She finally says:

MAGGIE

I back up all his files, just in case we lose something on the computer. I saw one. I don't know if it's anything. Maybe it'll help--

Danny looks at Niebaum. Niebaum's face betrays nothing.

DANNY

Show it to me, Maggie.

INT. HRT COMMAND

The Phone rings; it's Danny for Chris. Intercut: Chris and Danny. Danny illuminated by a flashlight he's holding to look through the file--

CHRIS

Yeah?

DANNY

(excited, optimistic)
We got a break. I'm lookin' at a file showing that there was an investigation of the fund before Nate was killed proving that there was a cover-up after.

CHRIS

I don't care.

DANNY

What?

CHRIS

I don't give a fuck. You kill a cop. You take another hostage. I don't care what you have. I don't want to talk to you--

Chris slams down the phone--

INT. NIEBAUM'S OFFICE

As Danny hears the phone slamming down on him--

DANNY
Wait..Sabian! Dammit.

Danny sees all eyes on him as he puts down the phone. He sees the smug smile on Niebaum's face--

DANNY
Something funny?

NIEBAUM
Nobody really wants to talk to a cop
killer, Roman.

INT. HRT COMMAND

Beck watches Chris--

BECK
Big balls, Sabian. I'm impressed.
(cupping his ear, smug)
Woe...was that a gunshot I just heard?
Did we just lose a hostage? Maybe it was
another cop?

Chris lunges for Beck, but the two men are quickly separated. Nearby, Gray and Moran look on, genuinely amused.

INT. NIEBAUM'S OFFICE

Files spread across the desk. Lit by FLASHLIGHT, Danny reads a report and throws it in Niebaum's lap:

DANNY
A year before Nate's murder you
were investigating disability
fraud. Why the cover-up Niebaum
after Nathan's murder?

Niebaum says nothing--

DANNY
Why the cover-up?

Niebaum still says nothing--

DANNY
You can't deny there was an investi-
gation. I'm reading it right here: Memo
Re: Officer Disability Fund. Dated over
(MORE)

(CONTINUED)

CONTINUED:

DANNY (cont'd)
a year ago, Niebaum. So what are you
hiding? Why the cover-up?

NIEBAUM
I can't help ya, Roman. You're on your
own.

Danny suddenly cracks him across the face hard. But Niebaum
remains silent--

MARKUS
Inspector, if there was cover-up, tell
him--

Danny grabs Markus and pulls him out of his chair. He puts
the gun to Markus' head--

DANNY
What are you going to do, Niebaum?

FROST
Give him a chance, Danny--

DANNY
(to Niebaum)
Are you going to cost someone else their
life?

RUDY
What are you stupid, Niebaum? He's got
the shit rightin front of him--

Markus is terrified. Maggie is terrified. Danny presses
the gun harder against Markus' head, finger on the trigger;
he's terrified too--

DANNY
Who were you protecting? Tell me
goddammit!--

Niebaum breaks--

NIEBAUM
I was protecting my people.

DANNY
Your people? You mean, your C.I.s?

Niebaum's silence is Danny's answer--

RUDY
What the fuck's a C.I.?

(CONTINUED)

CONTINUED: (2)

MAGGIE

A confidential informant.

DANNY

Inspector here made a name for himself using C.I.s to clean up the department a few years back. It wasn't all that, was it Niebaum--

Danny and Niebaum, face to face--

DANNY

Who were you protecting them from, Niebaum?

NIEBAUM

You, Roman. I was protecting them from you. You killed once, I figured you'd kill again. I figured right, didn't I?

Danny sees himself, still holding Markus, still with the gun--

DANNY

Who was the C.I.? Was there more than one? Tell me who it was!--

NIEBAUM

He wasn't your friend--

DANNY

I want his name--

NIEBAUM

He wasn't your brother--

DANNY

Give me his goddamn name!--

NIEBAUM

Go fuck yourself, cop killer.

Danny turns his gun on Niebaum--

DANNY

Say it again.

FROST

Danny, wait--

DANNY

Say it again!

(CONTINUED)

CONTINUED: (3)

FROST
(exploding)
Danny, goddammit stop. There's been
enough goddamn killing already!

Maggie begins shaking--

MAGGIE
Shit...I'm sorry...I can't--

Danny seeing that she is his biggest asset--

DANNY
You know, you are a real dick. Look what
you'r doing to your assistant. You gonna
make her answer for you again? You gonna
make her do that, Niebaum--

MAGGIE
(breaking down)
Everything's on the computer.

Danny pans the flashlight over to the electrically-driven
machine.

INT. HRT COMMAND

Farley watching the "live" coverage sees Markus appear in the
window. Behind him, holding a gun to his head, is Danny--

FARLEY
Oh no--

Chris, Beck, Chief, all gather around the monitor--

BECK
Goddammit--

DANNY
(on the radio)
What's it gonna be, Sabian?

Chris watches and waits--

DANNY
(on the radio)
You want to blow this thing wide open?
I'm ready--

BECK
Let's breach. Chief?

(CONTINUED)

CONTINUED:

CHIEF

Chris?

Chris picks up the phone and dials.

BECK

Bullshit, Sabian. Let's go in now!

The phone rings, rings again--

DANNY

(picking up and answering)

Get over here now.

CHRIS

I'm on my way--

Before he can finish his sentence, Chris hears Danny slam the phone down on him.

CHRIS

Someone get me a pair of fucking pants!

INT. INTERNAL AFFAIRS BUILDING - MINUTES LATER

Danny holds the gun to Markus as Chris appears at the end of the corridor. He approaches carefully--

DANNY

Ready to reopen negotiations?

CHRIS

What do you want to negotiate, Danny?

DANNY

Let's begin with etiquette. It's not polite to hang up on someone. We got to be more considerate of each other's needs in the future.

CHRIS

I got an entire department down there ready to come in here and take you out.

DANNY

That's what I've been tryin' to tell you. But you won't listen.

CHRIS

You think killing a police officer gives you power to negotiate?

Danny hesitates--

(CONTINUED)

CONTINUED:

DANNY

I am not going to die without a fight.

CHRIS

I'm not going to see anymore innocent people killed.

DANNY

Then work with me here, Chris.

CHRIS

I warn you, Danny. You've fucked me once. Don't do it again.

DANNY

I need my electricity.

CHRIS

I'll need a hostage.

DANNY

Turn on the electricity then I'll give you the hostage.

CHRIS

I want one of your guns too, fully loaded--

DANNY

You get a hostage and one gun fully loaded. I get my electricity plus hot food and blankets.

CHRIS

First I get my hostage.

DANNY

Can't do that. That's a deal breaker. First my electricity--

CHRIS

Then my hostage and then you'll get your hot food and blankets--

DANNY

Good. All right.

Danny walks into the other room--

CHRIS

Are we done?

(CONTINUED)

CONTINUED: (2)

DANNY
I believe that's it for now.

CHRIS
(into the radio)
Turn back on the electricity--

BECK
(on the radio)
What the hell, Sabian?

CHRIS
(into the radio)
Turn it on.

Chris waits--

INT. NIEBAUM'S OFFICE

The electricity comes back on. Everyone breathes a sigh of relief. Danny looks at his hostages; Rudy, Maggie, Markus, Frost, and Niebaum.

DANNY
I don't want you bleeding to death, Neil--

FROST
Danny, let me take you out of here--

DANNY
I can't do that, Neil. I'm too close.

Danny and Neil lock into each other for a moment. Then Danny pulls the door open, Neil slowly walks out to Chris.

