

CAHILL'S JUSTICE, 3RD DRAFT

By

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Resistered with the WGA

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FADE IN:

MONTAGE:

PHOTOGRAPHIC STILLs show us Prescott as it grows from a wild west town, to a town of growth through the years. SHOTS of the town in action. All the Christmas parades through the years to present.

EXT. SUPPER CLUB RESTAURANT - OUTSKIRTS OF TOWN - NIGHT

The once popular restaurant is now a old run down building. Snow is covering the ground.

A black limo sits out front of the building, along with a red FORD TAURUS.

SUPERIMPOSE - PRESCOTT, ARIZONA

INT. LIMO - BACKSEAT - NIGHT

LANCE BURK,

35, well dressed, a Senator running for President.

BURK  
(looking ahead)  
We have a slight problem.

MCGUIRE (O.S.)  
And what would that be?

BURK  
If I am to throw the election, then I'm afraid that I am going to need more money.

MCGUIRE (O. S.)  
There is no more to give. A deal was agreed upon and the deal is final.

BURK  
Then I'm afraid, that I will just have to back out of the deal.

MCGUIRE (O.S.)  
Then return the money that was paid to you.

(CONTINUED)

BURK

That's not part of it. It's like a vehicle that get's repo'd. You don't get the money back that you already paid when they take the vehicle. You just get left holding the bag.

MCGUIRE (O.S.)

Mendoza said, that you might have a change of heart.

BURK

Is that a fact? Well, you can tell Mendoza, that the deal is officially dead.

McGuire slightly smirks.

MCGUIRE

Interesting choice of words.

BURK

Why do you say that?

MCGUIRE

'Cause, I have a parting gift from Mendoza. Sort of an early Christmas present.

BURK

What kind of Christmas present would Mendoza want to give to me? More money?

MCGUIRE

No, not hardly. No, he suggested that he should give you something a little more... permanent.

BURK

Such as?

SUDDENLY.

PHEW! PHEW!

Both bullets from the silenced gun strike Burk in the chest. Then Burk's eyes WIDEN in surprise.

Burk has just realized what has just happened, he is trying to catch his breath but he can't seem to manage it.

He is DYING.

(CONTINUED)

BURK  
(to McGuire)  
You, son of a b...

Burk's eyes roll up in the back of his head. Then he slowly slumps over in the seat.

He is DEAD.

EXT. LIMO - NIGHT

The backdoor opens - McGuire from the torso only, as he walks towards the Taurus - opens the door and gets in.

EXT. RESTAURANT - NIGHT

The Taurus backs out of the space then drives past the limo, away from the restaurant.

EXT. HOUSE - MIDDLE-CLASS NEIGHBORHOOD - NIGHT

SUPERIMPOSE - DALLAS, TEXAS

The house is dark with no lights on in the house.

INT. HOUSE - BACKDOOR - NIGHT

The back door slowly opens - three men wearing dark clothing and black ski masks walk into the house. All carrying GLOCK nine millimeters with silencers.

They start searching the down stairs of the house - they meet in the living room then one motions towards the upstairs.

They all walk up the stairs very quietly as they come to the landing - all separate, as the lead man walks to the door of the master bedroom.

There he opens the the door quickly, stepping into the room as he fires his Glock four times towards the bed.

PHEW! PHEW! PHEW! PHEW!

The man looks towards the bed - there is no one in the bed - It is EMPTY.

(CONTINUED)

ETHAN (O.S.)  
Miss your target?

The man QUICKLY spins towards the voice, raising his gun to shoot, all in the same motion.

BAM! BAM! BAM! BAM!

He is struck four times in the chest by the gunfire.

He stumbles back into the wall and falls face first on the floor.

He is DEAD.

MAN #2 (O. S.)  
Frankie!

Then the other two men come into the room where they look to the right on the floor - Frankie is face down on the floor laying in a pool of blood.

ETHAN (O.S.)  
Hello, boys.

They both look towards the voice and see the SILHOUETTE shadow of a cowboy standing in the corner.

MAN #2  
You kill Frankie?

ETHAN  
It would appear so. So, you can tell Korver, that you failed in killing the Andersen's. And not to try again.

MAN #2  
Sonofabitch!

They both raise their guns towards Ethan and fires, but Ethan is a little faster and fires four times.

BAM! BAM! BAM! BAM!

Both men fall to the floor.

They are DEAD.

The figure steps out of the shadow of the darkness and into the light, we meet,

ETHAN CAHILL,

35, ruggedly handsome, wearing a black stetson hat, black cowboy shirt, black jeans and a tan-colored slicker. A holster on his right hip that holds his BERETTA nine-millimeter.

He is a Deputy United States Marshal.

Ethan walks up to man #2 and looks at him on the ground.

ETHAN

That's okay, I'll tell him myself.

Ethan walks out of the room.

EXT. HOUSE - DRIVEWAY - NIGHT

The Anderson family, (husband, wife, young boy, young girl) are in their car - Ethan is standing next to the car looking through the open window talking to the father.

ETHAN

Now, you know where you are going, right?

FATHER

Yes, I have the information.

ETHAN

Good. Go straight there and don't make any stops along the way. Understand?

FATHER

("yes")

Thank you, Marshal Cahill. For everything.

ETHAN

Just doin' my job. Don't worry, Korver will not hurt your family. That you have my word on. Now get going.

The car pulls out of the driveway and takes off down the street. Ethan watches the car go down the street as it turns a corner, disappearing out of sight.

Ethan starts to walk as his cell phone rings. Ethan reaches in his pocket of his slicker pulling out the phone and opens it.

(CONTINUED)

ETHAN  
 (into phone)  
 Cahill.

DANNY (O.S.)  
 (over phone, filtered)  
 Hey, E, it's Danny.

ETHAN  
 (into phone)  
 Hey, little brother, how's it  
 going?

INTERCUT with detectives room/Ethan

DANNY CAHILL,

27, very handsome. Wearing a tan colored button-down shirt  
 with a light blue tie, sitting at his desk.

He is a Sheriff's homicide detective.

DANNY  
 It's going good. Hey, Tina wanted  
 me to call and remind you not to  
 forget to come to the house for  
 Christmas, this year. She plans on  
 making her famous turkey dinner.

ETHAN  
 Are you kidding? Tell your  
 beautiful young wife, that I  
 wouldn't miss her turkey dinner for  
 all the wild horses in Texas.

DANNY  
 (laughs)  
 She'll be glad to hear that. So do  
 you think that you can make it out  
 a couple days early this year?

ETHAN  
 I can do better than that. I can  
 come out a few weeks early this  
 year.

ETHAN (O.S.)  
 (over phone, filtered)  
 How does that sound to you?

Danny smiles like a kid in front of a candy store.

(CONTINUED)

DANNY

That sounds great. I'll have the fishing poles and the huntin' guns ready and warmed up.

ETHAN (O.S.)

(over phone, filtered)

That sounds good, Danny.

DANNY

Good. Hey, I have to run, E. But I just wanted to call and say hi, and that I'll look forward to seeing you this Christmas.

ETHAN

Same here, Danny. Tell Tina, I said hi, and I will see her in next month... love you too, little brother. Bye.

Ethan closes the phone and puts it in his pocket. He walks to his truck - gets in, puts the truck in gear and drives off.

SLOW FADE OUT:

FADE IN:

EXT. DANNY CAHILL'S HOUSE - EARLY EVENING

A modest, but nice home in the hills overlooking the town. Christmas lights are blinking from the eaves.

SUPERIMPOSE - ONE MONTH LATER

INT. DANNY CAHILL'S HOUSE - LIVING ROOM - EARLY EVENING

Danny walks into the room wearing a dark blue t-shirt, blue jeans and boots. A brown leather jacket draped over his left arm.

We can hear the classic Elvis Christmas song: "I'll be home for Christmas" SOFTLY playing on the CD player in the background.

Danny stops in the middle of the room - looks towards the corner of the room, sees the full decorated tree shining with lights that are blinking in unison. Danny smiles.

(CONTINUED)

Danny turns as he looks out onto the deck off of the room looking out at Tina, standing on the deck as she is facing the snow covered pine trees.

DANNY  
(starts singing)  
"I'll be home for Christmas. You  
can plan on me.  
(heads for the deck)  
Please have snow and mistletoe."

TINA CAHILL,

24, very attractive, blond hair down to the middle of her back. She is standing on the deck, wearing a light blue sleeping shirt, her arms folded across her breasts.

DANNY

Walks out onto the deck towards Tina.

DANNY  
"And presents under the tree."  
(stops singing)  
Tina?

TINA  
Yes, Danny?

EXT. DECK - EARLY EVENING

Danny stops directly behind Tina, wrapping his arms around her.

DANNY  
I have to go now, Sweetheart.

TINA  
(facing Danny)  
Danny, don't go tonight. I have a  
bad feeling about this.

DANNY  
You always have a bad feeling.

TINA  
But, this one is more intensified  
than the others were.

Danny steps close to her and they both embrace.

(CONTINUED)

DANNY  
I'll be fine. You'll see.

Danny kisses her on the lips.

TINA  
I have a surprise to tell you.

DANNY  
What?

TINA  
Hurry home and I will tell you.

DANNY  
(smiling)  
I love you.

TINA  
I love you, too.

They kiss again.

TINA  
Be careful, Danny.

DANNY  
Tina, ... it's me.

TINA  
Why do you think I said to be careful?

DANNY  
(smiling)  
Very funny... I have a long line of very good and careful law enforcement men in my family. I know how to watch out for myself. Besides, Mike will be there.

TINA  
I am well aware of your storied family history when it comes to lawmen, Detective Cahill. I am only doing what a good wife does.

DANNY  
I know. And that's why your my best girl.

They kiss.

DANNY

See you in a couple of hours.

TINA

I'll be here.

Danny lovingly touches her cheek with his hand, then turns and walks off the deck, putting on his jacket.

TINA

(under her breath)

I love you, Danny Cahill.

Tina slowly walks back into the house, as we.

FADE TO BLACK:

FADE IN:

EXT. OLD WAREHOUSE - NIGHT

The warehouse is surrounded by STACKS and STACKS of wooden pallets that are stacked TEN HIGH on each stack.

STACK OF PALLETS

Danny comes to the stack of pallets, followed by another Cop. This is,

MIKE HONEYCUTT,

Late 40's, wearing a shirt and tie, with a tan colored sports coat.

He is Danny's partner.

Danny and Mike crouch behind the stack of pallets. He slowly veers around the pallets, looking towards the warehouse, there is no movement of any kind.

MIKE

How does it look?

DANNY

Extremely quiet.

MIKE

(looking around)

I don't see any sign of Bradley.

(CONTINUED)

DANNY  
(towards warehouse)  
I know.

MIKE  
Looks like he stood us up, Danny.

DANNY  
It seems like it.

MIKE  
By the looks of things, I think we  
might have been set up. I think we  
should get out here.

DANNY  
Not just yet.

MIKE  
(to Danny)  
Why not?

DANNY  
I still want to go have a look see.

MIKE  
I don't think that is a good idea,  
Danny.

Danny reaches in his jacket pulling out his BERETTA nine-millimeter.

DANNY  
I do.  
(pulls back the slide, to  
Mike)  
You comin'?

Mike looks at Danny with a "Your unbelievable" look on his face as he pulls out his GLOCK and pulls back the slide.

MIKE  
Why the hell not?

DANNY  
(smiles)  
Let's go. But keep your eyes  
peeled.

They walk out from behind the pallets towards the warehouse looking for any kind of movement whatsoever. They come closer to the warehouse, little or no cover to protect them.

(CONTINUED)

Mike is looking around very cautiously as he is moving towards the warehouse. He takes a quick glance to his left.

Two men wearing ski masks, with shotguns coming out from behind a stack of pallets.

Mike REACTS.

MIKE

Danny, on the left!

Danny QUICKLY spins to his left and he sees the two gunmen standing next to the pallets. Almost on instinct, Danny and Mike dive to the ground as the shooters fire their shotguns.

Danny and Mike come out of their rolls at the exact same time - roll to one knee and fire towards the two gunmen.

BAM! BAM! BAM! BAM!

Both men are hit and thrown back into the pallets from the impact of the bullets.

They are DEAD!

Danny and Mike slowly stand up and look around.

MIKE

That confirms it, partner.

DANNY

Confirms what?

MIKE

We were defiantly set-up.

They start walking towards the warehouse, coming to a stack of pallets.

BOOM!!

The pallets next to them explode and splinter from a shotgun blast. Danny and Mike drop down in a crouch looking around.

They both see a lone gunman with a shotgun looking at them - The gunman SUDDENLY turns and runs in the other direction.

DANNY

Go get him, Mike.

MIKE

Danny, maybe we should just get the hell out of here, huh?

(CONTINUED)

Danny looks at Mike confused.

DANNY

What are you talking about?

MIKE

Let's just call it a day and go home to regroup.

DANNY

Mike, this is the best lead we've had.

MIKE

I'm sure that there will be others.

DANNY

What the hell is the matter with you?

MIKE

Nothing. I just think that we should forget about this for now.

DANNY

I'm not forgetting about anything, Mike. Now, are you going after the shooter? Or do I have to?

Mike and Danny look at each other for a beat.

MIKE

I'll go. Just don't do anything rash.

Mike shakes his head and then starts to run after the gunman.

DANNY

And call for back-up!

Danny watches for a few seconds - stands up and walks towards the warehouse.

GUNMAN #4 (O.S.)

Hey, Cahill!

Danny looks to his left - sees the gunman stand up from behind the pallets pointing his automatic rifle.

DANNY

Shit.

(CONTINUED)

Danny runs towards the warehouse as the gunman opens fire with the machine gun and bullets RIDDLE the pavement along Danny's feet as he is running.

Danny reaches the corner of the warehouse for cover - taking out his clip to check the ammo.

The gunman walks towards the corner of the warehouse, still firing his weapon and RIDDLING the side of the warehouse with bullets, hoping for a lucky shot.

He gets closer to the corner as he continues to fire. He stops firing as he is walking towards the corner.

GUNMAN #4  
Come on out, Cahill!

He starts to fire again.

CLICK! CLICK!

He is EMPTY.

GUNMAN #4  
(looking at his weapon)  
SHIT!

He drops the empty clip and reaches in his pocket for a fresh clip.

BAM! BAM! BAM! BAM!

He is slammed backwards dropping the weapon, as he is hit in the chest FOUR times from the Beretta. He lands back first on a small stack of old used TRACTOR TRAILER TIRES.

He is DEAD.

DANNY

Standing near the corner of the warehouse holding the Beretta.

He walks towards the gunman - he is a few feet from him.

BOOM! A shotgun blast.

Danny yells out, dropping his Beretta and falling to the ground.

We see a man wearing a black ski mask, holding a sawed-off double barreled shotgun. He walks up towards Danny.

DANNY

(CONTINUED)

Slowly rolls over onto his back, blood bubbling out of the corner of his mouth.

Still ALIVE.

Danny looks up at the man standing over him holding a shotgun.

DANNY  
(gurgling)  
Who?... why?

GUNMAN #5  
The who is not important, but the why is. So I'll tell you... you were told to leave it alone and not to concern yourself. It's too bad you didn't listen... oh, by the way, don't worry about your pretty little wife, Cahill... she'll be well taken care of.

DANNY  
(gurgling)  
Son of a bitch!

He points the shotgun at Danny. Pauses for a few seconds, then pulls the trigger.

BOOM! The blast finishes the job.

He lowers the shotgun and slowly pulls off his mask. We finally get to see the face of the snake that killed a good cop.

