

CAHILL'S JUSTICE

By

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1 FADE IN: 1

MONTAGE WITH ELVIS PRESLEY'S "WINTER WONDERLAND"

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.

DISSOLVE TO:

2 EXT. RESTAURANT - OUTSKIRTS OF TOWN - NIGHT 2

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

3 INT. LIMO - BACKSEAT - NIGHT 3

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 getting repo'd. You don't get the money back that you paid when they take the vehicle. You just get left holding the bag.

MCGUIRE (O.S.)

Ortega, said that you might have this sudden change of heart.

BURK

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

CLOSE ON MCGUIRE'S MOUTH as he smirks.

MCGUIRE

Interesting choice of words.

BURK (O.S.)

Why do you say that?

MCGUIRE

'Cause, I have a parting gift from Ortega. Personally.

BURK

Personally? What kind of parting gift would Ortega want to give me? More money?

CLOSE ON MCGUIRE'S MOUTH as he slowly smiles.

MCGUIRE

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

BURK

Such as?

SUDDENLY.

BANG! BANG!

Both bullets strike Burk in the chest. Then Burk's eyes widen in surprise.

BURK

(dying)

You, son of a b...

(CONTINUED)

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

He is DEAD.

4 EXT. LIMO - NIGHT 4

CLOSE ON BACKDOOR as it opens and we see the man from the torso only as he walks towards the Taurus and opens the door and gets in.

5 EXT. RESTAURANT - NIGHT 5

WIDE: BOTH CARS.

The Taurus backs out of the space and drives away from the restaurant.

FADE OUT.

6 FADE IN: 6

7 EXT. DANNY CAHILL'S HOUSE - EARLY EVENING 7

A modest but nice home in the hills over looking the town. Christmas lights are blinking from the eve.

SUPERIMPOSE - ONE MONTH LATER

8 INT. DANNY CAHILL'S HOUSE - LIVING ROOM - EARLY EVENING 8

DANNY CAHILL,

27, very handsome. He is a Sheriff's homicide detective.

He walks in to the room wearing a dark blue cowboy shirt, black jeans. A brown leather slicker is draped over his left arm. A black Stetson cowboy hat in his right hand.

Danny stops in the middle of the room and looks out onto the deck off of the room.

DANNY'S POV

Tina standing on the deck, facing the trees.

TINA CAHILL,

(CONTINUED)

24, very attractive, blond hair down to the middle of her back.

She is standing on the deck, wearing a light blue sleeping shirt.

ON DANNY

Looking at Tina then walks towards the door.

REVERSE ANGLE - DANNY

Danny walks out on to the deck towards Tina.

9

EXT. DECK - DANNY MASON'S HOUSE - EARLY EVENING

9

Danny stops directly behind Tina.

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 then the others were.

DANNY

(they hug)

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 you'll find out.

DANNY

(smiling)

I love you.

(CONTINUED)

TINA
I love you, too.

They kiss again.

TINA
Be careful, Danny.

DANNY
Tina, it's me.

TINA
That's why I said to be careful.

DANNY
(smiling)
Very funny... See you in a couple
of hours.

TINA
I'll be here.

Danny puts on his Stetson as he walks off the deck.

TINA
(under her breath)
I love you, Danny Cahill.

Tina slowly walks back in to the house.

We hear the Elvis Presley song "Pledging my love"

FADE TO BLACK:

TITLES SEQUENCE BEGINS.

10 FADE IN: 10

11 EXT. OLD WAREHOUSE - NIGHT 11

WIDE ANGLE

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

TITLES END

MEDIUM CLOSE UP: STACK OF PALLETS

Danny crouches behind the stack of pallets wearing the brown
leather slicker. A true cowboy. He is a COP. And a man of
action, for his age.

(CONTINUED)

He slowly veers around the pallets, looking towards the warehouse.

DANNY'S POV

WAREHOUSE

There is no movement of any kind around or in the warehouse.

ON DANNY

Still looking towards the warehouse. He leans back up against the stack of pallets, then reaches into his slicker and pulls out a small radio.

DANNY
(into radio)
Mike, you there?

INTERCUT with detectives room/warehouse.

MIKE HONEYCUTT, early 30's, Danny Cahill's partner, a nice guy. Wearing a shirt and tie, sitting at his desk holding a radio.

HONEYCUTT
I'm here, Dan. Are you at the warehouse?

DANNY
(against pallets)
Yeah, just got here.

HONEYCUTT (V.O.)
(over phone, filtered)
How does it look?

DANNY
Extremely quiet. Bradley, hasn't shown up yet.

HONEYCUTT (V.O.)
(over phone, filtered)
I think he stood you up.

DANNY
(into phone)
It seems like it.

HONEYCUTT
(into phone)
Maybe no one is there.

(CONTINUED)

DANNY
(into phone)
No, they are in there. I'm going in
for a closer look.

HONEYCUTT (V.O.)
(over phone, filtered)
You be careful, Dan.

DANNY
(into phone, sarcastically)
Yes, Mother.

Danny smiles, turns off the radio and puts it in his
slicker. He pulls out his Beretta and walks towards the
warehouse with caution.

Danny is looking around for any movement whatsoever. He
comes closer to the warehouse, little or no cover if he
needs it.

Then.

Two men wearing ski masks, with shotguns comes out of the
shadows on his left.

SHOOTER #1
Hey, Cahill!!

ON DANNY

Looks towards the men.

DANNY'S POV

The two shooters pointing their shotguns.

ON DANNY

Dives towards the ground, as the shooters fire the shotguns,
Danny comes out of a roll to one knee and fires towards
them.

BANG!! BANG!!

Shooter #2 is thrown back against the wall as he is hit in
the chest twice from the Beretta.

He is dead.

ON SHOOTER #1

still pumping the shotgun towards Danny.

(CONTINUED)

SHOOTER #1'S POV

Danny stands up and runs to the corner of the warehouse for cover.

ON SHOOTER #1

Walks towards the corner of the warehouse, still blasting rounds at the warehouse. He gets closer to the corner and blasts the corner of the warehouse, then starts to fire again.

CLICK!!

He is empty.

SHOOTER #1
(looking at his shotgun)
SHIT!!

He reaches in his pocket for some more shells.

BANG! BANG! BANG! BANG!

He is slammed backwards, dropping the shotgun, as he is hit in the chest four times from the Beretta. He lands, back first, on a small stack of pallets.

He is dead.

EXTREME CLOSE UP:

The smoking barrel of the Beretta.

We pull back to reveal

Danny is standing near the corner of the warehouse holding the Beretta.

He takes a step towards the shooter.

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 barrel shotgun. He walks up towards Danny.

ON DANNY

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

(CONTINUED)

Still alive.

DANNY'S POV

Shooter #3 is standing over him holding the shotgun.

ON DANNY

Still looking at the shooter.

DANNY
(gurgling)
Who?... why?

SHOOTER #3
The who is not important, but the
why is. And I'll tell you... you
were told to leave it alone, it's
too bad you didn't listen.
(smirking)
Don't worry about your pretty
little wife, Cahill... she'll be in
good hands.

DANNY
(gurgling)
Son of a... bitch.

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

BOOM!! The shotgun 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 and dirty cop.

We hear sirens in the distance.

He looks around.

MCGUIRE
Damn, the cops. Who called the
cops?

He jogs away from the carnage.

(CONTINUED)

MCGUIRE
That pisses me off!

SLOW DISSOLVE TO:

12 EXT. TWO STORY MEDIUM SIZE RANCH HOUSE - EARLY MORNING 12
SUPERIMPOSE - TEN MILES OUTSIDE DALLAS

13 INT. HOUSE OF ETHAN CAHILL - KITCHEN - EARLY MORNING 13

ETHAN CAHILL,

Walks in to the kitchen wearing a blue cowboy shirt, black jeans. A holster on his right side with a Beretta in the holster. Late 30's. He is a United States Marshal. Also he and Danny are direct dissidents of J.D. Cahill. Like his brother he is a man of action.

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 and walks to the stove and starts to turn on the stove.

We hear.

The phone rings.

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

ETHAN
(into phone)
Hello.

STYLES (V.O.)
(into phone, filtered)
Is this, Ethan Cahill?

ETHAN
This is Ethan Cahill. Who's this?

STYLES (V.O.)
(into phone, filtered)
Danny's brother?

ETHAN
(curious)
Who the hell is this, that wants to know if I'm Ethan Cahill?

(CONTINUED)

STYLES (V.O.)
(into phone, filtered)
Brent Styles.

14 INT. BRENT STYLES OFFICE - DAY

14

Styles is sitting at his desk.

STYLES
(into phone)
Danny's Captain.

INTERCUT with Ethan Cahill's house/Brent Styles office.

ETHAN
(into phone)
Oh, yes. Danny has told me some
good things about you. What can I
do for you, Captain?

STYLES
(into phone)
I'm afraid that I have some bad
news.

ETHAN
(into phone, concerned)
About Danny?

STYLES (V.O.)
(over phone, filtered)
I'm afraid so.

ETHAN
(into phone)
Tell me what happened to my
Brother, Captain.

STYLES
(into phone)
-- He was killed.

ETHAN
(into phone)
Killed?

Ethan slowly sits down on the couch.

ETHAN
(into phone)
Tell me what happened.

(CONTINUED)

STYLES

(into phone)

He was following a tip that led to a warehouse outside of town.

ETHAN (V.O.)

(into phone, filtered)

What kind of a tip?

STYLES

(into phone)

He was told that a Mexican drug lord was doing business there. And he was involved with a state government official involving a murder. The thing was, that there was no one there.

ETHAN

(into phone)

Who is this state official? Is he high up in the government?

STYLES

(into phone, filtered)

I'd rather not say over the phone.

ETHAN

(into phone)

Okay, So it sounds to me like he was set up?

STYLES

(into phone, filtered)

Yes, he was set up. And he was set up bad.

STYLES

(into phone)

He was led to believe that there was something big going on down at the warehouse. Something, that he felt, would bust it wide open... do you really want me to tell you this?

ETHAN (V.O.)

(into phone, filtered)

Yes. I have to know.

ETHAN

(into phone)

Please, go on. I need to know everything that happened to Danny

(MORE)

(CONTINUED)

ETHAN (cont'd)
that night. For my own peace of
mind if not for anything else.

STYLES (V.O.)
(into phone, filtered)
Okay... well, it seems that he was
caught by surprise by several
gunmen, and he took out the ones
that were in plain sight.

ETHAN
(into phone)
But?

Ethan listens to Styles. He is still in complete shock.

As we.

SLOWLY FADE TO BLACK

We hear the Elvis Presley song "Long Black Limousine"

15 FADE IN: 15

16 EXT. MOUNTAIN VIEW GRAVEYARD - PRESCOTT - SNOWING - DAY 16

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

SLOW DISSOLVE TO:

17 EXT. MOUNTAIN VIEW GRAVEYARD - PRESCOTT - GRAVE SIGHT -
SNOWING -DAY 17

There are 30 cops, all in dress uniforms, gathered around
the grave site. people are sitting in the chairs set out for
family and friends. Tina is sitting in a chair next to an
elderly couple.