INT. NIEBAUM'S OFFICE - MINUTES LATER

Danny sits Rudy down at the computer--

DANNY
This is how it works. Take the mouse.

RUDY
What the fuck's a mouse?

DANNY
It's just like a rat only smaller. Take it--

Rudy takes the mouse, surprisingly offended because he knows what he's doing--

(CONTINUED)

CONTINUED:

RUDY

You think I'm stupid, don't you? What did I get busted for? Credit card fraud. You know what else? Cloning cellular phones. Buying plane tickets on the internet. The list goes on, man. Fuck the mouse.

(hitting the keys)

Option. Shift. Enter.

Rudy clicks open a folder that reads--

RUDY

"Disability Fund" got "wires" and "taps", that's cool--

DANNY

Let's open "wires"--

Rudy clicks open "wires": a list of cops, all from Danny's squad--

RUDY

Oh man, lots of wires. Who are all these people?

DANNY

Cops.

RUDY

This is like Serpico. Let's see what's up with Chief Travis--

Rudy clicks open "Travis" activating a non-descript sound byte: Travis talks. Another DISGUISED (DIGITALLY ALTERED) VOICE responds--

RUDY

Who's he talking to, Mickey Mouse?

Danny listens, trying to get a good read--

DANNY

That's the C.I., that's our confidential informant. His voice digitally modified so no one can tell who it is. Isn't it, Inspector?

(watching Niebaum's reaction)

We're getting warmer, Niebaum.

INT. HRT COMMAND - MOMENTS LATER

Frost faces the Chief, Chris, Farley and some others.

(CONTINUED)

CONTINUED:

CHIEF

Let's get you to a hospital.

FROST

Sir, let the paramedics get this.
I want to stick around. I'd like
to help.

The Chief nods. Chris walks back to the coffee. Behind him, Frost waves the paramedic away as he stands, and approaches Chris.

FROST

Danny's obsessed, Chris. He's
certain Niebaum is a part of some
kind of cover-up and he's not going
to let it go until he finds what
he's looking for.

CHRIS

And if it isn't there?

FROST

I wouldn't want to be sitting with
Niebaum in that room.

INT. OFFICE - MOMENTS LATER

Rudy listens to Chief Travis's DIGITIZED COMPUTER SOUND BYTE:

CHIEF

(on the computer speaker)
Thirty two years of marriage. Things
change. The passion isn't there...

RUDY

Yo, Danny, this is hip, man. These sound
bytes are humanizing you motherfuckers!
Did you know your very own Chief Travis
can't get a hard on for his old lady--

MAGGIE

Rudy..you're being rude--.

RUDY

Sorry Maggie, but when a cop can't use
his dick, he's gonna use his gun--

Rudy sees Danny check his gun--

(CONTINUED)

CONTINUED:

RUDY

Not you, Roman, not you, you're a stud, man. Your wife, she's a lucky lady, I'm sure--

DANNY

Don't make me tell you to shut it again, Rudy, understand? Now what have you got for me, who's our Confidential Informant?

RUDY

I ain't got that. Everytime the guy speaks, he sounds like some alien being and shit.

(clicking open a file)

I got your file though--

Danny turns; Rudy sees he's got his attention--

RUDY

Lookin' buff too--

Rudy clicks on Danny's icon. Danny leans close to listen. Niebaum looks away. Danny's DIGITIZED VOICE plays through the speaker--

DANNY

(on the computer)

Danny Roman likes a long hot shower after risking his life for people he don't even know. I know. I reacted, I didn't think. All right?

DISTORTED NATHAN

(on the computer)

I got something else...

Danny is stunned hearing the lockerroom conversation, the DIGITALLY ALTERED VOICE belonging to his dead partner--

DANNY

Nathan--

RUDY

Roenick?

As the dialogue from the lockerroom continues--

DANNY

(coming at Niebaum)

Nathan was the C.I.?

(CONTINUED)

CONTINUED: (2)

NIEBAUM
That's why you killed him.

Before Niebaum can finish his sentence, Danny comes across with the butt of his gun. This time breaking Niebaum's already crooked nose--

DANNY
(tossing him some (news)paper)
Wipe off.

INT. HRT COMMAND

The PHONE RINGS. Chris goes and picks up. INTERCUT Danny and Chris.

CHRIS
(answering)
Sabian.

DANNY
Are we alone?

CHRIS
Yeah, I guess. You're over there with four hostages and I'm here with about a hundred cops.

Chris hears silence on Danny's end of the line--

CHRIS
Yes, Danny, we are alone.

DANNY
Nathan was Niebaum's informant.
(silence on the line)
You there, Sabian?

Chris thinks about this; he wonders if Danny is bluffing--

CHRIS
Yeah, I'm here. I guess that's kind of interesting.

DANNY
Say again--

CHRIS
I guess that's an interesting twist.

Chris looks at Frost and the others and decides not to give anything away--

(CONTINUED)

CONTINUED:

DANNY

If you don't care about what I'm saying, I'll just hang up the phone and that'll be that. Fuck it--

CHRIS

No, Danny don't. I don't mean to be sarcastic. I care about what you're saying. How couldn't I care? You're holding my hostages..

DANNY

You gotta work on that, man. I'm just not getting that approach.

CHRIS

But you know what I'm feeling, right Danny? Of course you know. You know I'm feeling tired and frustrated and a little bit conflicted.

(listening to Danny's silence)

I mean, I suddenly realized you got an advantage here. You've been me. But I've never been you. I've never been sitting where you're sitting right now. I can't imagine the pressure you must be feeling having done what you've done.

A moment passes--

CHRIS

Care to share?

A long silence--

DANNY

Are you finished?

CHRIS

No. I'm not finished. I want your goddamn hostages--

DANNY

Shut the fuck up.

Another silence--

DANNY

Goddamn. How the hell you have a zero casualty rate running your mouth like that! Shit...now listen to me. I want to talk to Nate's wife, Linda. I want

(MORE)

(CONTINUED)

CONTINUED: (2)

DANNY (cont'd)
her to know what I found out and I want
to be the one to tell her.

CHRIS
What do I get in return?

DANNY
You get a goddamn hostage.

Danny hangs up before Chris finishes his sentence. Chris hangs up, looks at Frost and the others, gathers his thoughts. Then...

EXT. HRT COMMAND - NIGHT

A mad rush of REPORTERS as Linda is escorted across the pedestrian bridge and onto the HRT barge.

INT. HRT COMMAND - NIGHT

Chris listens on one phone; Linda talks to Danny on another--

LINDA
(tearfully)
They went into his office and took
everything, Danny. Guys from his own
squad just believed what they heard--

DANNY
I'm gonna find out who did this, Linda,
you hear me? Linda, I didn't kill Nate.
He was my partner and my friend.

Linda starts crying. She hands the phone to Chris and leaves--

DANNY
Linda--

CHRIS
I'm coming over to get my hostage.

Chris hangs up, giving nothing back (no emotional support) to Danny.

INT. CONFERENCE ROOM

Hellman and fellow TAC team members, Allen and Aldrich, stand in the back of the room speaking.

HELLMAN
The guy'll wait til the cows come
home. That's the M.O. on Sabian.

(CONTINUED)

CONTINUED:

ALDRICH

No way I'm sitting around waiting to see how this plays out.

ALLEN

Are you guys fucking crazy? We've got to be cool. The whole world's watching this thing unfold--

HELLMAN

If we got the whole world watching, then let's give them a really good show. Fuck it. I say we breach.

INT. OFFICE CORRIDOR

Danny checks the corridor, gun in hand. Chris appears, now dressed in officer pants, although something is still off, maybe it doesn't match the Bulls sweatshirt he also wears--

CHRIS

Where's the hostage?

