

DILEMMA

by

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Carpe Diem II Prod.
8057 Beverly Boulevard
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FADE IN

1 EXT. DOWNTOWN - NIGHT 1

Shadows rake the lonely streets as a HOOKER lights a cigarette while waiting for her next trick.

A JOHN (45) drives up in a Cadillac. The Hooker doesn't budge.

The John looks around and then decides to get out of his car.

2 INT. VACANT OFFICE - NIGHT 2

DETECTIVE HERB ENDRES and his partner DETECTIVE RIPPY look down across the street at the Hooker and the John.

The John scuttles back to his car - he looks a little scared.

DIVAS (OFF)

Yo, I've been standing in these goddamn heels for over three hours - the next time somebody offers me 200 bucks to lie down I'm gonna take it.

Herb and Rippy chuckle.

HERB

Just be patient; it'll happen.

A BUM rummages through a trashcan, then looks up seemingly embarrassed that the HOOKER is watching him.

Their eyes meet.

CUT BACK TO:

3 INT. VACANT OFFICE - NIGHT 3

Herb watches the Hooker and the Bum.

Then a car pulls up.

HERB

OK, guys, this is it.

4 EXT. STREET - NIGHT

4

Two THUGS get out of the car. One is carrying a briefcase. They head directly into a building.

The BUM gets up and starts to stumble towards the doorway that the THUGS went into.

HERB (OFF)

Quin, stay back.

After a beat the THUGS exit carrying a duffle bag.

The BUM address the THUGS.

QUIN

Y'got a little something you can spare?

One of the Thugs pulls out a .9 milly and points it at the Bum's chest.

THUG

How about this?

The Thug pulls the trigger and shoots the Bum twice in the chest at point blank range.

CUT BACK TO:

5 INT. VACANT OFFICE - NIGHT

5

Herb watches Quin get shot and becomes irate.

HERB (SCREAMING INTO WALKIE)

Move in!

CUT BACK TO:

6 EXT. STREET - NIGHT

6

Two black 'n white police cars turn the corners with their sirens blaring.

The BUM is crouched in the corner by a garbage can at the beginning of an alley, apparently dead.

The Hooker, DIVAS, pulls her gun.

DIVAS

Freeze!

One of the Thugs raises his hands. The other Thug, who shot the Bum, starts to take off.

He turns to head down the alley and the Bum suddenly wakes and kicks his legs out from under him.

The Thug's gun falls out of his hand and his hits the ground.

The Cops in the cruisers get out of their cars with their guns drawn.

Quin gets up, jumps onto the Thug and starts to pummel him.

The Thug flips Quin into a pile of garbage and takes off down the alley.

Quin is livid. He takes off after the Robber.

7 EXT. ALLEY - DAY

7

The Thug careens down the alley.

Gripping his chest Quin follows him and catches up to him.

Two Uniformed Cops are behind him.

At the end of the alley the Thug jumps up onto a fence. Quin grabs his leg and pulls him down.

The other Cops turn into the alley.

Quin throws the Thug to the ground and punches him hard in the face.

QUIN

You'd shoot an unarmed man?

Quin punches him even harder in the face. The Thug falls to the ground, almost unconscious.

Quin then draws his gun and pushes it into the Thugs face.

QUIN

(continuing)

There! How's it feel?! Y'feel like a stud now, shooting an unarmed man?

Herb comes up behind Quin, grabs him and pulls him off the Thug.

HERB

Jeez, Quin, take it easy!

Herb starts to walk Quin back down the alley and the other Cops cuff the Thug.

Quin pulls open his shirt revealing his bullet-proof vest with two bullets in it.

8 EXT. STREET - NIGHT

8

The sun is starting to rise as Herb and Quin turn out of the alley.

HERB

Y'wanna go to the hospital?

QUIN

Nah... let's just get a beer.

Herb smiles - it's the same ol' Quin.

FADE OUT

SCROLL CREDITS

FADE IN

9 INT. POLICE STATION/ROSS'S OFFICE - DAY

9

CAPTAIN ROSS (45) sits behind his desk which is covered with police files that he is regarding.

The intercom rings.

V.O.

Lydia Cantrell is here to see you.

ROSS

Who is she?

V.O.

The Department's Community
Liaison...

Ross thinks for a moment.

ROSS

Send her in.

LYDIA CANTRELL (27) enters. She's wearing a smart pantsuit and has an air of confidence about her. She shakes Captain Ross's hand.

LYDIA

I'm sorry to come unannounced,
sir, but this is an urgent matter
for Police community relations.

ROSS

Please sit down.

They sit.

LYDIA

I felt obligated to tell you in person, because of the instrumental role that your office played in apprehending Rudy Salazar.

ROSS

Salazar?

LYDIA

Yes.

(beat)

You might have read in the paper about Salazar being the one and only perfect bone marrow donor for Delfina Juarez.

ROSS

Yeah, but I never thought that anyone would actually...

LYDIA

It's taken a lot of work, sir, but with the support of the community we've been able to convince the Governor to take Rudy Salazar off death row in exchange for the transplant that will save Delfina's life.

Ross looks shocked.

ROSS

I can't say that I'm happy about this. I'm sure you've gone through his charts and know that he killed two of my best officers.

Lydia lowers her head.

LYDIA

Yes, sir, that's why I came to tell you in person. And to invite you to meet Delfina and personally oversee the procedure.

ROSS

When's it taking place?

LYDIA

Delfina doesn't have much time. It's going to happen today.

Ross raises his eyebrows in disbelief.

Lydia stands and turns to exit.

CUT TO:

10 INT. POLICE STATION/HALLWAY - DAY

10

Lydia walks down the hallway and immediately notices Quin dragging the Suspect down the hallway and doing his best not to drip too much blood on the floor - Quin's got a bloody nose.

The CAMERA PANS to the Suspect whose face resembles a hamburger. Quin obviously did not take kindly to being shot at by this Suspect.

Quin looks over to him and smiles.

Lydia exits the Police Station.

Quin drops off the Suspect at the Booking Window. He doesn't notice Lydia.

QUIN

Robbery, Assault, Assault with a
deadly weapon, and resisting
arrest.

(beat)

And no fries with that shake
today, Cathy.

Large CATHY behind the Booking Window smiles at Quin.

Quin wipes the cut on his cheek and heads toward Captain Ross's office.

11 INT. POLICE STATION/ROSS'S OFFICE - DAY

11

Ross is going over Salazar's file as Quin enters. Ross stands up.

ROSS

Quin, I've got bad news.

QUIN

What?

ROSS

Remember Rudy Salazar?

QUIN (wryly)

How could I forget?

ROSS

You're not going to believe this,
but the Governor himself has
commuted Salazar's sentence from
death row to life in jail.

QUIN

What?!

ROSS

Yeah, some Community Liaison was just in here to let me know.

Quin slams his hand on the table.

QUIN

I can't believe it! Doesn't anyone realize what we had to do to put him away?

ROSS

Of course, I do.

Quin reflects for a moment.

QUIN

Well, if he needs to be moved or guarded or anything you're going to assign me - right?

Ross frowns.

ROSS

I wish I could, but the Governor has gone over the files and has specifically requested that you not take part in the hospital transfer - y'know, because of that bullshit police brutality report that Salazar's lawyer filed when you arrested him.

Quin can't believe his ears.

QUIN (upset)

That's bullshit, Captain. Salazar's an animal and I'm the only one who can keep him in line.

Their tones rise.

ROSS

Well, not anymore. You're off the case.

QUIN

Shit!

12 INT. SAN QUENTIN - DEATH ROW - DAY

12

Wearing prison fatigues, RUDY SALAZAR (30) is handcuffed. Salazar is the baddest of the bad, pure evil. He'd kill you just as soon look at you.

THREE GUARDS remove him from his cell and lead him down a concrete and steel walkway.

13 INT. HOSPITAL/DELFINA'S ROOM - DAY

13

Lydia is caressing DELFINA's (5) forehead lovingly.

LYDIA

It's going to be OK, dear. I promised your mother that I'd take care of you and I always live up to my word.

Delfina smiles.

DELFINA

Thank you, Lydia, for saving my life.

14 EXT. CITY STREET - DAY

14

A small police motorcade escorts a prison lock-up van through light traffic.

15 INT. BAR - DAY

15

Quin eats his lunch at the local bar. Across from him is the television.

Quin takes a bite of his sandwich then looks at the TV screen in disbelief and puts his sandwich down.

On the news is a live report of Rudy Salazar's transfer from prison.

NEWSCASTER (ON T.V.)

This is a special live report from Eyewitness News. Convicted police murderer Rudy Salazar is being transported now from his cell on death row to Long Beach Hospital where the governor has arranged for Salazar to give a life-saving bone marrow transplant in exchange for commuting his sentence to life in prison.

The BARTENDER notices that Quin is upset.

BARTENDER

Quin, what's up?

QUIN

I can't believe it. That scumbag killed Reingold and Pulchini and now he's seeing the light of day.

I can't believe my eyes.

The Bartender doesn't know what to say.

Quin's POV: the television. On the screen, the news report shows Rudy getting out of the prison van.

16 EXT. HOSPITAL - DAY 16

Rudy lumbers out of the prison van and glances around.

Many Guards escort Rudy along a roped off area where numerous SPECTATORS and a gaggle of REPORTERS shout questions.

Rudy's sister, PEARL SALAZAR (30s), trashy, wearing a mini-skirt, muscles her way through the crowd. She rushes up and plants a kiss on Rudy's lips.

Guard #1 pushes Pearl away. She slithers back into the crowd. A REPORTER calls out to her.

REPORTER

Aren't you Rudy Salazar's sister?

Pearl quickly disappears into the crowd.

17 INT. HOSPITAL PRIVATE ROOM - DAY 17

Rudy enters with the Guards, looks around.

RUDY

I gotta take a leak.

GUARD #1

Why didn't you do it in your cell, scumbag?

RUDY

I did, dickhead! I've got a weak bladder!

GUARD #1

I bet you were a real charmer with the ladies, Salazar.

RUDY

Just your mom.

Guard #1 checks the restroom, gestures to Rudy who enters and tries to close the door. Guard #1 blocks it.

18 INT. HOSPITAL/DELFINA'S ROOM - DAY 18

Lydia is still standing over Delfina. A NURSE puts a medical bracelet on Delfina's wrist to get her ready for surgery. The Nurse exits.

Ross peeks his head in the door.

LYDIA
Captain Ross, thank you for coming.

Ross enters.

ROSS
How's she doing?

Lydia looks at her watch.

LYDIA
They're going to bring her into
pre-op in a few minutes...

Ross approaches Delfina and pats her hand awkwardly.

19 INT. RESTROOM - DAY 19

Guard #1 is barely visible through the crack of the door.
Rudy spits a key out of his mouth into his hand. He unlocks
the handcuffs and stands on the toilet.

Rudy slides a ceiling panel open and sees a THUG (30s)
dressed as a hospital orderly. The Thug hands him a gun.