JACK MCGUIRE,

35, a very bad, dangerous and dirty cop.

McGuire kneels down beside Danny - starts going through his pockets trying to find whatever it is he needs.

MCGUIRE  
C'mon, Cahill, you have to have some kind of evidence on you.  
(continues searching)  
He's not going to be a very happy camper.

Still searching but unable to find anything.

MCGUIRE

Damn! Cahill, you were one smart,  
son of a bitch. You just made my  
job harder to do... bastard.

MIKE

Walking towards the front of the warehouse, alone. He has a  
look of concern on his face. He notices something up ahead  
as he slows up his pace.

A male figure kneeling over a body... NO!

Mike pulls out his Glock.

MIKE

Hey, you!...,  
(off the figure's look)  
freeze!

The figure stands up and quickly runs off. Mike runs up  
to the body and stops as he knows that he won't catch the  
figure.

Mike turns and looks back down at Danny on the ground and  
then moves to the body, kneeling beside the body and looks  
at Danny and sees his whole chest covered in blood from the  
damage of a shotgun.

Mike searches for a pulse on Danny's neck. It is no use.

Danny is DEAD!

MIKE

Damnit!

Mike turns towards the direction where McGuire ran.

MIKE

SON OF A BITCH!!!

Mike slouches with his hand over his forehead.

MIKE

I'm sorry, Danny. I'm sorry... Why  
in the hell didn't you listen to  
me?...huh?

Pulls Danny up in his arms.

MIKE

Why him? He was a damn good cop.  
(looking up  
(MORE)

(CONTINUED)

MIKE (cont'd)  
Why take him? He has a beautiful  
young wife.  
(to Danny)  
Why did you have to go and pull  
this lone ranger bullshit?! Why  
didn't you wait for back-up? Why  
didn't you wait for me?

We hear sirens in the distance.

SLOW FADE OUT:

FADE IN:

EXT. TWO STORY MEDIUM SIZE RANCH HOUSE - EARLY MORNING

SUPERIMPOSE - TEN MILES OUTSIDE DALLAS

INT. HOUSE OF ETHAN CAHILL - EARLY MORNING

Ethan walks into the kitchen wearing a blue cowboy shirt,  
black jeans. A holster on his right side with a Beretta in  
the holster.

He walks up to the coffee pot on the counter, pouring  
himself a cup of coffee. He walks to the refrigerator and  
takes out two eggs from the door - closing the door, as he  
walks to the stove. He sits the eggs on the counter next to  
the stove.

We hear.

The phone ring several times.

Ethan walks to the phone hanging on the wall and picks up  
the wireless receiver.

ETHAN  
(into phone)  
Hello... this is, Marshal Ethan  
Cahill?

Ethan listens.

ETHAN  
Are you sure...?

(CONTINUED)

Then his reaction turns to COMPLETE SHOCK, as if someone has just SLAPPED him across the face. Ethan seems to lose all sense of function as the receiver slips through his hand - CRASHING to the floor.

He becomes woozy and leans against the wall next to the phone cradle that hangs on the wall. Ethan is trying to process what he has just heard. Then he slowly slides down the wall to the floor as he starts to cry.

Ethan is devastated.

As we.

SLOWLY FADE TO BLACK:

EXT. MOUNTAIN VIEW CEMETERY - PRESCOTT - SNOWING - DAY

The long line of cars slowly driving down the path towards the grave sight. Lead by a black hearse.

EXT. MOUNTAIN VIEW CEMETERY - PRESCOTT - GRAVE SIGHT - LIGHT SNOWFALL - DAY

There are over 30 cops, all in dress uniforms and gathered around the grave site. People are sitting in the chairs that are set out for family and friends. Tina is sitting in a chair next to Mike.

Ethan is standing at the pulpit in front of the casket. An AMERICAN FLAG is draped over the casket.

ETHAN

Danny and I grew up with the same dream. We both wanted to be lawmen. We both wanted to follow in the great footsteps of our father and uncle, and their father before them, and his father before him... we wanted to make a difference as lawmen. We knew that it would be a lot harder then when our father and uncle were lawmen...

(fighting back tears)

Danny was a good cop. Honest, fair and just... my only regret, is not being here when he needed me the most. And for that there is no excuse... perhaps, if I would have been there that night, then we wouldn't be here this day. And that

(MORE)

(CONTINUED)

ETHAN (cont'd)  
will always be my cross to bare.  
And for that,  
(to Casket)  
little brother, I am truly sorry.

Ethan walks up to the casket, looking at it as he gently places his hand over the flag. Then he turns and walks to the empty chair next to Tina and sits down.

The SIX-GUN SALUTE begins.

Then the honor guards takes the flag from the casket - folds it, the lead guard walks up and hands the flag to the Sheriff.

He walks up and hands the flag to Tina - gives her a salute as she holds the flag to her chest as she starts crying.

Ethan puts his arm around Tina as the people start to walk away from the grave.

EXT. DANNY'S HOUSE - DAY

The driveway is lined with cars and along the side of the dirt road.

INT. HOUSE - LIVING ROOM - DAY

Ethan is standing in front of the window, looking out. His hands in his front pockets of his pants. The lighted Christmas tree in the corner of the room to the left.

MIKE (O.S.)  
Ethan?

Ethan turns - he sees Mike and McGuire, who is standing in the entrance of the living room.

ETHAN  
Hello, Mike.

MIKE  
I want you to meet, Jack McGuire.

McGuire walks up to Ethan and they shake hands.

MIKE  
He knew Danny, too.

(CONTINUED)

MCGUIRE

I didn't know him for that long. I just got there a few months before Danny was killed.

(off Ethan's reaction)

I'm sorry about your brother.

ETHAN

Well, I'm sure that Danny appreciated all the friends he had in the department.

MCGUIRE

I was just telling Mike on the way over, how much dedication that Danny had with each case that he was working on. He was very diligent. That is what made Danny a damn good cop. He'll be greatly missed by us all.

ETHAN

Thank you. (short beat) Well, if you'll both excuse me; I think that I will mosey into the kitchen and see if Tina needs a hand with anything. Help yourselves to any thing you like.

MIKE

Thanks, Ethan.

MCGUIRE

Nice meeting you. And again, I'm sorry for your loss.

ETHAN

Thank you.

Ethan walks out of the room. We HOLD on McGuire as he watches Ethan leave the room, wondering if he suspects anything.

MIKE

C'mon, Jack, I'll buy you a free cup of Hawaiian punch.

Jack is still looking in the direction of where Ethan went.

MCGUIRE

Sure, Mike. do you think that it's spiked?

Mike and McGuire walk towards the punch table.

(CONTINUED)

FADE OUT:

FADE IN:

EXT. DANNY'S HOUSE - EARLY EVENING

People are walking out of the house.

INT. FRONT ROOM - EARLY EVENING

Ethan is standing at the open door thanking people as they walk outside. The last guest leaves as Ethan closes the door locking it - walks over to the Christmas tree - unplugs the cord from the out lite as the lights go off - he walks towards the kitchen.

INT. KITCHEN - EARLY EVENING.

Tina is standing over the sink rinsing off a few dishes and putting them in the dishwasher.

ETHAN

Walks into the kitchen, stops as he looks towards Tina putting the dishes in the dishwasher. Then she stops - looks out the window for a beat. Then starts crying.

Ethan walks up to Tina, stopping behind her putting his hands on her shoulders. She becomes startled and looks over her shoulder at Ethan.

TINA

Ethan, how could this be possible?  
How could I not have Danny anymore?

She turns towards Ethan and they fully embrace.

ETHAN

I know, honey. I keep asking myself  
the same question.

TINA

I told him not to go. I told him  
that I had a bad feeling about it.  
But, he wouldn't listen.

ETHAN

Danny loved you more than anything  
in this world, Tina. But he was a  
cop first.

(CONTINUED)

TINA

I know that he was a cop first,  
Ethan.

(to Ethan)

I've always accepted that fact.

ETHAN

All that mattered to Danny, was he  
put a stop to whatever was going  
on. He felt that he had a good  
lead. You see, the thing that our  
dad told us that we never forgot  
was, if you have a good lead, go  
with it. So Danny went with it.

TINA

And it got him killed.

ETHAN

No. It got him murdered.

TINA

What's the difference?

ETHAN

A big difference, sweetheart. Danny  
was extremely careful in what he  
did. I can't, and won't believe  
that he wasn't set up.

TINA

So you're saying that Danny was  
murdered?

ETHAN

That's exactly what I'm saying.

TINA

How are you going to prove it?

ETHAN

I don't know... yet. But I'll prove  
it. I can promise you that, Tina.  
We owe Danny that much.

TINA

Ethan... there is something that I  
was going to tell Danny that night.

ETHAN

What?

(CONTINUED)

TINA

... I'm going to have a baby.

Ethan looks at her for a short beat, then gets a surprised look on his face.

ETHAN

(smiles)

Tina, that's great.

TINA

Not so great. My baby will never know who it's father was.

ETHAN

(smile fades)

Listen to me, Tina. As long as I am  
(pointing at her stomach)  
that baby's uncle, boy or girl,  
there is no way in hell, that I am  
not going to let them know who  
their father is. Is Tina,  
("no")  
not was.

She starts crying and they hug.

TINA

I'm so glad that you are here,  
Ethan.

ETHAN

Where else would I be, Sweetie?  
Besides, right here with my best  
sister-in-law.

TINA

(to Ethan)

I'm your only sister-in-law.

ETHAN

That's why your my best.

TINA

(smiling)

Oh, Ethan.

They continue hugging.

TINA

This was going to be our first  
Christmas together. Danny told me  
that he had a great Christmas eve

(MORE)

(CONTINUED)

TINA (cont'd)  
planned out for us. I was looking forward to seeing what he had planned.

(tears roll down her cheeks)  
I guess now, I'll never know what it was going to be.

Ethan gently strokes her hair trying to comfort her. As he tries to re ensure her.

ETHAN  
We'll be okay, Tina. We will get through this. I will find out who murdered Danny, and I will make them pay with their lives. That Tina, sweetheart, you can count on.

TINA  
I hope so, Ethan. I hope so. Danny did not deserve to die like that, Ethan. They must pay for taking him away from me. They must pay for taking him away from his child.

ETHAN  
I know...  
(soft)  
no worries. I will make that promise to you. I will make that promise to Danny's child.

Ethan has a look of DETERMINATION on his face.

EXT. WHISKEY ROW - NIGHT

Up and down both sides of the street, families are gathered watching the annual Christmas parade. In the crowd stands an attractive Mexican woman. This is:

MARIA SANCHEZ,

32, wearing a winter coat, beanie and gloves. She is unaware of the man who is approaching her. This is,

WILLIAM PATTERSON,

29, a fairly nice looking man - not as nice as he looks.

Patterson walks up to her - his hands are in his pockets of his winter coat. He stops directly behind her.

(CONTINUED)

MAN  
Maria Sanchez?

Maria looks over her shoulder at him.

MARIA  
I'm sorry, but I think you have me  
mistaken for someone else.

PATTERSON  
I don't think so.  
(lowers his voice)  
What I do have, is a gun in my  
pocket. So you need to do exactly  
as I say and come with me without  
making a scene.

He leads Maria down the sidewalk walking close behind - his  
hand still in his pocket.

MARIA  
Did Jefferson send you to kill me?

The man does not respond as they keep walking.

MARIA  
I'm sure that we can work something  
out.

PATTERSON  
Shut up and keep walking.

They turn the corner as they continue walking down the  
sidewalk. Maria is starting to get scared. We can see that  
she is trying to think of something to do. Then she decides.

She stops - kneels down on one knee as if to tie her shoe.

PATTERSON  
What the hell are you doing?

MARIA  
I need to tie my shoe.

PATTERSON  
Get on your feet, now.

She slowly reaches in her purse - she pulls out her car  
keys, sliding the longest key between her first and second  
fingers. She slightly looks up over her left shoulder - she  
sees: the jacket - hiked up over the badge clipped to his  
belt. He is a damn COP!

(CONTINUED)

Patterson gets very impatient - reaches down, grabbing her arm

PATTERSON  
(pulling her up)  
Stand the hell up.

He pulls up Maria - Maria turns, JAMS the key into his face.

He yells out - grabs his face with both hands - Maria pushes him into a bush planter then runs down the sidewalk.

Patterson is in pain as he struggles to stand up. He finally gets to his feet - takes his hands away from his face - his face is bleeding.

He looks at his hands - both COVERED in blood. he runs after her down the sidewalk.

MARIA

Running down the sidewalk past the crowd of people walking on the sidewalk. She stops in front of the double glass doors of a business. She looks in the direction she came.

She sees patterson coming down the sidewalk as he slams into a man and woman, knocking them to the ground.

MARIA

Still looking towards him - she quickly goes into the business to hide.

INT. BUSINESS - NIGHT

Maria is standing off to the side of the doors - we can see that she is extremely frightened.

EXT. SIDEWALK - NIGHT

Patterson slows down in front of the business looking around. It is obvious that he has no idea where she went.

PATTERSON  
SHIT!

Pulls out a cell phone - dials a number - puts it to his ear.

PATTERSON  
(into phone)  
I lost her... I had her, but then she got away... no, she's just a  
(MORE)

(CONTINUED)

PATTERSON (cont'd)  
feisty, little bitch... right, I'll  
meet you on Sheldon.

He puts the phone in his pocket - touches his cheek - runs  
off and turns down the alley.

INT. BUSINESS - NIGHT

Maria watches him as he runs away - the few people in the  
shop are looking at her - she stays put - she is not going  
anywhere.

EXT. SHERIFF'S OFFICE - SNOW ON GROUND - PRESCOTT - DAY

Vehicles are lined up on the side of the building.

INT. SHERIFF'S OFFICE - DETECTIVES ROOM - DAY

The room is full of male and female detectives working at  
their desks and doing other activities.

MIKE

Sitting at his desk looking at a file.

ETHAN (O.S.)  
Morning, Mike.

Mike looks up from his work - sees Ethan standing in front  
of Danny's desk. He is wearing western clothes, along with a  
black slicker and a black stetson hat. He is looking at  
Mike.

MIKE

Still looking at Ethan.

MIKE  
(pleasantly surprised)  
Ethan, what are you doing here?

ETHAN  
Came to see Captain Styles. We have  
some business to discuss.

MIKE  
Concerning Danny, I assume?

(CONTINUED)

ETHAN

Who else?  
(notices the file)  
Is that Danny's file?

MIKE

(looking at file)  
Yeah. I was just going over it to see if I could find something, anything. But, so far I haven't been able to find nothing.

ETHAN

Danny must have put down who came forward with the information. It's a matter of protocol.

MIKE

That's what I thought. But, so far I haven't been able to come up with any names.

ETHAN

It doesn't make sense; Danny was by the book.

MIKE

And then some.

ETHAN

Well, keep looking, Mike. There has to be something in there.

STYLES (O.S.)

Marshal Cahill.

Ethan turns and looks towards the voice and sees,

BRENT STYLES,

Mid 40's, wearing a white shirt, blue tie, dark slacks, a shoulder holster on his right side. He is standing in the doorway.

STYLES

Come in, please.

ETHAN

I'll be right there.  
(to Mike)  
Keep looking. there has to be something there that will shine some light on it. I'll talk to you later.

(CONTINUED)

Ethan turns and walks towards the office.

We follow him as he walks into the office - Styles closes the door.

INT. BRENT STYLES OFFICE - DAY

Ethan is sitting in the chair in front of the desk. His hat is sitting on the corner of the desk upside down. Styles is sitting at his desk, the phone receiver to his ear.

