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JUSTIFIED

Ep. 112

"Bulletville"

by
Fred Golan

FIRST PRODUCTION DRAFT (FULL WHITE)	2/21/10
FULL BLUE DRAFT	2/24/10
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REVISED SCENE: 30	

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JUSTIFIED

"BULLETVILLE"

Revision History

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EPISODE 112 - "BULLETVILLE" (REVISED 2ND BLUE) - 3/08/10

JUSTIFIED
Episode 112
"BULLETVILLE"

CAST LIST

RAYLAN GIVENS

ART MULLEN

AVA CROWDER

WINONA HAWKINS

BOYD CROWDER

ARLO GIVENS

BO CROWDER

JOHNNY CROWDER

HESTLER JONES

ERNESTO

PILAR

HECKLE

BOYD'S MAN #1

TIM OLYPHANT

NICK SEARCY

JOELLE CARTER

NATALIE ZEA

WALTON GOGGINS

RAYMOND J. BARRY

M.C. GAINNEY

DAVID MEUNIER

RAY PORTER

OMAR AVILA

ALEXANDRA BARRETO

CHARLIE PAULSON

JECKLE (NON-SPEAKING)

RUFUS (NON-SPEAKING)

DEPUTY MARSHALS (NON-SPEAKING)

SHERIFF'S DEPUTIES (NON-SPEAKING)

EVIDENCE TECHS (NON-SPEAKING)

GUN THUGS (NON-SPEAKING)

JUSTIFIED
Episode 112
"BULLETVILLE"

SET LIST

INTERIORS

CABIN
~~ARLO'S HOUSE~~
JOHNNY CROWDER'S BAR
RAYLAN'S MOTEL ROOM
MARSHAL'S OFFICE -
 ART'S OFFICE
 BULLPEN
COURTHOUSE HALLWAY

RAYLAN'S TOWNCAR
JOHNNY'S CAR
SUV

EXTERIORS

CABIN
~~ARLO'S HOUSE~~
AVA'S HOUSE
RAYLAN'S MOTEL ROOM
 ROAD
~~COUNTRY ROAD~~
WOODS -
BOYD'S CAMP
~~PINE TOP~~
WINDING ROAD

RAYLAN'S TOWNCAR
JOHNNY'S CAR
SUV

ON TV/MONITORS:

AVA CALLING ON RAYLAN'S CELL (B22)

SCENES **SCRIPT DAYS**

1-4 NIGHT 1
A6-19 DAY 2
21-24 NIGHT 2
25-40 DAY 3

*** DENOTES NEW/CHANGE**

TEASER

1 EXT. AVA'S HOUSE - NIGHT

1

The house is dark. A car drives up and out gets... BOYD CROWDER. He goes to the door and knocks.

BOYD
Ava? You home?

AVA (O.S.)
Who is that?

BOYD
Boyd.

AVA (O.S.)
You get the hell away from here.

BOYD
I apologize for the late hour. I
just want a word.

From inside comes the sound of feet running downstairs, and the sound of a shotgun being racked. Boyd quickly backs away from the door, back down the steps, his hands in the air.

AVA appears at the door with the sawed-off shotgun.

AVA
What the hell you want?

BOYD
I am alone and my hands are empty
as you can see.

AVA
Maybe you can use them to keep the
shot from ripping open your chest.

BOYD
I can only imagine you'd want to do
that, given our history.

AVA
Boyd, I gotta warn you, if I start
counting down from ten, I may lose
patience at five.

BOYD
I came to say I'm sorry, that's
all. I will go now and disturb you
no further.

(CONTINUED)

Boyd starts backing to his car, hands still raised.

AVA
Sorry about what?

BOYD
So many things.

AVA
You mean like world hunger?

BOYD
So many things I have done to you.

AVA
I wanna hear this.

Boyd stops.

BOYD
It's hard to know where to begin.
I could start with the last time I
saw you. I kept you hostage in
your own home until Raylan came and
I instigated a shoot-out in your
dining room.

AVA
That didn't end so bad, far as I
was concerned.

BOYD
Before that, for years, I lusted
after you and I was far from
subtle. That was wrong. Not just
because you were my brother's wife,
but because it was unseemly and
unwanted and I made you
uncomfortable.