20 INT. HOSPITAL PRIVATE ROOM - DAY 20

Rudy and the Thug come out, guns blazing.

Rudy wounds Guard #1 who drops like a rock.

Guard #2 shoots and mortally wounds the Thug.

Rudy fires, hits Guard #2 in the thigh and darts into the
hallway.

21 INT. HOSPITAL HALLWAY - DAY 21

Rudy runs and bumps a woman on crutches who ricochets off a
food cart - she falls, the cart crashes.

Rudy slams into a Man in a wheelchair and knocks him over-
Guard #3 charges after Rudy.

22 EXT. HOSPITAL - PARKING LOT - DAY 22

Rudy bursts out of the building - right after him comes Guard
#3 - they exchange gunshots.

A female ORDERLY (20s), skinny, drops some medical charts and
freezes.

CUT BACK TO:

23 INT. HOSPITAL/DELFINA'S ROOM - DAY 23

Lydia caresses Delfina's forehead.

Lydia looks down at her watch - she's starting to get worried.

LYDIA

Don't worry, they should be here
any minute to bring you to the
operating room.

Little Delfina nods.

CUT BACK TO:

24 EXT. HOSPITAL - PARKING LOT - DAY 24

A helicopter swoops down and lands nearby. Rudy fires at the Guard #3 who ducks behind a dumpster.

Rudy grabs the orderly around the neck and pulls her toward the helicopter.

Guard #2 limps out of the building, clutching a gun in one hand and his bloody thigh with the other. He stumbles up to Guard #3 and collapses.

25 EXT. HELICOPTER - DAY 25

Alex trains a gun on the PILOT (30s), who wears a flight suit, helmet and goggles and is chained to his seat.

Rudy pushes the Orderly toward the helicopter.

Guard #3 edges out from behind the dumpster.

Rudy shoots Guard #3 who is hit and falls. Rudy shoves the Orderly to the ground.

CUT BACK TO:

26 INT. BAR - DAY 26

Quin's POV: on the television screen, the helicopter is taking off. Quin jumps up from the bar and rushes out.

CUT BACK TO:

27 EXT. HELICOPTER - DAY 27

The helicopter rises, veers off, and rapidly disappears over some buildings.

28 INT. QUIN'S SEDAN - MOVING - DAY 28

Quin speeds through the streets with his sirens on.

29 INT. POLICE STATION/ROSS'S OFFICE - DAY 29

Ross enters speedily and Quin follows.

QUIN
What d'we got?

ROSS
I was watching some video playback
and it looks like Salazar's sister
passed him a key, but I've no idea
how they got him a gun.

Ross looks at a file.

ROSS
(continuing)
Pearl Salazar. She got a speeding
ticket last summer. The address
is bogus.

QUIN
Don't worry, I'm going to take
care of it.

ROSS
That's just the thing, hotblood.
If you kill him, the little girl
dies.

QUIN
That's not a concern of mine. I'm
a cop, not the Red Cross.

Quin rushes out of the office.

30 INT. POLICE STATION - DAY

30

Herb finishes his coffee and throws the styrofoam cup into
the garbage as Quin enters the room and goes over to his own
desk.

HERB
What do you want to do first,
Quin - look for his sister?

QUIN
No, we're going to track down his
cronies - he's bound to hook up
with them again.

Quin closes his desk drawer as Lydia approaches him.

LYDIA
Sergeant Quinlan?

QUIN
Quin.

LYDIA

I'm Lydia Cantrell, I'm the one
who arranged the bone marrow
transplant.

Quin frowns.

QUIN (SARCASTICALLY)

Good for you.

Quin slams the loaded cartridge into his .45. Quin gets up
to leave. He wants nothing to do with her.

QUIN

Herb, let's go.

Herb gets up to leave. Lydia follows Quin out.

31 INT. POLICE STATION/HALLWAY - DAY

31

Lydia chases Quin down the hallway. Herb walks behind them.

LYDIA

I know that Salazar killed two of
your friends, but this is no time
for vengeance. He has to be taken
alive or Delfina Juarez dies.

Quin is not listening.

LYDIA

(continuing)

Listen, before Delfina's mother
died, I promised I'd look after
Delfina. She's got noone else...

Quin continues walking.

LYDIA

(continuing)

Think with your heart, Sergeant
Quinlan.

Quin stops and turns abruptly to her.

QUIN

Quin. And I am thinking with my
heart: my heart says, "Kill the
bastard."

Quin exits the police station leaving Lydia standing there
dumbfounded. Herb passes Lydia, smirks and exits the station.

32 EXT. LAUREL CANYON - NIGHT

32

Dressed in a business suit, BILL BODKIN steps out of his

Lexus to exchange information with the driver that bumped him.

Two shots ring out and Bodkin drops to the ground like a stone.

Rudy lets the smoking gun fall to his side, then goes over to the passenger side of the Lexus to pull the WIFE by her hair out of the window. She's screaming and crying about her still warm but very dead husband. Rudy drags her into the neighboring bushes for a private party.

RUDY

Just shut the fuck up - will you?!

TEX and JAEG drive off in the Lexus.

Three more thugs, ALEX, SLICK, and EHLOW, wait in the van for Rudy to finish his business with the Wife. OFF CAMERA we can hear Mrs. Bodkin's whimpers and pleads for her life as Rudy rapes her.

Ehlow gets out of the van and looks at his watch.

EHLOW

Rudy, hurry up!

ALEX

Yo, let 'im have some fun - he just got outta the slammer!

Out of the bushes comes Rudy zipping up his fly. He comes right up to Ehlow's face as he gets into the van.

RUDY

What the fuck did you say to me, asshole?!

EHLOW

Nothing.

(beat)

Let's go.

They drive off.

LATER

Ross is taking a report from Mrs. Bodkin as Quin drives up. Ross writes more notes and looks up to Mrs. Bodkin.

ROSS (TO Mrs. Bodkin)

Okay, thank you ma'am. The ambulance will take you to the hospital now. I'm sorry about

your husband.

Ross turns to Quin.

ROSS
Guess what?

QUIN
Salazar - right?

ROSS
Yeah.

33 EXT. PARKING LOT/LIVE GIRLS/STRIP CLUB - NIGHT

33

Live Girls is closing and two 20 year old GUYS pile into daddy's Viper - with a loaded STRIPPER (20). She can barely stand, but that's OK because neither can the guys.

The Stripper is wearing what appears to be a cat collar around her neck.

STRIPPER
How old did you say you two were again?

GUY 1
Old enough to have a dick.

STRIPPER
You mean, old enough to be one.

GUY 2
What luck! We get the Whoopi Goldberg of strippers!

The Stripper cracks herself up as the Viper starts to pull out of the parking lot.

At the exit Rudy's ominous van pulls up in front of the Viper. Tex holds up a piece of paper and pretends to ask Guy 1 for directions.

TEX
Hey, buddy, do you know how to get to...
(he mumbles
indiscriminately)
east bumblefuck...

Guy 1 and Guy 2 chuckle about Tex's accent.

GUY 1
Yeah, go to the Grand Canyon and take a right!

The Stripper thinks about the directions as the Guys crack

themselves up.

Meanwhile Rudy and Slick quietly exit the rear of the van and go around the Viper to the Stripper who's sitting on the lap of Guy 2 in the passenger seat.

Rudy then reaches through the T-top and quickly pulls the keys out of the ignition just as the light turns green.

Tex gets out of the car and puts his face right up to Guy 1's face. Guy 1 tries to shift into first but Rudy's standing there holding the keys - and eyeing the Stripper's cat collar and cleavage.

TEX

What the fuck did you say to me,
asshole?

He punches Guy 1 in the mouth then drags him out through the T roof. Blood gets all over the prepster's Brooks Brothers cardigan.

Guy 2 and the Stripper know that they're in trouble and try to reason with Rudy.

GUY 2

His father's a district attorney
in Beverly Hills - you'd better...

RUDY

Shut the fuck up, asshole!

Rudy smashes Guy 2 in the face.

RUDY

(continuing)

Hey, Tex - y'hear that? You'd
better be cool with Captain Jack
over there... Daddy's a DA.

Tex backs off, pretending to suddenly be terrified of Guy 1.

Guy 1 straightens himself up and tries to assess the situation.

Rudy pulls a .45 out from behind his back and points it at Guy 1.

RUDY

(continuing)

I'll give you three seconds to run.

GUY 1

It's my dad's car... he's gonna
kill me.

Rudy can't believe his ears. He nonchalantly fires once and

blows a hole the size of Kansas into the kid's chest. Guy 1 drops to the road as all of the life and blood slowly drain out of him.

Guy 2 and the Stripper are now in tears.

RUDY
Is your father going to kill you
too, smartass?
(off Guy 2's nod)
You have three seconds.
(beat)
One.

Guy 2 throws the Stripper off of his lap, jumps out of the car and starts running.

RUDY
(continuing)
Two... three.

He aims at Guy 2 who is about twenty feet away and fires a few rounds at him.

RUDY (to Tex)
Y'see, the sights are off.

Guy 2 takes one bullet in the ass and his run quickly turns into a wild screaming limp.

Rudy throws the keys to the Viper to Slick and grabs the Stripper by her cat collar.

Slick gets into the Viper and starts to drive off.

Rudy starts to drag the Stripper towards the back of the van.

RUDY
C'mere kitty kitty... don't be
afraid...

CUT BACK TO:

34 INT. POLICE STATION/ROSS'S OFFICE - NIGHT

34

Ross and Quin finish up their report on the Bodkin murder and look like they're ready to go home for the evening.

Captain Ross's phone rings and he picks it up.

ROSS (INTO PHONE)
Ross here.

Ross listens. Suddenly, he looks Quin sharply in the eyes and frowns.

CUT BACK TO:

Ross and Quin arrive at the crime scene where a paramedic is pulling a white sheet over the DA's son and a Uniformed Officer is taking information from the Stripper who is pretty shaken up.

The OFFICER turns to Ross and rips off a piece of paper from his pad and hands it to Ross.

OFFICER

We got a partial on the license plate.

QUIN

On the red van?

OFFICER

Yeah, the last three letters are ADP - Alpha, Delta, Peter.

Ross takes the piece of paper.

ROSS

Great. I'll get this to Edie and hopefully we'll find the owner by tomorrow.

Quin and Ross take off.

Rudy snorts a fat line of cocaine while three scantily clad GIRLS look on.

Tex and Jaeg are passed out on the sofa; each has an empty bottle of Jack Daniels in his hand.

After Rudy finishes wiping the coke from his nose, he grabs one of the Girls and starts to lead her into the other room.

CUT TO:

Pissed off, Quin sits at the bar gazing into his beer.

BARTENDER

You OK, Quin?

QUIN

Just had a shit day.

Quin frowns.

FADE OUT

FADE IN

38 INT. POLICE STATION/ROSS'S OFFICE - DAY

38

Behind Ross is a map of Los Angeles; there are flags pinned to the map representing Rudy's crime spots.