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

Song fades.

ETHAN
Danny and I grew up with the same
dream. We both wanted to be cops.
We both wanted to follow in the
great footsteps of our father, and
(MORE)

(CONTINUED)

ETHAN (cont'd)
his father before him, and his
father before him... we wanted to
make a difference as cops. We knew
that it would be a lot harder then
when our father was a cop...
(fighting back tears)
Danny was a good cop. Honest, fair,
and just... my only regret,
(to casket)
is not being here when he needed me
the most... for that little
brother, I am truly sorry.

Ethan walks up to the empty seat next to Tina and sits down.

The six gun salute begins.

ON CASKET

The honor guard takes the flag from the casket, then folds
it and hands the flag to the Sheriff. He walks up and hands
the flag to Tina, who holds it to her chest.

CLOSE ON Tina as she starts to cry.

Ethan puts his arm around Tina. They all stand up and start
walking from the grave.

SLOW DISSOLVE TO:

18 EXT. HOUSE OF DANNY CAHILL - DAY 18

The driveway is lined with cars.

19 INT. LIVING ROOM - DAY 19

ON ETHAN

FRONT VIEW

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

In b.g.

We see Mike Honeycutt, as he walk into the room and up
behind Ethan.

CLOSE ON HONEYCUTT as he is looking towards Ethan.

(CONTINUED)

HONEYCUTT

Ethan?

ON ETHAN

REVERSE ANGLE

Ethan is still looking out the window.

ETHAN

(facing Honeycutt)

Hello, Mike.

They walk up to each other and shake hands.

HONEYCUTT

I'm real sorry about, Danny. I wanted to be there with him, but he wanted me to stay at the station and monitor anything that might be coming in.

ETHAN

You don't have to explain yourself to me, Mike. I know how you felt about, Danny.

HONEYCUTT

There is some one that I want you to meet, Ethan.

(turns towards the door)

This is Jack McGuire.

Ethan looks towards the door.

ETHAN'S POV

JACK MCGUIRE,

McGuire walks in to the room.

CLOSE ON MCGUIRE as he is looking at Ethan.

We recognize Jack McGuire as the man who shot and killed Danny.

Ethan and McGuire shake hands.

HONEYCUTT (O.S.)

He knew Danny.

(CONTINUED)

MCGUIRE

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

ETHAN

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

MCGUIRE

Danny was a damn good cop. He'll be greatly missed by us all.

ETHAN

Thank you, well if you'll both excuse me; I think I'll go see if Tina needs a hand with anything.

MCGUIRE

Nice meeting you.

ETHAN

Likewise.

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

SLOW DISSOLVE TO:

20 EXT. DANNY CAHILL'S HOUSE - EARLY EVENING 20

People are walking out of the house.

21 INT FRONT ROOM - NIGHT 21

CLOSE ON FRONT DOOR.

Ethan is standing at the open door thanking people as they walk outside. Honeycutt walks up to Ethan. They shake hands.

ETHAN

Thanks for coming, Mike. I know that Danny would be glad that you showed up.

HONEYCUTT

He was my partner, and my friend. He would have done the same for me.

(CONTINUED)

ETHAN

I know.

HONEYCUTT

I'll miss him.

ETHAN

We all will.

HONEYCUTT

See you later, Ethan.

ETHAN

See you later, Mike.

Honeycutt walks out of the house. Then Ethan closes the door and walks towards the kitchen.

22 INT. KITCHEN - NIGHT

22

Tina is standing over the sink washing a few dishes.

ON ETHAN

Walks in to the kitchen and stops. He looks towards Tina.

ETHAN'S POV

Tina is washing dishes and then she stops and looks out the window and starts crying.

ON ETHAN

Walks up to Tina, stopping behind her and putting his hands on her shoulders. She is 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 my
self 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.

(CONTINUED)

ETHAN

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

TINA

What does that mean.

(to Ethan)

A cop first?

ETHAN

All that mattered to Danny, was he put a stop to what ever was going on. He felt that he had a good lead, so he went with it. 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

Are you saying that Danny's murder was planned?

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.

(CONTINUED)

ETHAN

What?

TINA

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

ETHAN

(surprised, smiling)

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,
(shaking his head)
Not was.

She starts crying and they hug.

TINA

I'm so glad you're 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 you're my best.

TINA

(smiling)

Oh, Ethan.

They continue hugging.

ETHAN

We'll be okay, Tina. We will get
through this. I will find out who
murdered Danny, and I will make
them pay.

(CONTINUED)

TINA
I hope so Ethan, I hope so.

CLOSE ON ETHAN

A look of determination is on his face.

SLOW DISSOLVE TO:

23 EXT. SHERIFF'S OFFICE - SNOW ON GROUND - PRESCOTT - DAY 23
Vehicles are lined up on the side of the building.

24 INT. SHERIFF'S OFFICE - DETECTIVES ROOM - DAY 24
The room is full of male and female detectives working at their desks and doing other activities.

MEDIUM CLOSE ON HONEYCUTT

He is sitting at his desk looking at a file.

ETHAN (O.S.)
Morning, Mike.

Honeycutt looks up from his work.

HONEYCUTT'S POV

ETHAN CAHILL,

Ethan is standing in front of Danny's desk, he is wearing western clothes, along with a black slicker and a black Stetson. He is looking at Honeycutt.

ON HONEYCUTT

Still looking at Ethan.

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

ETHAN
Came to see, Captain Styles. We have some business to discuss. Is that Danny's file?

HONEYCUTT
(looking at file)
Yeah. I was just going over it to see if I could find something,
(MORE)

(CONTINUED)

HONEYCUTT (cont'd)
anything. But so far I haven't been
able to find nothing.

ETHAN
Well, keep looking.

STYLES (O.S.)
Marshal Cahill.

Ethan turns.

ETHAN'S POV

STYLES.

JOSH STYLES,

Mid 30's, wearing a white shirt, with blue tie, dark slacks.
A shoulder holster on his right side. He is standing in the
doorway.

STYLES
Come in please.

ON ETHAN

Looking at Styles.

ETHAN
I'll be right there.
(to Honeycutt)
Keep looking, I'll talk to you
later.

Ethan turns and walks towards the office.

We follow him.

As he walks in to the office and Styles closes the door.

SLOW DISSOLVE TO:

25 INT. OFFICE OF CAPTAIN STYLES - DAY

25

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

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

(CONTINUED)

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
already 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

It was more Danny then Mike.

ETHAN

How's that?

STYLES

Well, they are not really partners
per say. They each have their own
case loads. But they help each
other if need be.

ETHAN

Well then, tell me what you
couldn't tell me on the phone.

STYLES

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

ETHAN

What state Official?

(CONTINUED)

STYLES
Governor Kyle Jefferson.

ETHAN
Jefferson? Isn't he running for President, this 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 Ortega 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 was trying to figure out.

ETHAN
Well obviously he was starting to get mighty close to what ever the truth was.

STYLES
It would seem that way.

ETHAN
Well at least I have a pretty good idea what it is that I am dealing with.

STYLES
I have a favor to ask of you, Cahill.

ETHAN
What sort of favor, Captain?

STYLES
Would you object if Honeycutt helped you?

(CONTINUED)

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 turns and walks out of the office.

SLOW DISSOLVE TO:

26

INT. SHERIFF'S OFFICE - DETECTIVES ROOM - DAY - MEDIUM SHOT
26

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

CLOSE ON ETHAN as he is looking at the file.

Then he looks up at Mike.

ETHAN'S POV

Honeycutt is looking at part of the file.

ON ETHAN

Setting the file on the desk.

ETHAN

I think before we go any further, I need to tell you something, Mike.

HONEYCUTT

What's that?

ETHAN

Danny, was damn lucky to have you as his partner. And I think that you are a real good cop.

HONEYCUTT

(to Ethan)

But not good enough to work Danny's case alone?

(CONTINUED)

ETHAN

That's not it, Mike.

HONEYCUTT

Then, what is it?

ETHAN

I didn't want to be on the sidelines running to you for updates. Danny was my little brother, and as long as I can remember, my dad always told me that being the oldest brother brought on more responsibility.

HONEYCUTT

I don't follow.

ETHAN

I was the older brother, so it was up to me to watch out for Danny. And I failed. Now I have to make it right with him. I have to find out who murdered him. And, I will find out. Even if I have to turn over every rock in this town. And, I would like you to help me. If it would make you feel any better, you can be the lead on this. I'm just an outsider, remember?

HONEYCUTT

(smiling)

That won't be necessary, Ethan. We'll work it together... as partners.

ETHAN

(smiling)

Sounds good.

HONEYCUTT

So, where do you want to start?

ETHAN

The autopsy report says that they pulled shotgun pellets from Danny's back.

HONEYCUTT

Meaning he was shot in the back.

(CONTINUED)

ETHAN

And they also pulled some from his chest. And those are the ones that killed him.

HONEYCUTT

What? He was shot in the back first?

ETHAN

(nods)

That's my guess. That's the only way they could have gotten the drop on him.

(looking at the file)

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

HONEYCUTT

Yeah.

ETHAN

(to Honeycutt)

You were there?

HONEYCUTT

Of course. He was to meet Danny at the warehouse.

ETHAN

To do what?

HONEYCUTT

He was going to point out to Danny, the drugs from the Ortega operation, and supposedly, Jefferson was there to collect his money.

ETHAN

They both were supposed to be there?

HONEYCUTT

That's what the informant said. Along with some of the people involved.

ETHAN

Who is the informant?

(CONTINUED)

HONEYCUTT

A man by the name of Clarence
Bradley.

ETHAN

Where did they meet?

HONEYCUTT

Danny would usually meet him at the
local Denny's.

ETHAN

Well, I think it is time that I
meet this informant as well.

HONEYCUTT

(picks up the phone)
I'll give him a call for a meet.

ETHAN

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

HONEYCUTT

(to Ethan)
You bet I do.

They both stand up and walk towards the door.

ON DOOR

The door opens and McGuire walks in to the room.

He notices.

MCGUIRE'S POV

Ethan and Honeycutt are walking towards him.

ON MCGUIRE

Walking towards them.

MCGUIRE

Where you guys headed?

Ethan and Honeycutt stop in front of McGuire.

HONEYCUTT

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

(CONTINUED)

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
Cool. See you guys later, then.

McGuire walks off as Ethan watches him.

HONEYCUTT
What's wrong?

ETHAN
Something about that guy I don't
like.

HONEYCUTT
McGuire?, he's okay. Let's go see
that informant.

They turn and walk towards the door.

ON MCGUIRE

Sitting at his desk and looks towards the door.