DANNY

I want to show you something first.

CHRIS

That's not the deal.

DANNY

It is now.

Danny heads back into the office. Chris doesn't follow at first, wondering if he shouldn't turn back down the stairs.

INT. OFFICE - MOMENTS LATER

Chris enters and sees the hostages; Maggie, Markus, bloodied Niebaum, and Rudy at the computer--

DANNY

We can't open this file because we don't know the code to get us in.

(looking at Niebaum)

He's not gonna tell me shit. You're gonna die motherfucker!

CHRIS

Danny--

DANNY

(raising his gun)

Shut up, Chris! I'm tired of this

(MORE)

(CONTINUED)

CONTINUED:

DANNY (cont'd)
bullshit, tired of this lyin', of you
looking at me like I'm some goddamn crazy
psychopath!

Chris waits, watching Danny unravel, careful not to set the
hostage-taker off--

CHRIS
You should hear yourself ranting and
raging with that 9mm in your hand. Give
me a goddamn break--

Chris watches Danny pace; he's cooling down--

DANNY
All these files are active taps. This
one belongs to Billy Reed. He was a
member of our squad. He was one of our
best men. A fearless motherfucker. Five
years ago he took a shot to the spine,
left him paralyzed from the waist down.
Now why won't Billy Reed's file open?
Can anybody tell me why?--

Danny opens the file with his conversation with Nate. He
plays it back for Chris--

DANNY
(thinking it through)
When Nathan and I spoke, when this
conversation was recorded, he told me he
thought the disability money might be
disappearing through fraudulent claims.
But Billy was eligible for the disability
he was getting, so what would be
fraudulent about that? Still Nate must
have been onto soemthing, he must have
been onto Billy, and I bet whatever it
was it's in that file we can't open.

Chris remains impassive--

CHRIS
I want my hostage.

DANNY
And I want Billy Reed.

CHRIS
Give me my hostage and then we'll talk
about Billy Reed. Now where's my
hostage?

Rudy sheepishly raises his hand; Danny hands over Markus--

EXT. STREET - LATER

Chris emerges with Markus and walks him into command. Behind him, Argento watches suspiciously. Frost follows Chris.

FROST
Way to go, Chris, nice work.

CHRIS
I may have something. Give me a minute, okay.

Frost withdraws as Argento moves silently closer, staying close to Chris.

INT. BARGE/PRIVATE OFFICE(?) - NIGHT

Chris picks up the phone and dials a number written on a piece of paper. Argento listens outside the door--

INTERCUT:

CHRIS
Billy Reed? This is Chris Sabian.
Do you know who I am?

INT. BILLY REED'S HOUSE - NIGHT

The house is dark; the only light comes from the television. Cigarette smoke. Beer bottles. An empty wheel chair. Billy lies on the sofa, talking on the phone.

CHRIS
Do you know why I'm calling?

BILLY REED
Yeah, I know why you're calling.
Danny and Nate are friends of mine.

CHRIS
Do you want to help your friends, Billy?

Billy stares at the television--

CHRIS
Billy, are you there?

BILLY REED
I'm here, Chris. I ain't goin' nowhere.

CHRIS
Good. I'm sendin' someone over to ask you a few questions, okay?

EXT. PRIVATE OFFICE - MOMENTS LATER

Through the glass, we see Chris finish his conversation and hangs up the phone. He looks out through the glass door at the many officers congregating outside. Argento is nowhere to be found.

INT. PRIVATE OFFICE

Chris picks up the phone and dials another number by rote--

CHRIS
Gene, it's Chris.
(listening)
Listen, I need you to do me a solid. I
want you to go see a cop named Billy
Reed--

INT. COMMAND - LATER

Chris walks in--

CHIEF
Excuse me, Chris, can we have a
word?

Chris steps away, approaching the Chief, Beck and Hellman.

CHIEF
This is Hellman; he's on our TAC
team. He's been studying the
blueprints with Beck. They have a
suggestion--

BECK
You do you take suggestions?

CHIEF
(off Chris' reaction)
Hellman thinks we can get a team in
a vent system right above Roman's
position.

CHRIS
Why are we having this conver-
sation?

HELLMAN
Let's just call it an emergency
assault team in case he starts
killing hostages. With a dynamic
entry, it'll be three or four
seconds from bang to bullets.

(CONTINUED)

CONTINUED:

CHIEF

Look, Sabian, we have a real concern that he may kill another one of our men --

BECK

That might not mean much to you, but it means a hell of a lot to us.

CHIEF

Beck! Enough. Shut your goddamn mouth! Chris, I want us to be ready to go if we need to.

CHRIS

They do not move, no matter what the H.T. does, without a direct authorization from me. Understand?

INT. BUILDING

Danny's breath forms a foggy halo around his head as he studies the computer screen. A sudden WIND kicks up, RATTLES the BLINDS. Danny steps away from the files.

DANNY

Come on, we have to move to the outer office. It's getting cold in here.

Danny leads the hostages out of the back office.

INT. OUTER OFFICE - NIGHT

The outer office has been modified. Partitions are moved, forming a small concealed area. Screened from the doors, the hostages sit, covered in blankets. The TV is ON:

Danny turns from the screen; something important (a hunch) occurs to him--

DANNY

Rudy, credit card fraud--
(off Rudy's reaction)
Tell me if I understand the mechanics.

RUDY

You walk into a store with someone else's card, slap it down, and you walk out with a new suit.

(CONTINUED)

CONTINUED:

DANNY

But now that they put the photo i.d. on the card, it's not so easy. You have to take the photo that's on there off and put your photo on, right?

RUDY

It's some labor intensive shit.

DANNY

(feeling momentum)

But if you do it right, you could have as many cards as you wanted--

Danny looks at Niebaum who quickly looks away--

RUDY

It's just a pain in the ass.

Danny opens the Fund's "Disability Claims" file. Columns and columns of dates, injury codes, and compensations appear.

RUDY

You thinkin' of scammin', Danny?

Danny lets out a long exhausted breath; can he figure exactly how it all adds up?--

INT. BILLY REED'S HOUSE - NIGHT

The news has live coverage. Billy watches, nervously. The DOORBELL RINGS. Billy wheels down the hall. Billy pulls open the door. On his face, his surprised look. Standing there is ARGENTO.

EXT. BILLY REED'S HOUSE - NIGHT

GENE, the cop Chris called, gets out of his own car, and calmly walks toward the front door.

INT. BILLY REED'S APT. HALLWAY - NIGHT

Gene sees the open door of Billy's house and draws his gun--

INT. BILLY REED'S HOUSE - NIGHT

The house is eerily quiet and dark. Gene enters. He turns left, then right, gun drawn in front of him.

Gene works from the front hall into the livingroom through the diningroom into the kitchen. He turns and works his way back through toward the bedroom. He enters, hearing a thumping, gasping sound on the floor in front of him.

(CONTINUED)

CONTINUED:

Gene doesn't have time to react to the body charging past him in the dark, knocking him hard to the floor and the gun out of his hand.

Gene, a little unsteady, feels around for his gun, finds it and jumps to chase after, only to trip over a thick mound on the floor in front of him.

Gene turns to face Billy, Billy's eyes rolled back, a cord wrapped tightly around his neck. His body still trembling before falling lifeless -- and dead.

INT. HRT COMMAND - LATER

The phone rings. Chris picks up, the room is still, a lull in the action--

CHRIS

Yeah?

(listening then looking
around)

When? No. Don't move. Don't say a
word. No one knows anything.