AVA
If by uncomfortable you mean it
made my skin crawl, then yes.

BOYD
But by far my biggest regret
concerns my brother Bowman.

AVA
You sorry he was born?

BOYD

Oh, I don't question the will of God, bringing a life into the world. My regret is that I did nothing to stop or in any way curtail his atrocious behavior. I knew how he was, but I took no action, and for that I am deeply sorry.

AVA

Why are you coming to me now?

BOYD

I have embarked on a new life of service to the will of my savior.

AVA

Your old friend thinks you're full of shit.

BOYD

If by "old friend" you mean Raylan, he will see soon enough that I am not all talk.

AVA

What does that mean?

BOYD

I'm afraid I can't tell you.

AVA

Seems to me, all you're doing here is talk, saying you're sorry.

BOYD

Ava, if there are any actions I can take to atone for what I have done, I will take them.

AVA

Like what? Paint my house?

BOYD

If that's what you want.

AVA

You think painting my house would make up for years of you standing by while Bowman beat on me?

1

BOYD

Of course not. But I can only do
what I can do.

AVA

How about this? How about what you
do for me is you leave here and
never see me again. Let's start
with that.

BOYD

All right.

Boyd gets in his car, drives off. Ava watches Boyd drive
off.

FADE OUT.

END OF TEASER

ACT ONE

2 INT. JOHNNY CROWDER'S BAR - NIGHT 2

The place is closed. JOHNNY CROWDER, edgy, smokes a cigarette, while HESTLER reads a porno mag. Two of BO'S THUGS (call them HECKLE and JECKLE) sit passing a joint back and forth. A third thug (call him RUFUS) practices flipping a knife into a dart board.

JOHNNY
(finally)
Son of a bitch.

HESTLER
What's your problem?

JOHNNY
Should'a been here by now.

Johnny puts out his smoke, pulls on his jacket.

JOHNNY (CONT'D)
Call Bo.

HESTLER
Where the hell you going?

JOHNNY
See if they got lost.

HESTLER
Ain't they got GPS?

Johnny's out the door. Hestler shoots Bo's thugs a look.

HESTLER (CONT'D)
He can be a real old lady
sometimes, can't he?

He takes out his cell phone, dials Bo.

3 EXT. ROAD - NIGHT 3

Dark, empty road, winding through the back-country. Johnny's car comes toward us, pulls off, and brakes.

4 I/E. JOHNNY'S CAR - ROAD - NIGHT 4

Johnny waits, checks his mirror and wristwatch. Boyd's hand knocks on the passenger side window. Johnny reaches across, and opens the passenger door. Boyd slides in.

(CONTINUED)

JOHNNY
You intercept the truck?

BOYD
We did. And we got the shipment.

Johnny relaxes, grins:

JOHNNY
Damn, Boyd! We're takin' over!
(then:)
What'd you do with the drivers?

BOYD
Sent 'em back where they came from.

JOHNNY
Wait, what? You let 'em go?

BOYD
Should be halfway to Tennessee by
now.

JOHNNY
They were just supposed to
disappear. Along with the truck,
and the shipment.
(off Boyd's silence)
Where is it? Where's the shipment?

BOYD
Johnny, it went up in a pillar of
fire...

JOHNNY
You burned it??

BOYD
I could not allow that poison into
Harlan.

JOHNNY
Oh, for-- We had a plan! Shipment
disappears, Bo takes the fall, and
we step up. There something about
that plan you didn't understand?

Boyd, trying to be patient with a slow learner.

BOYD
Johnny, you want to spend eternity
writhing in hellfire? Because
that's how your plan ends.

4

JOHNNY

You didn't tell me you were going
to blow it up!

BOYD

And in that omission I have sinned,
and for that I beg forgiveness from
my Lord.

JOHNNY

Your Lord? You always been crazy,
Boyd. But this is bat-shit crazy!

(then:)

You know how ugly this is gonna
get?

BOYD

I'm ready to reap the whirlwind.

JOHNNY

Well, I'm not. Here on, you keep
clear of me, or I'll kill you with
my bare hands!

BOYD

As you wish.

Boyd gets out. Johnny drives away.