ROSS

The partial license plate on the red van brought back thirty two Los Angeles addresses. Take a look at them.

Ross hands a computer print-out to Quin. Quin's eyes immediately fall on one name.

QUIN

Ramsey's Auto Body?

ROSS

What about it?

QUIN

Word on the street is that Ramsey's fencing luxury cars, but we haven't gotten any leads on him.

(beat)

Is this partial license plate enough to get a wire tap?

ROSS

I'll give it my best shot.

Ross picks up the phone

CUT TO:

39 INT. CHOP-SHOP - NIGHT

39

Ramsey (40s), heavy-set smoking a cigar, sits behind his desk as Rudy enters.

RUDY

Yo, what's happenin'?

RAMSEY

Nada.

They shake hands.

RAMSEY

(continuing)

Yo, we gotta lay low on the Vipers
and Vettes... they draw more
attention than Demi Moore in the
mall.

Rudy nods 'whatever'.

RUDY

So whatcha want then, another
Lexus?

RAMSEY

I dunno - let's find out.

Ramsey picks up the telephone.

CUT TO:

40 INT. POLICE WIRETAP STATION - NIGHT

40

Two OFFICERS listen in on Ramsey's telephone conversation.

RAMSEY (V.O.)

Yo, Compadre, what's it gonna be?

BUYER (V.O.)

Mercedes 560, convertible,
black - and try to make it one
with the real wood dashboards.
None of that plastic shit.

RAMSEY (V.O.)

I suppose you want me to come over
there and blow you, too?

BUYER (V.O.)

No thanks, just bring me the car
with a wood dash.

Officer #1 finishes transcribing the conversation. He nods
to Officer #2.

41 EXT. CHOP-SHOP - NIGHT

41

Rudy exits and addresses Tex, Jaeg, Ehlow, Slick, and Alex
who are leaning up against the van and another car waiting to
go to work.

RUDY

C'mon, bozos, we gotta get a
Mercedes convertible.

(beat)

Let's take two cars tonight - I'm
sick of babysitting all you
assholes at once.

(beat)
Tex and Jaeg with me; Ehlow,
Slick, and Alex do anal.

The gang heads out.

42 INT. BLACK MERCEDES CONVERTIBLE - NIGHT 42

Ross looks down at a street map of Los Angeles with the target area highlighted.

Quin looks down at his watch.

QUIN
Looks like our big lead could turn out to be shit. Y'wanna get some breakfast?

ROSS
Just be patient.

CUT TO:

43 INT. RUDY'S BACK-UP CAR - NIGHT 43

Ehlow drives as Slick looks through his night vision goggles trying to spot a Mercedes convertible.

44 INT. RUDY'S VAN - NIGHT 44

Rudy puts a walkie-talkie to his mouth and speaks into it.

RUDY
Yo, dickhead, y'see anything yet?

CUT BACK TO:

45 INT. RUDY'S BACK-UP CAR - NIGHT 45

Still looking through his night vision goggles, Slick puts the walkie-talkie to his mouth.

SLICK
Just hold on. I think I see something up ahead.

CUT BACK TO:

46 INT. MERCEDES CONVERTIBLE - NIGHT 46

Quin and Ross continue to cruise the target area.

QUIN
At least let's pull over and stretch...

ROSS

Shut-up and stop complaining.

Herb's voice breaks in on the walkie-talkie.

HERB (V.O.)

Coming up on your right hand side
is a suped-up van followed by a
Vette... this could be it.

ROSS (SOFTLY, INTO TALKIE)

OK, get ready. And Herb, keep
back, don't scare him off.

HERB (V.O.)

Roger.

47 EXT. STREET - NIGHT

47

From out of nowhere, as Quin pulls up to a red light, Rudy's van comes up behind the Mercedes, spins around him, and comes to a stop in front of them.

Tex and Rudy burst out of the car from either side with their guns drawn.

CUT TO:

48 INT. MERCEDES CONVERTIBLE - NIGHT

48

Quin turns over his shoulder and starts to gun the Mercedes in reverse.

49 EXT. STREET - NIGHT

49

Ehlow spins Rudy's back-up car out about an inch from the Mercedes.

Ross looks over nervously at Quin and both of them draw their guns: Quin has two automatic pistols, one in each hand, and Ross has a double-barrel shotgun.

RUDY

Out of the car, grandma! Now!

Tex then catches an eye of Ross's gun and jumps back.

TEX

Rudy, look out!

Herb and the police van come to a screeching halt behind Rudy's back-up car.

ROSS

Police! Freeze!

Rudy ducks back behind the van.

Still wearing the goggles, Slick takes a shot at Ross.

Ross turns and blows him away. Slick goes down, dead.

Due to the gunfire, Quin is forced to exit on the passenger side of the Mercedes, the same side as Ross.

Ehlow takes off into an alleyway and Herb chases after him.

Rudy comes out from behind the van holding a loaded Uzi: he jumps out ready to blow away Ross and Quin, but his gun seems to be jammed.

Quin looks down the barrel of his .45 and takes aim right at Rudy's heart - he doesn't even bother to say, "Freeze."

Ross remembers that Rudy must be taken alive and pushes Quin's arms as he pulls the trigger. The bullet goes into the ground.

ROSS

(continuing)

No, we need him alive!

Just then, Rudy figures out that the safety was on the Uzi. He takes the safety off and starts spraying shrapnel into the Mercedes.

Ross gets hit many times in the chest.

QUIN

Captain!

He grabs Ross just as he hits the ground and drags him behind the Mercedes and into cover.

A Black 'n White pulls up with it's sirens blaring and Rudy sprays it with the entire clip from the Uzi - it's bloodbath... the Black 'n White crashes into a streetlight, both officers dead.

Rudy throws down his gun and piles back into the Van.

CUT TO:

50 EXT. ALLEY - NIGHT

50

Ehlow turns the corner and runs down the alley.

Herb comes up behind him and Ehlow takes a few shots at him. Herb ducks for cover.

Ehlow turns another corner.

51 EXT. STREETS - NIGHT

51

Rudy drives off in the red van. A cop car follows him.

Two uniformed Officers pursue Rudy's red van.

OFFICER

This is Unit 12, we're in pursuit
of a red van license number 5-0-2-
A-D-P, heading east on Ventura
Boulevard.

V.O.

Roger, Unit 12. Are you
requesting helicopter support?

OFFICER

That's a roger.

CUT TO:

Ehlow turns the corner and hides in a doorway to get a clean
shot at Herb.

From the other end of the alley, behind Ehlow, we see Herb
crouching into position.

Finally, Ehlow gets tired of hiding and pops out of his
position.

Herb yells from behind Ehlow.

HERB

Freeze, asshole! Police!

Ehlow whips around and starts shooting. Herb fires and hits
Ehlow in the shoulder.

Ehlow drops his gun and falls to the ground screaming.

CUT BACK TO:

Numerous Officers tend to the two dead cops and Slick.

An OFFICER comes over to Ross.

OFFICER

Call an ambulance!

QUIN

We don't have time!

Quin gently puts Ross into the back of the Mercedes and takes
off like a madman.

Two black 'n whites follow Quin to escort him to the hospital.

CUT BACK TO:

55 EXT. STREETS - NIGHT 55

The cruiser tries to keep up with Rudy's van.

Overhead a police helicopter shines its spotlight on Rudy's van as it travels on the city streets.

CUT BACK TO:

56 INT. MERCEDES CONVERTIBLE - NIGHT 56

Quin flies through the streets - Ross is fading fast.

QUIN

Just hang in there, Captain.
We'll be there in no time.

CUT BACK TO:

57 EXT. STREETS - NIGHT 57

The helicopter shines a spotlight on Rudy's van which is now parked on the side of the road. The police cruiser slowly stops about 100 feet from it. Two more cruisers come up and surround the van. The Officers all slowly exit their vehicles with their weapons drawn.

OFFICER #1

What do you want to do -
concussion bomb, tear gas?

OFFICER #2

No, let's play it straight.

Officer #2 takes out a bullhorn and speaks into it.

OFFICER #2 (INTO BULLHORN)

Rudy Salazar, come out with your
hands up. We know you're in there.

Officer #1 takes out a tear gas gun and aims at the window of the van.

OFFICER #1

This guy is bad news. I'm not
taking any chances.

He fires the tear gas gun through the window of the red van.

Smoke exits the windows of the van - but no people.

OFFICER #2

Shit, he's not in there.

CUT TO:

58 INT. HOSPITAL - NIGHT

58

Quin waits for news on Ross.

Herb enters with Ehlow who is wounded and handcuffed. Herb throws Ehlow onto a gurney and hands him off to two waiting doctors.

HERB (TO DOCTORS)
Patch him up, but I'm not taking
the cuffs off - the guy's a
nightmare.

Herb turns to Quin.

HERB
How's Ross?

QUIN
No word yet. Is Ehlow gonna make
it?

HERB
Unfortunately.
(beat)
You know him?

QUIN
Yeah, last time I busted him he
had a rap sheet longer than the
Sunday Times.
(beat)
Y'get anything out of him?

HERB
Nah... he knows the routine - he's
gonna play mute until his lawyer
comes.

BODKIN (45) enters - he's the identical twin brother of the
Bodkin that Rudy killed.

QUIN
Who's that?

HERB
Name's Bodkin, he's the twin
brother of the victim from last
night. He's been calling every
minute to see if we have anything.

Bodkin approaches Herb - he's pissed.

BODKIN

Is Salazar in there? I want that animal strung up by his balls!

HERB

Mister Bodkin, this is Detective Quin. We got Salazar's accomplice, but Salazar got away.

BODKIN

Shit!

Quin has an idea.

QUIN (ASIDE TO HERB)

Does Ehlow know that Bodkin died last night?

HERB (SARCASTICALLY)

Not unless he read the Beverly Hills society page this morning.

Quin quickly glances into the adjacent garbage can and sees the remains of a hamburger lying on top of its styrofoam Big Mac box. He fishes it out of the garbage.

QUIN (TO BODKIN)

Mister Bodkin, would you follow me for a second, please?

HERB

Quin, what's up? Where y'going?

59 INT. HOSPITAL ROOM - NIGHT

59

Quin enters carrying the Big Mac box and immediately picks up a long bandage.

Bodkin follows him.

QUIN

Sit down please... and take off your jacket...

CUT TO:

60 INT. POST-OP - NIGHT

60

Groggy, Ehlow lies on a stretcher with a bandage on his shoulder.

Quin slowly enters holding Bodkin up by his arm. The camera rises to reveal Bodkin's bandaged head with the ketchup from the hamburger smeared onto the bandage.

QUIN (TO BODKIN)

Just raise your arm slowly and

point at the scumbag.

Bodkin does it.

QUIN

Now nod your head 'yes'.

Ehlow's eyes light up - he's just been identified by the rape victim's husband.

Herb comes over and escorts Bodkin away, leaving Quin with Ehlow.