Chris puts down the phone, only to be startled by the voice behind him--

BECK

Problem?

CHRIS

Yeah.

BECK

What's that?

CHRIS

Cop killers. Know what I mean?

INT. PRIVATE OFFICE - MOMENTS LATER

Chris picks up the phone and dials--

CHRIS

It's Chris.

INT. OUTER OFFICE

Danny, with paper printing out nearby, is rubbing himself to stay warm--

(CONTINUED)

CONTINUED:

DANNY

(once again pumped, hopeful)
I was picking up the phoe to call you.
Listen. Nate said fraudulent claims.
But Billy Reed's claims couldn't be
fraudulent, right? Because of his
injury. So it couldn't be Billy Reed's
claims that were fraudulent but someone
else's. Billy Reed's injury being used
by someone else. As long as they could
use his injury, it could be any number of
people--

CHRIS

Reed's dead.

Danny looks at Niebaum, then does everything in his power
(body and mind) to conceal the truth.

DANNY

What?

CHRIS

You heard me. Billy's been killed.

A long deadly silence; Danny tries to keep his grip as
everyone in the room watches his reaction, not knowing that
he's reacting to another stunning setback--

CHRIS

Danny?

DANNY

So I'm not that far off, am I?

CHRIS

Say again--

DANNY

(as if listening to Chris)
Will Reed talk?

Danny goes on, playing a bluff against Niebaum--

DANNY

Who did he talk to? Nathan. Niebaum?
(stares down Niebaum)
Does he know who killed Nate?

CHRIS

Danny, what are you doing--

(CONTINUED)

CONTINUED: (2)

DANNY

Was he acting alone? What do you mean,
he doesn't think so?

It's working. Niebaum stares at Danny, tormented.

CHRIS

It doesn't mean anything, Danny, just
hold on--

DANNY

So that means Niebaum killed Nate?

Chris just listens, letting Danny go. Niebaum's shaking his
head now. Fighting something:

DANNY

Then Niebaum's the murderer, isn't he?

NIEBAUM

I didn't know they were going to kill
Nathan!

Danny suddenly stops--

CHRIS

Danny?

Danny hangs up the phone. He moves in on Niebaum--

DANNY

You "didn't know they were going to kill
Nathan?"

INT. PRIVATE OFFICE - CONTINUOUS ACTION

Chris slams down the phone and moves--

CHRIS

Shit.

INT. VENTS - CONTINUOUS ACTION

Hellman and Allen listen to Niebaum. Hellman hand signals to
Allen: "I'm moving ahead."

INT. IAB OFFICES

Danny approaches Niebaum--

NIEBAUM

I didn't know, I had no idea.

(CONTINUED)

CONTINUED:

Niebaum sweats, fidgeting:

DANNY

Talk to me, Niebaum.

NIEBAUM

I had nothing to do with Nathan's murder. Nathan was investigating the fraud. He had put it all together, just the way you have, and he came to me.

INT. VENT SHAFT

Hellman is at a vent. He carefully cuts the tape -- and light spills into the shaft. Hellman removes his night vision goggles, getting his first look into IAB.

DANNY

Billy Reed's gonna turn this whole thing against you, Niebaum, you better start talking--

Hellman aims his gun at Danny--

NIEBAUM

They used Reed's injury to file fraudulent claims. He'd go to see different doctors, always using a different name. That's the way it worked. Billy was being used. Roenick had evidence linking Reed to the others. I took some fucking money to get rid of the evidence. That's all I did.

DANNY

Who were "they"?

NIEBAUM

I talked to Roenick about it, but he wouldn't do it. He was too fucking clean, he was a fucking moron. I didn't know they were going to kill him--

Hellman steadies his aim on Danny as Danny grabs Niebaum by the throat, forcing their eyes to meet--

DANNY

Who were the other men, Niebaum?
Who did Nate implicate? Was it the
TAC squad? Who was it Niebaum?
Billy Reed and who else?

(CONTINUED)

CONTINUED:

NIEBAUM

(almost smug, defiant)
I got active digitized taps on all
of them. All in those files you
can't open. It's all in there--

DANNY

Who are they, goddammit?--

NIEBAUM

Your partners--

Hellman shifts his target to Niebaum. The look in Niebaum's
eyes; he's ready to name names--

NIEBAUM

The cops you trusted with your life--

Suddenly, a SHOT RINGS OUT! Niebaum is blown off his chair
by the blast--

INT. HRT COMMAND - CONTINUOUS ACTION

CHRIS

What the hell? Who's firing up
there?

INT. IAB OFFICES - CONTINUOUS ACTION

The hostages scramble as another BULLET LODGES in the wall
next to Danny's head. He drops and rolls, FIRING at a vent
as he moves.

INT. GOVERNMENT BUILDING LOBBY - CONTINUOUS ACTION

Beck hears the GUNFIRE. Reacts and races for the stairs:

BECK

(into the radio)
Shots fired! Initiate full
breach!

INT. COMMAND - CONTINUOUS ACTION

Chris steps toward the bow of the barge, looking up toward
the seventh floor--

CHRIS

(into the radio)
Withdraw. Pull back your team,
Beck!

Chris, getting no answer, races for the door.

INT. IAB OFFICES - CONTINUOUS ACTION

The room goes dark. Lit only by Danny's flashlight and the exterior spotlights. Danny pulls Niebaum behind a partition, then shines his flashlight on a vent:

INT. VENT - ALDRICH'S POV (NIGHT VISION)

A light sweeps past suddenly. Danny's flashlight. Allen is blinded by the flashlight, its brightness magnified by night vision.

DANNY'S POV: Aldrich in night goggles yelling in agony, retinas burned, FIRING -- blindly.

REVERSE ANGLE: Danny pulls out a tear gas grenade and throws it.

VENT EXPLODES. SHOTS RING OUT, lighting the room stroboscopically. Hostages scream.

ANOTHER VENT: Allen tries to retreat:

ALLEN
(into radio)
Pull back. Pull back. He's got
tear gas and grenades!

INT. IAB STAIRWELL

As stunned TAC cops retreat from the seventh floor in darkness, they nearly run down Chris, who races up:

CHRIS
(into the radio)
What's going on, Beck?

INT. IAB OFFICES

CRASH! -- Aldrich and Hellman drop down, crashing onto the computer desks below. Danny FIRES and misses. GUN SHOTS RING OUT from the door. The black room is lit from the pulse fire bullets. Danny throws a concussion GRENADE. It arcs toward Aldrich and Hellman and EXPLODES in a burst of white light.

The doors are obliterated, sending glass flying. Hellman and Aldrich OPEN UP, SHOOTING into IAB. Danny is finally outgunned. He dives for cover.

INT. 7TH FLOOR - STAIRCASE

Chris arrives, and BURSTS of CONCUSSION GRENADES greet him.

(CONTINUED)

CONTINUED:

BECK
(on the radio)
Everyone! Complete withdrawal!

Chris sees Hellman and Aldrich, at the entrance of IAB, covering each other as they back away, one then the other, shooting madly with their HECKLER AND KOCH MP-5s.

CHRIS
Hold fire!

Both Hellman and Aldrich CEASE FIRE reluctantly.

INT. IAB OFFICES

The battle is done. Danny moves to Niebaum. Shines the light on him, seeing his chest suffused with blood.

DANNY
He's shot. Jesus Christ! Come on, Inspector, hold on, they'll send somebody up here to get you.

Danny looks down at Niebaum's body RIDDLED WITH BULLETS.