5

OMITTED

5

A6

INT. RAYLAN'S MOTEL ROOM - EARLY MORNING

A6

Raylan is asleep when his cell phone starts to ring. He
rolls over, snags the phone, squints at the number, then
picks up.

RAYLAN

Art. What's going on?

(listens, then:)

I'm on my way.

6

OMITTED

6

A7

INT. MARSHAL'S OFFICE - BULLPEN - MORNING

A7

Art and Raylan walk to Art's office, talk:

ART

About three in the A.M., Harlan
Sheriff's office got a call about a
truck fire, out on a country road.

(MORE)

A7

ART (CONT'D)

But what they found didn't look like any truck fire they'd ever seen. For one thing, there were scorched metal rims for close to a dozen shipping drums, and residue their forensic guy identified as ephedrine.

RAYLAN

A dozen barrels of ephedrine?

ART

(nods)

Somebody's going into the meth business in a big way.

B7

INT. MARSHAL'S OFFICE - ART'S OFFICE - MOMENTS LATER

B7

Art, at his desk, turns his computer around, shows Raylan several IMAGES of the BURNT TRUCK TRAILER.

ART

From the debris pattern, it looks like the truck's payload was blown up - like somebody hit it with a rocket launcher.

Art sits back.

RAYLAN

Boyd.

ART

Boyd's M.O., anyway.

RAYLAN

Driver hurt?

ART

No sign of the driver. But the truck was reported stolen in Florida a week ago.

Raylan sits back too.

RAYLAN

Bo Crowder's got history with the Miami cartel. Could be their ephedrine.

ART

That'd makes sense.

B7

RAYLAN

But Boyd blowing up Bo's shipment
doesn't. Unless...

ART

Unless Boyd and his daddy aren't
working together.

RAYLAN

He kept telling me we were on the
same side now. I just assumed he
was full of shit.

ART

You think he's some kind of
vigilante?

RAYLAN

I don't know.

ART

Maybe we should just look the other
way for a while, let him clean up
Harlan.

RAYLAN

A man burned alive in that meth lab
he blew up.

ART

True.

(beat)

This kind of changes things,
doesn't it.

(off Raylan's look)

Your father is supposed to meet Bo
at Johnny Crowder's bar tonight.
In light of current events we might
want to give how we proceed some
thought. I think maybe you should
give Arlo a call, invite him up to
Lexington.

7 OMITTED

7

8 INT. JOHNNY CROWDER'S BAR - MORNING

8

BO is talking to Heckle and Jeckle.

BO

Just follow him. Wherever he goes.
But don't let him see you.

(CONTINUED)

HECKLE

You want us to call you?

BO

I'll call you. Go.

Heckle and Jeckle head out, passing Johnny as he walks in. He sees Bo and Hestler and -- SHIT -- ERNESTO and PILAR (he doesn't know them, but as soon as he sees them he knows who they must be).

BO (CONT'D)

(to Johnny)

Where the hell you been?

JOHNNY

Out looking for the drivers.

(re: Ernesto and Pilar)

Who're they supposed to be?

BO

The drivers.

(beat)

'Course they ain't just drivers. They're trusted associates of our friend in Miami. And they were just telling a hell of a story.

(to Ernesto and Pilar)

You want to run through it again for my nephew?

PILAR

There was a pickup in the road. When we got out to move it, a man with a shoulder missile blew up our truck.

BO

Tell him what this man said before he took out the truck?

ERNESTO

"Fire in the hole."

Bo shoots Johnny a look.

BO

That's right.

PILAR

I find him, I cut off his balls and stick them down his throat.

BO

Get in line, sister.

ERNESTO

Hey, viejo. How you think it's gonna go for you when our uncle finds out you lost his shipment?

Bo stares at this cocky punk.

BO

Not well.

ERNESTO

Not at all well.

BO

Then maybe we'd better hold off telling him.

(turns to Hestler)

Lock 'em up.

Hestler pulls his gun, levels it at Pilar and Ernesto.

PILAR

You mess with us, Gio will feed you to his alligator.

Bo just smiles, tags Johnny as he heads out.

BO

Johnny, saddle up.