QUIN

(continuing)

Not a happy man: y'blew a hole in his head and left him to die while y'raped his wife.

(Quin sniffs the air like a dog)

I'm starting to smell the gas from pellets already.

EHLOW

It wasn't me, man!

QUIN

He just made you, asshole, as the trigger-man. In two weeks you'll be French Toast - but not before a relaxing stay on Death Row.

Quin turns to leave.

EHLOW

I told you, it wasn't me, I never wasted anyone... you know that ain't my style.

QUIN

I'm all ears, asshole. You have one minute to give me addresses for Rudy, the three other goons, and all their girlfriends and mothers - if they have 'em.

Ehlow frowns - he's trapped.

EHLOW

For a deal with the DA...

Quin nods.

QUIN

Forty five seconds left: spill it.

CUT TO:

Quin enters the waiting room. He hands a list of names and addresses to Herb.

QUIN

Bring Ehlow to the station and run these addresses. Use back-up if you track any of them down. These bastards are crazy, no telling what they'll do.

HERB

Any word on Ross?

QUIN

Not yet.

Herb frowns, pats Quin on the shoulder, and exits with the list.

Quin sits down.

LATER

Quin wakes as a group of Doctors comes out of post-op. Quin jumps up and runs to the Chief Surgeon.

QUIN

(continuing)

Doctor, how is Captain Ross?

The Doctor looks down.

DOCTOR

I'm sorry but Captain Ross didn't make it.

(beat)

Will you notify the next-of-kin?

Quin nods solemnly, sits down and puts his head in his hands.

FADE OUT

FADE IN

The entire police department is gathered around the priest as they lower Ross's casket into the ground.

PRIEST

Ashes to ashes, dust to dust, we
commit your body back to the
ground from whence it came, to
rise again when Christ shall come
for his church.

The Priest shakes the censer over the casket as it is lowered into the ground.

The service is over and all of the Officers come around to Quin to offer their condolences.

Officer #1 pats Quin on the back.

OFFICER #1

He was a good man. We're all
sorry, Quin.

OFFICER #2

Don't worry. We're gonna get
Salazar.

QUIN

Salazar's ass is mine.

The funeral breaks up and everyone heads to their cars.

Lydia approaches Quin.

LYDIA

Sergeant Quinlan, I just wanted to
offer my condolences.

QUIN

Quin. Whatever.

LYDIA

No, really. I'm really sorry
about Captain Ross.

Quin starts to get into his car. Lydia keeps up with him.

LYDIA

(continuing)

Listen, I just want to make sure
that you keep this in perspective.
There's a little girl in the
hospital who's going to die,
unless Salazar is brought in alive.

Quin explodes.

QUIN

Listen, lady. My heart goes out to the little girl, but that bastard should never have been let off death row. You should start feeling responsible for the death of three cops and stop feeling so sorry for that little girl. Those cops had families, y'know!?

Lydia doesn't know what to say.

Quin gets into the car and drives off.

CUT TO:

63 EXT. OLD APARTMENT BUILDING - ESTABLISHING - DAY 63

A decrepit four story building with fire escapes on each floor.

64 INT. JAEG'S APARTMENT - TOP FLOOR - DAY 64

Alex and Jaeg rummage through desk drawers and a file cabinet. They lob papers into the fireplace.

ALEX

I'll get the money.

Alex goes into another room.

Alex re-enters while closing the suitcase full of money.

65 INT. BUILDING/HALLWAY - DAY 65

Quin and Herb follow the pair of humongous buttocks that belong to the building SUPERINTENDENT (female, 30).

She's a piece of work: her hair is in curlers, her breasts hang partially out of her nightgown, and a cigarette dangles from her lips.

SUPER

So he registered as Lopez, but his real name's Salazar... you must be confusing me with someone who gives a shit.

(beat)

Why is it that you assholes always drag my ass out of bed when you want to play cops 'n robbers?

QUIN

Because your ass is always in bed! Plus the fact that negligee collection of yours gives me an

instant stiffy.

The Super flips him the bird without looking back. She stops, points to a door, and gives Quin the key.

SUPER

Don't go shootin' up the place
like you did last time.
Toothpaste may fill thumbtack
holes but not bullet holes.

She leaves in a hurry.

Detectives BRIGGS and MCCAULEY step up and draw their sidearms. Briggs glances around and frowns.

QUIN

Police Department! Open up, we
got a search warrant!

66 INT. JAEG'S APARTMENT - LIVING ROOM - DAY 66

Alex and Jaeg hear the door being keyed. They whip out their guns. Alex climbs out the window onto the fire escape.

Jaeg fires several rounds at the door.

67 INT. BUILDING/HALLWAY - DAY 67

Quin, Herb, Briggs, and McCauley dive for cover.

McCauley returns the fire through the door.

Herb keys his police radio.

HERB (INTO WALKIE-TALKIE)

Delta four, nine-nine-eight!

68 EXT. ALLEY - DAY 68

Alex and Jaeg clamber down the fire escape and drop the last floor to the ground.

They run toward a parked car.

69 INT. JAEG'S APARTMENT - DAY 69

Quin smashes through the door and enters cautiously. Herb, McCauley, and Briggs are right behind him.

70 EXT. ALLEY - DAY 70

Quin pokes his head out of the window and carefully looks down.

QUIN'S POV: Alex and Jaeg running toward a parked car. Quin fires at them.

Alex jumps behind the wheel of the car - Quin shoots at him, the bullet shatters the car window.

Jaeg fires at Quin - Alex burns rubber taking off. The uniform Cops shoot at the car which cuts around the building and disappears. Quin curses.

71 EXT. JAEG'S APARTMENT BUILDING - DAY

71

Quin and Herb come out and head for Quin's sedan.

HERB

Did y'hear - Captain Dent replaced
Captain Ross?

(off Quin's nod)

Ever meet him?

QUIN

No.

HERB

Don't worry, he's a good guy.

QUIN

Doesn't much matter who my boss
is: I've got one job and one job
only. And his name is Rudy
Salazar.

They get into Quin's sedan.

FADE OUT

FADE IN

72 INT. CAPTAIN ROSS'S OFFICE - DAY

72

Captain Dent has replaced Captain Ross.

Quin enters. Dent stands up.

DENT

Quin, I'm sorry about Ross.

QUIN

Thanks.

DENT

Listen, we got a possible lead on one of Salazar's accomplices.

QUIN

What is it?

DENT

Vice got an address off an escort service bust last night.

QUIN

What does it have to do with Salazar?

DENT

The girl told them that the client had a tattoo of a Harley Davidson on his arm - one that matches the description of that guy, Tex.

Quin raises his eyebrows.

DENT

(continuing)

Officer Divas said that she would do the undercover bit again.

(beat)

Are you ready to roll?

QUIN

Let's do it.

73 INT. TEX'S COTTAGE - DAY

73

Tex is on the phone in the kitchen. He paces angrily with a gun stuffed in his waistband.

TEX

Some fucking escort service. The broad's thirty minutes late!

He slams down the phone.

74 EXT. TEX'S COTTAGE - DAY

74

Officer DIVAS (26) stumbles in the white pumps that match her hooker's outfit.

The door opens and Tex appears.

TEX

It's about fucking time, bitch!
Get your sorry ass in here!

Tex slaps her and tries to pull her into the room.

Divas sees that he's totally fucked-up and refuses to go into

the room. She pulls herself away.

Quin hears what's going on and quickly jumps out from around the corner.

QUIN
Freeze, asshole! Police!

Tex jumps back into the room and kicks the door shut.

QUIN (TO COPS)
Move in!

The Cops converge on Tex's door.

HERB
Owens, Briggs: hit it!

75 EXT. TEX'S COTTAGE/REAR - DAY 75

OWENS and BRIGGS smash the rear door down with one mighty swing of the battering ram.

76 INT. TEX'S HALLWAY - DAY 76

Tex runs toward the rear door as it bursts open. He sees Briggs and Owens in the doorway.

BRIGGS
Police! Freeze!

Tex ducks into the bedroom and Owens takes a shot at him.

The front door shatters. Quin and Herb burst in with the barking ravenous police dog.

Briggs points to the bedroom.

77 EXT. TEX'S BEDROOM - DAY 77

Tex sticks his head out the window. Owens fires at him from the rear corner of the house - Tex ducks back inside.

78 INT. TEX'S HALLWAY - DAY 78

Herb holds the growling police dog behind Quin at the bedroom door. Quin calls out.

QUIN
I've got good news and bad news,
Tex. The good news is that I'm
the designated police department
negotiator.

TEX (O.S.)
I'm listening, dickhead!

QUIN

The bad news is that negotiations are over. You have ten seconds to give up, otherwise I cut the dog loose. His name is Arnold but I call him Hot Dog, 'cause he likes to eat... well, you'll see.

79 INT. TEX'S BEDROOM - DAY

79

Arnold GROWLS (O.S.). Tex shivers in his boots, sweat beads on his forehead. Arnold's growls grow louder, scarier.

QUIN (O.S.)

Toss the gun out, loser.

TEX (HESITATES)

OK, don't let him in!

Tex lobs the gun onto the floor.

Arnold charges in - Tex screams bloody murder and grabs his testicles to protect them as Arnold flies fang first towards them.

Herb yanks the leash and Arnold stops inches short of Tex's crotch. Arnold strains the leash, barks and snorts until Herb shouts at him.

HERB

Heel, boy!

Quin approaches Tex.

QUIN

Hands on the desk, asshole.

Herb is still holding onto the leash.

Quin cuffs Tex. The dog is still barking savagely at Tex's crotch.

QUIN

(continuing)

Now listen, asshole, if you don't tell me what I want to know in 10 seconds, that dog's gonna make you a eunuch.

TEX

I don't know nothin', man.

Arnold barks and get even closer to Tex's crotch.

QUIN

Then tell me who does... I want an address on Salazar and I want it

now!

TEX

He calls me, man.... I can't get in touch with him... you should go talk to his sister...

QUIN

Pearl?

TEX

Yeah.

QUIN

Well, we can't find her either... gimme an address.

Quin nods to Herb signaling him to let Arnold get a little closer.

TEX

I'm telling you, I can't help you... I only met her once... but I know that they're close...

QUIN

I want an address or you're gonna be singing soprano for the rest of your life...

TEX

The chick who did the deal, the one who arranged that thing with the Governor, you should ask her where Pearl is... she knows...

Quin raises his eyebrows.

CUT TO:

80 INT. HOSPITAL/DELFINA'S ROOM - DAY

80

Lydia hugs Delfina - Lydia's obviously upset.

DELFINA

Please don't cry, Lydia. I prayed to the saints; they said the angels are waiting for me.

LYDIA

Well, tell them that they'll just have to wait a little bit longer. I'm not giving you up so easily, I promise.

Delfina smiles.

Quin peeks his head around the door and knocks. Lydia sees him and heads out into the hallway to talk to him.

81 INT. HOSPITAL HALLWAY - DAY

81

Lydia and Quin duck around a corner to talk.