STYLES  
(into receiver)  
Yes, Sir, I understand... he  
will... Yes, Sir,... good-bye, Sir.

Styles hangs up the receiver.

STYLES  
(to Ethan)  
Looks like you have a lot of pull  
with the Governor of Texas.

ETHAN  
Actually, it's my luck that the  
Governor and your Sheriff are real  
good friends.

STYLES  
It seems that I am to give you  
Danny's case.

ETHAN  
I know that it is a little unusual.

STYLES  
A little? Try a lot unusual. I had  
actually given the case to  
Honeycutt this morning.

ETHAN  
I know. I saw him reading the file.  
What exactly were Danny and Mike  
working on?

STYLES  
There are rumors that a state  
official is in bed with the Mendoza  
drug cartel out of Mexico.

(CONTINUED)

ETHAN

What state official?

Styles looks at Ethan for a beat, unsure if he should say the name.

ETHAN

What state official, Captain?

STYLES

(giving in)

Governor Kyle Jefferson.

ETHAN

Jefferson? Isn't he running for president next November?

STYLES

The very same. Plus, he owns a house here in Prescott.

ETHAN

And someone leaked that he was involved in a murder with this Mendoza character?

STYLES

We believe it was someone that Jefferson had recently fired from his staff.

ETHAN

Is this person reliable, or just out to get some sort of payback on Jefferson?

STYLES

That's what Danny and Mike was trying to figure out.

ETHAN

Obviously, they were starting to get mighty close to whatever the truth was.

STYLES

Can I give you a little piece of advice, Marshal?

Ethan nods his head "yes"

(CONTINUED)

STYLES

Jefferson is a very powerful man. He has a lot of friends in high places. Just be careful of where you step. You could end up knee deep in shit.

ETHAN

Anything else?

STYLES

(nods)

A favor.

ETHAN

What sort of favor, Captain?

STYLES

Would you object if Honeycutt helped you?

ETHAN

(nods)

Mike is a good cop. I'd welcome all the help I can get from him.

STYLES

Good. Would you mind telling him to come in here? I'd like to tell him in private.

ETHAN

(standing)

Sure.

Ethan takes his hat from the desk - turns and walks out of the office.

INT. SHERIFF'S OFFICE - DETECTIVE ROOM - DAY

Ethan is sitting at Danny's desk across from Mike, who is sitting at his desk. They are both looking at different portions of the file.

ETHAN

It says here, that you and Danny spoke to an informant earlier in the day.

MIKE

Yeah. He was the same one that was suppose to meet us at the

(MORE)

(CONTINUED)

MIKE (cont'd)  
warehouse. He was going to point out the exact location of the drugs from the Mendoza operation. And supposedly, Jefferson was there to collect his money.

ETHAN  
Interesting... who is this informant?

MIKE  
A man by the name of Clarence Bradley.

ETHAN  
I assume, you all had a regular meeting spot?

MIKE  
(nods)  
Denny's.

ETHAN  
Well, I think it is time that I meet with this informant.

MIKE  
(picking up the receiver)  
I'll give him a call.

ETHAN  
You can do that on the way.  
(to Mike)  
That is, if you care to tag along.

MIKE  
(to Ethan)  
You bet I do.

They both stand up and walk towards the door.

The door opens as McGuire walks into the room, then stops - he immediately, sees Ethan and Mike walking towards him - McGuire continues to walk towards them.

MCGUIRE  
Where are you guys headed?

Ethan and Mike stop next to McGuire.

(CONTINUED)

MIKE

We are on our way to talk to one of  
Danny's informants.

MCGUIRE

Yeah? Which one?

ETHAN

Why are you so interested?

MCGUIRE

(shrugs his left shoulder)  
Just curious is all. Danny was one  
of us. I'd like to help if I can.

ETHAN

We have it covered, thanks.

MCGUIRE

Well, I'm here if you need any  
help.

McGuire walks off as we HOLD on Ethan as he watches him.

MIKE

(to Ethan)

What's wrong?

ETHAN

There's something about that guy,  
that I don't like.

MIKE

McGuire? He's okay. He's just a  
little hard to get close to, is  
all. Let's go see that informant.

They turn and head for the door.

ETHAN

This guy, better give me some  
straight answers.

MIKE

He's a little wiry, but he is good  
for answers.

Walking out the door.

ETHAN

He'd better be.

MCGUIRE

(CONTINUED)

Stops at his desk as he looks towards the door, then sits down at his desk as his eyes shift to the left and right as if he is thinking of his next move.

McGuire takes out his cell phone - opens it - dials a number.

MCGUIRE

(into phone)

Yeah, it's me. I have a job for you two...no. Not over the phone. I'll text you with the details in a few minutes... Right.

McGuire closes the phone - waits a few seconds - opens it up again dialing the number.

MCGUIRE

(into phone)

You are about to get a call from detective Honeycutt for a meet with him and Danny's brother. I want you to tell him that you will meet them, but you will not go. Understand?...good. Make yourself scarce for a few hours...I don't give a damn where. Just do it.

McGuire closes the phone - waits a few seconds then opens it up again dialing the number.

MCGUIRE

(into phone)

Yeah, it's me. We have to talk... no. now. Meet me at the normal place in one hour... what?...hell yes, it's important!...okay, okay, okay. Sorry. It's just that our problem that we had solved has just comeback.

He hangs up the phone as he then looks around the room. He looks towards Styles office - he sees Styles standing in his office looking out the window towards McGuire. He slowly closes the vertical blinds.

MCGUIRE

Still looking towards the office, he quickly stands up then walks towards the door as he pulls out his cell phone and starts texting.

MCGUIRE

Damn loose ends. If your not  
careful, they'll hang you every  
time.

Continues texting.

EXT. DENNY'S RESTAURANT - WINTER CONDITIONS - DAY

The parking lot is half full of vehicles.

INT. DENNY'S RESTAURANT - DAY

Ethan and Mike are sitting on opposite sides of the booth,  
Mike is sitting on the inside of the booth. Ethan reaches in  
his coat - pulls out a pocket watch, looking at it.

ETHAN

He's late.

MIKE

I know. He has always showed up  
every other time I called.

ETHAN

But every other time he was not  
about to get grilled by me.

MIKE

I'll call him and find out what's  
taking him so long.

ETHAN

Forget it. Someone got to him  
first. I doubt that he is even  
home.

MIKE

Bolted?

Ethan nods his head "yes"

MIKE

Any other ideas?

ETHAN

Let's go back and see what else we  
can pull from Danny's file.

(CONTINUED)

MIKE

We've been through the file  
already.

ETHAN

I know. But we must have overlooked  
something.

MIKE

Like what?

ETHAN

I don't know, Mike. But there has  
to be something that we are  
overlooking.

MIKE

(nods)

I suppose, that there could be.

ETHAN

Then let's go see what we can find.

They both slide out of the booth - start walking towards the front of the restaurant, as they see two men wearing long trench coats walking towards them. They all four REACT at the same time.

TWO MEN

Pull back their coats as they pull SAWED-OFF shotguns still strapped to the holsters as they point them at Ethan and Mike.

ETHAN/MIKE

Taking cover, as Ethan dives into a booth - Mike dives behind a separate booth on the other side, as the men fire their shotguns.

BOOM! BOOM!

The blast from the shotguns splinter the tables of the booths, but miss their mark. The patrons and the staff all head for cover.

ETHAN/MIKE

Ethan peers up over the table top of the booth - Mike peers over the top of the booth seat as both fire their weapons four times each.

BAM! BAM! BAM! BAM! BAM! BAM! BAM! BAM!

(CONTINUED)

Striking the two men fully in the chest - they both stagger backwards, one falling onto a table of a booth - the other slamming into the wall barrier that separates the booths from the tables.

He falls face first to the floor.

Both men are DEAD!

Ethan slides out of the booth as Mike walks up to him.

MIKE

You okay?

ETHAN

Yeah. You?

MIKE

Fine.

They walk up to the dead shooters - looking at them.

ETHAN

Seen 'em before?

MIKE

("no")

They don't look familiar.

ETHAN

One things for sure.

MIKE

What's that?

ETHAN

(holstering his Beretta)

We're making some son of a bitch,  
very nervous.

(walks towards the door)

Call it in, will ya? I'll see if  
there are anymore waitin' outside.

Mike nods his head "yes"

MIKE

Yeah. You do that, Ethan.

(holsters his Glock)

Your the big, bad Marshal.

Takes out his cell phone and starts dialing.

(CONTINUED)

MIKE

Whatever you say, goes.

Waits for a response.

EXT. OLD RUN DOWN GHOST TOWN - DAY

A red FORD TAURUS is sitting in front of the old saloon building. A typical COP car. A BLUE LINCOLN TOWN CAR comes around the corner heading towards the red Taurus.

EXT. MCGUIRE'S CAR - DAY

The door opens - McGuire gets out of his car, walks over to the back door of the Lincoln opening the door - gets into the car, closing the door.

INT. LINCOLN TOWN CAR - BACK SEAT - DAY

McGuire looks to his left.

MCGUIRE

Your late. I said an hour. Not an hour and ten minutes.

JEFFERSON (O.S.)

Your lucky that it was only ten minutes.

McGuire stare hard at:

KYLE JEFFERSON,

Late 30's, very well dressed. A true politician. He is sitting in the back seat next to McGuire.

JEFFERSON

Now, what is so important you had to drag me away from my office, Detective?

MCGUIRE

A Federal Marshal, by the name of Ethan Cahill. He has been given the case and is starting to snoop.

JEFFERSON

Cahill, Cahill. Why the hell does that name sound familiar?

(CONTINUED)

MCGUIRE

He's Danny Cahill's brother. The same son of a bitch we took out last week at the warehouse.

Jefferson finally understands.

JEFFERSON

Looks like being a snoop is a Cahill family trait.

(off McGuire's nod)

The thing that I would like to know is; what the hell is a Federal Marshal from Dallas doing on this case?

MCGUIRE

It seems that the Governor of Texas and the Sheriff are real good friends.

JEFFERSON

Shit!... this really complicates things.

MCGUIRE

Don't worry about it.

JEFFERSON

Why?

MCGUIRE

I sent a couple of my men over to where Cahill and Honeycutt think that they are going to meet with Danny's informant. They'll take 'em out.

JEFFERSON

What? Why the hell would you want to go and do a stupid thing like that?

MCGUIRE

(to Jefferson)

What do you mean? I thought that --

JEFFERSON

Do me a favor, Detective. Don't think. When you start thinking, is when you get yourself in trouble.

McGuire is visibly PISSED.

(CONTINUED)

MCGUIRE

So you don't want Cahill dead?

JEFFERSON

I never said that I did not want him dead. I just didn't want him dead, right now.

MCGUIRE

Well, I am sorry to say that my men most likely have already taken out our "snoopy" Marshal.

Cell phone rings.

MCGUIRE

As a matter of fact.  
(pulling out his phone)  
This is them with the good news, now.

McGuire opens his phone.

MCGUIRE

(into phone)  
Is it done?... you have got to be shitting me.

McGuire close his phone as he lays his head back on the headrest.

JEFFERSON

I take it by your reaction, that your men failed in their task?

MCGUIRE

He has to be the luckiest son of a bitch, on the planet.

JEFFERSON

Well, it's hard to find good help nowadays.

MCGUIRE

(irritated)  
They were good.

JEFFERSON

Obviously, not good enough.

MCGUIRE

I want that bastard, dead.

(CONTINUED)

JEFFERSON

And he will be. Just not right now.  
But, you will get your chance...  
now, on to more pressing matters.  
Have you found the woman, yet?

MCGUIRE

No. Not yet. My man found her. But  
she...eluded him.

JEFFERSON

Perhaps, you don't understand the  
seriousness of the situation. You  
need to find that woman. I need to  
know how much she knows about my  
dealings with Mendoza and Burk.

MCGUIRE

Don't worry, I'll find her.

JEFFERSON

(irritated)

Just don't say you'll find her. I  
want results. Or perhaps, I need to  
find someone else who can do the  
job.

MCGUIRE

(to Jefferson, irritated)

I can do the job, Governor.

JEFFERSON

Then do it, Detective. But you take  
out Cahill's informant first. I  
want him dead and out of the way.

MCGUIRE

I'll have my man take care of it.

JEFFERSON

NO. I want it done quickly. But, I  
don't want it done sloppy.

MCGUIRE

Are you saying, that my men are not  
professional?

JEFFERSON

What I am saying is, Detective. I  
want it done, and I want you to  
take care of it. Personally.

(CONTINUED)

MCGUIRE

(nods)

I'll take care of it, right away.  
He'll only be a bad memory.

Jefferson nods his head in understanding.

JEFFERSON

Then, I want you to find her and  
bring her back to me. I want that  
woman, McGuire...

Slowly turns his head towards McGuire.

JEFFERSON

Alive.

EXT. SHERIFF'S OFFICE - PRESCOTT - SNOW ON THE GROUND - DAY

People are walking in and out of the building.

INT. SHERIFF'S OFFICE - CORRIDOR - DAY

Ethan and Mike are walking down the corridor past other  
uniform and plain clothes cops.

ETHAN

I've been thinking, Mike.

MIKE

About?

ETHAN

Bradley.

MIKE

What about him?

ETHAN

He was the only one that knew where  
we were going to be.

MIKE

You think that he had something to  
do with those two shooters?

ETHAN

I don't know. Who else would have  
known about the meeting?

(CONTINUED)

MIKE

The only other one who knew that we were meeting was McGuire.

ETHAN

But he didn't know where we were meeting.

MIKE

I see your point.

ETHAN

Somebody, is feeding somebody information.

MIKE

What do you want to do?

ETHAN

I think I would like to pay Mr. Bradley a visit. I will get some straight answers from him.

A cell phone rings.

Ethan reaches in his slicker, pulling out his cell.

ETHAN

(into phone)

Cahill.

TINA (O.S.)

(over phone, filtered)

Ethan?

ETHAN

(over phone)

Tina? Is everything alright?

INTERCUT with Sheriff's office corridor/Tina's house.

Tina is sitting on the couch.

TINA

I think you need to come home.

ETHAN (O.S.)

Why, what is it?

TINA

You just need to get here, A.S.A.P.

(CONTINUED)

ETHAN

Alright, I'm on my way.

Ethan closes the phone.

MIKE

What's the matter?

ETHAN

Not sure. Tina just wants me to come home.

MIKE

Want me to go with?

ETHAN

No. You stay here and keep looking through that file and see what you can find.

MIKE

You got it.

ETHAN

I'll be back as soon as I can.

MIKE

I'll be here.

He watches Ethan walk down the corridor. He turns and walks towards the detective's room.

CELL PHONE RINGS.

Mike pulls out his phone from his jacket.

MIKE

(into phone)

This is Detective Honeycutt...yes, I received your bill... look, I am a little strapped for cash at the moment, but when I get the extra funds then I will send you your money... Yes, I am very aware of how important my kids collage is to them...

(getting pissed)

Look, I am sure that you have heard the old saying, "you can't get blood from a turnip?"... well that is my situation. And like I said before, when I get the money, you'll get the money. Simple as

(MORE)

(CONTINUED)

MIKE (cont'd)  
that. Now if you'll excuse me, I am  
in the middle of a case here which  
at the moment, is more important  
the Arizona State.

Mike closes the phone in frustration as he continues walking  
down the corridor.

EXT. HOUSE OF DANNY CAHILL - DAY

Ethan's truck pulls into the driveway - Ethan gets out of  
the truck, jogging to the front door.

The door opens and Tina is standing at the door.