Boyd and his men are just blinking awake as TWO PICK-UPS ROAR IN and skid to a stop, spraying gravel, throwing up a fog of dust and dead leaves. Rufus and Hestler are in the backs of the trucks, holding shotguns on Boyd and his groggy followers as they line up outside their tents, pulling on their pants, shielding their eyes from the sun.

The pick-ups' doors open and out step Bo and Johnny.

BO

(to Boyd's men)

Good morning, gentlemen.

Boyd is the only one of his men who doesn't appear ruffled by the shotguns.

BOYD
Morning, Daddy. To what do we owe
the pleasure?

BO
Looks like you've been a bad boy.
You know what happens to bad boys?
They get spanked.

BOYD
I told you what would happen if you
brought that poison here.

Bo steps toward him. Their faces are inches apart.

BO
And I told you what would happen if
that happened.

A tense moment. Then Bo seems to relax.

BO (CONT'D)
Who am I kidding -- I can't hurt my
own son.

He turns to walk away. To Johnny--

BO (CONT'D)
Johnny -- hurt my son.

Johnny shoots Bo a puzzled look, then gets it.

JOHNNY
Glad to oblige.

Johnny steps toward his cousin. Boyd waits for him, face
impassive, hands at his sides.

BO
Don't stop until I tell you.

JOHNNY
No, sir.
(rolls his sleeves)
Hey, Boyd.

BOYD
Johnny.

JOHNNY
This is gonna hurt.

Johnny starts. Boyd does not lift a finger to protect himself, GRUNTING IN PAIN as the punches land (uttering only Biblical verses about forbearance -- TK).

Every time Boyd goes down, he gets back to his feet, "Cool-Hand-Luke"-style, and literally turns the other cheek.

The whole scene is eerily quiet, the silence broken only by Boyd's grunts and the sickening MEAT-ON-MEAT sound of landed punches.

By the fourth or fifth time, Boyd doesn't pull himself back up. Blood pours. Hard to imagine he could take much more.

JOHNNY (CONT'D)

Think he's had enough?

BO

I do not.

JOHNNY

You want me to kill him?

BO

Ain't the worst idea I've heard today.

Bo crosses, squats by Boyd, close to his face. He seems genuinely saddened.

BO (CONT'D)

I know we weren't as close as we might've been, son. But how'd it ever come to this?

BOYD

Guess its just one of those things.

BO

I guess it is.

(beat)

Where do you keep the weapons?

BOYD

Don't know what you're talking about.

Bo just looks at Boyd. So that's how its gonna be, huh. Bo stands, addresses Boyd's men.

BO

Listen up. 'Less you want to stand there and watch your tin-pot messiah get beat to death, tell me where you're hiding the weapons.

Boyd's men look at each other. Bo turns to Johnny.

BO (CONT'D)

Johnny.

Johnny grabs Boyd by the shirt, pulls him to his feet, then punches him again. Boyd hits the dirt, hard. Suddenly, one of Boyd's men speaks:

BOYD'S MAN #1

Under the fire.

BO

(to Boyd's men)

Then grab shovels and start digging.

(no movement)

Now!

The men start to move, under the supervision of Bo's men. Boyd gets up.

BO (CONT'D)

(to Boyd)

Not you. You leave.

BOYD

I will not.

BO

Yes, you will. You see, when we expose your weapons, we are going to rope your merry men to the trees and I am going to call your marshal friend Raylan and tell him to come on out. Your flock will be sent away for numerous parole violations, I suspect.

BOYD

And I will go with them.

BO

You're not getting my point here. You are done.

(MORE)

9

CONTINUED: (4)

9

BO (CONT'D)

You are no longer my son and you are no longer their leader. You are being cast into exile.

BOYD

I will not abandon them.

BO

Okay, then.

Bo pulls his pistol. Boyd shuts his eyes.

BO (CONT'D)

Open your eyes. I'm not going to kill you. But I will kill one of them if you don't leave.

(looks around)

Help me out here. Which one should it be?

Boyd looks at his men, then turns and starts walking off.

BO (CONT'D)

You think you could do what you did and there'd be no consequences? All that transpires is on you. You think about that in your exile, Mr. Church Leader. All of this is on you.

Boyd keeps walking.