QUIN

Listen, I'm sorry about the girl but there's a cold blooded killer running around LA and if you have any information on him or his sister, then it's time to fess up.

LYDIA

Sergeant Quinlan...

QUIN

Quin.

LYDIA

Quin. It's true that Pearl worked with me on the bone marrow transfer, but if I knew that she was going to help him escape then I would have never let her help me.

QUIN

Jesus! This situation is ridiculous! I mean, how could anyone let a murderer off death row, even to save a little girl?!

LYDIA

Because they're both half Mexican and half Greek... it's the perfect match. I mean, Salazar even had his bone marrow tested when he was a teenager - his cousin was dying and needed a transplant, but Salazar eventually backed out of the operation... the odds of finding him were the equivalent of Delfina winning the lottery.

Quin frowns, he's unconvinced.

LYDIA

(continuing)

He's the only hope of saving Delfina.

(beat)

C'mon, I want you to meet her.

Quin reluctantly follows her.

82 INT. HOSPITAL/DELFINA'S ROOM - DAY

82

Quin and Lydia enter Delfina's room.

Delfina is bright-eyed but not looking too well today.

LYDIA

Delfina, I want you to meet
someone who is going to be helping
us, Officer Quin.

DELFINA

Nice to meet you, sir. You're a
policeman?

QUIN

Uh-huh.

DELFINA

Did you catch any bad-guys today?

Delfina's smile is overwhelming.

QUIN

Well, to be honest, today was a
little slow. But we're going to
make up for it tomorrow.

DELFINA

Good. Me too.

This kid is too cute - it's a real shame that she's in the
hospital.

LYDIA (TO DELFINA)

OK hun, we're gonna let you get
some rest...

Delfina smiles warmly at Quin and Lydia.

83 INT. HOSPITAL CAFETERIA - DAY

83

Quin and Lydia sit down with their coffees.

QUIN

So how much time does she have?

LYDIA

I dunno, maybe a week or two
before she becomes inoperable, and
then...

She cuts herself off, she doesn't even want to think about it.

QUIN

I'm sorry...

They look into each other's eyes for a moment.

QUIN
(continuing)
Listen, I gotta call my partner
and tell him that I came up empty.

Quin stands to go to the phone.

QUIN
(continuing)
Are you sure that you don't have
anything that would lead us to
Pearl Salazar?

LYDIA
I'll go through my notes again,
but I don't think so...

Quin takes out his cell phone and dials a number.

QUIN (INTO PHONE)
Herb. Nothing on the sister.

HERB (V.O.)
(excited)
Listen, a hooker downtown just
ID'd Salazar off a Wanted poster.
Meet me at 13863 Chester Street in
15.

QUIN
OK.

Quin hangs up.

QUIN (TO LYDIA)
I gotta go... we may have found
him.

LYDIA
Great. Just remember: y'gotta
bring him in alive or Delfina's
not gonna make it.

Quin frowns, assimilates the information, nods, and heads out.

CUT TO:

84 INT. MOTEL ROOM - DAY

84

MING LI (20s), Chinese hooker, scared stiff, dresses quickly.
Rudy is passed out in bed under a sheet. A drained bottle of
Jack Daniels sits on the nightstand next to the bed.

85 EXT. MOTEL ROOM - DAY

85

Ming Li, partially dressed, bolts out and scurries away.

Ming Li stubs a cigarette out with a shaky hand while studying a police flyer with Rudy's photo: "Wanted For Murder". She hands Quin the flyer and lights another cigarette.

QUIN
Positive, Ming Li?

Ming Li nods. She removes her wig and plops it on a dresser. Quin reflects for a beat.

MING LI
Scared me shitless.

QUIN
Killed three cops - he's no boy scout.

MING LI
Fucking rainbow trick.

QUIN
What?

MING LI
A guy who likes variety - told me to go out and get him a hispanic girl for his morning B.J. - or as he put it, "A Mexican chick who could suck the skin off a snake" - said that Chinese food for breakfast would fuck-up his whole day.

QUIN (SARCASTICALLY)
Fascinating.
(beat)
Is he packin'?

MING LI
For another Gulf War, babe.

Quin frowns. He nods back to the ten POLICEMEN and DETECTIVES who are armed to the teeth.

Quin uses hand signals to tell them to go down the hallway to the room on the right.

They surround the door.

Quin makes the hand signal for "On the Count of Three".

He holds up 1 finger.

He holds up a 2 fingers, then he kicks the door in and aims his gun at the bed.

QUIN

Freeze, asshole, or you die!

But the bed is empty.

Suddenly, Rudy appears from the bathroom with an automatic weapon in each hand. He fires indiscriminately, forcing all of the cops quickly back out the door.

Quin and Herb shoot back, but to no avail.

Rudy reloads, then bursts out of the door guns blazing. Quin and the Detectives are forced back down the hallway.

87 INT. MOTEL HALLWAY - DAY

87

Rudy has his back up against the doorframe and is ready to fire at the cops down the hall.

He quickly looks over to the window, which he finds bolted shut.

The door across the hall opens to reveal two Swedish female BACKPACKERS.

Rudy quickly dives across the hall while firing down the hallway. He grabs one of the blond maidens, who is only wearing a nightgown.

He puts the gun to her head and drags her into the hallway.

RUDY (TO QUIN)

Now, I wanna helicopter on the roof in ten minutes or I'm gonna make Swedish Meatballs!

The other BACKPACKER screams from inside the room.

RUDY

Shut the fuck up!

Salazar backs up down the hallway using the Swedish Girl as coverage.

HERB (SOFTLY, TO QUIN)

Y'want me to take a shot at him?

QUIN

No, we have to take him alive... even if we get a shot we can't aim to kill him...

Rudy fires the rest of his clip at Quin and Herb.

CLICK, CLICK, CLICK

Rudy's cartridge is out.

He throws the gun down in disgust.

Quin nods to Herb and both of them burst around the corner and jump into police stands.

HERB
Freeze!

QUIN
Freeze, asshole!

Quin casually lets go of the Swedish girl, but as he does so he reveals a

HAND GRENADE

in the palm of his hand.

He smiles irreverently at Quin and Herb as he pulls the pin and stands there holding the grenade.

RUDY
One move and little girl dies with
all of us.

HERB (SOFTLY, TO QUIN)
We can't take a chance, let's drop
him.

QUIN (TO HERB)
Just a minute.
(to Salazar)
Don't be an asshole, Salazar, just
give it up!

RUDY
Drop 'em now or I'll blow us all
up - plus Delfina.

The Swedish Girls shriek.

RUDY
(continuing)
Lower your guns or we're all
hamburger.

HERB (SOFTLY, TO QUIN)
C'mon, Quin, let me drop him...
the grenade looks like it's from
World War I, it's probably a dud.

Quin thinks for a moment, then he decides to listen to Rudy.

QUIN
OK, Salazar, just be cool... we're
gonna talk.

Quin starts to lower his weapon.

RUDY

Put them gently on the floor and
then we'll talk...

Quin nods to Herb who is reluctant to lower his weapon.

Quin nods again to Herb who slowly releases the pin back into
the safe position.

QUIN

Now listen, Salazar...

Just as Quin and Herb's guns are almost on the floor, Rudy
pulls out a small caliber gun from behind his back and fires
down the hallway.

Herb takes a bullet in the shoulder, drops his gun, and goes
down clutching his arm.

QUIN

(continuing)

Noooooo!

Quin lifts his gun to take a shot at Rudy but there's nothing
Quin can do because:

Rudy tosses the GRENADE down the hallway, chuckles to
himself, and then takes two steps backwards and dives out the
window.

Quin immediately dives onto Herb and shields Herb's
vulnerable wounded body with his own body.

The Swedish Girls are still screaming.

CUT TO:

88 EXT. MOTEL - DAY

88

Salazar wipes the glass off of his body, picks himself up and
heads off.

CUT BACK TO:

89 INT. MOTEL HALLWAY - DAY

89

BOOM!

The GRENADE EXPLODES demolishing the hallway.

Quin slowly gets up off of Herb and wipes the debris off of
both of them.

QUIN

You OK, man?

Herb nods.

QUIN
(continuing)
(to the Swedish Girls
down the hall)
Ladies, are you OK?

BACKPACKERS
Uh-huh... ya.

QUIN
I want you follow me out... I'll
take you to the hospital.

Quin picks up Herb and starts to carry him out. The
BACKPACKERS follow them.

90 INT. BAR - NIGHT

90

Quin sits at the bar nursing his beer.

BARTENDER
How's it going today, Quin?

Quin shakes his head "don't even ask."

QUIN (AFTER A BEAT)
Herb got shot...

The Bartender frowns.

LYDIA (V.O.)
I'm sorry.

Quin turns around to find Lydia. She's genuinely sorry about
Herb and Ross - she kinda feels responsible since she's the
one that arranged Salazar's release.

LYDIA
I mean it: I'm sorry.

QUIN
Awh no, not you...
(beat)
How did you find me?

LYDIA
I'm a cop, just like you. Two
phones calls and we can find
anyone.

QUIN
Except Rudy Salazar.

Lydia takes a piece of paper out of her pocket.

LYDIA

Listen, I really came here just to say that I'm sorry about everything - about Captain Ross, about Herb, about everything - but I was going through my files like I said I would and I found a number for Pearl that I called once. I made a few calls and this is the address that came up.

Quin takes the piece of paper.

QUIN

Thanks.

Quin sucks down the rest of his beer and stands up.

LYDIA

Where y'going?

Quin heads out, ignoring Lydia.

Lydia follows him out.

91 EXT. BAR - NIGHT

91

Quin exits the bar and heads to his car.

Lydia follows him.

LYDIA

Quin, I said I was sorry.

Quin doesn't care.

LYDIA

(continuing)

Where are you going?

Quin holds up the piece of paper with the address.

Quin unlocks his car.

Lydia goes around the other side of Quin's car and opens the door.

QUIN

What the hell are you doing?

LYDIA

I'm going with you.

QUIN

What the hell are you talking

about, Miss Community Liaison?

LYDIA

I went to the academy just like you, asshole, and walked a beat for three years before I became Community Liaison. So shut-up and get in the car.

Lydia gets in Quin's car.

Quin can't believe what's going on. He stands there dumbfounded for a moment, then gets into the car.

CUT TO:

92 EXT. UPSCALE APARTMENT - NIGHT 92

Pearl pulls into an underground parking lot. As her car disappears, a steel gate slowly closes.

Quin and Lydia pull up to the curb.

Quin gets out of the sedan with a small bag of tools.

LYDIA

I'll wait here... she knows me.

QUIN

OK.

Quin takes off leaving Lydia in the sedan.

93 INT. UPSCALE APARTMENT - NIGHT 93

Pearl enters. She hits a button on the answering machine; the tape beeps, rewinds and engages.

RUDY (V.O.)

Worked like a charm. Call Greeley, tell him we're on our way.