ETHAN  
Tina, what's the matter?

TINA  
I want you to meet someone.

ETHAN  
(surprised)  
Who?

TINA  
An old friend from high school. She  
has some information that I know  
you will want to hear.

Ethan looks curious as he walks into the house.

INT. HOUSE - LIVING ROOM - DAY

Ethan is sitting on the love seat - Tina and Maria are  
sitting on the couch.

TINA  
(to Maria)  
Maria, go on and tell Ethan what  
you told me.

MARIA  
I believe that there is a cop  
trying to kill me.

ETHAN  
A cop? How do you know that it is a  
cop?

(CONTINUED)

MARIA

Last night, I was watching the parade on whiskey row when a man came up behind me and told me he had a gun, and for me to follow him. I managed to get a hold of my keys and I jammed him in the face and ran for my life. He chased me but I went into a business and hid.

ETHAN

That is all very interesting. But That doesn't mean that he was a cop.

MARIA

(mad at his disbelief)  
I saw his badge!

Ethan reacts

MARIA

(calming down)  
It was clipped on his belt.

Ethan and Tina look at each other.

ETHAN

(to Maria)  
Why would you think that cops would be trying to kill you?

Maria and Tina look at each other.

TINA

Tell him.

ETHAN

Tell me what?

MARIA

(to Ethan)  
I was Kyle Jefferson's secretary.

ETHAN

(surprised)  
Secretary?

MARIA

I overheard a conversation between Jefferson and another man.

(CONTINUED)

ETHAN

What sort of conversation?

MARIA

A conversation of murder.

TINA

Murder? Are you saying that Jefferson is involved in having someone killed?

MARIA

Yes.

ETHAN

Who?

MARIA

Lance Burk.

TINA

(shocked)

Lance Burk?

(to Ethan)

My God, Ethan. Lance Burk is the man who was going to run against Jefferson.

ETHAN

And what did you hear?

MARIA

Maybe, you should listen to it yourself.

ETHAN

What are you talking about?

Maria reaches into her pants pocket and pulls out a cassette tape.

MARIA

It's all on here.

Tina and Ethan look at each other for a short beat, Tina takes the tape, walks up to the entertainment center - puts the tape in the player, pushing the play button.

THE VOICES ARE DISTORTED AND BARELY AUDIBLE

JEFFERSON (V.O.) (RECORDED VOICE)

Is it done?

(CONTINUED)

MCGUIRE (V.O.) (RECORDED VOICE)  
It's done.

JEFFERSON (V.O.) (RECORDED VOICE)  
Cahill's dead?

MCGUIRE (V.O.) (RECORDED VOICE)  
As a doornail.

Ethan is listing to the tape - He is getting pissed off.

JEFFERSON (V.O.) (RECORDED VOICE)  
You did real good. I will contact  
Mendoza, and tell him the good  
news.

MCGUIRE (V.O.) (RECORDED VOICE)  
What do you want me to do?

JEFFERSON  
Nothing. Just sit and wait for my  
next call.

MCGUIRE (V.O.) (RECORDED VOICE)  
You know where you can reach me.

We hear the click of the phone, then the dial tone.

TINA

Pushes the stop button - looks at Ethan.

TINA  
I don't believe it.

ETHAN  
How did you get this?

MARIA  
I have been suspicious of Jefferson  
for a long time. So I took it upon  
myself to try and get some evidence  
on him, and of his dirty dealings.  
So the day that I was let go I was  
able to sneak into his office and  
grab the tape from where I had it  
hid.

ETHAN  
Did you go to anyone in the  
department with this?

(CONTINUED)

MARIA

Yes.

ETHAN

Who?

MARIA

The one person that I knew that I could trust. Danny.

ETHAN

Danny?... you told him all of this?

MARIA

Yes. I asked him if he could help me.

ETHAN

Did you fill out a report with him?

MARIA

He said that he would keep my name out of the official report. To protect me.

ETHAN

That explains why we couldn't find any conformation names to his report.

Tina walks over to the couch.

TINA

What does all of this mean, Ethan?

ETHAN

For one, it sounds like Jefferson is trying to tie-up all of his loose ends. And two, It means that Danny told this to the wrong somebody. And that somebody is in the Sheriff's office. And that somebody, is a dirty son of a bitch.

TINA

(sitting down)

Who do you think it could be?

ETHAN

I don't know.

(CONTINUED)

TINA  
You don't think it could be Mike?

MIKE  
( "no" )  
Mike is one of the good guys.  
(to Maria)  
Any idea who the other voice is?

Maria shakes her head "no"

ETHAN  
It doesn't matter. I'll find him.  
(to Tina)  
Maria won't be safe at her place.

TINA  
I've already told her that she  
could stay here. And she wouldn't  
have to worry about clothes. I have  
a whole closet full.

ETHAN  
(nods)  
Good.

Ethan stands up to the player and ejects the tape.

TINA  
What are you doing?

ETHAN  
I need to find out who this other  
voice belongs to.

Ethan walks towards the door.

ETHAN  
Come lock the door behind me.

Tina stands up, follows Ethan to the door.

TINA  
Be careful, Ethan.

ETHAN  
I will... don't open the door for  
no one.

TINA  
I won't.

ETHAN

I mean no one, Tina. Unless, it's me or Mike.

TINA

Ethan... I got it.

ETHAN

(smiles)

Right... well, I'm sure Mike will be glad to hear the new evidence.

TINA

I'm sure he will.

Ethan opens the door and walks out.

TINA

(closing the door)

He's worse than an old mother hen. But, I love him anyway.

She locks the door - walks towards the living room.

TINA

Maria, let me show you your room.

Maria walks up to her - looking out the window.

MARIA

He is a take charge kind-of-a guy. Isn't he?

TINA

Who? Ethan?  
(off Maria's nod)  
You have no idea.

Maria still looking at the door.

MARIA

He's sort of handsome, too.

TINA

(smiles)

Would you want to see your room, or stay here and stare out the window all day?

MARIA

That all depends on how long Ethan stays in my line of sight.

(CONTINUED)

They look at each other - Maria smiles - they walk towards the stairs.

FADE OUT:

FADE IN:

INT. SHERIFF'S DEPARTMENT - VOICE EXPERT'S OFFICE - DAY

JEFF PARKER,

Late 20'S, a good looking guy with wire rim glasses, sitting, working at his desk surrounded by state-of-the-art computer equipment.

The door opens and Mike walks in followed by Ethan.

MIKE

Hi, Jeff.

They walk up to the desk as Jeff looks up at them.

JEFF

Detective Honeycutt.

Jeff looks at Ethan.

MIKE

Jeff, this is Marshal Ethan Cahill.  
He's --

JEFF

Danny's brother. I heard... sorry  
about your brother.

ETHAN

Thanks.

MIKE

Jeff, we need a cassette tape  
annualized.

JEFF

What is on it?

Ethan pulls the tape from his pocket.

ETHAN

Voices that are distorted and  
barley audible. We know one voice.

(CONTINUED)

MIKE

But, we need to know the identity  
of the second voice.

Ethan hands Jeff the tape as Jeff looks at it.

ETHAN

Can you do it?

Jeff quickly looks at Ethan like he has just been offended.

JEFF

Can I do it? That's like asking a  
baby, if he likes to suckle on his  
mom's tits.

Ethan and Mike look at each other.

MIKE

I think that means, yes.

ETHAN

(to Jeff)

How long will it take you to clear  
up the voices?

JEFF

Depends on how good the equipment  
was to distort the voices.

ETHAN

So give me a ballpark.

JEFF

A ballpark?

(off Ethan's nod)

I'd say, give me...

(thinking)

24 hours.

ETHAN

24 hours? That's the best you can  
do?

Jeff looks at him with a "what is your problem" look on his  
face.

MIKE

24 hours is fine, Jeff. Don't worry  
about it.

(to Ethan)

Let's go, Ethan. We still have to  
talk to Styles.

(CONTINUED)

Ethan is still looking at Jeff. Then feels sorry for what he said, but his pride won't let him admit it.

ETHAN  
(handing his card to Jeff)  
Just give me a call when you're finished.

Ethan walks out the door.

MIKE  
Sorry, Jeff. He's a little too tightly wound.

Jeff nods as Mike walks out the door. We HOLD on Jeff as he starts to get to work on the tape.

EXT. CAHILL HOUSE - DAY

Snow is covering the front lawn.

INT. CAHILL HOUSE - MASTER BEDROOM - DAY

Tina is going through her dresser drawer - suddenly stops, then she pulls out a small photo album and looks at it, then she moves to the bed - sitting on the edge of the bed.

She slowly opens the album, starts panning through the photos and smiles as she sees the pictures.

INSERT - PHOTO OF HER AND DANNY DRESSED UP IN A COWBOY, SALOON GIRL HALLOWEEN COSTUMES

TINA

Continues smiling as she looks through the photos - she turns the page, looks at the photo long and hard.

INSERT - PHOTO OF HER AND DANNY ON THEIR WEDDING DAY LOOKING SO HAPPY AND IN LOVE AS THEY POSING FOR THE PHOTO

TINA

Still looking at the photo as her smile fades to sadness and despair, then she starts to become very emotional.

TINA  
I miss you, Danny... You have no idea how much. I don't know what I am going to do with out you, I'm sure by now that you know you are  
(MORE)

(CONTINUED)

TINA (cont'd)  
going to be a daddy. I just wish  
you were going to be here to...

Tina still very emotional gets a strange look on her face as she grimaces. She is getting sick to her stomach - she is about to THROW-UP! Tina rushes towards the bathroom as the album falls to the floor. She quickly runs into the bathroom. We hear her throwing up.

INT. BRENT STYLES OFFICE - DAY

Styles is sitting at his desk. Ethan and Mike are sitting in the two chairs in front of the desk.

STYLES  
Let me see if I understand you correctly, Marshal Cahill. You are saying that there is someone in the department, that is working for Jefferson and going around murdering people?

ETHAN  
That's about the size of it.

STYLES  
And I suppose that you have proof of this?

ETHAN  
I wouldn't be sitting here now wasting your time if I didn't.

STYLES  
(to Mike)  
Have you seen this proof, Honeycutt?

MIKE  
Yes, Sir, I have.

STYLES  
I see... well, the last thing that I need, or want in my division is a free lance cop. Especially, a dirty, free lance cop... I'll tell you what, Cahill. If you can bring me a name to this cop, then I will personally take my branding iron to his ass.

(CONTINUED)

Styles stands up - walks towards the door as Ethan and Mike stand up, following him to the door.

STYLES

I want you both to keep me informed  
on

(opening the door)  
anything that you find out. Now  
remember, I am here to help anyway  
that I can. So keep my in the loop  
at all times, Mike.

MIKE

Yes, Sir, we will.

STYLES

(to Ethan)

That goes for you too, Cahill. Just  
because you're not working for me,  
doesn't mean that I'm still not in  
charge here.

ETHAN

(to Styles)

I'll keep you informed, Captain.  
But you won't have to worry about  
putting a brand on this guys ass,  
'cause, when I'm finished with him  
there won't be nothing left for you  
to brand. That I can promise you.

Ethan walks out the door followed by Mike - Styles closes the door, walks back to his desk and sits down.

STYLES

(sighs)

Shit. This is all I need. A  
vigilante Federal Marshal... why in  
the hell does this shit always have  
to happen to me?

(standing)

Damn it!

Styles walks to the rack, grabs his cowboy hat off the hook along with his coat, then heads for the door as he starts putting on his coat.

STYLES

I have a feeling that this is going  
to get damn messy. And I am going  
to be the one stuck in the damn  
middle.

Puts on his hat - walks towards the door.

(CONTINUED)

STYLES

How did I get myself into this?

He walks out of his office.

EXT. ECONOLODGE MOTEL - NIGHT

The parking lot is almost empty.

INT. ROOM - ECONOLODGE MOTEL - NIGHT

CLOSE ON a TV SCREEN. We are watching a newscast. A FEMALE ANCHOR is sitting at the desk facing the camera.

ANCHOR

(ON SCREEN)

In local news, a man was found dead in a canal near Country Club and Baseline this afternoon. Sources close to the investigation say that they have no leads at this time. Although they are ruling the death as a homicide.

We hear a KNOCK on the door.

BRADLEY,

Sitting at the round table with an empty WHATABURGER BAG, fries, glass of soda. Preparing to take a bite from the hamburger that is in his hands.

He looks towards the door - sets the hamburger on the table, then takes the remote from the table, muting the sound of the TV.

Bradley walks cautiously to the door.

BRADLEY

Who is it?

MCGUIRE

It's me. Open the door, Clarence.

Bradley pulls back the hook lock on the side of the door frame - slowly opens the door.

We see McGuire standing there.

Bradley is looking at him.

(CONTINUED)

MCGUIRE

You going to let me stand here and freeze my ass off? Or are you going to let me come in?

Bradley opens the door, stands to the side as McGuire walks in - Bradley closes the door. He walks to the table - sits down, as McGuire walks the room and looks around.

MCGUIRE

Nice little room, Clarence.

BRADLEY

It suits me.

Bradley takes a cigarette from the pack on the table - lights it.

BRADLEY

What brings you by, Detective?

McGuire walks towards the bathroom.

MCGUIRE

Oh, not much. I just wanted to stop by and say nice job on your no show at the meet this morning.

BRADLEY

(nervous)

It was no big deal.

MCGUIRE

Oh it could have turned into a big deal if Cahill started asking you questions.

BRADLEY

(takes a puff)

I would have kept my mouth shut. You know that?

Blows smoke.

MCGUIRE

Of course you would have.

(looks in the bathroom)

I know how easy it is to talk when someone intimidates you, Clarence.

BRADLEY

What are you getting at?

(CONTINUED)

MCGUIRE

What did you tell Honeycutt, when he called you?

BRADLEY

I didn't tell him much.

MCGUIRE

I'm afraid that your going to have to be a little more specific on that.

BRADLEY

Look, He told me that Danny's brother wanted to talk to me. and that all they wanted to know, is why I wasn't there at the warehouse when Cahill bought it.

MCGUIRE

And what did you say?

BRADLEY

What you told me to say if any one asked.

MCGUIRE

Refresh my memory.

BRADLEY

That I got a call and was told that Danny left a message with me not to bother showing up. But they wanted to see me anyway.

MCGUIRE

And that's all?

BRADLEY

That's all. I swear. You have to believe me.

Takes a puff and blows out smoke.

McGuire continues looking around the room - walks towards Bradley taking out a pair of black leather gloves from his pocket.

MCGUIRE

Oh, I do believe you, Clarence. But the thing is,

(putting on the gloves)

there is a certain Arizona Governor out there that doesn't think that

(MORE)

(CONTINUED)

MCGUIRE (cont'd)

you are worth the sweat off a pigs balls. Personally, I think that is kind of harsh. I think that you are worth a lot more then the sweat from a pig's balls.

BRADLEY

(more nervous)

Hey, man. I have always been straight with you guys. You know that I would never double-cross you guys.

MCGUIRE

And how many times did you tell that same story to Danny Cahill?

(pulling out his Beretta)

You see, the trouble with guys like you is quite simple.

BRADLEY

What do you mean, guys like me?

MCGUIRE

(slowly twisting on the silencer)

Once you see a bigger payday. You always jump ship.

BRADLEY

(scared)

Please... don't kill me, man.

MCGUIRE

Kyle Jefferson, is going to be the next president of the United States, and he can't take any chances of you popping up somewhere down the line and spilling your guts to a reporter and start a scandal.

Bradley is noticeably extremely scared.

BRADLEY

I won't. I swear to GOD!