A10

INT. MARSHAL'S OFFICE - BULLPEN - DAY

A10

Raylan and Art flank Arlo, who doesn't look all that pleased to be here.

ARLO

I didn't have anything to do with blowing up a truck.

RAYLAN

Nobody said you did.

ARLO

Don't know anything about it, either.

ART

Just want to make sure you understand how this changes things.

(CONTINUED)

A10

CONTINUED:

A10

RAYLAN

Our focus has been on Boyd, getting him back in prison.

ARLO

To make up for you screwing your case by making time with Ava.

RAYLAN

Pretty much.

ART

We're going to keep our focus on Boyd. The Bo Crowder operation, with you as the star CI -- that's going to shift to the FBI and DEA.

ARLO

I'm not going to be working for you anymore.

ART

Not directly.

ARLO

How much more you figure I'll get paid?

Art shoots Raylan a look. Raylan shrugs: I warned you.

ARLO (CONT'D)

I'm nothing if not predictable, huh?

RAYLAN

Like the phases of the Moon.

ART

The first step is to sit you down again with AUSA Vasquez. He'll be in the Grand Jury most of the day, so that will have to happen later.

(to Raylan)

Raylan, you know anyplace your father could lay low until we can make that meeting happen?

Off Raylan - shit.

B10

INT. RAYLAN'S MOTEL ROOM - DAY

B10

Door opens, Raylan ushers Arlo inside.

(CONTINUED)

B10

CONTINUED:

B10

RAYLAN

Make yourself comfortable. Just
not too comfortable.

ARLO

(looks around)

No danger of that. I'm supposed to
be down in Harlan to meet with Bo
tonight.

RAYLAN

Call him, tell him you're not
feeling well. You'll meet him
tomorrow.

ARLO

There a bar around here?

RAYLAN

Just stay put. I'll come get you
when the time comes.

Raylan exits. Off Arlo, sullen -

10 OMITTED 10

11 EXT. THE WOODS - DAY 11

Boyd is walking alone in the woods, looking distraught. And
then he hears a gunshot echo through. Then another and
another. Boyd runs.

12 EXT. WOODS - BOYD'S CAMP - DAY 12

Boyd runs into his camp and slows at what he sees. Dear God,
no. He drops to his knees and weeps.

HIS MEN

Are dead, hanging upside down from the trees.

A13 OMITTED A13

13 INT. JOHNNY CROWDER'S BAR - DAY 13

Bo, Johnny, Hestler, Rufus. Bo is finishing a cell phone
call.

BO

(into the phone)

How long's he been there?... And
you're sure he's alone?...

(MORE)

(CONTINUED)

13

CONTINUED:

13

BO (CONT'D)

All right, I'm on my way. Call me
back if he moves.

As Bo ends the call and puts his phone away, Hestler opens
the door to the storage room, revealing Ernesto and Pilar.

BO (CONT'D)

Sorry about that.

(CONTINUED)

ERNESTO

Not as sorry as you will be, dead man.

Bo suddenly, savagely backhands Ernesto.

BO

We all gotta die sometime. I may not have an alligator, but I know where there are some pretty deep mine shafts. So let's keep this on a friendly basis, okay amigo?

Ernesto, smarting from the slap, nods.

BO (CONT'D)

Didn't hear that.

ERNESTO

Yes.

BO

Sir.

ERNESTO

Yes, sir.

BO

Good. Now, I want you to get on the phone and tell Gio that I've taken care of the man who blew your truck.

PILAR

He's dead?

BO

He's out of business.

ERNESTO

But Gio is out two million dollars.

BO

He'll get his two million. He'll get every penny I owe him. And something else, besides.

PILAR

What else?

BO

I'd rather talk about that with Gio. Personally.

Aa14 INT. COURTHOUSE HALLWAY - DAY

Aa14

Raylan comes up the stairs, returning from his motel, when he crosses with WINONA.

WINONA

Hey.

RAYLAN

Glad I ran into you.

WINONA

(smiles)

Well, I'm glad you're glad.

Raylan smiles, but:

RAYLAN

No. I mean yes... we need to talk about the other night.

Before she can respond, Art approaches.

ART

How are you, Winona?