MCGUIRE'S POV

Ethan and Honeycutt both walk out the door.

ON MCGUIRE

Watches them leave and then he picks up the phone and dials
it.

MCGUIRE
(into receiver)
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.

(CONTINUED)

He hangs up the phone and then looks around the room and then looks towards Styles office.

MCGUIRE'S POV

Styles is standing in his office looking out the window towards McGuire and then slowly closes the vertical blind.

ON MCGUIRE

Still looking towards the office. He quickly stands up and walks out of the room.

SLOW DISSOLVE TO:

27 EXT. DENNY'S RESTAURANT - WINTER CONDITIONS - DAY 27

The parking lot is full of cars.

28 INT. DENNY'S RESTAURANT - BOOTH - DAY 28

Ethan and Honeycutt are sitting in the booth across from them in the other booth sits.

CLARENCE BRADLEY,

36, a very wiry man. An extremely nervous chain smoker.

All three men are drinking coffee.

BRADLEY

(takes a drag from his
cigarette, to Ethan)

So, your Danny's brother, huh?

ETHAN

That's right.

BRADLEY

He was a good cop.

ETHAN

Tell me, why didn't you meet Danny
at the warehouse?

BRADLEY

I received a call from Danny that
he changed his mind about the
warehouse.

(CONTINUED)

HONEYCUTT

You actually talked to Danny that night?

BRADLEY

(takes a drag from his
cigarette, to Honeycutt)

No, it was some guy that said that Danny told him to call me and tell me that Danny had changed his mind.

HONEYCUTT

And you believed him?

BRADLEY

I had no reason not to.

ETHAN

Did you recognize his voice?

BRADLEY

(shakes his head)

No. I've never heard it before.

ETHAN

How long have you been an informant for my brother?

BRADLEY

Around two years.

ETHAN

And in those two years, have you ever known Danny to have someone else call you about anything?

Bradley looks at Ethan for a short beat and then looks at Honeycutt for a short beat. He looks back at Ethan and then takes a long drag from his cigarette.

BRADLEY

(blows out smoke)

No.

The WAITRESS comes over to the table. She is carrying a coffee pot.

WAITRESS

Can I refill your cups?

ETHAN

No, I'm good.

(CONTINUED)

HONEYCUTT
I'm fine too. Thanks.

WAITRESS
(to Bradley)
How about you, Sir?

BRADLEY
(takes a drag from his
cigarette, shakes his head)
No.

WAITRESS
If you gentlemen need anything
else, just let me know.

ETHAN
Thank you.

She turns and walks away.

BRADLEY
Are we through here?

ETHAN
No.

Bradley rolls his eyes and then crushes the cigarette in the ash tray. He takes another cigarette from the pack and lights it.

ETHAN
If you say that Danny has never had
anyone call you on his behalf, why
would you think he would have done
it that night?

BRADLEY
(takes a drag from his
cigarette)
How the hell should I know, man?
(blows smoke)
Hell, I'm just an informant.

ETHAN
Maybe, you were working both sides?

BRADLEY
(to Honeycutt)
What the hell does he mean?

(CONTINUED)

HONEYCUTT

He means, maybe it was you who sat
Danny up to die.

BRADLEY

Me?

(to Ethan)

Why would I do that? I liked Danny.

ETHAN

Only you can answer that.

BRADLEY

Listen man. I did not have anything
to do with Danny's death.

ETHAN

That better be the truth for your
sake. Cause I am going to find out
who murdered my brother, and every
one involved. So if you have any
idea who did it Bradley, now would
be the time to tell me.

BRADLEY

If I knew who did, I would...

(takes a drag from his
cigarette, blowing smoke)

Can I go know, Cahill?

Ethan looks at Honeycutt.

HONEYCUTT

Get the hell out of here.

Bradley crushes the cigarette in the ashtray, then stands up
and walks away.

HONEYCUTT

Do you think that Clarence is
involved?

ETHAN

I don't know yet.

HONEYCUTT

Now what?

ETHAN

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

(CONTINUED)

HONEYCUTT

We've been through the file
already.

ETHAN

I know. But I have a feeling that
we might have overlooked something.

HONEYCUTT

Like what?

ETHAN

I don't know, Mike. Something.

HONEYCUTT

(nods)

Let's go have a look Ethan, we'll
see what we can come up with.

They slide out of the booth and walk towards the register.

SLOW DISSOLVE TO:

29 EXT. OLD RUN DOWN GHOST TOWN - DAY 29

A red FORD TAURUS is sitting in front of the old saloon
building. A typical COP car.

CLOSE ON DRIVER'S SIDE CAR DOOR WINDOW

McGuire is sitting in the front driver's seat. his jaw bones
are twitching on the side of his face.

He is getting very impatient.

30 INT. FORD TAURUS - DAY 30

McGuire is drumming the steering wheel with his fingers.

MCGUIRE'S P.O.V THROUGH WINDSHIELD

The blue LINCOLN TOWN CAR is headed towards McGuire.

CLOSE ON MCGUIRE as he is looking towards the car.

Upon seeing the car McGuire looks at his wrist watch and
then slowly shakes his head.

MCGUIRE

(disgusted)

Bastard. He's getting too damn
cocky for his own good.

(CONTINUED)

BACK TO POV THROUGH WINDSHIELD

The car drives up and stops in front of McGuire's car.

MCGUIRE (O.S.)
Damn politicians.

31 EXT. MCGUIRE'S CAR - DAY 31

McGuire gets out of his car and walks over to the back door of the Lincoln. And opens the door and gets into the car closing the door.

32 INT. LINCOLN TOWN CAR - BACK SEAT - DAY 32

CLOSE ON MCGUIRE as he is looking forward

MCGUIRE
I said an hour. Not an hour and ten minutes.

JEFFERSON (O.S.)
You shouldn't worry about how late I am.

MCGUIRE
We may have a lot to worry about.

ON 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?

MCGUIRE
Ethan Cahill.

JEFFERSON
Who is Ethan Cahill?

MCGUIRE
Danny Cahill's brother.

JEFFERSON
What about him?

MCGUIRE
He is on the case now.

(CONTINUED)

JEFFERSON

He's a cop?

MCGUIRE

A federal marshal out of Dallas.

JEFFERSON

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

We can kill him.

JEFFERSON

Not yet. I want to see where he try's to go with this. Now on to more pressing matters. Have you found the woman, yet?

MCGUIRE

No, not yet.

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 Ortega, and about 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.

(CONTINUED)

JEFFERSON

Then do it, Detective. But first,
you take out Cahill's informant. I
want him dead and out of the way.
Then, I want you to find her. I
want that woman McGuire... alive.

33 EXT. SHERIFF'S OFFICE - PRESCOTT - DAY 33

People are walking in and out of the building.

34 INT. SHERIFF'S OFFICE - CORRIDOR - DAY 34

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

ETHAN

I've been thinking, Mike.

HONEYCUTT

About?

ETHAN

Bradley.

HONEYCUTT

What about Bradley?

ETHAN

I have a gut feeling that he knows
more than what he told us.

HONEYCUTT

You think he's hiding something?

ETHAN

The more I think about it, the more
convinced of that I am.

HONEYCUTT

Do you want to talk to him again?

ETHAN

Yeah... And this time I'm going to
press him hard.

We hear a cell phone ring.

Ethan reaches in his slicker and pulls out his cell phone.

(CONTINUED)

ETHAN
(into phone)
Cahill.

TINA (V.O.)
(over phone, filtered)
Ethan?

ETHAN
Tina? is everything alright?

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

Tina is sitting on the couch.

TINA
(into phone)
I think you need to come home.

ETHAN
(into phone)
Why? What is it?

TINA
You just need to get here a.s.a.p.

ETHAN
Alright, I'm on my way.

Ethan closes his phone.

HONEYCUTT
What's the matter?

ETHAN
Not sure. Tina just wants me to
come home.

HONEYCUTT
Want me to come with?

ETHAN
No. You stay here and keep looking
through that file.
(walking down the corridor)
I'll be back as soon as I can.

ON HONEYCUTT

HONEYCUTT
I'll be here.

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

(CONTINUED)

We hear a cell phone ring.

Honeycutt pulls out his phone from his jacket.

HONEYCUTT
(into phone)
This is Detective Honeycutt.

35 EXT. HOUSE OF DANNY CAHILL - DAY

35

Ethan's truck pulls into the driveway and Ethan gets out of the truck and jogs up to the front door.

The door opens and Tina is standing at the door.

ETHAN
Tina, what's the matter?

TINA
Someone is here to see you.

ETHAN
(surprised)
To see me? Who?

TINA
An old friend.

ETHAN
An old friend?

TINA
Come have a look.

Ethan looks curious as he walks into the house.

CUT TO:

36 INT. DANNY'S HOUSE - FRONT DOOR - DAY (CONTINUES)

36

Ethan stops just inside the doorway as Tina closes the door then walks up to Ethan.

ETHAN
(looking around)
So where is this old friend?

TINA
I think that you will be pleasantly surprised.

(CONTINUED)

ETHAN
(getting flustered)
Who are you talking about?

TINA
Maria!

ON HALLWAY ENTRANCE

MARIA SANCHEZ,

32, a very good looking Mexican female. Her breasts are medium size, her and Ethan are former lovers.

She slowly steps to the edge of the entrance looking towards Ethan and Tina.

MARIA
Hello, Ethan.

ON ETHAN

Looking at Maria for a short beat and then slightly smiles.

CUT TO:

37 INT. DANNY CAHILL'S HOUSE - LIVING ROOM - DAY

37

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

TINA
(to Maria)
Go on, Maria, 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 it is a cop?

MARIA
About one month ago, I was at home, when I heard some noises outside my apartment. I went to the door and looked through the peephole. That's when I saw them.

(CONTINUED)

ETHAN

Saw who?

MARIA

Four men with guns. So I ran into my bedroom and hid. They broke into my apartment and started tearing the place apart.

ETHAN

That doesn't mean that they were cops.

TINA

(to Ethan)

Are you saying that Maria is lying, Ethan?

ETHAN

(to Tina)

No. All I am saying is that just because four men with guns broke into her apartment doesn't necessarily mean that they were cops.

MARIA

No. But after they were done searching, I heard one of them make a call on his radio.

ETHAN

Call who?

MARIA

I never heard a name. But I heard the voice on the other end of the radio say for them to meet him back at headquarters. Then they left.

ETHAN

Why would you think that these men would be looking to kill you?

Maria and Tina look at each other.

TINA

Tell him.

ETHAN

Tell me what?

(CONTINUED)

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

ETHAN
(surprised)
Secretary?

MARIA
I overheard a conversation between
Jefferson and another man.

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
(to Maria)
Did you go to anybody in the
department with this.

MARIA
Yes.

ETHAN
Who?

(CONTINUED)

MARIA

The one person 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 could see how scared I was and that I would most likely be the only witness. 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

What does all of this mean, Ethan?