(quickly standing)

YOU HAVE TO BELIEVE ME!

MCGUIRE

Oh, I do believe you, Clarence. But I'm not the one who gives the

(MORE)

(CONTINUED)

MCGUIRE (cont'd)  
orders... you know what the shitty  
thing about this is, Clarence? I  
really do like you.

Pulling the trigger.

PHEW! PHEW! PHEW!

We hear a THUD!

MCGUIRE

Looks towards Bradley - walks up to him on the floor -  
Bradley laying on the floor eyes wide open in fear.

Still ALIVE!

MCGUIRE

Looking at Bradley

MCGUIRE  
I want you to know one thing,  
Clarence. This is nothing personal.  
It's just business. Dirty...  
political... business.

He raises the Beretta towards Bradley

MCGUIRE  
Oh, by the way. Merry Christmas,  
Clarence.

And pulls the trigger.

PHEW!

McGuire takes off the silencer, sticking it in his pocket -  
slides the Beretta in in his shoulder holster, turns to  
leave as he glances at the food on the table - picks up the  
box of fries.

He eats a fry and savers the taste.

MCGUIRE  
Not bad.  
(to Bradley)  
Thanks for the fries, Clarence.

McGuire turns, walks to the door as he pulls out his cell  
phone - dials the number, stops and looks around the room in  
admiration as he waits for a response.

(CONTINUED)

MCGUIRE

Yeah. It's done... what?... of course no one saw me come in. What do you think I am, a rookie?

McGuire closes his phone in disgust.

MCGUIRE

Moron.

He sticks it in his pocket as he continues to look around the room. Still in admiration.

MCGUIRE

This really is a nice room. Mmmm.

He opens the door, walks out of the room with the fries, closing the door.

INT. CAHILL HOUSE - DARK - FRONT DOOR - NIGHT

The door opens as Ethan walks in carrying a file - slowly closes the door then locks it. Ethan walks to the coat rack taking off his slicker, hangs it on the hook - Takes off his hat hanging it on another hook then walks towards the kitchen.

INT. CAHILL HOUSE - KITCHEN - NIGHT

The kitchen door pushes open - Ethan walks in - walks up, opens the refrigerator door - pulls out a bottle of CORONA, then walks up, opens the the drawer pulling out a bottle opener - opens the bottle.

Ethan walks to the table, tosses the file on the table as he sits down in the chair - opens the file, starts reading it. He turns a couple of pages as he continues reading. Then something catches his eye.

ETHAN

Damnit. How could you have missed this, Mike?

He takes a drink of his beer - reading what he has just found.

DANNY (V.O.)

"The more I listened to what he was telling me. The more I started to doubt what he was saying was the truth. I think he is part of this

(MORE)

(CONTINUED)

DANNY (V.O.) (cont'd)  
as well. I guess that I will find  
out soon enough if my instincts are  
right."

Ethan shakes his head.

ETHAN  
Your instincts were always right  
on, brother... but I'll take it  
from here. I think that it is time  
we had us a little chat.

INSERT - FILE

There are several pages of information, but one name sticks  
out like a SORE THUMB. "DETECTIVE WILLIAM PATTERSON"

PHOTO - DETECTIVE PATTERSON

The photo is a academy graduation photo with Patterson in  
his ROOKIE UNIFORM.

ETHAN (O.S.)  
Detective Patterson.

SLOW FADE OUT:

FADE IN:

EXT. SHOPPING CENTER - MORNING

The shopping center is half full with cars, which holds  
several small shops. Including a HEALTH GYM.

INT. GYM - MORNING

The door opens and Ethan walks in and looks around.

FEMALE (O.S.)  
Can I help you?

Ethan looks to his right AS HE sees a good looking Brunette  
standing behind the counter. Wearing work out attire.  
Sporting a MILLION DOLLAR smile.

ETHAN  
I hope so.  
(moving towards the counter)  
I'm new in town, and my friend told  
me to meet him here, this morning.

(CONTINUED)

WOMAN

What is his name?

ETHAN

William Patterson.

WOMAN

Oh, Yes, I know "Patty".

Ethan is surprised by what she just said.

ETHAN

Did you just say, "Patty"?

WOMAN

(smiling)

Yes. You don't call him that?

Ethan shakes his head "no"

WOMAN

All of his close friends call him that.

ETHAN

Well, I guess that we are not as close as I thought.

WOMAN

(sincere)

I'm sorry. I didn't mean to offend.

ETHAN

Trust me, you didn't. You know where I can find him?

WOMAN

He's over in the far corner with his three, buddies.

(starts to walk around the counter)

I'll take you to them.

ETHAN

That's okay. I'd like to surprise him.

(off her nod)

Thanks. Oh, by the way. Your looking real good.

WOMAN

(beaming)

Thank you.

(CONTINUED)

ETHAN

My pleasure.

Ethan walks off as she follows him with her eyes, full of lust.

ETHAN

Walks towards the area of the weightlifters, who are all buff looking and in very good shape. They are working on the dumbbells along with bench pressing.

Patterson is one of the men on the bench press - still has the bandage over his cheek - He is in the middle of pushing up the bar towards the spotter. Grunting in the process, as the spotter is encouraging him to make it to the top.

Patterson makes it, as the spotter takes the bar - helps him the last couple inches . Patterson, sits on the edge of the bench as he gives a high-five to the spotter.

We hear a single applause.

They look to their left - they see Ethan standing there a few feet away clapping his hands.

ETHAN

Very impressive.

PATTERSON

Would you like to try?

ETHAN

No. Not me. I do good to lift a Corona bottle.

PATTERSON

What do you what, Cahill?

ETHAN

(surprised)

You know who I am?

PATTERSON

Everyone in the department knows who you are. And knows all about your crusade.

ETHAN

And what crusade would that be, Detective?

(CONTINUED)

PATTERSON

The crusade of how your going to find out who supposedly, killed your brother.

Ethan slowly shakes his head.

ETHAN

There is no supposedly about it, Detective. Some one did murder my brother. In fact, that's what brings me to you.

PATTERSON

How do you figure?

ETHAN

According to what my brother wrote in his report. You came to him with information about Jefferson, and some corruption in the department.

PATTERSON

Your brother was a damn liar.

ETHAN

That's one thing my brother wasn't, Patterson.

PATTERSON

Get the hell out of here, Cahill.

ETHAN

You know what else I found interesting in my brother's report?

PATTERSON

I don't give a shit.

ETHAN

After talking with you about certain things. He really didn't believe a word you were saying. He more or less suspected you to be involved right along with the rest of 'em.

(off Patterson's reaction)

Hell, who knows. Maybe, it was who who unloaded both barrels from a shotgun into my brother.

Patterson quickly stands up - comes a few feet in front of Ethan.

(CONTINUED)

PATTERSON  
Cahill, you don't know shit!

ETHAN  
Tell me who you work for?

PATTERSON  
You don't know?

ETHAN  
If I knew, I wouldn't be here.

PATTERSON  
I work for the Yavapai county  
Sheriff's department.

Those within earshot start snickering - Patterson looks at them - smiles, pleased with his response.

Ethan smiles as he can appreciate the HUMOR.

ETHAN  
Okay, funnyman. Tell me what  
"sleazebag," you work for on the  
side. When your not working for the  
Yavapai Sheriff's department?

They stare at each other for a beat. Patterson has become very pissed off, - very offended.

ETHAN  
What happened to your face?

PATTERSON  
None of your damn business.

ETHAN  
I bet I know. A feisty Mexican  
woman jabbed you in the face with  
her keys while you were trying to  
take her somewhere so you could put  
a bullet in her. Right?

PATTERSON  
(still pissed)  
Cahill, I will give you exactly,  
five seconds to get your ass out of  
here, before we give you a beat  
down, and through it out ourselves.

Ethan looks around as he sees the two "buff" men walking over towards him. Ethan looks at Patterson.

(CONTINUED)

PATTERSON

One,... two,... three,...

Ethan starts moving around towards the barbell rack, taking off his hat.

ETHAN

Now hold on, Patterson. Let's talk about this for a second.

Patterson shakes his head "no" as they follow Ethan.

PATTERSON

Time for talking is over, Cahill...

Four,... five. Times up.

(to the others)

Boys.

They move quickly on Ethan. Ethan tosses his hat on the rack. Grabs a barbell and swings it, slamming the barbell into the face of the closest man. Which happens to be the spotter. He grunts - drops HARD to the floor like a brick.

He is OUT COLD.

One man grabs Ethan from behind pinning his arms. Another man runs towards Ethan with a 25 pound weight in his hand.

Ethan bends his knees and catapults himself straight up in the air. And with both feet, kick straight out, kicking him full in the face with both boots.

The man stumbles backwards, as he slams the man coming up behind him in the face with the weight at the same time. They both fall to the floor.

OUT COLD

Ethan, still in the grasp of the man brings his head back as hard as he can, slamming the man full in the nose. His nose is BROKEN.

The man yells out in pain as he releases Ethan grabbing on to his nose - Ethan turns to him and gives him three body shots, then three quick jabs as the man stumbles backwards, stopping in front of a mirror.

Ethan grabs the man by his tank top - draws back and punches him HARD in the face. The man is thrown back into the mirror breaking it - sliding down to the floor knocked out as the broken glass falls all around him on the floor.

PATTERSON

(CONTINUED)

Looking on in amazement. He grabs a empty bar that is leaning against one of the benches - yelling out, running towards ethan with the bar poised like a "baseball bat" over his head.

ETHAN

Turns around, sees Patterson running towards him with the bar. Ethan HOLDS his ground as Patterson gets closer. Patterson finally comes in swinging distance - swings towards Ethan's head.

In one motion, Ethan ducks under the swing, pulling his Beretta from his holster - Ethan comes up, bringing his Beretta down Hard on the side of Patterson's head.

Patterson yells out - drops the bar, as he is falling to the floor. He is DAZED.

Ethan looks at him - kneels down next to him, rolling him over.

ETHAN

Now, I'll ask you again, Patterson.  
Who is that pulls your puppet strings?

Patterson is still very defiant.

PATTERSON

Go to hell, Marshal. You son of a bitch!

ETHAN

Wrong answer, shitbird!

Ethan punches him in the covered wound on his face - Paterson yells out.

ETHAN

Give me a name.

PATTERSON

Kiss my --

Ethan punches him in the same spot before he finishes the insult. Blood starts to form on the bandage.

ETHAN

Last time I'm asking shitbird. Give me a name!

Patterson looks at Ethan, still defiant.

(CONTINUED)

ETHAN

Fine.

Ethan pulls back the slide to his Beretta - putting it to the temple of Patterson's head.

Patterson is now, officially scared SHITLESS!

PATTERSON

WHAT THE HELL ARE YOU DOING!

ETHAN

You don't want to give me the answer I need. Then, I don't need you anymore.

PATTERSON

YOUR A LAWMAN, NOT A VIGILANTE!

ETHAN

Are you sure you want to bet your life on that, shitbird? The way I look at it. I have nothing to lose.

Ethan bends over closer to his face, pressing the barrel harder.

ETHAN

How about you?

Patterson is CONVINCED.

PATTERSON

OKAY, okay.

ETHAN

Name.

PATTERSON

It's McGuire. Detective Jack McGuire.

Ethan has a "I knew it" look on his face.

ETHAN

Roll over.

Ethan pushes Patterson over, as he puts his Beretta in the holster - pulls out the cuffs - handcuffs Patterson, then pulls Patterson up by his arm.

(CONTINUED)

ETHAN

Let's go.

They head for the door.

EXT. GYM - DAY

Ethan pushes the doors open - Patterson and Ethan walk out together.

ETHAN

You're going to tell me what I want to know, Detective. Or this is going to be a helluva long day for you.

PATTERSON

Don't count on me saying nothing to you, Marshal.

ETHAN

We'll see.

They continue walking towards Ethan's truck. THEN.

THUD!

the bullet SLAMS into Patterson's chest. A clean shot through the heart. Patterson is thrown backwards out of Ethan's grip - falling to the ground.

Ethan takes cover behind the front of a car - pulling his Beretta. He looks around trying to spot the shooter. No luck.

Ethan looks back towards Patterson.

Patterson is laying on the sidewalk on his side - the shirt is covered in blood from the wound. His eyes still wide open with a shocked look on his face.

He is DEAD!.

ETHAN

Looking at the body, visibly upset.

ETHAN

Son of a bitch!

Ethan stands up, as he puts his Beretta in the holster. We hear sirens in the background getting closer. Ethan starts pacing back and forth getting more pissed off by the second.

(CONTINUED)

ETHAN

McGuire!

Angrily kicks the front bumper of the car in front of him.

INT. SHERIFF'S DEPARTMENT - VOICE EXPERT'S OFFICE - DAY

Jeff is sitting at his desk working as the door opens and Ethan walks in and up to the desk.

ETHAN

Morning, Jeff.

JEFF

Marshal. I'm done and it's all cued up and ready to listen to.

ETHAN

let's hear it.

Jeff tapes the controls on his keyboard. Then we hear the clear voices.

JEFFERSON (V.O.) (RECORDED VOICE)

Is it done?

MCGUIRE (V.O.) (RECORDED VOICE)

It's done.

JEFFERSON (V.O.) (RECORDED VOICE)

Cahill's dead?

MCGUIRE (V.O.) (RECORDED VOICE)

As a doornail.

Ethan is listening to the tape, as he is getting more pissed off.

JEFFERSON (V.O.) (RECORDED VOICE)

You did real good. I will contact Mendoza, and tell him the good news.

MCGUIRE (V.O.) (RECORDED VOICE)

What do you want me to do?

JEFFERSON (V.O.) (RECORDED VOICE)

Nothing. Just sit and wait for my next call.

(CONTINUED)

MCGUIRE (V.O.) (RECORDED VOICE)  
You know where you can reach me.

We hear the click of the phone, then the dial tone.

Ethan is extremely pissed off.

ETHAN  
Son of a bitch. I need the tape.

Jeff hands him the tape and Ethan heads for the door.

ETHAN  
Thanks, Jeff.

The cell phone rings.

Ethan stops at the door and answers his phone.

ETHAN  
(into phone)  
Cahill... where?... I'm on my way,  
Mike... what?... don't worry about  
that. I'll find it... right.

Ethan closes his phone - shakes his head, as he walks out the door.

INT. ETHAN'S TRUCK - DAY

Ethan pulls into the driveway

Ethan sees THROUGH WINDSHIELD - POLICE CARS, AMBULANCE parked in the parking lot of the motel. The two paramedics putting the gurney in the ambulance - closing the door.

EXT. ECONOLODGE MOTEL - DAY

Ethan's truck stops behind a squad car.

Ethan gets out of the truck - walks up to a uniform cop.

ETHAN  
(showing his badge)  
Marshal Cahill. Where is Detective  
Honeycutt?

COP  
He's in the room.

(CONTINUED)

ETHAN

Thanks.

Walks towards the room.

INT - ROOM - DAY

The door is wide open as Mike is standing in front of the bed looking around - Ethan walks into the room.

ETHAN

What have we got, Mike?

Mike turns around.

MIKE

Danny's snitch.

ETHAN

Bradley?

MIKE

Shot four times. Three to the chest and one to the head.

ETHAN

The head? Now that's up close and personal.

MIKE

Why kill him? He didn't even meet with us.

ETHAN

That's why he was killed, because he was on the verge of meeting with us. And to make sure that we didn't get a second chance. What did you find in the room?

MIKE

Not much. Whoever it was, was pretty careful not to leave any prints. Crime lab went through here with a fine tooth comb.