WINONA

Fine, Chief. You?

ART

Never better. Raylan, let's take a ride upstairs.

RAYLAN

There a problem?

ART

Vasquez is on break. We can brief him, make arrangements to sit him down with our C.I.

WINONA

(moving off)

Well, I was just...

RAYLAN

Hang on, Winona.

(to Art)

Can I catch up with you?

Art pushes the UP button.

Aa14

CONTINUED:

Aa14

ART

I'll wait. You got 'til the
elevator comes.

Raylan turns to Winona - their conversation now coded.

WINONA

Anytime is good. For us to talk.

RAYLAN

I mean just talk.

WINONA

Oh. Well, I'm open. Gary's at the
Athletic Club.

(clarifying)

Living at. Maybe we could just
talk about that.

As Raylan realizes what she's saying, the elevator doors
open. Art steps inside.

ART

(holds the door)

Raylan...

WINONA

You should go.

ART

Right now.

Raylan crosses into the elevator. Art clocks Raylan and
Winona holding a look, as the doors close.

A14

INT. RAYLAN'S MOTEL ROOM - DAY

A14

Arlo's sitting on the bed, drinking Raylan's booze. There's
a KNOCK on the door. He pulls himself off the bed, shuffles
across the room, pulls open the door to REVEAL Bo Crowder.

ARLO

Are you outta your mind?

BO

You'll have to be more specific.

ARLO

You're not supposed to know I'm
working with the Marshals.

BO

So?

(CONTINUED)

A14

ARLO

So how's it look, you knowing I'm here? What if Raylan'd answered the door?

BO

Raylan's not home.

Long pause as Arlo considers this.

ARLO

You've got a shadow on me?

Bo shrugs. Without saying anything, he pats Arlo down for a wire, doesn't find one.

ARLO (CONT'D)

How do you know there's not a mic in the ceiling?

BO

What're the chances they'd bug their own guy's place?

ARLO

Fair enough. Why're you here?

BO

Why're you here? Doesn't look like you'll make our meeting at Pine Top.

ARLO

Things have changed. They know about Boyd blowing up your shipment; that he's not working for you.

BO

They got that right.

ARLO

They're gonna give me new handlers.

BO

Who?

ARLO

FBI, DEA. Which is good. I can get you even better information.

(CONTINUED)

A14

CONTINUED: (2)

A14

BO

The problem there is I still don't know if I can trust you.

ARLO

You've known me fifty years.

BO

Think that ought'a incline me to trust you more? Or less?

They hold a look.

BO (CONT'D)

Help me see it from your side. What's in it for you, backing me against the Feds?

ARLO

You scare me a hell of a lot more than any damn Federal agents.

Bo nods, apparently satisfied.

BO

There is one thing you could do for me, just to settle my mind, once and for all.

ARLO

What thing is that?

BO

It won't be an easy thing. But how could it, huh, to make everything good between us in one stroke, get us back in business.

(beat)

The other day, we were talking about our boys, the trouble they'd gotten us into, which was worse. Given what Boyd has done I'm afraid I have to bow to you on that score: mine's worse. That shipment he blew up was very valuable, sent to me by a friend in Miami. I have a lot to do to repair my relationship with that man and money alone won't cut it. As it happens, my Miami friend lost a captain and a couple button men to a certain deputy marshal.

(off Arlo's silence)

(MORE)

(CONTINUED)

A14

CONTINUED: (3)

A14

BO (CONT'D)

In order for me to get square with
him, I need you to help me give him
Raylan.

FADE OUT.

END OF ACT ONE

ACT TWO

14 OMITTED 14
 15 OMITTED 15
 16 EXT. WOODS - BOYD'S CAMP - DAY 16

Boyd, red-eyed, is tamping down a mound of dirt with a shovel. He's exhausted, covered in dried blood and dirt, barely able to lift the shovel. He finally staggers back, and we reveal -

A cluster of SIX UNMARKED GRAVES. Boyd picks up a canteen, drinks hard, then holds the canteen over his head, lets the water cascade over him.

He tosses aside the empty canteen, picks up his tattered Bible, stands facing the graves, opens the book. After a few moments reflection, he looks up.