ETHAN

It means that Danny told this to the wrong somebody, and that somebody is in the sheriff's office, and he is a dirty son of a bitch.

TINA

Who do you think it could be?

ETHAN

I don't know.

TINA

You don't think it could be Mike?

ETHAN

No.

(shakes his head)

Mike is one of the good guys. All I know is that Maria won't be safe at her place.

(CONTINUED)

TINA

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

ETHAN

(nods)

Good.

Ethan stands up.

TINA

Where are you going?

ETHAN

Back to the station to fill Mike in on this latest development.

(walking towards door)

Lock the door behind me.

Ethan stops at the door as Tina walks up to him.

TINA

Be careful, Ethan.

ETHAN

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

TINA

I won't.

ETHAN

I mean no one, 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.

(CONTINUED)

TINA
(closing the door)
He's worse than an old mother hen.
But I love him anyway.

She locks the door and walks towards the front room.

TINA
Maria, let me show you your room.

FADE OUT.

38 FADE IN: 38

39 EXT. SHERIFF'S DEPARTMENT - EARLY EVENING 39

A few cars are parked in front of the building.

CUT TO:

40 INT. BRENT STYLES OFFICE - EARLY EVENING 40

Styles is sitting at his desk. Ethan and Honeycutt 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 my department that is working with 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 Honeycutt)
Have you seen this proof, Honeycutt?

(CONTINUED)

HONEYCUTT

No, Sir, but if Ethan says that there is proof, then I believe him.

STYLES

I see... well, the last thing that I want in my department is a free lance cop. Especially a dirty free lance cop.

(standing)

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.

Styles walks towards the door and then Ethan and Honeycutt stand up and follow him to the door.

STYLES

I want you both to keep me informed on

(opens the door)

any thing that you find out. Now remember, I am here to help anyway that I can. So keep me in the loop at all times, Mike.

HONEYCUTT

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 find him there won't be nothing left for you to brand. That I can promise you.

Ethan walks out followed by Honeycutt and then Styles closes the door and walks back to his desk and sits down.

STYLES

(sighs)

Shit. This is all I need. A vigilante federal marshal... why in

(MORE)

(CONTINUED)

STYLES (cont'd)
the hell does this shit always have
to happen to me?
(standing)
Damn it!

Styles grabs his cowboy hat from the rack along with his coat.

STYLES
Damn it to hell!

Styles walks out of the office.

SLOW DISSOLVE TO:

41 EXT. ECONOLODGE MOTEL - NIGHT 41

The parking lot is almost empty.

42 INT. ECONOLODGE MOTEL - ROOM - NIGHT 42

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 in Mesa this afternoon.

We hear a knock on the door.

ON BRADLEY

Preparing to take a bite from a hamburger, sitting on the round table is an empty WHATABURGER BAG, Fries and a glass of soda.

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

Bradley walks cautiously to the door.

BRADLEY
Who is it?

MCGUIRE
It's me, open the door, Clarence.

(CONTINUED)

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

We see McGuire standing there.

Bradley is looking at him.

MCGUIRE

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

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

MCGUIRE

Nice little room, Clarence.

BRADLEY

It suits me.

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

BRADLEY

What brings you by?

MCGUIRE

(walking towards the bathroom)
Oh, not much. I was just wondering
how your conversation was today.

BRADLEY

(nervous)
What conversation?

MCGUIRE

You know. The one you had with
Detective Honeycutt and Danny's
brother.

BRADLEY

(takes a puff)
How did you know about that?

Bradley blows smoke.

MCGUIRE

You know me.
(looks in the bathroom)
I know everything that goes on in
this town, Clarence. I have
snitches too, you know.

(CONTINUED)

BRADLEY

I didn't tell them much.

MCGUIRE

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

BRADLEY

Look, 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. That I got a call and was told that Danny left a message with me not to bother showing up.

MCGUIRE

And that's all?

BRADLEY

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

Bradley takes a puff from the cigarette and blows out smoke.

MCGUIRE

(walking towards Bradley)

Oh, I do believe you, Clarence. but there is a certain Arizona state Governor out there that doesn't think that you are worth keeping around anymore.

BRADLEY

(more nervous)

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

MCGUIRE

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

(pulling out his Beretta)

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

(CONTINUED)

BRADLEY

What do you mean, guys like me?

MCGUIRE

(slowly putting on 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

(extremely scared)

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
orders. You know what the shitty
thing about this is? I really do
like you.

EXTREME CLOSE ON BERETTA as it fires.

PHEW! PHEW! PHEW!

We hear a

THUD!

ON MCGUIRE

He looks towards Bradley and then walks up to him on the
floor.

MCGUIRE'S POV

Bradley on the floor eyes wide open in fear.

Still alive.

ON MCGUIRE

(CONTINUED)

Looking at Bradley.

MCGUIRE

I want you to know one thing
Clarence, this is nothing personal.
It's just Strictly business.

He raises his Beretta towards Bradley and pulls the trigger.

PHEW!

McGuire slips the Beretta in his coat then turns to leave and glances at the food on the table and then picks up the box of fries, then takes a fry.

MCGUIRE

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

McGuire turns and walks out of the room with the fries then closes the door.

SLOW DISSOLVE TO:

43 INT. HOUSE OF DANNY CAHILL - DARK - FRONT DOOR - NIGHT 43

The door opens and Ethan walks in and slowly closes the door then locks it. Ethan walks to the coat rack and takes off his hat and slicker hanging them on the rack and then he walks towards the kitchen.

CUT TO:

44 INT. DANNY CAHILL'S HOUSE - KITCHEN - NIGHT 44

The kitchen door pushes open and Ethan walks in and walks up and opens the refrigerator and then pulls out a bottle of CORONA and then walks up and opens the drawer and pulls out a bottle opener and then opens the bottle and walks to the table and sits down in the chair.

Ethan raises the bottle to his lips to take a drink.

MARIA (O.S.)

Buy me one?

Ethan looks towards the kitchen door.

ETHAN'S POV

(CONTINUED)

Maria standing in the open doorway wearing a light blue house coat. She still looks VERY SEXY.

ON ETHAN

Looking at Maria.

ETHAN
(standing)
It would be my pleasure.

Maria walks in to the kitchen as Ethan walks up to the refrigerator.

ETHAN
(opening the refrigerator)
I'm sorry if I woke you.

MARIA
(sitting at table)
No. You didn't wake me. I just find it hard to sleep since the last couple of weeks.

Ethan walks up to the table with the bottle.

ETHAN
(pulling off cap)
I'll bet.

Ethan sets the bottle in front of Maria.

MARIA
Thank you.

Ethan sits back down in his chair.

MARIA
So, how have you been?

ETHAN
I've been good.

MARIA
Still live in your daddy's ranch house.

ETHAN
(nods)
Oh, yeah.

(CONTINUED)

MARIA
Have you finished the additions
yet?

ETHAN
(smiling)
No.

Maria laughs.

ETHAN
So, are you and Floyd still
married?

Maria stops smiling.

MARIA
No. that ship sunk to the bottom,
two years ago.

Maria takes a drink.

ETHAN
I'm sorry.

MARIA
Daddy always said that I should of
married you.
(to Ethan)
And I agree with him.

ETHAN
That's water under the bridge,
Maria.

They both drink their beers for a beat.

MARIA
Ethan, I have something that might
help in the investigation.

ETHAN
And what's that?

MARIA
This.

She reaches in her pocket and pulls out a small tape
recorder.

ETHAN
A tape recorder?
(off Maria's nod)
(MORE)

(CONTINUED)

ETHAN (cont'd)
What's on the tape?

MARIA
Play it and find out for yourself.

Ethan takes the recorder and pushes the play button.

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.

CLOSE ON ETHAN'S FACE as he is listening to the tape he is getting pissed.

JEFFERSON (V.O.)(RECORDED VOICE)
You did real good, Jack. Now all we need to do find Maria and see what she knows.

CLOSE ON MARIA'S FACE as she is listening to the tape she is looking afraid.

MCGUIRE (V.O.)(RECORDED VOICE)
Don't worry Kyle... she's as good as dead, too.

JEFFERSON (V.O.)(RECORDED VOICE)
I don't want her dead right now, Jack. Only if it comes to that... do I make myself clear, Jack?

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

ON ETHAN

He pushes the stop button, and then looks at Maria.

ETHAN
When did you get this?

MARIA
The day I quit.

(CONTINUED)

ETHAN

No, I mean, did you have this here the whole time?

MARIA

Yes.

ETHAN

Why did you wait until now to give this to me?

MARIA

I don't know. I have no good answer for you, Ethan. I'm just very scared.

They look at each other for a short beat.

ETHAN

Fair enough... how did you get the tape?

MARIA

I snuck in his office and took it from where I had hid the recorder... will it be admissible in court?

ETHAN

I don't give a shit about court, Maria. 'Cause it won't go that far.

MARIA

You recognize the voice, don't you?

ETHAN

Yeah.

MARIA

So do I.

ETHAN

You do?

MARIA

It's the same voice that I heard on the other end of the radio.

ETHAN

That don't surprise me none... I've always had a uneasy feeling about that son of a bitch.

(CONTINUED)

MARIA

What do you plan on doing?

ETHAN

(to Maria)

I think it would be best if you didn't know any details.

MARIA

Ethan, Jefferson is trying to kill me.

ETHAN

I know that. But I will take care of Jefferson and McGuire, and anyone who is part of Danny's murder... it's for your own protection, Maria.

MARIA

(touching his arm)

I know. I appreciate it, Ethan.

They stare at each other a short beat. Then they slowly move towards each other and they kiss.

ETHAN

(breaking the kiss)

Do you think this is a good idea?

MARIA

I don't know, but I'd like to find out.

ETHAN

(nods)

So would I. But maybe we should take it slow.

MARIA

I agree. We should take it very slow.

ETHAN

(nods)

Very slow.

A short beat.

MARIA

But not too slow.

(CONTINUED)

They both stand up then They continue to kiss more passionately and then Ethan picks her up in his arms and carries her out of the kitchen like a groom carries his bride across the threshold.

SLOW DISSOLVE TO:

45 INT. DANNY'S HOUSE - GUEST BEDROOM - NIGHT 45

Ethan and Maria are under the covers in the bed making hot passionate love.

Then.

They both climax together.

Ethan rolls off and lays on his back on the bed, then Maria snuggles close to Ethan and lays her arm across his chest.

MARIA

That was incredible. Just like I remember.

ETHAN

You haven't changed either.

MARIA

(smiling)

Mmmm, that's good to know.

Ethan kisses the top of her head.

MARIA

So, are you going to take the tape to Captain Styles?

ETHAN

I think I should, after all McGuire is one of his guys.

MARIA

How do you think he will react?

ETHAN

Well, he already told me that he will do everything in his power to help bring him down. And I plan on holding him to that.