ETHAN

Well that's all well and good. But I'm pretty sure I know who is responsible for taking out Bradley, not twenty-four hours after we asked him to meet us.

(CONTINUED)

MIKE

Who?

ETHAN

You might be surprised.

MIKE

I don't like surprises, Ethan.

ETHAN

That makes two of us.

ETHAN

I was with Jeff, when you called me about this.

MIKE

You heard the tape?

ETHAN

("yes")  
Crystal clear.

MIKE

Who is it?

ETHAN

He murdered my brother.

MIKE

Ethan, who is it?

ETHAN

McGuire...

(off Mike's surprised look)  
the same son of a bitch, who stood in my brother's living room and pretended to have sympathy for my family. Plus, not less than an hour ago, he took out someone that I had found through Danny's file. I was about to bring him in. He's going down Mike, and he's going down hard. Real hard.

MIKE

(soft)  
Ho-ly shit. Your positive about that?

ETHAN

Yeah. And then some.

(to Mike)

(MORE)

(CONTINUED)

ETHAN (cont'd)  
I think it is time we paid Styles a  
visit.

MIKE  
I agree.

They walk out of the room.

INT. OFFICE OF CAPTAIN STYLES - DAY

The tape recorder is sitting on the desk.

We hear.

The end of the taped conversation.

JEFFERSON (V.O.) (RECORDED VOICE)  
You did real good. I will contact  
Mendoza, and tell him the good  
news.

MCGUIRE (V.O.) (RECORDED VOICE)  
What do you want me to do?

JEFFERSON  
Nothing. Just sit and wait for my  
next call.

MCGUIRE (V.O.) (RECORDED VOICE)  
You know where you can reach me.

We hear the click of the phone, then the dial tone.

Styles is sitting in silence.

STYLES  
I still can't believe it...  
(to Ethan)  
Where did you get this recording?

ETHAN

Looking at Styles.

ETHAN  
From Maria Sanchez.

STYLES  
You know where she is?

(CONTINUED)

ETHAN

(nods)

She's staying with us at Danny's house.

STYLES

Where did she get it?

ETHAN

Does it matter? The fact is, she has it. And all the proof that I need to nail McGuire and Jefferson.

MIKE

All we have to do is find them.

STYLES

Now hold on... we can't just go busting into Jefferson's house.

MIKE

Why not?

STYLES

Whatever he may be, he is still the Governor of Arizona. And he needs to be treated as such.

ETHAN

Like hell. All that Jefferson is, is a crooked politician that had my brother murdered. And I plan on treating him as such.

MIKE

Do you know where McGuire is now, Captain?

STYLES

Not off hand. But, I can call around and see if I can find him. In the meantime, I'll see about getting a warrant to search Jefferson's house.

ETHAN

Just tell the judge that you have a tape recording of the conversation. That will will be grounds enough for a warrant.

(CONTINUED)

STYLES

Alright, but it will take a couple of hours.

ETHAN

Fine.

(standing)

I'll be a t Danny's.

(to Mike)

Want to come along?

MIKE

Yeah, why not?

Mike stands up.

STYLES

I'll let you know when I get the warrant.

Ethan takes the recorder.

ETHAN

You do that, Captain.

Ethan and Mike walk out of the office and styles picks up the receiver and dials a number.

STYLES

(into phone)

Yeah, it's me. Where are you?... we have trouble... right, I'll meet you there... what?... no. I didn't tell them anything. How stupid do you think I am? Just be there in thirty minutes. We have to get this thing under control, Jack.

Styles hangs up the receiver.

STYLES

Jackass.

(standing up)

I'm not his damn flunky.

Walks to the rack taking off his jacket - cowboy hat

STYLES

Who the hell does he think he is anyway?

Walks out of his office.

(CONTINUED)

STYLES  
The president?

EXT. CAHILL HOUSE - DAY

Ethan's truck is sitting in the driveway.

INT. CAHILL HOUSE - DAY

Ethan and Tina, are sitting on the love seat. Maria, is sitting on the couch, along with Mike.

TINA  
How much longer is it going to take to get that warrant?

MIKE  
It takes a while, sometimes.

ETHAN  
I'm more concerned of the whereabouts of McGuire.

MIKE  
We'll get him, Ethan.

ETHAN  
(to Mike)  
Damn right, we will.

MARIA  
I just wish this was all over, already.

ETHAN  
It soon will be.

MARIA  
Ethan, I was wondering. Do you think that --

The phone rings.

RING!...

TINA  
It's about time.

RING!...

Ethan walks up to the end table and picks up the receiver.

(CONTINUED)

ETHAN  
(into phone)  
Cahill... good... right, we'll meet  
you there.

Ethan hangs up the receiver.

ETHAN  
(to Mike)  
Styles got the warrant, we are  
going to meet him at Jefferson's  
house.

MIKE  
Great.  
(standing)  
Let's go.

Maria stands up.

MARIA  
You two Be careful, Ethan.  
Jefferson has friends in high  
places.

ETHAN  
I will. But don't worry. I have a  
friend in a high place as well.

They look at each other for a beat. The feelings are getting  
noticeably stronger.

MIKE

Looking at them.

MIKE  
Ethan, let's go. We don't have much  
time.

ETHAN  
I'll be back.

MARIA  
I'm holding you to that, Ethan  
Cahill.

Tina stands up and walks up to Ethan.

TINA  
Ethan.  
(off Ethan's look)  
Before you go I would like to talk  
to you in the kitchen.

(CONTINUED)

ETHAN

Okay.

Tina and Ethan walk towards the kitchen.

INT. KITCHEN - DAY

The door opens - Tina walks in followed by Ethan, they stop next to the counter.

TINA

I have been doing a lot of thinking, lately.

ETHAN

About what?

TINA

Danny.

ETHAN

That makes two of us, Sweetie.

TINA

No. You don't understand. At first, I wanted you to kill the ones that were responsible for taking Danny away from me.

ETHAN

That's been the plan from the start.

TINA

That's what I mean, Ethan. I don't want you to do that anymore.

Ethan can't believe what he has just heard.

ETHAN

Tina. I don't know what has gotten into you. But, I plan on taking out my revenge on these people.

TINA

I know how you feel, Ethan. But, stop and think about it for a second.

ETHAN

There's nothing to think about, Tina.

(CONTINUED)

TINA

I beg to differ. Do you think that Danny would want you to throw away all that you have accomplished as a law officer throughout the years, on revenge?

Ethan starts thinking about what she is saying.

TINA

I am full of hate for these people, Ethan. But, I don't want to see them killed. Not by hate. I don't want to have to bring my children down to the prison, for them to visit their uncle.

ETHAN

No one would convict me.

TINA

There are no guarantees of that, Ethan. Think about your family line of law abiding men. Do you think that your father would want you to do this?

ETHAN

That's a low blow, Tina.

TINA

But, it's the truth. And you know it... I am asking you as a favor to me, Ethan. When you catch them. Do not kill them.

ETHAN

Tina.

TINA

Ethan, please... if Jesus, can forgive those, who wrongfully crucified him. Then I must forgive those, who wrongfully took my husband. It has to be, Ethan.

Ethan reacts like he is having a hard time with the request.

TINA

(very emotional)

I have already lost Danny for life. I don't want to have to lose you for life, as well.

(CONTINUED)

Ethan looks at her and sees the sadness in her eyes, then he comes to her as they embrace.

ETHAN

I promise.

Tina is relieved - cries

TINA

You have to forgive them too,  
Ethan.

ETHAN

Don't count on that happening,  
Tina. I'll let you forgive them,  
for the both of us. That's the best  
I can do.

Tina smiles through her tears.

TINA

I love you, Ethan.

ETHAN

I love you, too.

They stop hugging - They walk out of the kitchen.

INT. LIVING ROOM

Ethan and Tina walk into the room.

ETHAN

Let's go, Mike.

They walk towards the door.

TINA

Be careful.

ETHAN

(to Tina)

I will, sweetie. You just remember  
what I said about the door.

Tina nods.

ETHAN

(to Maria)

I'll see you soon.

(CONTINUED)

MARIA

You better believe it.

They look at each other for a beat. Ethan walks out of the house followed by Mike.

Tina walks up to Maria - they watch watch them leave.

EXT. ETHAN'S TRUCK - DAY

The truck is sitting at the bottom of a driveway that is blocked by a large rod-iron gate.

INT. ETHAN'S TRUCK - DAY

Ethan and Mike are sitting in the cab - Mike looks at his wristwatch.

MIKE

What the hell is taking Styles so long?

ETHAN

I don't know.

MIKE

He should have been here before us.

ETHAN

Give him a call.

Mike takes out his cell, dials a number - waits for a response.

No response.

Mike closes his phone.

MIKE

Still getting his voice mail...

(to Ethan)

What the hell is going on here, Ethan?

ETHAN

The more I think about it the more that I am convinced that perhaps Styles is involved with this shit mess more as well.

(CONTINUED)

MIKE

I find it hard to believe that Styles would ever be involved with anything like this.

ETHAN

(to Mike)

Believe it, Mike.

MIKE

Why would Styles tell us to meet him here if he had no intentions of being here himself?

Ethan slowly shakes his head - looking forward.

Thinking.

Then it hits him like a hard slap in the face.

ETHAN

To distract us.

MIKE

Distract us from what?

A short beat.

ETHAN/MIKE

The girls!

ETHAN

Shit.

Ethan starts the truck.

ETHAN

How could I have been so damn stupid?

MIKE

Don't be so hard on yourself. Hell, He had us both fooled, Ethan.

ETHAN

(to Mike)

This one is all on me, Buddy.

MIKE

It's on you and me both. Styles is a cleaver, son of a bitch. Anyone would have fallen for his slyness.

(CONTINUED)

Ethan slowly shakes his head "no" - slams the truck into gear.

ETHAN  
Lousy, son of a bitch.

EXT. ETHAN'S TRUCK - DAY

The truck turns around, then speeds off.

INT. ETHAN'S TRUCK - MOVING - DAY

Ethan has his cell phone to his ear - removes it, redials a number - waits for a response.

No response.

ETHAN  
(giving up)  
Damn it!

Then out of nowhere.

BOOM!

The glass from the window of the crew cab is shattered - glass fly's everywhere.

Ethan and Mike are startled.

ETHAN  
What the hell!?

They both look to their left - they see a black SUV coming up beside them at a high rate of speed, as the passenger has a shotgun hanging out the front passenger side window.

The shooter violently slams the pump into place - pokes it out the window towards the truck.

Ethan slams hard on the brake pedal.

The truck slides to a stop as the SUV speeds by. Ethan slams the truck into gear, gives chase on the SUV. The SUV speeds away from the truck as it tries to lose the truck by speeding through the neighborhoods.

Ethan stays close behind, determined not to lose this race. The SUV blows through a stop sign and through the intersection, causing a small car to come to a quick stop as it slides sideways.

(CONTINUED)

Ethan's truck follows through the intersection in HOT PURSUIT refusing to let them get away. Then the passenger leans out of the window

SHOOTER  
Eat this, assholes!

And starts blasting away at the truck.

BOOM! BOOM! BOOM!

INT. ETHAN'S TRUCK - MOVING - DAY

ETHAN  
I have had enough of these,  
shitbirds.

Mike takes out his Glock, rolls down the window sticking the Glock out the window - he fires back towards the SUV.

MIKE  
If we're going to stop them, now  
would be the time.

ETHAN  
Why?

MIKE  
We are coming to the elementary  
school. There are bound to be kids  
out there.

ETHAN  
Then, let's take them out now.

MIKE  
How do you want to do it?

Ethan pulls out his Beretta.

ETHAN  
You take out the right tire, and  
I'll take out the left.

Mike nods.

They stick their guns out the window.

ETHAN  
Ready?

(CONTINUED)

MIKE

Ready.

ETHAN

Now!

They both fire continuously towards the tires until finally:  
The back tires explode from the bullets.

POP! POP!

The SUV swerves back and forth as it starts to get out of control due to the high rate of speed. Then they swerve towards several parked cars on the side of the neighborhood road.

The SUV SLAMS into the first parked car and immediately flips over the cars - explodes as it comes to a complete stop on top of the last parked car. All the vehicles are in FLAMES.

Ethan's truck comes to a stop as Ethan and Mike look towards the carnage. Neither one says a word, they just look for a beat. Ethan puts the truck in gear and heads down the road.

INT. CAHILL HOUSE - FRONT DOOR - DAY

The door is thrown open as Ethan and Mike storm into the house with weapons drawn.

ETHAN

Tina!?, Maria!?

Ethan and Mike look around, go into the living room, they look around and see the Monopoly game on the table in shambles.

MIKE

I'll check upstairs.

Mike starts to head for the stairs.

Phone rings.

RING!

Mike stops as he looks towards the phone.

RING!... RING!...

Ethan walks up to the phone.

(CONTINUED)

RING!

Ethan picks up the receiver.

ETHAN  
(into phone)  
Cahill.

MCGUIRE (V.O.)  
(into phone, filtered)  
Hello, Marshal.

INT. WAREHOUSE - DAY

McGuire is sitting at a table his cell phone in his hand.

MCGUIRE  
(into phone)  
I see you made it home in one  
piece. Congratulations, Marshal.

INTERCUT Cahill house/warehouse

ETHAN  
I figured that was your little  
surprise, McGuire.

MCGUIRE  
I have to hand it to you, Cahill.  
You are very, very good.

ETHAN  
Where's Tina and Maria?

MCGUIRE  
They are with me, safe and sound.  
For the moment.

ETHAN  
McGuire, if you hurt either one of  
them --

MCGUIRE  
You'll what? You'll kill me? Don't  
you already want to do that?

ETHAN  
What do you want?

MCGUIRE  
I'm sure that we both know what I  
want. But, I'll tell you anyway. I  
(MORE)

(CONTINUED)

MCGUIRE (cont'd)  
want the tape that is in your  
possession.

ETHAN  
And what about the women?

MCGUIRE  
All I want is that tape. I have no  
interest in these women.

ETHAN  
You expect me to believe that,  
after everything that has happened?

MCGUIRE  
Like I said, all I want is the  
tape.

ETHAN  
Let me talk to Tina.

MCGUIRE  
You can talk to her when you see  
her, not before.

ETHAN  
Fine, but when I get there they  
both better be in prime condition.  
Now when and where?

MCGUIRE  
Seven o'clock, at The old Ace  
warehouse off of sixty-nine.  
Honeycutt knows where it is. Bring  
me the tape, and I'll give you the  
women... but, remember this. If I  
see anything that resembles another  
cop, then the deal is off and both  
women are dead. Understood?  
(closes the phone)  
Dickhead...  
(To henchman)  
Why do all federal agents have to  
be dickheads?

McGuire turns and starts to walk away.

HENCHMAN  
That is a damn good question.

MCGUIRE

It was rhetorical! You damn moron!  
I'm surrounded by morons!

Walks away.

HENCHMAN

(walking away, offended)  
It was still a damn good question.  
Hell, I liked it.

INT. CAHILL'S HOUSE - LIVING ROOM - EARLY EVENING

Ethan slowly hangs up the phone.

MIKE

What did he say?

ETHAN

He wants us to bring him the tape,  
or he'll kill Tina and Maria.

MIKE

You know he's going to kill them  
both anyway, right?

ETHAN

(nods)  
Yeah. And he's going to try to take  
us out as well. No loose ends.

MIKE

I agree. When and where?

ETHAN

Seven o'clock. At the old Ace  
warehouse. He said that you would  
know where it is.

MIKE

Ethan, that's the same warehouse  
where Danny was murdered. I think  
this bastard is trying to play some  
sick joke.