DANNY
Jesus Christ, hold on--

INT. HRT COMMAND

News reporters crowd the pedestrian bridge leading back to the barge (HRT) in a feeding frenzy: "What happened? -- What's going on?" And then, forcing his way through the midst of them, Chris, focused intently on Beck and the rest of the team being treated by paramedics.

CHRIS
I'm gonna have your ass, you bastard!

Beck's team gathers behind him. Palermo enters in the b.g.

BECK
He shot at us. We shot back. What the hell did you expect us to do?

CHIEF
That's it. It's over. Both of you back down--

F.B.I. Agents Moran and Grey step forward--

(CONTINUED)

CONTINUED:

CHIEF

Beck, you're off. Sabian, you're off too.

GREY

We're taking over.

CHRIS

(to the Chief)

Sir, I can't allow you to do that--

CHIEF

Goddammit, don't tell me what you can't allow! I got the entire fucking city of Chicago watching this incompetence--

GREY

The F.B.I. has decided it cannot allow the situation to continue to deteriorate. We'll do what you should have been done a lot earlier. Get that man out of there, dead or alive, before anymore hostages are killed.

CHIEF

Palermo, Eagle escort Mr. Sabian off of the barge.

Eagle's and Palermo's eyes are on the monitor--

EAGLE

Chief, you may want to see this.

On the monitor, Danny sits over the body of Niebaum--

EAGLE

Niebaum's shot.

INT. IAB OFFICES

Niebaum GRABS Danny's collar, and PULLS Danny down to him, Danny's EAR to Niebaum's MOUTH. Niebaum is gurgling out his last words:

NIEBAUM

Never had you out to the house for a Cubs game, Roman...

Niebaum coughs up blood. His eyes shine with the last brief spark of life -- then finally close:

DANNY

They killed him.

(CONTINUED)

CONTINUED:

Danny's pounding Niebaum's chest. Hostages look on, mortified.

INT. HRT COMMAND

On the monitor, Danny tries to resuscitate Niebaum.

GREY
(on the radio)
Danny Roman, this is Agent Grey of the F.B.I.. Chris Sabian's been relieved of his command. I'm in charge now, Danny--

INT. IAB OFFICES - MOMENTS LATER

GREY
(on the radio)
As of this moment, the F.B.I. is suspending negotiations. You've got five minutes to surrender or we're coming in after you--

Danny's solemn face is streaked with blood. Danny can't take his eyes off Niebaum.

RUDY
"Never had you out to the house for a Cubs game!" Those are some serious last words.

MAGGIE
He lived in one of those houses facing Wrigley.
(confidently, composed)
He spent as much time working there as he did here.

DANNY
Give me the address, Maggie.

INT. HRT COMMAND

Grey sees Chris through binoculars -- running:

GREY
What the hell--

INT. IAB BUILDING

Chris hits the stairs with full force. Two cops on the stairs hold their guns on him as he approaches but are confused and don't know what to do.

(CONTINUED)

CONTINUED:

INT. IAB OFFICE

Danny turns on the bullet-shattered computer screen hoping that it still works--

DANNY
Please baby please.

But of course it doesn't--

CHRIS
(on the radio)
Danny, I'm coming up.

EXT. STAIRCASE - 7TH FLOOR

Chris reaches the 7th floor. Outside IAB he sees Danny holding a gun on him. Chris approaches with his hands high.

CHRIS
Danny, they're going for a tactical solution. And I can't stop them. You got to walk out now.

DANNY
I'm too close, Chris. Who called for the breach?

CHRIS
It was Beck's idea to take position above you.

DANNY
Beck's the bastard that put me here.

MAGGIE
Danny didn't kill Nathan, Chris.

RUDY
Niebaum was confessing when he was shot. I'm sorry but the mothafucka deserved to die.

SUDDENLY all the electricity goes out. The room goes dark; panic--

CHRIS
Danny, you can end this now--

DANNY
Help me out of here, Chris.

(CONTINUED)

CONTINUED:

Chris is waffling--

DANNY

Niebaum kept backups of his work at home.
If I can get to his house, I can break
this.

CHRIS

Do you know what will happen to me if I
let you escape? Two cops are dead,
Danny--

Danny moves inside, opening a closet. Inside is Johnson.
The rappeler. He's alive. Above his head is a bullet hole
from Danny's shot earlier--

DANNY

According to the rules of engagement--
you never risk a breach if the H.T. is
willing to kill in retaliation.

Chris can't hide his relief, his shock--

DANNY

One cop is dead, Chris. A corrupt cop
probably killed by the same ones who
killed Nathan--

CHRIS

I can't do it, Danny--

DANNY

Then just look the other way. Let me try
to get out of here, Chris, and you'll get
your hostages--

Chris turns and walks away without answering--

EXT. IAB HALLWAY

Chris passes TWO TAC MEN who loom in the stairway--

TAC #1

Negotiator clear.

GREY

(over the radio)

Initiate, initiate! Full breach!
Shoot on sight!

Everyone moves, a full-force breach:

The containment team blasts the hallway with gas. Moves

(CONTINUED)

CONTINUED:

through the hall of smoke.

Stairs: Cops pound up in full formation wearing gas masks.

Rappellers: Sail over the side of the building.

Helicopters: Hover like vultures. Snipers hang out the side and shoot tear gas into the building.

On the street: Catch team members and paramedics waiting for hostages. Media reports the sudden events, cameras aimed high -- Catching the smoke wafting out. It's chaos now.

INT. IAB OFFICE CORRIDORS

TAC TEAM MEN surge through the stairway door, engulfed in smoke and fire set off by the tear gas. Fire grows, rages skyward, devours the blinds, spreads across rugs.

A back corner. A desk is pulled away from the wall. Behind the desk, almost hidden by it, is an access panel that slowly closes, barely visible through the fire and tear gas smoke.

INT. STEAM PIPE ACCESS SHAFT

Cramped, claustrophobic, hot. Pipes, six inches in diameter, debouch off the main steam pipe. Danny carefully climbs down, hands wrapped in a ripped shirt to avoid blisters--

INT. IAB OFFICE

SPRINKLERS SPIT WATER. A downpour. A TAC cop finds Maggie. Another finds Rudy.

ALDRICH

All hostages are accounted for. HT
is still outstanding--

GREY

(over the radio)
Get Roman.

Sprinklers spray down, black rain with fire the only light.
A Voice SHOUTS OUT:

TAC #4

I got him!

A TAC cop is at the closet door looking down at a body, face down. The TAC cop turns it over cautiously, gun drawn, and sees Johnson--

(CONTINUED)

CONTINUED:

TAC #4
(into the radio)
Command, Johnson is alive. I repeat,
Johnson is alive--

INT. HRT COMMAND

Karen stands alone. She stares at the monitors, but all she can see is snow. Chris enters, stands beside her, and watches too.

GREY
(over one radio)
I want men on every floor. Check
the elevator shaft. Check every
closet. Check every vent.

INT. HEAT TUNNEL

Danny slowly moves down. Hands burning on the pipe, sweating profusely--

DANNY
Shit--

Danny looks down, it's too far to jump. He suddenly loses his grip and SLIDES DOWN--FAST. He fights to regain his hold, when his handgrabs the cover of a vent grating, slowing his uncontrolled descent.

INT. IAB BASEMENT

Danny pulls himself through a grate. He looks around. He sees TAC cops by the electrical room and moves the other way. He stops by the boiler room; more TAC there; he slips past.

Danny sees the PUMP ROOM, opens the door and enters.

INT. PUMP ROOM

An UNDERGROUND TUNNEL, a maze that appears to run beneath the office buildings above. Danny moves quickly through the damp tunnel toward the SOUND of water and GLARE OF LIGHT ahead.