Maria sits up on his chest with her elbows and looks at him.

(CONTINUED)

MARIA

You are one tough cowboy, Marshal
Cahill.

ETHAN

Why thank you, Ma'am, I appreciate
that. And you are one gorgeous
little Senorita.

MARIA

Why thank you, Sir, You're mighty
kind for a rough and tumble cowboy.

ETHAN

Your more than welcome, Ma'am. And
who says that I'm all that rough?

They smile and look into each others eyes a short beat.

MARIA

Ethan? I'm getting a strange
feeling here, something I haven't
felt in a long time.

ETHAN

That makes two of us, Darlin'

MARIA

Really?

ETHAN

Really.

MARIA

Well... what does someone do when
these feelings come around?

ETHAN

I'm not sure, but I think someone
gets married.

Marie sits up and looks at Ethan.

MARIA

Married?

ETHAN

(nods)

Married.

They stare at each other for a few more beats.

(CONTINUED)

MARIA
Ethan?

ETHAN
(pulling her down)
Come here, baby.

They slowly start kissing each other softly and then start kissing more passionate.

FADE OUT.

46 FADE IN: 46

47 EXT. TOWN OF JUAREZ - DAY (SERIES OF SHOTS) 47

SUPERIMPOSE - JUAREZ, MEXICO

A.) People are walking along the sidewalks.

B.) People are shopping at the different outside stores.

C.) Prostitutes are walking the street and picking up customers in vehicles.

48 EXT. MEXICAN STYLE HOUSE - DAY 48

The house is huge and it sits on a hill overlooking Juarez. It is surrounded by a block wall with a gate at the entrance. The limo pulls up and the gate opens and the limo drives through the gate. Two guards with M-16's are walking back and forth in front of the gate.

They stop next to each other.

They speak in Spanish.

GUARD #1
(subtitled)
Damn Gringo's.

GUARD #2
(subtitled)
They think they are so much better.

GUARD #1
(subtitled)
I don't like them gringo son of a bitch's

(CONTINUED)

GUARD #2
(subtitled)
Mr. Ortega should cap both their
sorry asses.

GUARD #1
(subtitled)
Si, Mi amigo.

He spits on the ground in disgust, and then they continue
patrolling the gate.

49 INT. HOUSE - OFFICE OF RAMON ORTEGA - DAY

49

RAMON ORTEGA,

35, well dressed and very well connected. He is wearing a
shoulder holster with a Glock 9mm. He also has the biggest
drug cartel in all of Mexico.

Ortega is sitting at his desk smoking a cigar, and Then we
hear the intercom on the phone ring.

ORTEGA
(pushing the button)
Si?

CHAVO (V.O.) (COMM VOICE)
Ramon, your guest's have arrived.

ORTEGA
Send them in.

Ortega stands up and walks to the front of his desk. Then
the door opens and in walks,

CHAVO ORTEGA,

29, also very well dressed. He is the younger brother of
Ortega and is his right hand man. He is wearing a shoulder
holster with a Beretta 9mm.

He steps to the side as Jefferson walks in followed by
McGuire.

ON ORTEGA

He smiles as they walk in.

ORTEGA
Gentlemen, welcome to my humble
hacienda.

(CONTINUED)

They all shake hands.

ORTEGA
Would either of you gentlemen, care
for a drink?

JEFFERSON
Thank you.

Ortega looks at Chavo.

CHAVO
What is your pleasure?

JEFFERSON
Bourbon.

MCGUIRE
Same.

Chavo walks to the liquor cabinet.

ORTEGA
(walking towards his desk)
Please have a seat, Gentlemen.

Jefferson and McGuire sit down in the two chairs in front of
the desk.

ORTEGA
(sitting in his chair)
How are things going in Prescott?

JEFFERSON
They are going great.

MCGUIRE
No complications.

ORTEGA
No complications, Huh?

MCGUIRE
No complications.

Chavo walks up to them and hand them two classes.

ON ORTEGA

He takes a puff from his cigar, then pulls it from his mouth
and blows smoke.

(CONTINUED)

ORTEGA
(looking at his cigar)
Do you know what happened to the
last person who lied to me?

McGuire takes a drink of his Bourbon and then slowly lowers
his glass.

MCGUIRE
What do you mean?

ORTEGA
I mean, the last man who lied to me
was taken out to the desert and
buried.

JEFFERSON
You killed him?

ORTEGA
No.

MCGUIRE
You buried him --

CHAVO
Alive.

Jefferson and McGuire look at Chavo.

ON ORTEGA

ORTEGA
Now, would you like to answer that
question again?

ON JEFFERSON

He looks at Ortega.

JEFFERSON
There is a problem.

MCGUIRE
A federal marshal, by the name of
Ethan Cahill.

ORTEGA
Cahill? Why does that name sound
familiar?

(CONTINUED)

JEFFERSON

Because, that was the name of the
cop that we had to kill.

MCGUIRE

Ethan Cahill is his brother.

ORTEGA

And the woman?

MCGUIRE

We haven't been able to find her
yet, but we will.

ORTEGA

And what are you doing about the
brother?

JEFFERSON

He might be getting closer to the
truth about who killed his brother,
we have him on surveillance.

ORTEGA

Do either of you have a brother?

(off their no reaction)

Let me tell you about the revenge
of a brother, I know in my case if
any one killed my brother, I would
stop at nothing to find the person
responsible for his death. So I
suggest to you gentlemen, that you
take him out, before he finds out
the truth, and takes you out.

JEFFERSON

Killing a local cop is one thing
Ramon, but killing a federal
marshal is entirely a different
matter all together.

ORTEGA

Let me spell it out for you
Governor, if this brother links you
to this, then he links me to this,
and I don't need that kind of
attention. I have peace here in
Juarez. I have paid off the right
people to have that peace... do I
make myself understood, Gentlemen?

(CONTINUED)

JEFFERSON
We understand, Ramon.

ORTEGA
Good, then I can expect some
results?

JEFFERSON
You'll get your results.
(to McGuire)
Isn't that right, Mr. McGuire?

MCGUIRE
(to Ramon)
I'll take care of it personally.

ORTEGA
Good, ...
(pushes a button on his phone)
We are going to have a little
fiesta tonight. You Gentlemen are
welcome to stay if you like.

JEFFERSON
That's very kind of you Ramon,
Thank you, but we really should be
heading back.

The door opens and a man with a shoulder holster on walks
in.

ORTEGA
Very well,
(standing)
if you'll follow Miguel, he will
show you out.

Jefferson and McGuire stand up and they both shake hands
with Ortega. Then they follow Miguel out of the office.

Chavo walks to the door and closes it.

CHAVO
(to Ortega)
What do you think?

ORTEGA
I'm starting to get a bad feeling
deep in my gut.

CHAVO
What kind of feeling?

(CONTINUED)

ORTEGA

That this is all going to come back
and bite me on the ass.

CHAVO

What do you want to do?

ORTEGA

I want you to take a few of your
men and go to Prescott, see if our
friends take out this brother.

CHAVO

And if they can't?

ORTEGA

If they can't? Then I'll expect you
to take out Mr. McGuire.

CHAVO

And what if this, Cahill does it
for us?

ORTEGA

Then our loose end will be tied. He
won't bother going after Jefferson.

CHAVO

So we don't take out Jefferson as
well?

ORTEGA

Oh, no. I'll need him in the white
house.

CHAVO

And once he is there?

Ortega stands up and walks up to Chavo.

ORTEGA

(putting his arm around
Chavo's shoulder)
Then I have big plans.

CHAVO

What kind of plans?

ORTEGA

He may run the country little
brother, but I plan on running him.

(CONTINUED)

CHAVO

How's that?

ORTEGA

Do you think that I put forth all the time and effort to pay off Burk, and then give Jefferson the funds for his campaign, just to see him lose the election?

CHAVO

Why did you give him the funds?

ORTEGA

Because, I knew that He would owe me. And trust me, I plan on taking advantage of that. He'll give me whatever I want... whatever we want.

They both laugh as they walk out of the office.

SLOW DISSOLVE TO:

50 INT. ETHAN'S TRUCK - DAY 50

Ethan pulls into the driveway of the motel.

ETHAN'S POV THROUGH WINDSHIELD

Police cars parked in the parking lot near the open door of the room.

51 EXT. ECONOLODGE MOTEL - DAY 51

Ethan's truck stops behind a squad car.

Ethan gets out of the truck and walks towards the room.
Honeycutt walks out of the room towards Ethan.

ETHAN

What have we got?

HONEYCUTT

Danny's snitch.

ETHAN

Bradley?

(CONTINUED)

HONEYCUTT

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

Two paramedics roll out the gurney with the covered body and
roll towards Ethan.

ETHAN

Hold up guys.

They stop and Ethan pulls back the sheet.

CLOSE ON BRADLEY'S HEAD as we see the bullet hole in the
middle of the forehead.

ON ETHAN

Looking at Bradley.

ETHAN

Now that's up close and personal.

HONEYCUTT

Why kill him? He didn't tell us any
thing.

ETHAN

That's why he was killed, because,
he did talk to us, and to make sure
he didn't talk to us again.

PARAMEDIC

Sir, we need to get going.

ETHAN

Sure.

Ethan replaces the sheet and the paramedics continue rolling
the gurney towards the ambulance.

ETHAN

What did you find in the room?

HONEYCUTT

Not much. Whoever it was, was very
careful not to leave any prints.

Ethan walks towards the room followed by Honeycutt.

HONEYCUTT

What are you hoping to find? CSI,
went through that room with a fine
tooth comb.

(CONTINUED)

ETHAN

Maybe something, Maybe nothing. But I still want to see the room. I may know who might be responsible for taking out Danny's informant not even twenty-four hours after we talked.

HONEYCUTT

Who?

CUT TO:

52 INT. ROOM - MOTEL - DAY (CONTINUES)

52

They walk into the room and Ethan looks around.

ETHAN'S POV

The bed is not made. The open suitcase is on the stand. The bag of fast food is still on the table with a half eaten cheeseburger and a half drunk glass of soda.

ON ETHAN

Looking at the table.

ETHAN

No signs of a struggle.

HONEYCUTT

Meaning he knew the shooter.

ETHAN

(nods)

What were the caliber of the gunshot wounds?

HONEYCUTT

They said it looked like a nine millimeter.

ETHAN

Police issue.

HONEYCUTT

You still think there is a dirty cop?

ETHAN

Yeah, and now I know who it is, and he killed Danny as well.

(CONTINUED)

(to Honeycutt)
As he did Bradley.

HONEYCUTT
Who is it?

They look at each other a short beat.

HONEYCUTT
Ethan, who is it?

ETHAN
McGuire... the same son of a bitch,
who stood in my brother's living
room and pretended to have sympathy
for my family. He's going down
Mike, and he's going down hard,
real hard.

Ethan walks out of the room and Honeycutt is looking off in
the distance. A stunned look on his face.