ETHAN

I'm not laughing... he wants to  
take me out at the same place he  
took Danny?

(CONTINUED)

MIKE

Most likely.

ETHAN

Then I better not disappoint him.

(to Mike)

It's time to take this shitbird,  
down. Once and for all.

MIKE

Styles will most likely me there  
too.

ETHAN

Then he will fall right along with  
the rest of 'em.

MIKE

Sounds good to me.

ETHAN

Mike, you don't have to do this.  
Danny was my brother. So, I have to  
make it right.

MIKE

A team of wild horses couldn't keep  
me away, Ethan. Danny was too good  
of a cop, and too good of a friend  
to keep me out of this action.

ETHAN

I appreciate that, Mike. Let's go.

They walk towards the front door.

EXT. OLD ACE WAREHOUSE - DAY

Two men armed with automatic rifles are walking the grounds  
of the warehouse.

INT. OLD ACE WAREHOUSE - STORAGE ROOM - DAY

The door opens - McGuire looks into the room and sees Tina  
and Maria, sitting in chairs side by side. Their hands are  
tied behind their back.

MCGUIRE

Looking at them.

(CONTINUED)

MCGUIRE

I know what you're thinking, Tina.

(Walking up to her)

As soon as your brother-in-law, arrives you'll be safe. Well, I'm sorry to disappoint you, but that is the farthest thing from the truth.

(stopping in front of her)

You see, I have plans for you. Personal plans. As soon as I kill your Marshal, brother-in-law and Honeycutt. I plan on seeing what's under those clothes. And I plan on having my way with you. Hell, perhaps, I'll have my way with both of you before I kill you.

(to Maria)

I don't see why I can't sample the merchandise first. Beside, I've never had a "Spic" before.

(to Tina)

What do you think of that, huh?

TINA

(spitting in his face)

I think you're a sorry, son of a bitch.

McGuire slowly wipes his face, looks at Tina for a short beat. Then with the quickness of a cat, McGuire slaps Tina hard across the face.

MCGUIRE

I'm going to enjoy taking you, bitch.

Tina slowly looks at McGuire, her face red from the slap, her eyes are watering - she is too mad to cry.

TINA

You won't get that chance.

MCGUIRE

And why's that?

TINA

'Cause, Ethan is going to kick your ass so hard, that you will have to unbutton your shirt just to take a shit.

(CONTINUED)

MCGUIRE  
(cocky smile)  
Is that a fact?

TINA  
That's a fact. And you'll soon see  
that it will be a very painful  
fact.

MCGUIRE  
You won't sound so sure of yourself  
when he is dead, and I am having my  
way with you.

TINA  
You'll be the one laying dead. Not  
Ethan. You'll wish that you were  
never born into existence, when  
Ethan gets through whoppin on you.

MCGUIRE  
You are pretty sure of his  
abilities. But, I am also pretty  
sure of my abilities, as well.

TINA  
You had better be. Because, I know  
what Ethan can do.

MCGUIRE  
We'll see who's dead and who's not,  
when this night is over. And I'll  
tell you one more thing. No hick  
lawman, is going to take me down.  
That, I can guaran-damn-tee.  
(walking away)  
Stupid bitch. Stupid arrogant,  
bitch.

McGuire walks out of the room, closing the door behind him.

A tear starts to roll down Tina's cheek.

MARIA  
That man is crazy... I'm sure that  
it is no secret to you that I am  
having feelings for Ethan.

TINA  
It's hard not to notice.

MARIA

I would like to get out of this to see if Ethan feels the same way.

TINA

Don't worry, Maria. If anyone can get us out of here, Ethan can... McGuire has met his match. Believe me. He has met his match.

MARIA

I haven't known Ethan that long. But I can tell what kind of a man he is. So I do believe you, Tina.

EXT. OPEN FIELD - NIGHT

Ethan's truck is driving down a side road, then slowly pulls into the open field and stops.

INT. ETHAN'S TRUCK - CAB - NIGHT

Ethan puts the truck in gear - they both look to their right and see the warehouse.

MIKE

Looking towards the warehouse.

MIKE

How do you want to do this?

ETHAN

I'll go in, then you come in behind me with the sniper rifle. I'll bet a year's salary, that they will have at least two men on the girls.

MIKE

What will you be doing?

ETHAN

I'll buy you the time you'll need to get set.

MIKE

How will you know when I am set?

ETHAN

I'll have my phone on vibrate. You call me, and then we'll start the show.

(CONTINUED)

MIKE  
Sounds like a plan.

ETHAN  
Get in the back and lie down. Then  
give me about two minutes before  
you make your way inside.

MIKE  
Right.

Mike gets out of the front seat and opens the back door then  
closes the door.

ETHAN

Turns towards the back.

ETHAN  
Mike.

MIKE  
Yeah.

ETHAN  
If this goes bad and we don't make  
it. I just want you to know that it  
was a pleasure working with you.

MIKE  
Pleasure was mine, Ethan. Your  
father would be proud of you as a  
cop, Ethan. And I'm sure that he  
would be just as proud with Danny.

ETHAN  
To be honest. Danny was always my  
father's favorite.

MIKE  
Come to think of it. Danny had  
mention that. Once or twice.

They both smile.

ETHAN  
Let's do this.

MIKE  
Time to kick some ass.

(CONTINUED)

ETHAN  
Let's make it right.

MIKE  
It's the least, we can do.

Ethan nods, looking forward.

MIKE  
We owe him that much.

ETHAN  
Yeah.

Ethan puts the truck in gear.

EXT. ETHAN'S TRUCK - NIGHT

The truck moves off the side of the road and heads for the warehouse.

INT. WAREHOUSE - NIGHT

McGuire and Styles are sitting at a table near the entrance of the warehouse.

STYLES  
(looking at his watch)  
He's late.

MCGUIRE  
Don't worry, he'll be here.

STYLES  
Yeah. Well, I don't trust him.

MCGUIRE  
Cahill may be a lot of things. but,  
he's not stupid. All he's worried  
about is getting those two women  
out of here in one piece.  
(to Styles)  
And that will be what causes him to  
die.

STYLES  
Well, I still don't like it.

MCGUIRE  
(fed up)  
Hey,!!...

(CONTINUED)

(off Style's surprised  
reaction)  
everything is under control.

MALE VOICE (V.O.)  
(over radio)  
McGuire?

McGuire takes the radio from his belt.

MCGUIRE  
(into radio)  
Go ahead.

MALE VOICE (V.O.)  
(over radio)  
Cahill is coming in.

MCGUIRE  
(into radio)  
Cahill is the only one?

MALE VOICE (V.O.)  
(over radio)  
He's the only one I've seen.

McGuire glances at Styles and then looks at the radio.

MCGUIRE  
Very good. We're ready in here.  
(sitting radio on table)  
You see Styles. I told you that  
everything was under control.

STYLES  
What about, Honeycutt?

MCGUIRE  
(to Styles)  
I'm not worried about Honeycutt  
right now, I'd rather have Cahill.  
We can deal with Honeycutt once we  
take care of Cahill. Now make  
yourself useful and go get the  
bitches.

STYLES  
(walking away)  
Your making a mistake.

A beat

(CONTINUED)

MCGUIRE  
(to himself)  
Cahill's made the mistake.

EXT. ETHAN'S TRUCK - WAREHOUSE - NIGHT

The back door opens, Mike slowly slides out of the back seat with the sniper rifle - quietly closes the door, then looks around. Mike quickly runs towards the side of the warehouse and climbs up the ladder that leads to the roof.

INT. WAREHOUSE - NIGHT

Ethan is walking in followed by two men on each side of Ethan.

MCGUIRE

Standing next to the table.

MCGUIRE  
Welcome, Marshal Cahill.

Ethan Stops, looking at McGuire.

ETHAN  
Where's the women?

MCGUIRE  
(looking around)  
I don't see Honeycutt.

ETHAN  
I told him to sit this one out.

MCGUIRE  
How come I don't believe you,  
Cahill?

ETHAN  
I don't give a shit if you believe  
me or not, McGuire. I came here for  
one specific reason. And one reason  
only. Now, let's get this over  
with.

MCGUIRE  
(smiling, admiration)  
Shit. I like the way that you  
operate, Cahill. Direct and to the  
point. No nonsense business... your  
(MORE)

(CONTINUED)

MCGUIRE (cont'd)  
right. There is only one reason,  
why you are here. And yes. Let's  
get this over with.  
(motioning with his right  
hand)  
Bring them out.

Ethan looks behind him McGuire - he sees Tina and Maria  
being led out by Styles. Their hands still tied behind their  
backs.

They stop a few feet behind McGuire.

ETHAN

Looking towards them.

ETHAN  
You two alright?

They nod their heads "yes"

ETHAN  
(to McGuire)  
How about taking the binds off  
their hands.

MCGUIRE  
I think that their hands are better  
tied for now... now, if you would  
be so kind as to give me the tape.  
We can complete our business  
transaction.

Ethan reaches into his slicker pocket and pulls out the  
tape.

ETHAN  
You mean this tape?

MCGUIRE  
Give it to my man.

Ethan hands the tape to the man on his left, he walks over  
to McGuire, hands him the tape. McGuire looks at the tape  
and smiles - smile slowly fades as he looks up at Ethan.

MCGUIRE  
This is the only copy, right?

(CONTINUED)

ETHAN

What if I said, "no"?

MCGUIRE

Then that would really... piss me off. And when I get pissed off, I get mean. And when I get mean, I get out of control.

ETHAN

Let me guess. When you get out of control, people start to die. Right?

McGuire slowly nods his head "yes"

ETHAN

Well, we wouldn't want that now, would we?

Slowly shakes his head "no"

MCGUIRE

No. We wouldn't.

ETHAN

Says who?

MCGUIRE

What?

McGuire looks at Ethan with a "are you crazy" look on his face.

MCGUIRE

Either, your hat is on too tight. Or you are just one crazy, shit-kicking, cowboy.

ETHAN

Perhaps, it could be a little bit of both. I use to ride bulls in my younger days. Maybe all those falls have finally caught up to me.

MCGUIRE

You sure are a piece of work, Cahill.

A short beat.

(CONTINUED)

MCGUIRE

Now, did you, or didn't you, copy that tape? This is the question at hand, Marshal Cahill.

EXT. WAREHOUSE - ROOF - NIGHT

Mike is walking along the roof, comes to an access entrance. He opens the cover.

MIKE

This is where the real fun begins.

Climbs down into the hole.

INT. WAREHOUSE - CATWALK - NIGHT

Mike is walking along the catwalk as we hear voices. Mike stops on the catwalk, looks down as he sees Styles next to Tina and Maria, McGuire is standing next to the table. A partial view of Ethan.

Mike reaches in his pocket, pulls out his cell - dials the number.

ETHAN

Looking towards McGuire.

We hear the phone vibrate.

Ethan slowly reacts and glances towards his front pocket, unnoticed by McGuire.

ETHAN

(to McGuire)

No. I did not make a copy. As a matter of fact, that is not even the right damn tape. I decided, I wasn't even going to give you the tape. The only thing I was going to give to you was a good ol' fashioned ass whoppin'.

MCGUIRE

You have a lot of balls, Cahill. I'll give you that. Coming in here alone and talking all this SHIT!!

(CONTINUED)

ETHAN

That's funny.

MCGUIRE

What's funny, asshole?

ETHAN

I don't remember saying that I came here alone.

MCGUIRE

What the hell are you talking about? I heard you say that you told Honeycutt, that he could sit this one out.

ETHAN

That's true, I told him that. But I think the words he said to me was, a team of wild horses couldn't keep me away. So, who's the asshole, now?

McGuire SUDDENLY realizes that things are about to get turned around.

MCGUIRE

KILL THE WOMEN!!

He turns and runs towards the back of the warehouse.

ETHAN

Punches the man next to him, dropping him on the ground knocked out.

HENCHMAN

Pulls out his Glock, aims it at at Tina and Maria.

Then suddenly.

BANG!!

The bullet from the sniper strikes him in the chest - he drops to the ground.

He is DEAD.

ETHAN

Pulls his Beretta from his holster, pointing it at Styles.

BANG!! BANG!! BANG!!

(CONTINUED)

The crate next to Ethan shatters, then Ethan ducks and turns.

Ethan looks up - Two men Running towards him with Glock nine millimeter's.

ETHAN

Dives to his right - comes up on one knee, points his Beretta and fires.

BANG! BANG! BANG! BANG!

Two bullets strike each man in the chest - they both fall to the floor.

They are DEAD.

THREE MEN

Running towards Ethan carrying automatic rifles.

ETHAN

Fires his Beretta towards the other three men quick as a rattle snake strike.

BANG! BANG! BANG! BANG! BANG! BANG!

The three men drop to the ground.

They are DEAD.

ETHAN

Slowly stands up, looks towards the two dead men.

MIKE (O.S.)

Ethan!

Ethan jogs over towards the table, looking around.

ETHAN

Mike?

MIKE (O.S.)

Up here.

Ethan looks up towards the catwalk, sees Mike Standing near the edge of the catwalk.

ETHAN

Looking at Mike

(CONTINUED)

ETHAN

Where the hell are the girls?

MIKE

Styles took off with them towards the back.

ETHAN

Why the hell didn't you kill the bastard?

MIKE

I couldn't get a clean shot. The asshole, was shielding himself with Tina.

ETHAN

McGuire took off towards the back as well.

MIKE

You go after McGuire, I'll take care of Styles and free Tina and Maria.

ETHAN

(nods)

It's time that McGuire, pay for his crimes.

MIKE

I'll meet you back here.

ETHAN

Be careful with Styles. A animal is the most dangerous when his back is against the wall.

MIKE

Don't worry, I can handle Styles. You just make damn sure that you handle McGuire.

ETHAN

Don't worry. He is already bagged and tagged.

They both acknowledge each other - Ethan walks off after McGuire.

INT. WAREHOUSE - NIGHT

(CONTINUED)

Ethan is walking slowly through the warehouse, then pulls out his clip as he looks at it, then tosses it on the ground - pulls another clip from his holster belt, loads it in the Beretta pulling back the slide.

Ethan continues walking cautiously through the warehouse. He walks past a old soda machine.

BOOM!!

A shotgun blast slams into the soda machine destroying the machine.

Ethan ducks, moves to the left behind a old broken down desk.

MCGUIRE (O. S.)  
Catch me if you can, sonofabitch!

ETHAN  
Cocky bastard. This is one promise that is going to be very hard to keep.

We hear McGuire laughing in the distance.

ETHAN  
You better pray to God, I don't find you, McGuire. But I will. You can count on that, shitbird.

Walking after McGuire down the corridor.

ETHAN  
You can defiantly count on that.

INT. WAREHOUSE - NIGHT

Mike is walking towards the backroom. His Glock in his right hand.

MIKE  
There's no where to go, Styles.  
Give it up.

STYLES (O.S.)  
I can't do that, Mike. I've gone to far.

Mike stops at the corner of the room.

(CONTINUED)

MIKE

We all have a choice. Make the right one, Captain.

STYLES (O.S.)

I thought that I was, Mike. But I was so wrong. I listened to the wrong people. I let the money and promises of more money ruin my life and my career.

MIKE

Captain, let me come in. I can help.

Silence.

MIKE

Captain, please. You know I am right. I am the only one, who can help you out of this mess, that you have gotten yourself into.

More silence.

MIKE

Captain? I know that you can hear me. Help me, help you. I know that you want out of this. I can understand, how easy it would be for someone in your position to get into a mess like this. Hell, we are all human. You are no different than any other man that would happen to be in your shoes. Think about it, Captain.