Danny looks and sees the shadow of a TAC cop appear on the wall behind him. Then another shadow, then a third. The shadows are followed by the cops themselves.

Danny turns the corner. Out of nowhere he is GRABBED and SLAMMED against the wall.

Danny is face to face with PALERMO--

(CONTINUED)

CONTINUED:

DANNY
(pleading, desperate)
Palermo--

Suddenly, Danny tries to fight free but Palermo fights back and Danny can't break loose--

Palermo and Danny freeze as two other TAC COPS pass by, not seeing them hidden in the darkness. Danny settles, sensing a real ally in Palermo who doesn't move or call out to them.

INT. IAB BUILDING

Hellman, Allen, Argento remove their protective gear--

ALLEN
(most panicked)
What are we going to do?

HELLMAN
Find him and kill him.

EXT. STREET

The underground tunnel opens onto the service/utility road beside the river. Danny emerges. He sees POLICE (cops, vehicles, etc.) to both sides and the water ahead. Without hesitating, Danny dives into the river--

EXT. RIVER

Danny swims across the river, past the HRT barge, under the crowded pedestrian bridge, as he makes his way to the opposite bank--

EXT. EMBANKMENT

Danny pulls himself up and onto dry land. He takes a breath, gets on his feet and starts running, leaving the hostage crime scene far behind.

EXT. HRT BARGE

Chris stands outside. He looks toward the crowded crime scene then pivots around and looks at the empty city behind him--

INT. IAB BUILDING

The building is locked down. Smoke is clearing. Electricity is back on. Fires are out.

(CONTINUED)

CONTINUED:

GREY

If he's in here, we'll get him.

BECK

He's not. He backed himself into a
before, he wouldn't do it again.

Beck looks out the windows at the street traffic below--

BECK

He's gone mobile.

(taking the radio)

This is Commander Beck. I am now back in
charge of this operation--

GREY

What the hell are you doing?

BECK

If he's out of the building, he's no
longer in your jurisdiction.

Grey looks at Moran then over at the Chief, who's happy have
his own people back in charge and just shrugs "he's right"--

BECK

(into the radio)

Dispatch, suspect may have left scene.
Possibly on foot. Alert all units.

EXT. STREET - NIGHT

Danny runs through the deserted streets. The "El" (Elevated)
Train roars past him overhead. Danny aims for the station
one block away--

EXT. IAB BUILDING/ADJACENT OFFICES

Argento and others listen to Rudy talking to the Chief in one
office:

RUDY

I'd like to help, but my lips are
sealed. I don't trust any of you
cops. I'm disappointed in all of
you--

Hellman and Allen listen to Frost who is questioning Maggie
in another office:

FROST

Maggie, you got to help us out here.
I was up there with you, Maggie. I know

(MORE)

(CONTINUED)

CONTINUED:

FROST (cont'd)
 what you've been through. But we've got to get to him for his own safety. If these guys find out where he's going before we do, they'll kill him like they killed Terence and Nathan--

Hellman's jittery, ready to move; Frost sees it in his eyes. Hellman settles, giving nothing away. Frost leaves, joining the Chief and Rudy in the other office.

Hellman and Allen are alone with Maggie now and press hard while they can--

HELLMAN
 Neil's right, Maggie. You've got to tell us where he's going. We don't want to see him hurt now--

Maggie looks at the men; she reads the names on their jackets: "HELLMAN." "ALLEN." And feels she can trust them--

EXT. STREET - NIGHT

PATROL CARS scan the streets and sidewalks with their side beam lights.

EXT. TRAIN PLATFORM - CONTINUOUS ACTION

The Patrol Car aims its side beam spotlight up toward the platform. Danny eludes its glare. A train is approaching.

An OFFICER steps out of the car to get a better look up at the platform.

Danny steps into the shadow. The train stops. Danny eludes the spotlight and hops on. The doors close. The train pulls away--

INT. IAB OFFICE - NIGHT

Chris enters and finds Maggie alone and anxious--

MAGGIE
 They said to help Danny they needed to know where he was going--

CHRIS
 Who were they, Maggie?

Maggie shakes her head, afraid to answer--

MAGGIE
 Hellman, that was one of the names. Allen was the other--

(CONTINUED)

CONTINUED:

Chris turns to find Beck standing beside him--

BECK
What's the address, Maggie?

INT. "EL" TRAIN - NIGHT

Danny stands by the doors, looks up into the night sky and sees helicopters beaming down on the train. He backs away from the door--

INT. PATROL CAR - NIGHT

Chris drives fast, dialing a number on his cell--

CHRIS
Gene, it's Chris. Get over to 143 Damen Ave.. Near Wrigley. Come with some back up--

Chris tears through the deserted city--

EXT. WRIGLEY FIELD NEIGHBORHOOD - NIGHT

Danny steps off the "El" onto a deserted platform. He moves past a pair of TRANSIT OFFICERS who look him over, head to toe, as he passes--

EXT. DAMEN AVENUE - NIGHT

Danny moves quickly past the famous ballpark and turns down a residential street of working class homes--

INT. PATROL CAR - SAME TIME

Eagle and Palermo listen to the dispatch--

RADIO DISPATCH
1-4-3 Damen..Wrigleyville. Suspect is armed and extremely dangerous--

EAGLE
Let's get over there--

They hit their siren and fly--

EXT. STREET - CONTINUOUS ACTION

Other cop cars tear off toward Niebaum's. Helicopters above redirects their search and takes off toward Wrigley Field (Wrigleyville).

EXT. NIEBAUM'S HOUSE - NIGHT

Danny breaks the front door window, turns the doorknob from the inside, and enters--

INT. NIEBAUM'S HOUSE

Danny looks around; he hears the low hum of a motor, the clicking sound of an electronic device; he moves toward the stairs--

UPSTAIRS

Danny stops at the top of the stairs. He hears the (hum) sound originating from behind a closed door. He opens the door.

Standing before him inside the small room is a bank of sophisticated HARD DRIVES - DIGITAL TAP RECEIVERS - SCANNERS, and MONITORS.

Danny turns on the COMPUTER. Each monitor springs to life. Each hard drive begins turning.

The SYSTEM revs up like a high performance engine: Flashing light indicators on the hard drives turning from red to green. Icons smile and blink, disappear and reappear on each of the screens.

Danny waits impatiently; he hears SIRENS approaching in distance.

Danny "clicks" open one of the hard drives. He "clicks" open the "DIGITAL TAP" folder. He "clicks" open the "BILLY REED" folder--

DANNY
(waiting)
Come on--

The folder takes time to open. Danny listens to the computer's modem dial a phone number. He listens to it connect (reads it on the screen) and keeps waiting.

Danny hears tires screeching, etc. He hears the sirens outside the window, slamming doors, etc.. He goes to the window and looks outside.

DANNY'S POV: Hellman, Allen, Argento, Aldrich hop from their police van. They are the first to arrive.

Danny's sweating bullets. Danny looks back at the screen, the line is still connecting and nothing appears on the

(CONTINUED)

CONTINUED:

screen. On the desk, he sees a box of blank discs. He rips the box open and takes a floppy disk out--

Danny leaves the room. With the SOUND of his footsteps going down the stairs, the modem connects and an image appears on the screen. Billy Reed's livingroom, bedroom, kitchen, and front hall appear on the four quadrants of the screen. The rooms are empty on the "live" feed.

EXT. NIEBAUM'S HOUSE - NIGHT

Danny steps outside and is greeted by the TAC TEAMS' drawn guns.