HONEYCUTT
(soft under his breath)
Ho-ly shit.

Honeycutt turns and runs out of the room after Ethan.

CUT TO:

53 INT. OFFICE OF CAPTAIN STYLES - DAY

53

CLOSE ON DESKTOP as the tape recorder is sitting on the
desk.

We hear.

The end of the taped conversation.

MCGUIRE (V.O.)(RECORDED VOICE)
Don't worry Kyle, she's as good as
dead too.

JEFFERSON (V.O.)(RECORDED VOICE)
I don't want her dead right now,
Jack. Only if it comes to that...
do I make my self clear, Jack?

We hear.

The click of the phone and the dial tone.

CLOSE ON STYLES FACE as he is sitting in silence.

(CONTINUED)

STYLES

I can't believe it... where did you
get this recording?

ON ETHAN

He is looking at Styles.

ETHAN

From Maria Sanchez.

STYLES

You know where she is?

ETHAN

(nods)

Yeah, she's staying with us at
Danny's house.

STYLES

Where did she get this?

ETHAN

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

HONEYCUTT

All we have to do is find them.

STYLES

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

HONEYCUTT

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 he is, is a crooked
politician that had my brother
murdered. And I plan on treating
him as such.

HONEYCUTT

Do you know where McGuire is now,
Captain?

(CONTINUED)

STYLES

Not off hand. But I can call around and see if I can find him. In the mean time, 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 be grounds enough for a warrant.

STYLES

Alright, but it will take a couple hours.

ETHAN

Fine.

(standing)

I'll be at Danny's house.

(to Honeycutt)

Want to come along?

HONEYCUTT

Yeah, why not.

Honeycutt stands up.

STYLES

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

ETHAN

(takes the recorder)

You do that, Captain.

Ethan and Honeycutt walk out of the office.

ON STYLES

He picks up the receiver and dials a number.

STYLES

(into phone)

Yeah, it's me. Where are you?... We have trouble with Cahill and Honeycutt... 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.

(CONTINUED)

Styles hangs up the receiver.

STYLES

Jackass.

Styles stands up and takes his jacket from the back of his chair and walks out of his office.

SLOW DISSOLVE TO:

54

EXT. OLD RUN DOWN GHOST TOWN - DAY

54

A red FORD TAURUS is sitting in the middle of the street. Then a tan ford Taurus drives around the corner and heads for the car in the middle of the street and then stops in front of the Taurus.

The front door of the red Taurus opens and Styles gets out and walks towards the other car and then the front door opens and McGuire gets out and they meet in between both cars.

MCGUIRE

What's the problem?

STYLES

Cahill has a tape recording of you and Jefferson.

MCGUIRE

What kind of recording?

STYLES

One that implicates you admitting killing Danny, and talking about killing that damn woman.

MCGUIRE

Where the hell did he get that?

STYLES

It was given to him by the woman.

McGuire looks around in disbelief.

MCGUIRE

That Bitch.

STYLES

What do we do?

(CONTINUED)

MCGUIRE

(to Styles)

I think it's obvious, we have to get that tape.

STYLES

Cahill is dead set on making you pay for killing Danny. I've seen that look before, Jack. That man intends to kill you.

MCGUIRE

I suppose I would feel the same way if it were reversed. So I guess the only thing to do would be to kill him first. Ortega wants him dead anyway.

STYLES

That could be easier said than done, Jack.

MCGUIRE

Not if we plan it right.

STYLES

What do you mean?

MCGUIRE

I have a plan that will help us get rid of both, Cahill and that damn woman.

STYLES

I thought Jefferson wanted her alive for now?

MCGUIRE

I don't give a shit what Jefferson wants. We'll all be better off if she's dead.

STYLES

It has to be full proof, Jack. We can't afford to make any mistakes, especially with Marshal Cahill. He's like a damn pit bull, once he has you he won't let go.

MCGUIRE

Don't worry, it will be. And there won't be no mistakes. We'll rid ourselves of this marshal, once and for all, then we will be home free.

(CONTINUED)

STYLES

You're pretty confident about that,
Jack.

McGuire looks at Styles then turns and walks towards his car.

MCGUIRE

I'm just confident about my
abilities to make people dead. And
dead Cahill will be. That Captain,
I can promise you. So just trust
me. I know what I'm doing.

McGuire smiles as they continue looking at each other.

55 EXT. DANNY CAHILL'S HOUSE - DAY 55

Ethan's truck is sitting in the driveway.

56 INT. DANNY CAHILL'S HOUSE - LIVING ROOM - DAY 56

Ethan and Maria are sitting on the love seat and Tina is
sitting on the couch, Honeycutt is sitting in the chair.

TINA

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

HONEYCUTT

Sometimes it takes awhile.

ETHAN

I'm more concerned of the
whereabouts of McGuire.

HONEYCUTT

(to Ethan)

We'll get him, Ethan.

ETHAN

(to Honeycutt)

Damn right.

MARIA

I just wish all of this was over
already.

ETHAN

(taking her hand)

I know.

(CONTINUED)

HONEYCUTT

You know, I was thinking if Jefferson is involved with this Ortega guy, it would only be fair to assume that he knows all about what is going on.

ETHAN

What's your point, Mike?

HONEYCUTT

Point is, Ortega could be protecting them.

TINA

Why?

ETHAN

To cover his own ass.

HONEYCUTT

We may be up against more than just McGuire and Jefferson.

ETHAN

If Ortega wants to get in my way, then I'll be more than happy to run over him too.

We hear.

The phone rings.

RING!...

TINA

It's about time.

RING!...

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

ETHAN

(into phone)

Cahill... good... right, we'll meet you there.

Ethan hangs up the receiver.

ETHAN

(to Honeycutt)

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

(CONTINUED)

HONEYCUTT
Great,
(standing)
let's go.

Ethan walks up to Maria as she stands up.

MARIA
Be careful.

ETHAN
I will.

They kiss.

ON HONEYCUTT

He is looking at them.

HONEYCUTT
Ethan, let's go. You'll have plenty
of time for that when this is over.

ON ETHAN AND MARIA

They break off the kiss.

ETHAN
I'll be back.

ON TINA

She stands up.

TINA
Ethan.
(off Ethan's look)
Maria is right, you be careful.

ON ETHAN

Looking at Tina.

ETHAN
I will sweetie.

Ethan and Honeycutt walk out of the house.

ON TINA

Looks at Maria.

TINA'S POV

(CONTINUED)

Maria has a worried look on her face.

ON TINA

TINA
He'll be fine, Maria.

MARIA
(worried)
I was a fool to let him go once. I
don't want to lose him again.

TINA
I've know Ethan for a long time,
Maria. He is a very good man, and
he is good at what he does. So you
can trust me when I say, that Ethan
will be back.

MARIA
I do trust you, Tina.

TINA
Good. Come on, I know the perfect
thing that will help to take your
mind off things.

MARIA
And what would that be?

TINA
A game of Monopoly.

MARIA
(to Tina)
Monopoly?

TINA
(nods, slowly smiling)
Monopoly. Like I said before, it'll
take your mind off things, you'll
see. I'll get the game.

Tina turns and walks off.

MARIA
But I don't even like Monopoly.

TINA (O.S.)
But it will be fun.

(CONTINUED)

MARIA
(to herself)
Fun?... I doubt that.

Maria turns and walks back towards the couch.

SLOW DISSOLVE TO:

57 EXT. JEFFERSON'S HOUSE - DAY 57

The house is sitting on a hill above a private driveway.

Ethan's truck is sitting at the bottom of the hill.

58 INT. ETHAN'S TRUCK - DAY 58

Ethan and Honeycutt are sitting in the cab.

HONEYCUTT
(looks at his watch)
What the hell is taking Styles so long?

ETHAN
I don't know.

HONEYCUTT
He should have been here before us.

ETHAN
Give him a call again.

Honeycutt takes out his cell phone and dials the number and waits for an answer.

HONEYCUTT
(closes the phone)
Still getting his voice mail...
(to Ethan)
What do you think?

ETHAN
Give a call to Hanson.

HONEYCUTT
Hanson? Why Hanson?

ETHAN
'Cause, I have a hunch, and when I get this strong of a hunch, I'm usually right.

(CONTINUED)

Honeycutt dials the number and waits for an answer.

HONEYCUTT

Hanson, it's Mike Honeycutt... good thanks. Hey listen, I was wondering if Captain Styles has picked up the warrant yet.

59

INT. OFFICE OF HANSON - DAY

59

HANSON,

Late 20's, wide rimmed glasses, a geek by all definitions.

He is sitting at his desk.

HANSON

(into phone)

What are you talking about? Captain Styles never filed for a warrant.

INTERCUT with Ethan's truck/Hanson's office.

HONEYCUTT

(into phone)

Are you sure about that?

HANSON

(into phone)

Of course, I'm sure. Styles would have to come through me first.

HONEYCUTT

(into phone)

Thank you, Hanson, you've been very helpful.

Honeycutt closes his phone.

ETHAN

Well?

HONEYCUTT

Hanson said that Styles never filed for a warrant.

(to Ethan)

What the hell is going on here, Ethan?

ETHAN

Simple. It seems that Captain Styles is involved with this as well.

(CONTINUED)

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

ETHAN
(to Honeycutt)
Believe it, Mike.

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

Ethan slowly shakes his head and then looks ahead.

Thinking.

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

ETHAN
To distract us.

HONEYCUTT
Distract us from what?

They look at each other for a short beat.

ETHAN/HONEYCUTT
The girls!

ETHAN
Shit.

Ethan starts the truck then slams it in gear.

60 EXT. ETHAN'S TRUCK - DAY 60

The truck turns around and then speeds off.

DISSOLVE TO:

61 EXT. DANNY CAHILL'S HOUSE - DAY 61

Ethan's truck speeds into the driveway and stops with a hard
skid.

Ethan and Honeycutt get out of the truck and run towards the
front door.

(CONTINUED)

ETHAN
TINA,! MARIA!

62 INT. DANNY'S HOUSE - FRONT DOOR - DAY

62

The door is thrown open and Ethan storms in followed by Honeycutt.

ETHAN
Tina!?... Maria!?

Ethan and Honeycutt look around and go into the living room.

THEIR POV

The Monopoly game is in shambles on the coffee table.

HONEYCUTT
I'll check up stairs.

Honeycutt starts to head for the stairs.

Then we hear.

RING.

Honeycutt stops and looks towards the phone.

CLOSE ON ETHAN as he looks towards the phone.

RING... RING.

Ethan walks to the phone.

RING.

Ethan picks up the receiver.

ETHAN
Hello?

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

ETHAN
McGuire?

MCGUIRE (V.O.)
(over phone, filtered)
I thought that you might be there
by now.

(CONTINUED)

ETHAN
Where's Tina and Maria?

INTERCUT with McGuire's location/Danny's house.