INT. WAREHOUSE - ROOM - NIGHT

Styles is standing next to the far wall.

STYLES

Don't come any farther, Mike. I don't want to have to kill these women!

MIKE (O.S.)

I don't think you will do that, Captain.

(CONTINUED)

STYLES  
Don't count on it, Mike.

MIKE (O.S.)  
Captain, let me in... please.

Styles is thinking long and hard about it. Then finally gives in.

STYLES  
Okay, Mike.

Styles walks to the door - unlocks it, opens the door - Mike walks in looking at Tina and Maria.

MIKE  
You two, alright?

They both nod their heads "yes"

MIKE  
(to Styles)  
This was the right choice, Captain.

STYLES  
Are you sure about that, Mike?

Mike nods his head "yes"

STYLES  
Why are you so sure?

MIKE  
You may be a lot of things,  
Captain. But a cold blooded killer,  
your not.

STYLES  
(lowering his gun)  
No. I suppose not.

Then all of a sudden.

BANG! BANG!

Styles takes two slugs in the chest.

FROM MIKE'S GLOCK!!

Tina and Maria look at Mike with shock on their faces. As does Styles, who immediately drops to the floor like a sack of potatoes.

He is DEAD!

(CONTINUED)

MIKE

Unfortunately... I am.

Mike walks up to the women, stops in front of Tina - looks at her. Tina finally realizes what has just happened and it all clicks in her mind. She GLARES at him with a look that could melt steel.

MIKE

Surprise.

INT. WAREHOUSE - NIGHT

Ethan is walking down the corridor, comes to a outer room full of boxes. Ethan stops, looking around.

ETHAN

I know that you are in here,  
McGuire.

Silence.

ETHAN

I will find you, McGuire. It's only  
a matter of time... why don't you  
come out and face me like a man?

Ethan walks into the room, looking around.

ETHAN

Or is that not your style?

Ethan is still walking as he is looking around, he looks up and suddenly stops.

Ethan sees the traffic mirror on the side of the shelves along with the image of McGuire holding a shotgun.

ETHAN

Looking at the mirror, then looks to his left, sees the old shelving still in good shape.

Ethan puts his Beretta in his holster - quickly walks to the shelving then starts to climb, reaching the top - he walks across the shelving towards McGuire.

MCGUIRE

Still behind the boxes next to the shelving not sure what to do. But he listens very careful. Then McGuire hears a noise - stands up, quickly turning around.

(CONTINUED)

We see.

Ethan leaping off the shelving towards McGuire, McGuire raises his shotgun as Ethan slams into McGuire who drops the shotgun.

The shotgun slides across the floor coming to a stop.

ETHAN/MCGUIRE

Both are on the floor - Ethan stands up pulling McGuire up with him. McGuire swings, Ethan ducks, punches McGuire in the stomach, then the face. McGuire stumbles back against another shelving.

ETHAN

Walks quickly towards McGuire, grabs him by the shirt, McGuire knocks away Ethan's hand - punches Ethan in the face.

McGuire swings at Ethan again, Ethan blocks the punch, then punches McGuire in the stomach - PUNCHES the face FOUR TIMES - grabs him by the shirt.

MCGUIRE

(holding up his hands)

Wait a second Cahill, Let me explain why I had to kill your brother.

ETHAN

I know why.

MCGUIRE

It was all political. Danny knew too much and was getting too close to the truth about Jefferson.

ETHAN

I believe that is what you call being a good cop.

MCGUIRE

And he was a good cop. He was told not to interfere and just to leave it alone. But, he wouldn't listen.

ETHAN

So you made sure that he didn't get any farther.

(grabbing his shirt tighter)

Didn't ya? Ya son of a bitch!

(CONTINUED)

MCGUIRE

Hey, man, I had to. Jefferson, is going to be the next President of the United States.

ETHAN

Don't you concern yourself none about Jefferson. I've got plans for him.

McGuire pulls out a butterfly knife from his back pocket and opens it.

ON MCGUIRE

You'll never get to Jefferson.

ETHAN

And why's that?

MCGUIRE

(smiling)

He's untouchable.

ETHAN

Nobody is untouchable... your under arrest.

MCGUIRE

(confused)

Your not going to kill me?

ETHAN

Oh, I had every intention on killing you McGuire. But, you know what? I made a promise to someone, very special to me, that I would not kill you. I plan on keeping that promise. And you want to know why? Because, your just not worth it, shitbird.

MCGUIRE

You know that Your going to end up like your brother, Cahill?

ETHAN

Perhaps, but not today

MCGUIRE

Says who!?

McGuire swipes the knife at Ethan slicing the arm of his slicker. Ethan jumps back holding the arm of the slicker  
- looks at the slicker.

(CONTINUED)

MCGUIRE

Looking at Ethan.

MCGUIRE

If I have to cut you piece by piece, so be it.

ETHAN

Take your best shot, shitbird.

MCGUIRE

Walks towards Ethan with the knife as Ethan moves around, McGuire swipes as Ethan jumps back, McGuire swipes again as Ethan jumps back.

ETHAN

Is that the best you've got, cop killer?

McGuire gets angry, lunges towards Ethan, then Ethan sidesteps to the left, grabs McGuire's arm pinning his hand between Ethan's arm and side, then pulls back on McGuire's wrist.

McGuire yells out and drops the knife - Ethan elbows McGuire in the face, then turns and punches him in the stomach, then in the face four times, with lefts and rights - moving McGuire backwards.

McGuire grabs a piece of wood from the shelving and swings it at Ethan. Ethan raises his arm, pinning McGuire's arm and the wood under his own arm - punches McGuire in the stomach FIVE times.

McGuire drops the wood as Ethan grabs McGuire by the shirt and draws back, then punches McGuire in the face with a right cross.

McGuire falls to the floor a few feet from his shotgun.

McGuire is laying on the floor - he looks towards the shotgun.

McGuire slowly gets to one knee.

MCGUIRE

You know Cahill, you really are a sonofabitch.

McGuire moves towards his shotgun, picks it up and then raises the shotgun pointing it at Ethan - fires the last barrel.

(CONTINUED)

BOOM!!

ETHAN

Dives to his left as the blast from the shotgun splatters the wall where Ethan was standing. Ethan rolls to his left, coming up firing his Beretta.

BANG! BANG! BANG! BANG!

The four bullets strike McGuire square in the chest. A stunned look on his face. McGuire slowly drops the shotgun on the floor.

MCGUIRE

I don't deserve to die like this. I was going to be someone important.

ETHAN

The hell you don't. And the hell you will. I hope your ass rots in hell. Along with the rest of your good-for-nothing, shitbird friends.

MCGUIRE

(to Ethan)

I have rights... you hick... son of a bitch.

Then McGuire falls to the floor on his face.

McGuire is DEAD.

ETHAN

Stands up, walks up to McGuire - takes his foot and pushes him over onto his back, looking at the dead corpse.

ETHAN

Looks into the cold dead eyes of the man who murdered his brother.

ETHAN

The only right You have, shitbird... is to die.

Ethan looks up towards the ceiling.

ETHAN

That one's for you, little brother. One down...

Ethan puts his Beretta in his holster

(CONTINUED)

ETHAN

Mike should have Styles under wraps, by now.

He pulls out his phone - dials the number - waits for a response - no response.

ETHAN

Come on, Mike. Answer your damn phone.

He waits a few more seconds - turns and runs towards the front of the warehouse.

INT. WAREHOUSE - ROOM - NIGHT

Tina and Maria are sitting in the chairs - their hands are still tied. Mike is sitting on the edge of the table.

Tina is staring a hole through Mike.

ETHAN (O.S.)

Mike!

Mike holds his Glock to his lips, "not a word".

Mike stands up and walks towards Tina and Maria.

MIKE

In here, Ethan!

Mike stops behind the women - the door opens - Ethan walks in and sees Mike standing behind the women, then he looks to the ground and sees the dead body of Styles.

ETHAN

Went out with a bang, huh?

Ethan looks at Tina and Maria, noticing something is just not right.

ETHAN

What's wrong?

Tina slightly glances over her shoulder in the direction of Mike.

Ethan looks at Mike.

ETHAN

What's going on, Mike?

Mike slowly raises his Glock towards Ethan.

(CONTINUED)

Ethan quickly realizes what is going on.

ETHAN

You had me fooled, Mike. Not many people do.

MIKE

I'm sorry, Ethan.

ETHAN

How long have you been in Jefferson's pocket?

MIKE

Not long. Jefferson was starting to lose faith in McGuire's ability to do the things that had to be done.

ETHAN

So you sold out, Danny?

MIKE

I was never behind that, Ethan. I tried to talk Danny out of coming to this damn warehouse, because I knew that something was going to go down. But, he wouldn't listen.

ETHAN

I thought you were better than this, Mike.

MIKE

I need the money, Ethan. I am so far under, that I can't even keep afloat. My house is about ready to be repo'd. You know how much it cost to put two kids through collage, nowadays? Hell, I have an ex-wife who keeps harping my ass about me giving her money, when she won't even get off of her own lazy ass to get her own shitin' money. Instead, she chooses to bleed me dry!

ETHAN

We all have our problems, Mike. We all have to choose our own way. But, you choose the chickenshit way, Mike. And my brother had to pay for it with his life.

(CONTINUED)

MIKE

I told you, I had nothing to do with that.

ETHAN

It doesn't matter.

MIKE

Give me the tape, Ethan.

ETHAN

You know I can't do that, Mike.

MIKE

Ethan, I don't want to have to kill you.

ETHAN

Your not getting the tape, Mike.

Mike points his Glock at Maria's head - Maria becomes very scared.

MIKE

Give me the tape, Ethan. Or I'll put a bullet in her head. Then I'll put one in Tina.

Tina slowly shakes her head "no"

TINA

Don't do it, Ethan.

MIKE

That's bad advice.

ETHAN

Let the women go, Mike. And I'll give you the tape.

MIKE

("no")

They are my only leverage. We'll make a fair swap. The women for the tape.

ETHAN

Jefferson is going down for murdering my brother.

MIKE

I feel bad that Danny was killed. But, like I said. I need the money that Jefferson is paying me.

(CONTINUED)

ETHAN

Your not getting the tape, Mike.  
End of story.

Mike is getting flustered, then makes a miscalculation.

Mike puts the Glock between Tina and Maria's head angling it towards Maria. Tina sees the opportunity.

Tina leans over and BITES mike's gun hand. Mike yells out, dropping the Glock.

The Glock falls at Tina's feet.

This is Ethan's chance.

Ethan runs towards Mike and tackles him to the ground, they roll around on the floor, Ethan pulls up Mike and punches him in the stomach, then the face. Mike stumbles towards the wall.

Ethan goes to him - spins Mike around by his shoulder, Mike swings with a closed back hand, connecting with Ethan's face knocking him backwards.

Mike walks up to Ethan and punches him in the stomach, then in the face. Ethan stumbles back against the wall, Mike rushes him, slamming his shoulder into Ethan's stomach.

Ethan Takes his elbow and slams it in the middle of Mike's back. Mike yells out in pain as Ethan grabs Mike by the jacket and punches him twice in the stomach, then punches him three times in the face.

The impact of the punches drives Mike backwards, where he slams into the table as it crashes to the floor. Mike is motionless.

Ethan walks up behind Tina, unties her from the chair and then unties Maria. Maria quickly stands up and runs around the chair to Ethan and hugs him - gives him a solid kiss on the mouth.

Ethan looks at her with surprise - Maria suddenly realizes what she done.

MARIA

(embarrassed)  
Sorry.

ETHAN

No need to be.

(CONTINUED)

MARIA

I was so scared. I was just happy  
to be free.

ETHAN

I understand. It's all over now.

TINA

McGuire?

ETHAN

Don't worry. I held up my end of  
the bargain. He just didn't want to  
be saved.

They smile.

Mike opens his eyes as he plays possum on the floor. he  
slowly reaches down to his ankle, pulling up his pants leg,  
as he slowly pulls his back-up revolver from his ankle  
holster.

Mike gets to his knees and points the gun towards Ethan.

MIKE

Ethan.

Ethan looks as does Maria and Tina.

MIKE

Last chance, Ethan. Give me the  
tape.

Ethan slowly shakes his head "no"

Mike slowly stands up, pointing the pistol.

MIKE

Damn it, Ethan. Your just as  
stubborn as Danny was.

ETHAN

It all makes sense to me know.

MIKE

What are you talking about?

ETHAN

The night in Danny's kitchen, when  
I was going through the file. I  
came across the name of --

(CONTINUED)

MIKE

Detective William Patterson.  
(off Ethan's unsurprised look)  
You don't look too surprised.

ETHAN

I wondered to myself how you would miss something that vital. I didn't want to believe that you might have something to do with it. You knew that Patterson was in on it too. Didn't you?

Mike nods his head "yes"

ETHAN

What did you do, Mike? Follow me to the gym?

MIKE

I knew you would want to read the whole file yourself. And I knew that you would come across Patterson's name and start to put it together. So I sniped him. It was my only insurance that you wouldn't make him talk.

ETHAN

And I would've.

MIKE

I really didn't want to have to kill you, Ethan.  
(pulls back the hammer)  
But, you have given me no choice.

They stare at each other for a beat.

Then.

BANG! BANG! BANG!

Three bullets slam into Mike's chest. He is surprised as he stumbles back into the wall - with a surprised look on his face, he falls face first onto the busted table.

Mike is DEAD!

Tina is holding Mike's own Glock that he dropped at her feet.

Ethan walks up to Tina and slowly pulls the gun from her hands.

(CONTINUED)

ETHAN  
Forgiveness?

TINA  
(staring at the body)  
Absolutely.  
(to Ethan)  
But, that was for my husband.

Ethan puts his arm around her shoulder as Maria walks up to them.

MARIA  
I would have never guessed that  
Mike was working for Jefferson.

ETHAN  
Just goes to show you what evil  
money can do to a good person.

TINA  
Thirty pieces of silver.

ETHAN  
(to Tina)  
What?

TINA  
In the Bible. Judas betrayed Jesus  
for thirty pieces of silver. I  
wonder how much Mike betrayed Danny  
for.

ETHAN  
I guess, we'll never know for sure.  
Let's go home.

They walk out of the room arm-in-arm.

FADE OUT:

FADE IN:

EXT. MOUNTAIN VIEW CEMETERY - SNOWY GROUND - GRAVE PLOT -  
DAY

SUPERIMPOSE - ONE YEAR LATER

Ethan, Tina and Maria are standing in front of the  
headstone. Tina is holding a little boy - Ethan and Maria  
are holding hands - Maria is pregnant.

(CONTINUED)

It reads.

"IN LOVING MEMORY, DANNY CAHILL, AUGUST 16, 1983 - DECEMBER 15, 2010. LOVING HUSBAND AND BROTHER. GOOD COP, GOOD FRIEND. HE WILL BE MISSED"

ETHAN, TINA AND MARIA

Looking at the headstone.

Tina lays a red rose on the top of the headstone - snow starts gently falling down - they turn, walk back towards his truck. Ethan comes to the truck, opens the passenger side door - Tina climbs in along with the boy - Ethan walks to the front passenger door - opens it as Maria climbs in.

Ethan closes the door - walks to the drivers side door - opens the door - looks back towards the grave sight - gets in his truck - starts it up and we hear over the radio the Elvis Presley Christmas song "I'll be home for Christmas"

Ethan puts his truck in gear, drives away as the snow starts to fall more heavily.

THE END

ROLL END CREDITS

SLOW FADE TO BLACK.