94 INT. UNDERGROUND GARAGE - NIGHT 94

Quin manipulates a passkey in the lock of a door marked, "Electric Room." The lock pops, he enters.

95 INT. UPSCALE APARTMENT - NIGHT 95

Pearl listens on the phone and paces angrily.

PEARL (SHOUTING)

What do you mean engine trouble?
You miserable prick. Alex paid
you a lotta scratch!

96 INT. ELECTRIC ROOM - NIGHT 96

Small and cramped. Quin dons earphones, clamps a couple alligator clips on two wires and listens. He makes a face, tries another pair of wires.

He listens intently, his expression lights up.

PEARL
Just have that goddamn plane fixed
by the time he gets there, Gree...

A horn HONK (O.S.), drowns her voice. Quin curses.

PEARL (V.O.)
...otherwise, you're fucked!

97 INT. UPSCALE APARTMENT - NIGHT

97

Pearl pours herself a drink in the kitchenette. There's a heavy KNOCK on the door (O.S.)

QUIN (V.O.)
Police! Open up!

Pearl is at the door. Quin and two Uniforms are there, guns drawn. Pearl steps aside to let them in, and responds sarcastically.

PEARL
Sorry I missed you guys at the
hospital.

The Uniforms head off to check out the other rooms.

Quin stays with Pearl.

QUIN
Had to rush off did you? Forget
something in the oven?

Pearl guzzles her drink. Folds her arms, glares at Quin.

PEARL
I ain't sayin' shit. Soon as
you're done tossing the place get
your slimy balls outta here!

The Uniforms step up.

Pearl goes to the door and opens it. She gestures rudely for them to leave.

Quin nods reluctantly to the Uniforms. They exit quietly.

In the distance we can see Lydia watching them.

CUT TO:

98 INT. QUIN'S SEDAN - MOVING - NIGHT 98

Quin, at the wheel, dials his car phone as Lydia watches.

LYDIA

What are we gonna do now?

QUIN

The phone is our best angle.
Pearl knows better than to say
anything to me.

(into phone)

Security, please.

99 INT. PHONE COMPANY - SECURITY OFFICE - NIGHT 99

CHRIS ANDERS (50s), overweight, listens on the phone.

CHRIS

Come on, Quin, get a court order.

(listens)

Bullshit! Why should I stick my
neck out for you?

He looks away, listens several beats. Then gives in.

CHRIS

(continuing)

Okay, but nothing on paper. I'll
give you a verbal-only check.
This never happened. You got that?

He hangs up and sighs.

100 EXT. QUIN'S SEDAN - MOVING - NIGHT 100

Quin's at the wheel, on the phone. Lydia is at his side.

QUIN

Only caught part of the name.
Sounded like... Greenleaf.

101 INT. PHONE COMPANY - SECURITY OFFICE - NIGHT 101

Chris lifts another phone, punches dial tones and waits.

CHRIS

Need a Vee-Oh check on a number...

102 INT. QUIN'S OFFICE - DAY 102

As the sun rises, Lydia and Quin are sleeping in chairs
around Quin's desk.

Suddenly the phone rings and Quin quickly wakes and picks it
up.

QUIN

Quin here. Chris?

(beat)

Uh-huh.

(beat)

Uh-huh. Thanks, Chris, you're a prince.

He hangs up, looks at Lydia.

QUIN

(continuing)

She called a business in Central. Greeley's Charter Flights.

LYDIA

Shit. They're headed for Mexico!

Quin dials another number.

QUIN (INTO PHONE)

Hey, how ya doin'? Sorry for calling so early but we're lookin' to kill some fish and drink beer. Is Mr. Greeley available for a charter?

HYPER WOMAN (V.O.)

He has a ten o'clock pick up scheduled this morning. Won't be back, till this afternoon.

QUIN

What's his destination?

HYPER WOMAN (V.O.)

Three guys wanna go to...

103 INT. GREELEY'S FLIGHT SERVICE - DAY

103

Dumpy office. The hyper woman; a jittery SECRETARY (20s), on the phone, sucks on a cigarette. She lights a fresh one with a the burnt end and stubs out the old one.

She rustles through some papers looking for something and knocks over a cup of coffee.

SECRETARY

Damn. Can't find the note.

She drops a couple of pills in her mouth, swallows them dry, digs in a waste can and fishes out a crumbled up note.

SECRETARY

(continuing)

Found it.

(reads note)
Hmmm. Doesn't say where the pick
up was. But... their destination
is Devil's Point.

QUIN (V.O.)
Where's that, Mexico?

SECRETARY
Most likely. Practically all of
our clients go there.

She pulls out a bottle of booze from the desk.

104 INT. QUIN'S OFFICE - DAY

104

Quin hangs up. Lydia checks a map.

QUIN
Man, what a squirrel.

LYDIA
No such place in California. Let
me try Meh-he-ko.

They check a map marked: "Map of Mexico." Lydia points to a
name in the contents.

LYDIA
(continuing)
Ah hah. Punta Diablo, section,
three "F."

They check out the map. Quin touches a spot on the map.

QUIN
Here it is, in Baja. Looks like
maybe... fifty miles below the
border.

LYDIA
Let's go!

QUIN
Excuse me?

LYDIA
I said, "C'mon, let's go."

QUIN
You ain't goin' nowhere. I'm
going alone...

LYDIA
Listen, I speak fluent Spanish and
I'm a grade A marksman. There's
no time to dick-around. I said,

"Let's go."

She gets up to leave. Quin can't believe it... but there's no point in arguing with her.

105 INT. QUIN'S SEDAN - MOVING - DAY 105

Lydia talks on her cell phone as Quin drives.

LYDIA (V.O.)

Mi amor usted, Delfina. Buenas nochas, mija.

CUT TO:

106 INT. HOSPITAL/DELFINA'S ROOM - DAY 106

Delfina talks on the phone to Lydia. She looks a little worse than she did last time.

DELFINA

Me too, Lydia. Come back soon...

CUT BACK TO:

107 INT. QUIN'S SEDAN - MOVING - DAY 107

Quin drives as Lydia talks on the phone.

LYDIA

I'll do my best...

Lydia hangs up the phone.

QUIN

How's Delfina?

LYDIA

She doesn't sound too good. We've got to hurry.

QUIN

OK, but I'm crossing the border without you. So don't get cute.

LYDIA

Whatever. Let's just get there.

108 EXT. STREETS - DAY 108

Quin's sedan barrels down the street.

CUT TO:

109 EXT. BEAN FIELD - LONG SHOT - SUNSET 109

A FARMER (50s) in overalls, works on a tractor. A white

sedan pulls up and stops on the road on the other side of a fence. Rudy is driving, Jaeg and Alex are with him.

Rudy talks to the farmer. The farmer nods and points up the road giving directions. The white sedan pulls away.

110 EXT. HIGHWAY MOTEL - OFFICE - NIGHT 110

Rundown, Rudy parks the white sedan next to a Volkswagon bug. He, Alex, and Jaeg pile out.

111 INT. HIGHWAY MOTEL - OFFICE/RESIDENCE - NIGHT 111

An unshaven CLERK (50s) is startled as Rudy, Alex, and Jaeg barge in. Alex brandishes an Uzi.

Rudy wraps a belt around the clerk's neck and yanks him over the counter.

Alex turns the "NO VACANCY" signs on, then rips the phone out. Jaeg locks the door, pulls the shade. Rudy grills the petrified clerk.

RUDY

Gimme the keys to the Volkswagon.

The clerk removes the keys from his pocket. Rudy snatches the keys and tosses them to Jaeg.

112 INT. DENT'S OFFICE - NIGHT 112

Dent is on one phone and monitors another one.

DENT

The farmer felt certain it was them. They asked where the nearest motel was.

(listens)

Right. The Deputies want you to meet them at a nearby pizza joint. Hold on for the address.

He grabs a notebook.

113 INT. QUIN'S SEDAN - MOVING - NIGHT 113

Quin drives while using the car phone. Lydia takes notes. Lydia leans over the back seat to listen.

QUIN

Got it. Tell them our E.T.A. is thirty minutes.

114 INT. HIGHWAY MOTEL - OFFICE/RESIDENCE - NIGHT 114

Alex is on a couch drinking beer. The Uzi is on a coffee table in front of him.

Jaeg is in a chair eating pretzels. His feet are plopped up on something OFF CAMERA.

PULL BACK to reveal Jaeg's feet resting on the chest of the Clerk who is dead; the belt is tightly wrapped around his neck, his face is ashen, eyes fixed.

Rudy walks in, pops a beer open. A car door SQUEAKS (O.S.). He goes to a window and peeks out. Jaeg jumps up, draws a gun. Alex cocks the Uzi.

RUDY

Holy shit. There's a fuckin' cop convention out there!

He hits the light switch, the room goes dark.

115 EXT. HIGHWAY MOTEL - NIGHT

115

Quin, Lydia and EIGHT DEPUTIES get out of their vehicles and meet. Quin points.

QUIN

I'd like two deputies behind the office to seal off that avenue of escape.

He hands Rudy's mugshot to a deputy.

QUIN

(continuing)

This is Rudy Salazar.

The deputy passes the mugshot around to the others.

QUIN

(continuing)

Like I said, if at all possible, don't shoot him. But if he points a gun at you... it's your call.

Lydia takes position next to Quin.

116 EXT. HIGHWAY MOTEL - LONG SHOT - NIGHT

116

Deputies fan out and take up positions behind cars. Two others drive a patrol car around the office and park.

Quin and Lydia hide behind a pick-up truck.

A deputy darts across the driveway toward Quin - a burst of GUNFIRE cuts down the deputy - glass SHATTERS (O.S.).

Deputies return fire - SCREAMS are heard (O.S.).

Quin beats a path over to the wounded deputy and drags him

toward a motel room.

117 INT. MOTEL ROOM - NIGHT 117

A naked COUPLE sit up in bed, shaking. There's a loud CRUNCH, the door caves in, and they scream.

Quin drags the wounded Deputy inside.

QUIN

Help this man till the paramedics
get here!

He darts back out the doorway.

118 EXT. RUNDOWN MOTEL - LONG ANGLE - NIGHT 118

Deputies trade shots with Rudy, Alex, and Jaeg who shoot out different windows.

The gas tank of a patrol car is hit and explodes in flames.

Another deputy is shot. Quin slithers along the building toward the office. He sees Alex at a window.

Quin fires and hits Alex in the shoulder.

119 INT. OFFICE/RESIDENCE - NIGHT 119

Alex spins around and falls. Jaeg grabs the Uzi and fires until it is empty. Alex struggles to his feet as Rudy runs to the rear door. Rudy looks out.

RUDY

Only two cops out there. We can
take 'em, gimme the Uzi.

Jaeg reloads the Uzi and hands it to Rudy. Alex holds his shoulder and leans against the wall in pain.

ALEX

Wait for me.

Rudy smashes Alex across the face with the Uzi, knocks him down. Alex is out cold.

RUDY

You're no help anymore.