MCGUIRE
(into phone)
They are here with me, safe and
sound. For the moment.

ETHAN
(into phone)
McGuire, if you hurt them --

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

ETHAN (V.O.)
(over phone, filtered)
What do you want?

MCGUIRE
(into phone)
I'm sure that we both know what I
want. But I'll tell you anyway, I
want the tape that is in your
possession.

ETHAN
(into phone)
And what about the women?

MCGUIRE
(into phone)
All I want is that tape. I have no
interest in these women.

ETHAN
(into phone)
You expect me to believe that,
after all you went through

ETHAN (V.O.)
(over phone, filtered)
To try and kill Maria?

MCGUIRE
(into phone)
Like I said, all I want is the
tape.

(CONTINUED)

ETHAN
(into phone)
Let me talk to Tina.

MCGUIRE (V.O.)
(over phone, filtered)
You can talk to her when you see
her, not before.

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

MCGUIRE
(into phone)
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 Darrell)
Why do all federal agents have to
be dickheads?

McGuire turns and walks away.

CUT TO:

63 INT. DANNY CAHILL'S HOUSE - LIVING ROOM - DAY

63

Ethan slowly hangs up the phone.

HONEYCUTT (O.S.)
What did he say?

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

ON HONEYCUTT

Looking at Ethan

(CONTINUED)

HONEYCUTT

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.

HONEYCUTT

I agree. When and where?

ETHAN

(to Honeycutt)

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

HONEYCUTT

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?

HONEYCUTT

Most likely.

ETHAN

Then I suggest, we don't disappoint
him.

(to Honeycutt)

It's time to take this asshole
down, once and for all.

HONEYCUTT

(nods)

Let's do it. Let's do it for Danny
and Tina... Hell, let's do it for
us.

Ethan looks at Honeycutt for a short beat. A look of
determination on his face as he walks to the fireplace and
pulls down the picture inside the frame.

INSERT: PICTURE OF DANNY AND ETHAN STANDING IN FRONT OF
ETHAN'S TRUCK POSING WITH A DEER, BOTH SMILING FROM EAR TO
EAR.

ON ETHAN

(CONTINUED)

ETHAN
(slowly nods)
Don't worry, Danny. I'll get her.

CUT TO:

64 EXT. OLD ACE WAREHOUSE - DAY 64

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

65 INT. OLD ACE WAREHOUSE - STORAGE ROOM - DAY 65

CLOSE ON DOOR as it opens.

McGuire looks into the room.

MCGUIRE'S POV

Tina and Maria are sitting in chairs side by side. their hands are tied behind their back. Gags are over their mouths.

ON MCGUIRE

Looking at them.

MCGUIRE
I know what you're thinking, Tina.
(walking up to her)
As soon as your brother-in-law,
arrives you'll be safe.
(stopping in front of her)
Well, I'm sorry to disappoint you,
but that is the farthest thing from
the truth. 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.
(to Maria)
Before I kill you.
(to Tina, pulling her gag
down)
What do you think of that, huh?

(CONTINUED)

TINA
(spitting in his face)
I think you're a sorry son of a
bitch.

McGuire slowly wipes his face and 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 and her eyes are watering but 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.

MCGUIRE
(cocky smile)
Is that a fact?

TINA
Yes, 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.

MCGUIRE
(replacing the gag)
We'll see who's dead and who's not,
when this night is over.
(walking away)
(MORE)

(CONTINUED)

MCGUIRE (cont'd)
Stupid bitch.

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

CLOSE ON TINA'S FACE as a tear starts to roll down her cheek.

We hear the Elvis Presley song "Mystery train"

As we.

SLOW DISSOLVE TO:

66 EXT. ETHAN'S MOVING TRUCK - HIGHWAY - NIGHT 66

The truck is moving down the highway.

67 INT. ETHAN'S MOVING TRUCK - CAB - NIGHT 67

Ethan is behind the wheel, Honeycutt is sitting in the passenger seat.

CLOSE ON HONEYCUTT'S FACE as he is looking out the windshield, then slowly looks over towards Ethan for a short beat. Then looks back towards the windshield.

The CAMERA SLOWLY PANS over stopping,

CLOSE ON ETHAN'S FACE as he is looking out the windshield driving down the road. Ethan slowly looks towards Honeycutt for a short beat.

ETHAN
Mike, I know that it is a little
too late for me to be telling you
this.

HONEYCUTT
Telling me what?

MIKE
That you don't have to do this.
Danny was my brother, so I have to
do this. I have to make it right
for Danny.

HONEYCUTT
(to Ethan)
A team of wild horses couldn't keep
me away, Ethan. Danny was too good
(MORE)

(CONTINUED)

HONEYCUTT (cont'd)
of a cop and too good of a friend
to keep me out of this action.

Ethan smiles and then looks back towards the windshield.

68 EXT. ETHAN'S MOVING TRUCK - HIGHWAY - NIGHT 68

The truck continues on down the highway.

CUT TO:

69 EXT. OPEN FIELD - NIGHT 69

The truck is driving down a side road and then slowly pulls into the open field and stops.

Song ends.

70 INT. ETHAN'S TRUCK - CAB - NIGHT 70

Ethan puts the truck in gear and then they both look to their right.

THEIR POV

The warehouse.

ON HONEYCUTT

Looking towards the warehouse.

HONEYCUTT
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.

HONEYCUTT
What will you be doing?

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

(CONTINUED)

HONEYCUTT

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.

HONEYCUTT

Sounds like a plan.

ETHAN

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

HONEYCUTT

Right.

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

On ETHAN

Turns towards the back.

ETHAN

Mike.

HONEYCUTT

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.

HONEYCUTT

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 smiles then looks ahead.

ETHAN

Let's do this.

HONEYCUTT

Time to kick some ass.

(CONTINUED)

ETHAN

Damn right.

Ethan puts the truck in gear.

71 EXT. ETHAN'S TRUCK - NIGHT

71

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

CUT TO:

72 INT. WAREHOUSE - NIGHT

72

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,!!

(off Style's surprised reaction)

Just shut the hell up... and relax... everything is under control.

MALE VOICE (V.O.)

(over radio)

McGuire?

(CONTINUED)

McGuire takes the radio from his belt.

MCGUIRE
(into radio)
Go ahead.

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

MCGUIRE
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
every thing 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.

STYLES
I don't know. Honeycutt is no push
over.

MCGUIRE
You let me worry about, Honeycutt.
You just go get the women and bring
them here.

STYLES
I still think that this is a bad
idea.

MCGUIRE
You're not here to think, Captain.
That's why I'm here. now get the
women.

(CONTINUED)

Styles gets up and walks off as McGuire stands up and walks to the front of the table.

MCGUIRE
(sitting on edge)
Time to meet your destiny, Marshal.
I have my shotgun ready to blast
you into hell.

73 EXT. WAREHOUSE - ETHAN'S TRUCK - NIGHT

73

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

74 INT. WAREHOUSE - NIGHT

74

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

ON MCGUIRE

Standing next to the table.

MCGUIRE
Welcome, Marshal Cahill.

ON ETHAN

Stops and looks towards McGuire.

ETHAN
Where's the girls?

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
a specific reason, now let's get
this over with.

(CONTINUED)

MCGUIRE

(smiling)

Shit. I like the way that you operate, Cahill. Direct and to the point... your right, let's get this over with.

(motioning with his right hand)

Bring them out.

Ethan looks behind McGuire.

ETHAN'S POV

Tina and Maria are being led out by Styles. Their hands still tied behind their backs. As they stop a few feet behind McGuire.

ON ETHAN

Looking towards the girls.

ETHAN

You two alright?

ON TINA AND MARIA

They both nod their heads

ON ETHAN

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.

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

ETHAN

You mean this tape?

MCGUIRE

Give it to Darrell.

Ethan hands the tape to the man on his left and he walks over to McGuire and hands him the tape.

(CONTINUED)

McGuire looks at the tape and smiles and then the smile slowly fades as he looks up at Ethan.

MCGUIRE

This is the only copy, right?

ETHAN

What if I said, no?

MCGUIRE

Then that would really... piss me off.

ETHAN

We wouldn't want that now, would we?

MCGUIRE

(slowly shaking head)

No, we wouldn't.

75 EXT. WAREHOUSE - ROOF - NIGHT

75

Honeycutt is walking along the roof and then comes to an access entrance. He opens the cover and climbs down into the hole.

CUT TO:

76 INT. WAREHOUSE - CATWALK - NIGHT (CONTINUOUS)

76

Honeycutt is walking along the catwalk.

We hear voices.

Honeycutt stops on the catwalk and looks down.

HONEYCUTT'S POV

Styles standing next to Tina and Maria, McGuire standing next the table. A partial view of Ethan.

ON HONEYCUTT

He reaches in his pocket and pulls out his cell and then dials the number.

ON ETHAN

Looking towards McGuire.

We hear the phone vibrate.

(CONTINUED)

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

ETHAN

(slowly 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 whippin'.

MCGUIRE

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

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?

CLOSE ON MCGUIRE'S FACE as he realizes that things are about to get turned around.

MCGUIRE

KILL THE WOMEN!!

He turns and runs towards the back of the warehouse.

ON ETHAN

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

(CONTINUED)

ON DARRELL

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

Then suddenly.

BANG!!

The bullet from the sniper strikes Darrell in the chest and he drops to the ground.

He is DEAD.

ON ETHAN

Pulls his Beretta from his shoulder holster and points it Styles.

BANG!! BANG!! BANG!!

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

ETHAN'S POV

Two men running towards him with Glock nine millimeter's.

ON ETHAN

(SLOW MOTION) Dives to his right and comes up on one knee and points his Beretta and fires.

BANG! BANG! BANG! BANG!

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

They are DEAD.

ON THREE MEN

(SLOW MOTION) Running towards Ethan carrying automatic rifles.

ON ETHAN

(SLOW MOTION) 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.

(CONTINUED)

ON ETHAN

(REAL TIME) Slowly stands up and looks towards the two dead men.

HONEYCUTT (O.S.)

Ethan!

Ethan jogs over towards the table and looks around.

ETHAN

Mike?

HONEYCUTT (O.S.)

Up here.

Ethan looks up towards the catwalk.

ETHAN'S POV

Honeycutt standing near the edge of the catwalk.

ON ETHAN

Looking at Honeycutt

ETHAN

Where the hell are the girls?

HONEYCUTT

Styles took off with them towards the back.

ETHAN

Why the hell didn't you kill the bastard?

HONEYCUTT

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

ETHAN

McGuire took off towards the back as well.

HONEYCUTT

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

(CONTINUED)

ETHAN

(nods)

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

HONEYCUTT

I'll meet you back here.

Ethan nods and walks off after McGuire.