VOICE (O.S.)

Roman. We're here to arrest you.

Danny sees Hellman, and beyond Hellman -- Allen, Aldrich, and Argento. Some NEIGHBORS watch, curious. Argento is tickling his gun's trigger, ready to go off. Allen holds his nervously. Hellman is in command--

DANNY

You want to take me in Hellman, take me in.

(holding up a floppy disk)

But I got the evidence and it's coming with me.

ALLEN

Christ...

DANNY

Nate did his job and it's all here.

HELLMAN

Do you think we're fucking stupid, Roman?

DANNY

Yeah, I think you're fucking stupid, Hellman. Did you really think Niebaum wasn't going to cover his ass just in case you decided to kill him too.

HELLMAN

All right, fuck it, let's go to the car--

Hellman approaches Danny, ready to fire, when Chris appears. Gun aimed at Hellman. In return, Allen, Aldrich and Argento all take aim at Chris.

CHRIS

Relax, fellas. You're not going anywhere.

(CONTINUED)

CONTINUED: (2)

Chris and Danny face off with Hellman and his team:

HELLMAN

What the hell are you doing,
Lieutenant?

CHRIS

Right now, I'm listening.

DANNY

We know it's you, Hellman. It's
all in Niebaum's file. Nathan's
investigation, everything. Along
with Billy Reed's full confession
which he is ready to give, you're
finished--

Allen's fidgeting, eyes going back and forth.

HELLMAN

I don't know what you're talking
about. Lieutenant, we're here to
capture an escaped felon.

It's a stand-off. Then a world of sound invades. More cop
cars, more cops. Beck enters the confrontation along with
Palermo and Eagle--

BECK

Put the gun down, Sabian.

CHRIS

Not until Hellman and these others
are disarmed and explain their
actions.

HELLMAN

Sir, I took a chance. I thought
they would come here first. We
were about to arrest Roman when
Sabian drew on us.

DANNY

You too, Beck? Are you the missing
piece--

Allen, Argento, Aldrich and Hellman all exchange a look.
Allen can't suppress his fear. Hellman sees his expression,
glaring at him to relax.

BECK

Drop the disk, Roman. Put your
hands in the air.

(MORE)

(CONTINUED)

CONTINUED: (3)

BECK (cont'd)
 (Danny hesitates)
 Now, Roman. I swear to Christ,
 I'll shoot you myself.

Danny stops as we hear a CACOPHONY of RUNNING FEET, SLAMMING DOORS, and LOADING WEAPONS again. Chris looks up as we hear:

VOICE (O.S.)
 There'll be no shooting.

SHOTGUNS are LOADED, drawn on: Beck's team whirls around to face TAC cops led by Gene, Chris's partner from the South Side. The Chicago police have guns trained on one another.

GENE
 Tell your men to stand down, Beck.

BECK
 Gene..Marshall? What the hell are you doing here?

CHRIS
 Beck, your men came to take the evidence that's Danny's holding because it implicates them in the crimes that Danny's been accused of.

BECK
 Bullshit.

DANNY
 They killed Nathan. And killed Niebaum too--

ARGENTO
 Fuck you, Roman, you sick fuck! We had nothing to do with any of this.

CHRIS
 If you had nothing to do with it, lower your guns.

As Chris speaks, Danny sees nervous sweat on Allen's brow.

DANNY
 Were you the triggerman, Allen?
 Come on, Allen, tell everybody why you're here?

Hands tighten on triggers. Allen's sweating profusely, confused. Allen's eyes twitch nervously. He sweats, stammering:

(CONTINUED)

CONTINUED: (4)

ALLEN

You're out of your fucking mind,
Roman. We had nothing to do with
this--

DANNY

"We?" You really think they're
gonna cover your back, Allen? It's
every man for himself, you know
that--

Allen's about to explode: '

ALLEN

I..I...

Hellman sees Allen's face, interrupts:

HELLMAN

Leave him alone--

DANNY

Let him talk, Hellman.

ALLEN

(raising his gun at Roman)
Fuck you Roman!

PALERMO

(turning his gun on Allen)
Fuck you Allen!

BECK

(turning his gun on Palermo)
Palermo!

EAGLE

(turning his gun on Beck)
Back off, Andy--

Everyone's yelling. "Fuck you. Don't move. Stay where you
are!" It rises to a fever pitch when we hear a roar:

CHIEF (O.S.)

Why is the Chicago Police Force
pointing guns at one another?

Chief Al Travis stares wide-eyed at the stalemate. He steps
between the opposing factions. Behind him, HRT officers
Farley, Tonray, and Frost.

(CONTINUED)

CONTINUED: (5)

DANNY

Chief, I have evidence here that proves my innocence.

CHIEF

Lower your guns. NOW. Danny, give it to me--

The Chief moves closer; Danny raises his arm suddenly to stop him--

DANNY

Don't, Chief.

Frost looks at Beck, then Hellman, then Danny--

FROST

Give it to me, Danny. I'll take it.

A long moment passes as Danny looks at Frost.

FROST

(pointing to his eyes)

These give you any reason not to trust me?

DANNY

Neil, Nathan did the job. It's all here. Reed told him everything. And he'll do it again if he has to--

FROST

I'll take it to the F.B.I.--

(in disbelief, rhetorical)

You can't trust me, Danny? Come on, Danny, let's end this. It's over. You won--

Chris sees Hellman, Allen, and Argento suddenly lower their guns; its like a reflex; they trust Frost even if Danny doesn't. Chris KNOWS Frost is the man.

CHRIS

Danny--

Too late. Danny hands Frost the disk. It carries the weight of every stare.

FROST

It's okay, Danny, it's gonna be okay.

Danny sees Frost's eyes dart to the right--

(CONTINUED)

CONTINUED: (6)

CHIEF

Arrest him. Now.

As he motions toward Danny, cops move in on him. Danny backs up, a hunted look in his eye, gun still up.

BECK

Party's over, Roman.

The Chief nods to Beck, who moves in to cuff Danny.

MOMENTS LATER

A maelstrom of police lights. Beck leads Danny to a squad car. Chris disappears in the flood of police and reporters.

Karen emerges. Frantically searching for Danny. She finds him and her eyes meet his--

DANNY

Don't worry, baby.

Beck pushes Danny's head inside the car.

INT. POLICE CAR

As the door slams shut. Only MUFFLED CROWD sounds infiltrate. Danny sits alone. He looks out from his silent POV at the street.

INT. POLICE CAR - NIGHT

Reporters move in; Cops stop them. Danny looks away, searching the crowd.

DANNY'S POV: Allen, Argento, Hellman and Aldrich gather around their van barely able to contain their relief. Frost joins them for a moment then moves away.

INT. NIEBAUM'S HOUSE - MINUTES LATER

One OFFICER guards the front door. Another OFFICER casually inspects the first floor.

UPSTAIRS

Farley steps into Niebaum's office. He stands in front of the bank of monitors and digital taps. On the monitor, from Billy Reed's house, a figure appears in Billy's empty livingroom. Farley moves closer to get a better look at the digital image. He recognizes FROST standing alone in the room and lifts his hand radio--

(CONTINUED)

CONTINUED:

FARLEY

(into the radio)

Chief, Commander, I got something you
need to see upstairs at Niebaum's--

INT. BILLY REED'S HOUSE - NIGHT/DAWN

Frost removes the safety from his holstered gun--

FROST

Billy?

Frost sees a light on in the bedroom--

FROST

Reed?

Frost approaches the bedroom door, hand on his gun.