120 EXT. PATROL CAR - NIGHT 120

Two deputies stand and point guns at the dark office. No one is visible at the windows.

RUDY

Now!

Pistol and automatic gunfire erupt - orange flames lick out of the windows.

A deputy goes down from a headshot.

Another deputy is hit and falls.

Rudy and Jaeg dart out of the shadows. They jump into the patrol car.

Rudy starts the engine. He spins the wheels taking off and kicks up dust.

121 EXT. OFFICE - OTHER SIDE - NIGHT 121

Quin and the others hold their fire while the patrol car reaches the highway and disappears into the darkness.

DEPUTY (O.S.)

It's them!

Everyone rushes for their vehicles. Quin and Lydia jump into the sedan and take off. Alex staggers out of the office and fires at anything that moves.

The Deputies shoot back - Alex is hit about a dozen times and drops dead.

122 EXT. HIGHWAY BILLBOARD - NIGHT 122

The Volkswagon bug is parked in bushes by the billboard. Rudy and Jaeg pull up in the patrol car. They jump out, get into the Volkswagon bug and take off.

123 EXT. HIGHWAY - NIGHT 123

Quin's sedan and two patrol cars scream down the road, red lights and sirens.

They unwittingly pass the Volkswagon bug which is going the opposite way.

124 EXT. BOONDOCKS - ABANDONED AIRSTRIPS - NIGHT 124

GREELEY (30s), unimpressive looks, is at the controls of a two-seat airplane: "Greeley's Charter Service." He revs up the engine as Rudy and Jaeg climb in. The Volkswagon bug is parked among high weeds in the b.g.

GREELEY

(jokes)

Talk about secrecy. Hope you guys aren't dope runners.

Rudy cocks a gun and jams it in Greeley's groin.

RUDY

Shut the fuck up and fly!

125 EXT. HIGHWAY BILLBOARD - NIGHT

125

Two deputies check out the abandoned patrol car.

Quin is on the car phone by his sedan. Lydia stands next to him, arms folded, looking numb.

QUIN

(to phone)

Don't wake up Dent. I'll call him
in the morning from Central.

He hangs up. Lydia rests her head on his shoulder.

QUIN (TO LYDIA)

Are you OK?

LYDIA

Sure. I'm just sorry they got
away...

He pats her gently.

QUIN

Don't worry, we'll get them.

FADE OUT

FADE IN

126 EXT. GREELEY'S FLIGHT SERVICE - SUNRISE

126

Lydia and Quin sleep on a ragged old couch in front of the door.

An airplane ENGINE is heard (O.S.). They look up and see an airplane circling to land.

127 EXT. GREELEY'S AIRPLANE - DAY

127

Lydia stands by as Quin hands Greeley a photo of Rudy. Lydia climbs onto the wing of Greeley's airplane and peers inside in the background. Greeley studies the photo.

GREELEY

Salazar? He said his name was
Zamora. Guadalupe Zamora.

(looks up)

Other guy didn't give his name.

QUIN
Harboring felons is serious shit,
Greeley. Don't you read
newspapers or watch TV?

GREELEY
Sure do. For weather reports.

QUIN
You're lucky we don't bust your
ass.

GREELEY
He pulled a gun on me! What could
I do?

QUIN
Sure he did.
(beat)
How long's it take to drive to
Punta Diablo from here?

GREELEY
Punta Diablo. You mean Mexico...
I flew those guys to Devil's
Point. In Nevada!

Quin and Lydia look at each other in amazement.

128 EXT. COUNTRY ROAD - DAY

128

The SHERIFF (mid 50s), pot belly, ten-gallon hat, chews a soggy toothpick as he listens on a carphone outside a patrol car. He has a fishing rod. A lake is in the background.

SHERIFF
Don't know Rudy, but I knew his
Uncle Jesse. The old boy died
back in eighty-two. Family still
owns the house. It's usually
vacant.

QUIN (V.O.)
Rudy might be holed up there.
We're flying over this afternoon.
Can you pick us up?

129 INT. GREELEY'S FLIGHT SERVICE - DAY

129

Greeley spreads a map out on the table and points to a spot.

GREELEY
That's where I took them.

Quin and Lydia look at each other.

The Sheriff pulls up in his patrol car and parks in the background. Quin and Lydia see it.

MIZZEL (10), Afro-American, skinny and barefoot, ragged jeans and a torn tee-shirt, hurries out of the patrol car. The Sheriff slides out from behind the wheel.

Greeley retrieves the suitcase and duffel bag from the airplane storage compartment. Mizzel runs up and takes them from Greeley, then smiles broadly at Quin.

MIZZEL

I'm Mizzel. I work for you real cheap. Okay?

QUIN

You're hired. Find me some aspirins.

MIZZEL

Consider it done!

Mizzel hustles to the patrol car and puts the luggage in the trunk. The Sheriff saunters up to Quin.

SHERIFF

Sergeant Quin?

QUIN

That's me, Sheriff.

The Sheriff shakes Quin's hand, and tips his hat to Lydia.

LYDIA

I'm Lydia Cantrell. Pleased to meet you, sir.

SHERIFF

Pleasure's all mine, miss.

He hands Quin a snapshot of an old farm house.

SHERIFF

(continuing)

That's Jesse Salazar's farm house.

(referring to

snapshot)

Got that from a retired realtor who sold him the property right after the Korean War.

Quin shows the Sheriff Rudy's mugshot.

QUIN

That's Rudy Salazar.

SHERIFF

Hmmm. So this here's the guy you want...

LYDIA

But he's gotta be taken alive.

QUIN

I know it kinda takes the fun out of police work, but let's do our best, Sheriff.

The Sheriff nods.

QUIN

(continuing)

When can we check the place out?

SHERIFF

Not 'til after dark. My deputies had to rescue some fool city hiker who got stranded in Monroe Flats. They should be back in a bit.

They head for the patrol car.

131 EXT. SMALL DUMPY MOTEL - DAY

131

Combination motel and cafe, a real eyesore. The patrol car stops in front. Mizzel jumps out for the luggage.

They head for the motel - Quin and Lydia obviously are not impressed with the place and the Sheriff picks up on this.

SHERIFF

Ain't fancy, I know. Garcia's both manager and cook.

Mizzel comes out of the office with aspirins and bottled water. Quin high-fives him, then washes two aspirins down with water.

The Sheriff holds the door open, Lydia enters.

QUIN

Rudy Salazar is a real bad number. How many deputies you got?

SHERIFF

Two.

Quin stares at him unbelievably.

132 INT. SMALL DUMPY MOTEL LOBBY - DAY

132

Very tacky. GARCIA (40s), grossly overweight, unshaven,

sweaty, soiled clothes, chomps on a cigar stub at the desk.

Several empty stools and a cafe counter are in the background. A sign reads: "Try Our Killer Chili Beans."

Quin approaches the desk. Garcia scratches his groin, his smiles reveals a mouth full of yellow stained teeth.

GARCIA

Room for two?

Quin and Lydia look at each other - deciding on one or two rooms.

LYDIA

Yeah, a room for two.

Quin raises his eyebrows.

The Sheriff tips his ten-gallon to Lydia at the door.

SHERIFF

I never ate here before, Miss Cantrell, so I can't recommend the food.

LYDIA

It's okay, Sheriff. Somehow, I don't think any of the local cuisine would satisfy my appetite.

The Sheriff grins and leaves Quin and Lydia alone.

133 EXT. SMALL DUMPY MOTEL - DAY

133

Mizzel carries Quin and Lydia's luggage as they come out of the office and head for a room.

QUIN

Do you eat the food here, Mizzel?

MIZZEL

Sometimes, but stay away from Garcia's chili beans. One bowl of the stuff equals about five trips to the toilet.

QUIN

Thanks.

He tips Mizzel a buck. Mizzel does a quick zippy shuffle, and leaves.

Quin and Lydia grin and walk off.

134 INT. QUIN AND LYDIA'S MOTEL ROOM - DAY

134

Lumpy old bed, dresser and a cracked mirror.

LYDIA
Charming.

Quin starts to unpack.

QUIN
It's not exactly the honeymoon
suite... but it'll do.

LYDIA
You don't mind if I take a shower,
do you?

Lydia unbuttons her blouse and heads for the bathroom.

Quin dials his cellular phone.

135 INT. DETECTIVE DENT'S OFFICE - DAY

135

Dent is on the phone.

DENT
Two deputies? Jesus, what a
nightmare! Why don't you wait for
reinforcements?

START INTERCUT

QUIN
I don't think it's wise. In a cow
county like this, Salazar might
already know I'm here.

Lydia emerges from the bathroom with just a towel wrapped
around her luscious body.

Quin can't take his eyes off of her legs.

DENT
OK, well, keep me posted.

QUIN
Will do. We'll be in touch.

Quin hangs up.

Lydia comes over to him on the bed.

LYDIA
So I guess we've got some time on
our hands...

Quin smiles widely at her.

QUIN

I guess so...

Lydia drops the towel and lies down next to Quin - they immediately kiss.

After a moment Lydia gently breaks off and whispers into Quin's ear.

LYDIA

There's enough room for two in the shower. Aren't you feeling dirty?

CUT TO:

136 INT. MOTEL/BATHROOM - DAY 136

Quin and Lydia make love in the shower.

137 INT. MOTEL OFFICE - DAY 137

Garcia lights his cigar stub and dials the phone. He waits, then speaks on the phone.

138 INT. FARM HOUSE - LIVING ROOM - DAY 138

Rudy paces nervously as he listens on the phone.

Four or five RATTLESNAKES are housed in a 3 x 5 x 2 feet glass cage on the floor. Jaeg and KRASCO (30s), scruffy, long hair, have dinner in the kitchen in the background.

RUDY

Call me the minute they leave.

He hangs up and starts to load a semi-automatic handgun.

Krasco waits in the doorway with a ladder.

Rudy and Jaeg grab the ammunition clips. They all go out the door.

139 INT. QUIN AND LYDIA'S MOTEL ROOM - DAY 139

Lydia combs her hair while she dials her cell phone.

Quin gets dressed in the background.

CUT TO:

140 INT. HOSPITAL/DELFINA'S ROOM - DAY 140

Delfina has a hard time reaching over for the phone - she's extremely weak.

DELFINA

Hello?

START INTERCUT WITH LYDIA

LYDIA

Hi, my angel. How are you?

DELFINA

Not so good. Here, the doctor
wants to talk to you...

Delfina hands the phone to the doctor.

LYDIA

How's she doing, doc?

The Doctor doesn't want to say anything in front of
Delfina - he turns his back to her.

Lydia frowns.

She turns to Quin, upset.

141 EXT. QUIN'S MOTEL ROOM - LONG SHOT - NIGHT 141

The Sheriff stands outside his patrol car with Mizzel who has
an ice cream. Two Deputies, HANK (30ish) and MITCH (40s),
chunky, wait by another patrol car.

Quin and Lydia come out. The Sheriff introduces them to his
Deputies.