CUT TO:

77

INT. WAREHOUSE - NIGHT (CONTINUOUS)

77

Ethan is walking slowly through the warehouse and then pulls out his clip and looks at it and then tosses it on the ground and pulls another clip from his shoulder holster and loads it in the Beretta pulling back the slide. loading the bullet in the chamber.

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 and moves to the left behind a old broken down desk.

MCGUIRE (O.S.)

Hey, Cahill! How did you like that shotgun?

ETHAN

You're a bad shot, McGuire!

MCGUIRE (O.S.)

I hit what I aim at.

ETHAN

Is that a fact?

ON MCGUIRE

Standing behind a old set of lockers.

MCGUIRE

Yeah, that's a fact. Hell, your brother saw that up close and personal!

ON ETHAN

(CONTINUED)

Still behind the old desk.

ETHAN
(looking pissed)
Well I won't be so easy.

MCGUIRE
We'll see. I have a feeling that
you'll be just as easy as your dead
cold brother.

He takes a deep breath then spins away from the lockers and points the shotgun towards Ethan and fires.

McGuire runs off down the corridor.

ON ETHAN

Stands up and fires a shot in the direction of McGuire.

ETHAN
Son of a bitch.

Ethan runs off after McGuire down the corridor.

CUT TO:

78

INT. WAREHOUSE - NIGHT (CONTINUOUS)

78

Honeycutt is walking towards the backroom. His Glock in his left hand.

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

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

Honeycutt stops at the corner of the room.

HONEYCUTT
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.

(CONTINUED)

HONEYCUTT
Captain, let me come in. I can help
you.

CUT TO:

79 INT. WAREHOUSE - ROOM - NIGHT (CONTINUOUS) 79
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!

HONEYCUTT (O.S.)
I don't think you will do that,
Captain.

STYLES
Don't count on it, Mike.

CUT TO:

80 INT. WAREHOUSE - OUTSIDE ROOM - NIGHT (CONTINUOUS) 80
Honeycutt is standing near the door.

HONEYCUTT
You may be a lot of things,
Captain. But a cold blooded killer,
you're not.

Silence.

HONEYCUTT
Captain? What ever it is that you
are thinking, it will not be worth
the final results.

STYLES (O.S.)
Are you sure about that, Mike?

HONEYCUTT
Captain?

Then.

BANG!

We hear a scream.

(CONTINUED)

HONEYCUTT
Tina! Maria!

Honeycutt goes to the door and turns the handle but it is locked.

Honeycutt steps back and kicks the door open.

CUT TO:

81 INT. WAREHOUSE - ROOM - NIGHT (CONTINUOUS) 81

Honeycutt charges into the room, then stops and looks.

HONEYCUTT'S POV

Tina and Maria are standing looking towards the ground.

ON HONEYCUTT

Looks towards the ground.

HONEYCUTT'S POV

Styles lying on the floor, blood coming out of the side of his head.

He is DEAD.

ON HONEYCUTT

Looking at Styles.

HONEYCUTT
(sighs)
Damn.

Honeycutt puts his gun in his shoulder holster and walks towards Tina and Maria.

CUT TO:

82 INT. WAREHOUSE - NIGHT (CONTINUOUS) 82

Ethan is walking down the corridor and comes to a outer room full of boxes.

Ethan stops and looks around.

(CONTINUED)

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 and then he
looks up and suddenly stops.

ETHAN'S POV

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

ON ETHAN

Looking at the mirror, and then looks to his left.

ETHAN'S POV

The old shelving.

ON ETHAN

Looking at the shelving and then puts his Beretta in his
shoulder holster and quickly walks to the shelving and
starts to climb.

Ethan comes to the top and then he walks across the shelving
towards McGuire.

ON MCGUIRE

Still behind the boxes next to the shelving not sure what to
do. But he listens very careful.

Then

McGuire hears a noise and then stands up and quickly turns
around.

We see.

(CONTINUED)

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

CLOSE ON SHOTGUN as it slides across the floor coming to a stop.

ON ETHAN/MCGUIRE

Both are on the floor and then Ethan stands up pulling McGuire up with him.

McGuire swings but Ethan ducks and then punches McGuire in the stomach and then the face. McGuire stumbles back against another shelving.

ON ETHAN

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

McGuire swings at Ethan again and Ethan blocks the punch, then punches McGuire in the stomach and then the face. Ethan 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)

(MORE)

(CONTINUED)

ETHAN (cont'd)
Didn't you, McGuire?

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

ETHAN
Don't you worry yourself none about
Jefferson, I've got plans for him
as well.

CLOSE ON MCGUIRE'S HAND as he pulls out a butterfly knife
from his back pocket and opens it.

ON MCGUIRE

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? Your not worth it.

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.

(CONTINUED)

Ethan jumps back holding the arm of the slicker and looks at the slicker.

ON MCGUIRE

Looking at Ethan.

MCGUIRE

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

ETHAN

Take your best shot, asshole.

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

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

CLOSE ON MCGUIRE as he is laying on the floor and he looks towards the shotgun.

MCGUIRE'S POV

The shotgun.

ON MCGUIRE

Slowly gets to one knee.

MCGUIRE

You know Cahill, you really are a sonofabitch.

(CONTINUED)

(SLOW MOTION) McGuire moves towards his shotgun and picks it up and then raises the shotgun pointing it at Ethan and fires the last barrel.

ON ETHAN

(SLOW MOTION) Ethan dives to his left as the blast from the shotgun splatters the wall where Ethan was standing.

Ethan rolls to his left and comes 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
(to Ethan)
I have... rights.

Then McGuire falls to the floor on his face.

McGuire is DEAD.

ON ETHAN

(REAL TIME) Ethan stands up and walks up to McGuire and takes his foot and pushes him over.

ETHAN'S POV

McGuire's eyes wide open giving off a deadly stare.

ON ETHAN

He is looking at McGuire.

ETHAN
You have the right to remain
silent, asshole.
(points towards the ceiling)
This one's for you, little brother.

Ethan puts his Beretta in his shoulder holster and then pulls out his cell phone and dials the number.

ETHAN
(into phone)
Mike, did you get 'em?... good...
Yeah, I got him... I'm on my way.

(CONTINUED)

He puts the phone in his pocket and turns and walks out of the room.

CUT TO:

83 INT. WAREHOUSE - NIGHT (CONTINUOUS)

83

Ethan is walking towards the main room.

TINA (O.S.)

Ethan!

Ethan looks ahead.

ETHAN'S POV

Tina and Maria are sitting at the table along with Honeycutt, then Tina and Maria both run up towards Ethan.

ON ETHAN

Looking towards them.

Ethan smiles and walks faster towards them as they both get to him at the same time. They both hug Ethan.

TINA

Are you alright?

ETHAN

I'm fine.

TINA

McGuire?

ETHAN

He's dead.

Honeycutt walks up to Ethan.

ETHAN

(to Honeycutt)

Captain Styles?

HONEYCUTT

He killed himself.

ETHAN

The easy way out.

(CONTINUED)

HONEYCUTT

Seems his conscious got the better of him.

ETHAN

At least we know he had a conscious. We sure can't say the same for McGuire.

TINA

I'm just glad you both are alright.

MARIA

Yes, me too.

(to Ethan)

Especially you.

They both kiss.

HONEYCUTT

Um, if you two are finished. We best call this in, Ethan.

Ethan and Maria break off the kiss.

ETHAN

(to Honeycutt)

Yeah. Let's call it in, Mike. It's been a long day.

HONEYCUTT

No kidding. I could use a cold beer about now.

ETHAN

I can agree with that.

MARIA

Yeah, me too.

TINA

And me.

ETHAN

(to Tina)

Oh, no. I don't think so Tina. Your gonna have a baby.

MARIA

Yeah, alcohol and pregnancy don't mix.

(CONTINUED)

TINA
You both sound like Danny, you know
that, right?

Ethan looks at Tina for a short beat.

ETHAN
I'll take that as a compliment,
sis.

Tina looks at Ethan, and then they both smile at each other.

TINA
Let's go home.

They all walk towards the exit doors, as Honeycutt pulls out
his cell phone and starts dialing.

CUT TO:

84 EXT. HILLSIDE - NIGHT

84

CLOSE ON CHAVO as he is looking down towards the warehouse.

CHAVO'S POV

Ethan walks out of the warehouse followed by Tina, Maria and
Honeycutt. They walk towards the truck.

ON CHAVO

Smiles and then turns and walks back towards the Mercedes
and the man next to the door opens the door and Chavo gets
in. The man closes the door and then walks to the passenger
front and gets in and closes the door.

CUT TO:

85 INT. MERCEDES - BACK SEAT - NIGHT (CONTINUOUS)

85

Chavo takes the car phone and dials the number.

CHAVO
(into phone)
Ramon, The loose end is tied... si.
I'm on my way. We'll have a big
fiesta when I get back Ramon, we'll
celebrate... audios.

He hangs up the receiver.

(CONTINUED)

CHAVO
(to driver)
Andale' Mi Amigo, we have a long
way to go and a short time to get
there. We are going to have a big
fiesta, lots of pretty senoritas,
and lots of tequila.
(laughs out loud)
Me and my brother will be the
richest men in Mexico.

ON PACO

Sitting in the seat across from Chavo.

PACO
You and Senior Ortega, are already
the richest men in Mexico, Chavo.

ON CHAVO.

Stops laughing and looks at Paco a short beat.

CHAVO
Well, then we will be richer!
He laughs, and then Paco laughs.

86 EXT. MERCEDES - NIGHT (CONTINUOUS) 86
The car pulls away and drives off.

FADE OUT.

87 FADE IN: 87

88 EXT. MOUNTAIN VIEW CEMETERY - SNOWY GROUND - GRAVE PLOT - DAY 88

Ethan is walking up to the headstone and stops and looks at
the headstone.

ETHAN'S POV

The new headstone. 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"

ON ETHAN

(CONTINUED)

Looking at the headstone.

ETHAN

Well, I found out who killed you little brother... I took care of him, but I think Jefferson may be untouchable, for now... I'm sorry that I couldn't have been there to prevent this from happening... I think that I will be sticking around, maria and I have been spending a lot of time together... Tina is starting to show. She is worried that she will lose her figure.

(smiling)

You know how women can be. I assured her, that she will be just as beautiful as ever... I want you to know that you won't have to worry about your family, as long as I'm alive...

(fighting back tears)

I miss you little brother,... I love you.

Snow starts coming down and Ethan looks up at the falling snow, then looks back down at the headstone.

ETHAN

I'll be around... Merry Christmas, Danny.

Ethan turns and walks back towards his truck. As the CAMERA RISES we follow Ethan to his truck and then we hear the Elvis Presley Christmas song "I'll be home for Christmas"

Ethan gets in his truck and drives away from the area. As the CAMERA PANS away from the truck and up into the falling snow.

THE END

ROLL END CREDITS

SLOW FADE TO BLACK.

We hear the Elvis Presley Christmas songs "It won't seem like Christmas without you", "Silver Bells"