INT. NIEBAUM'S HOUSE - CONTINUOUS ACTION

Beck and Chief join Farley and are drawn immediately to the
"live feed" from Billy's on the monitor--

CHIEF

Frost?

FARLEY

At Billy Reed's--

Chief, Beck, and Farley watch the MONITOR intently: Suddenly,
an figure appears from Billy's bedroom. It's Chris. Frost
freezes, taken aback by Chris' presence--

FROST

(on Monitor)

Sabian. What are you doing here?

CHRIS

(on Monitor)

I'm here to arrest you, Neil.

FROST

(on Monitor)

Arrest me? For what?

BECK

More bullshit--

INT. PATROL CAR - CONTINUOUS ACTION

Danny sits and waits. He looks over at Hellman, Allen, and
Argento. They smile(smirk) smugly at him--

INT. BILLY REED'S - CONTINUOUS ACTION

Frost steps toward Chris--

FROST

Billy?!

CHRIS

He's already in protective custody. And he's talking up a storm--

FROST

There was nothing on that disk.

CHRIS

Danny was bluffing. And it worked. Allen broke--

FROST

(agitated)
Allen doesn't know shit--

CHRIS

Neither does Argento. But Hellman does. But all three of them are being detained. My guess is that it's just a matter of time--

Chris sees the panic in Frost's eyes--

CHRIS

It's over, Frost. It's over--

Chris offers Frost his hand radio--

CHRIS

Call your Chief, he'll tell you--

INT. NIEBAUM'S OFFICE

Palermo and Eagle appear at the door--

EAGLE

Yes sir?

EXT. NIEBAUM'S HOUSE - CONTINUOUS ACTION

Hellman, Allen, and Argento are wrapping it up as Eagle and Palermo approach, drawing their guns--

EAGLE

Hellman, raise 'em so we can see them--

INT. PATROL CAR - CONTINUOUS ACTION

Danny watches Eagle and Palermo, their guns raised, confront Hellman, Allen, and Argento. He sees the three men raise their hands into the air and turn as commanded.

INT. NIEBAUM'S OFFICE/BILLY REED'S HOUSE - CONTINUOUS ACTION

Chief and Beck are still watching the MONITOR. The action alternates from Niebaum's to Reed's; on the monitor to on the scene:

CHRIS

So how did you work it, Frost?

FROST

Billy didn't tell you?

CHRIS

He didn't know. All he knew is what you and Beck told him--

FROST

Beck?

INT. NIEBAUM'S OFFICE

Beck tightens; Chief and Farley keep their eyes glued to the MONITOR--

FROST

(sensing he's been played)
Billy said Beck?

Chris freezes; he's caught in a misstep--

FROST

Why Beck? I wouldn't want that gung-ho
Audie Murphy cocksucker anywhere near
us--

(suddenly exhilarated)

It makes me wonder if Billy said anything
at all.

INT. BILLY REED'S HOUSE -- CONTINUOUS ACTION

Frost raises his gun--

FROST

That was good, Chris. That was a pretty
good play. Man, you negotiators really
are skilled. You almost had me--

(CONTINUED)

CONTINUED:

CHRIS
We had you, Frost, the second you walked
through that door.

INT. NIEBAUM'S OFFICE -- CONTINUOUS ACTION

Chief and Beck, who lets out a deep tense breath, watch:

FROST
(on the monitor)
Now that you have me, what are you going
to do with me, Sabian?

CHRIS
(on the monitor)
Arrest you.

FROST
(on the monitor, laughing)
That's good. That's funny.

Beck, heading shaking in disbelief--

BECK
We've got to get over there--

CHIEF
Let's go--
(to Farley)
I want back-up. Helicopters and all
units in the vicinity over to Reed's--

Beck and Chief leave the room.

FARLEY
(into the radio)
Dispatcher, HRT requests all units--

INT. BECK'S CAR

Beck jumps in the car and takes off--

DANNY
Beck? What's happening?

BECK
Shut the fuck up, Roman...for once in
your life--

Danny looks down at his handcuffs; he senses something good
happening--

INT. BILLY REED'S HOUSE

Frost is on the offensive--

FROST

Reed's not in protective custody. He's dead, isn't he?

CHRIS

Hellman will make a "deal" for himself and his partners. My guess is that he already has.

FROST

There's no "deal" for a cop killer--

DISPATCHER

(on the radio)

All units proceed to 6231 Oakwood, home of Billy Reed. Proceed with extreme caution--

CHRIS

Put down the gun, Neil--

Frost and Chris hear HELICOPTERS approaching from the distance. Frost is shaking his head "no"--

CHRIS

Save yourself. And your family. Save face and surrender. There's been enough violence...enough pain to go around--

FROST

(unravelling)

I didn't kill anyone. I gave the order, but it's not the same, it's not--

CHRIS

Give me the gun, Neil--

Frost steps back as Chris steps forward--

INT. BECK'S CAR -- CONTINUOUS ACTION

Beck rips through an intersection. He glances back at Danny through the rearview; they exchange a long hard look--

INT. BILLY REED'S -- CONTINUOUS ACTION

The HELICOPTER SPOT spills light on the ground outside the window.

(CONTINUED)

CONTINUED:

FROST
Do I look like a killer, Chris?

CHRIS
Surrender, Neil.

FROST
"I'm not going to jail today." That's
what Danny said. He sure as hell wasn't.
Neither am I...neither am I--

The SOUND of SIRENS; cop cars approaching from distance--

CHRIS
There's no honor in this, Neil. Bring
honor to this. Surrender. Give yourself
a chance--

The SIRENS are outside their door--

EXT. BILLY REED'S HOUSE - NIGHT

Several cop cars pull up to the scene. Beck hops out of his
car, leaving Danny inside. Cops fan out around the house--

INT. BILLY REED'S HOUSE

Frost points the gun at Chris--

FROST
I'm not going to jail--

Frost instantly raises the gun to his own head. Chris lunges
at Frost, grabbing his arm as he fires--

EXT. BILLY REED'S HOUSE - CONTINUOUS ACTION

Everyone hears the GUNSHOT. Cops burst into the house--

INT. BILLY REED'S HOUSE - CONTINUOUS ACTION

Beck leads the charge. Guns drawn on Chris, holding the
injured Frost--

CHRIS
He's alive. Get an ambulance--

EXT. BILLY REED'S HOUSE - LATER/DAWN

Beck takes the handcuffs off of Danny--

BECK
I'm sorry, Danny. I misjudged.

(CONTINUED)

CONTINUED:

DANNY

Me too. You were just doing your job.

Paramedics wheel Frost from the house. Chris looks at Danny; it's clear everything's gonna be okay--

CHRIS

Cat got your tongue, Danny?

Danny can't speak. For once his voice fails him.

CHRIS:

There's one demand I didn't meet. I had it brought down but things got carried away--

He reaches into his pocket. And pulls out Danny's badge. Danny takes it back, satisfied that it's over--

CHRIS

What a day, huh?

(a moment, smirks)

It's been nice talking to you, Sergeant. I'm going home to my wife and daughter now and continue negotiations there.

DANNY

Danny Roman says don't negotiate what can't be negotiated. Just take what belongs to you.

CHRIS

Good advice, Danny. Maybe I will.

Chris gestures toward Karen seen breaking through the crowd. Karen sees Danny and stops. Staring. Holding back a wealth of emotion. She shuffles closer, never taking her gaze from him. As she reaches him, she gently touches his face--

DANNY

I'm sorry, baby. I swear to you, I won't do anything crazy like this again...

Karen kisses him, hard... the crowd begins to disperse as we:

FADE OUT.

THE END.