Quin and Lydia get into a patrol car with the sheriff. The
Deputies climb in the other one.

Mizzel waves as they pull away.

142 INT. MOTEL KITCHEN - NIGHT 142

Garcia chews his slimy cigar and watches the patrol cars
leave. He dials a phone and waits, then speaks.

GARCIA

They just left.

(listens)

There's four of them, plus the
woman.

He hangs up, then hacks a goober and spits in the trash can.

143 EXT. FARM HOUSE - LONG SHOT - NIGHT 143

Quin and the Sheriff are behind a patrol car in the front
yard. Mitch takes cover behind a large tree on one side of
the house. Hank squats near a WISHING WELL on the other side
of the house.

The front door creaks open. Krasco steps out slowly with his
hands up. The Sheriff shouts over a bullhorn.

SHERIFF

So far, so good, young man. Now
mosey on over her and lean against
the patrol car.

Krasco obeys the order.

144 INT. FARM HOUSE - LIVING ROOM - NIGHT

144

Krasco waits with the Sheriff. Quin and the two deputies
have guns drawn as they go in and out of rooms conducting a
search in the background.

Quin enters and goes up to the Sheriff and Krasco. The
deputies enter and pause by the squirming rattlesnakes in the
glass cage. Krasco is marginally civil.

KRASCO

Satisfied?

QUIN

One other question. If you never
met Rudy Salazar, who gave you the
keys to the place?

KRASCO

His brother-in-law, Carlos Lopez.
I lay carpet for him.
Most of the time, we come up
together, but he got hurt last
week.

The Sheriff nods to Quin.

SHERIFF

I heard about it. Lopez owns a
carpet company in Reno. Fell off
a ladder, messed up his back.

Quin appears to be deep in thought as though he overlooked
something. Finally, he shrugs.

QUIN

Guess that's it. We apologize for
any inconvenience, Mr. Krasco.

Quin sees a phone and answering machine on a desk, then
notices a bowling bag and several trophies on a cedar chest.

Krasco follows everyone out the door.

145 EXT. FARM HOUSE - FRONT DOOR - NIGHT

145

Quin makes a face, presses his stomach. The Sheriff looks at
him inquisitively.

SHERIFF

Sore gut?

(off Quin's nod)

Damnit, man. I warned you about Garcia's chili beans.

Quin makes another face, looks at Krasco.

QUIN

Need to use the head.

Krasco gestures for Quin to be his guest.

146 INT. FARM HOUSE - LIVING ROOM - NIGHT 146

Quin enters. He gives a quick glance out the window.

He goes to the desk, removes the mini-tape in the answering machine and replaces it with a new tape.

He goes OFF CAMERA into the bathroom. Moments later a toilet FLUSHES (O.S.). A couple beats later, Quin enters the living room and heads for the front door.

147 EXT. FARM HOUSE - LONG SHOT - NIGHT 147

The two patrol cars pull away and rumble down the dirt road well beyond sight of the farm house.

QUIN

Mind pulling over, Sheriff?

The Sheriff stops on the shoulder. The other patrol car pulls up behind them.

148 EXT. WISHING WELL - NIGHT 148

Krasco lifts a trap door up from inside the wishing well at ground level. Then lowers a ladder back down.

KRASCO

That cop, Quin. He can't be too fucking bright. Dumb shit ate some of Garcia's chili beans.

They walk toward the house.

149 EXT. SHERIFF'S PATROL CAR - NIGHT 149

Lydia, the Sheriff, and his Deputies surround Quin as he fiddles with a mini-tape recorder.

QUIN

Here goes nothing.

He presses a button; the tape clicks, rewinds. Pearl's voice is heard.

PEARL (V.O.)

It's me. I'm calling you from the street 'cause I just realized that my phone could be tapped. Some jerk-off cops were just here. I doubt that they'd be able to track you down but y'never know.

Click. The phone goes dead. Quin slaps the hood.

QUIN

Sonofabitch! Rudy's either at the house now or he's been there. That was his sister, Pearl.

Quin is troubled; he turns to the Sheriff.

QUIN

(continuing)

Hey, y'still got that photo?

The Sheriff hands Quin the snapshot. Quin studies the snapshot, Mitch looks over his shoulder.

QUIN

(continuing)

The wishing well... it isn't in the photo.

He hands the photo back to the Sheriff.

MITCH

Old man Salazar's wife made him build it over the shelter.

Quin looks at Mitch, confused.

QUIN

Shelter?

MITCH

Jesse dug an air raid shelter during the atomic bomb scare back in the early fifties. Mrs. Salazar hated the darn thing, called it an eyesore.

QUIN

(thinks about it)

Was the shelter filled in?

MITCH

Dunno.

LYDIA

Make a helluva hiding place.

They all look at each other thinking the same thing.

150 EXT. DIRT ROAD - NIGHT

150

The two patrol cars roll to a stop roughly a hundred yards in front of the farm house.

LYDIA

Remember, fellas. Don't -

MITCH

We know, Miss Cantrell. Salazar has to be taken alive.

The Deputies walk over to the Sheriff. Quin hesitates, looks at Lydia. Their eyes lock, the mutual admiration is obvious.

Each Deputy carries a shotgun and pistol.

151 EXT. FARM HOUSE - NIGHT

151

Quin, the Sheriff, and the two Deputies are roughly thirty feet apart as they edge toward the farm house.

Lydia stays at the car as the back-up unit.

The Sheriff and Deputies pause a hundred feet away. Suddenly, a flood light goes on and illuminates them.

Gunfire erupts from the farm house.

Hank is hit in the stomach and drops immediately - the others run off in different directions.

Quin dives behind a small rock formation - gunshots keep ringing out.

More gunshots - Mitch is struck in the leg and falls in some bushes.

The Sheriff zig-zags and makes it safely to a pile of wood where he takes refuge.

152 EXT. ROCK FORMATION - NIGHT

152

Quin shoots the floodlight out with his shotgun, the area goes dark. Finally, the shooting stops.

Quin pants, wipes his sweaty face and waits.

Rudy boldly exposes his body at a window inside the house and fires at the wood pile.

153 INT. FARM HOUSE/LIVING ROOM - NIGHT

153

Rudy is at the window and Krasco is behind the door.

Rudy fires through the window and empties his clip.

RUDY

Krasco, go bring the car around.

KRASCO

What are you - crazy? I'll be a sitting duck!

Rudy looks out the window at Lydia crouched behind the car.

RUDY

Y'think that chick is gonna shoot you, y'pussy? Get out there!

Rudy reloads his gun as Krasco runs out the door.

154 EXT. FARM HOUSE - FRONT YARD - NIGHT

154

Lydia watches Krasco as he bursts out of the house towards the garage.

She fires a few shots at him and he takes cover behind a tree.

Rudy yells out from the window.

RUDY

Don't be such a little girl!
She's not gonna shoot you.

Krasco regains his composure then bursts out from behind the tree and fires at Lydia.

Lydia returns the fire and hits Krasco dead in the chest. Krasco goes down like a stone.

Rudy can't believe his eyes.

The Sheriff nods over to Lydia, 'nice shot'.

Quin uses Lydia's gunfire as a distraction to make it to the backyard.

He nods to the Sheriff.

QUIN

Cover me!

Quin runs around to the back yard.

155 EXT. FARM HOUSE - BACK YARD - NIGHT

155

Quin dives for cover behind a barrel.

When he sees that the coast is clear he peeks his head up.

He jumps up and runs to the house.

156 INT. FARM HOUSE/LIVING ROOM - NIGHT 156

Rudy unloads another clip from the uzi into the Sheriff's car.

Jaeg enters.

RUDY

Go out back and get the bikes
ready!

Jaeg nods and exits.

157 EXT. FARM HOUSE - BACK YARD - NIGHT 157

Quin peeks in the window.

OFF CAMERA we hear gunshots in the front yard.

Quin hides behind the back door.

Jaeg exits the door.

Out of nowhere Quin's arms come flying around the corner and smack Jaeg dead in the chest. Jaeg crashes to the ground.

He slowly tries to get up and Quin pounces on him.

But then Jaeg grabs Quin around the collar and throws him to the ground.

Jaeg jumps off of Quin and moves towards his gun.

Quin quickly gets up and pummels him.

Jaeg gets in a few punches to Quin's head.

But then Quin knees him in the gut and comes down with both of his clasped hands on the back of Jaeg's neck.

Jaeg is out cold.

Quin quickly takes his handcuffs out from behind his back and handcuffs Jaeg to the a pipe on the outside of the house.

Quin picks up his gun.

CUT BACK TO:

158 EXT. FARM HOUSE - FRONT YARD - NIGHT 158

The Sheriff and Lydia hold their own against Rudy's gunfire.

159 INT. FARM HOUSE - LIVING ROOM - NIGHT 159

Dimly lit. Sweat drips down Rudy's face. He winces and

reloads his gun.

He leans against a wall next to the rattlesnake cage. He stares at the front door and waits.

Quin appears from the hallway and peeks in. Rudy doesn't see him. Quin throws a glass into the room and Rudy unloads his uzi at the glass which he mistakes for a person.

Rudy tries to reload but Quin bursts into the room.

QUIN

It's over, Rudy. Give up!

Rudy knows that Quin won't shoot him so he reaches for a gun that's lying on a table.

Quin thinks fast and shoots at the rattlesnake tank which is about ten feet from Rudy.

The glass shatters and the rattlers fall to the feet and head towards Rudy.

Rudy drops his gun and screams bloody murder.

The angry snakes twist and squirm on the floor and head towards Rudy's feet.

Rudy streaks toward the front door.

Quin jumps out and trips him.

Rudy flies through the doorway.

160 EXT. FARM HOUSE - FRONT DOOR - NIGHT 160

Rudy screams as he somersaults out and rolls up to the feet of Lydia who stands over him with her gun pointed at his face.

Quin runs up.

Quin punches Rudy in the face. Hard. Rudy is knocked out.

Lydia smiles, she knows that everything is going to be alright.

161 EXT. HELICOPTER - NIGHT 161

Quin shoves handcuffed Rudy into the helicopter, then Lydia jumps in.

The helicopter takes off.

CUT TO:

162 INT. HOSPITAL WAITING ROOM - NIGHT 162

The Doctor comes out to give the news to Lydia and Quin.

LYDIA

How is she?

DOCTOR

I think she's going to be OK.

Lydia is elated - she hugs Quin as hard as she can.

With his arm bandaged, Herb approaches them.

HERB

Hey, how's she doing?

LYDIA

She's going to be just fine.

The Doctor turns to exit.

QUIN (TO DOCTOR)

Doctor... what about Salazar?

The Doctor hesitates.

DOCTOR

Salazar, on the other hand, isn't doing so well. He's in alot of pain.

Quin and Lydia look at each other.

QUIN

Good

LYDIA

Good

Quin and Lydia chuckle at their synchronicity.

Herb stares in disbelief at the happy couple as Quin hugs and kisses Lydia and the...

CREDITS ROLL

THE END