BOYD

Father in Heaven, I'm not gonna pretend to understand. You showed me what You wanted done, and we did it. How could You let it end like this?

(struggling)

These men trusted me to lead them in the path of righteousness, for Your name's sake. Every one of these men came to You because they believed in me. And now they're dead.

(closes the Bible)

I need a sign. I need to know their sacrifice means something to you.

Boyd listens to the silence of the woods. Then, he sets the book aside. There are tears in his eyes.

BOYD (CONT'D)

(finally)

Have I just been talking to myself all along?

Off Boyd, at the end of the road.

A17 EXT. RAYLAN'S MOTEL ROOM - NIGHT A17

Arlo sits on the porch, waiting. Raylan drives up, gets out of his car. They exchange a look.

(CONTINUED)

A17

CONTINUED:

A17

RAYLAN

We set a meeting for you and the
AUSA, first thing in the morning.

Arlo nods, says nothing.

RAYLAN (CONT'D)

Everything all right?

Arlo thought he had his poker-face on. He covers:

ARLO

I been cooped up here all day with
nothing to do but watch TV and
sleep.

RAYLAN

According to Helen, that's about
all you do at home anyway.

Raylan heads inside, Arlo follows.

17 OMITTED

17

A18 INT. RAYLAN'S MOTEL ROOM - NIGHT

A18

Raylan enters, and surveys Arlo's squatter mess, including
the nearly empty bottle of whiskey, on the table. Arlo makes
a half-hearted attempt to straighten up, tossing his take out
food wrappers in the trash.

ARLO

Want a drink?

RAYLAN

Of what's left of my own liquor?
No, you go ahead and finish it off.
Knowing that you will anyway.

Arlo goes to the table, refills his empty glass. Raylan
takes off his jacket, gets comfortable.

ARLO

You ever gonna get married again?

Raylan shoots him a look.

RAYLAN

What brought that on?

(CONTINUED)

A18

ARLO
I'm just making small talk.

RAYLAN
I don't know. Maybe. Never showed
much aptitude for it.

Arlo drinks, checks his watch.

ARLO
Guess if the girls chased me like
they chase you, I'd stay single
too.

RAYLAN
What're you talking about?

ARLO
I remember the girls always chased
you, since you were twelve.

RAYLAN
Like hell.

ARLO
Ava Crowder. You gonna tell me she
didn't chase you?

RAYLAN
She didn't have to.

Arlo drinks, glances out the window. Then:

ARLO
You remember your mama's laugh?

RAYLAN
She had a good one.

ARLO
She always hoped you and me would
get closer. Maybe things would be
different now, if we had.

RAYLAN
Guess that wasn't our way.

ARLO
You should get married again. Not
living like this.

RAYLAN

What's going on, Arlo? You keep checking your watch.

ARLO

Just wondered how long I've been a prisoner here.

Arlo turns again, refills his glass. His back to Raylan, he slips his hand under a jacket on the table.

RAYLAN

That all?

ARLO

We never had much in common, you and me. But that doesn't mean I don't have regrets.

Arlo slips his hand out, now holding a gun. He turns to face Raylan - and to his surprise (and ours) Raylan now has his gun levelled back at Arlo.

RAYLAN

Put the gun down.

Arlo sets the gun down, slowly.

RAYLAN (CONT'D)

When are they coming?

ARLO

They're waiting outside.

(then)

How long you known?

Raylan looks at him sadly.

RAYLAN

Well, Arlo. Truth is, I guess I've always known.

ARLO

This isn't something I wanted to do. Bo didn't give me any choice.

RAYLAN

What's the plan?

ARLO

For me to shoot you in the leg. Bo wants to take you alive, turn you over to some fella down in Miami.

RAYLAN

He tell you why?
(off Arlo's silence)
So they can torture me to death.

ARLO

He didn't give me details.

RAYLAN

They waiting for a signal?

ARLO

Gunshot. Look, son...

RAYLAN

(cuts him off)
Don't ever call me that again.

Then Raylan FIRES, wings Arlo's arm. Arlo looks at his arm in disbelief, as the blood starts.

RAYLAN (CONT'D)

Just creased you. Better sit down.

Arlo slumps onto the bed. Raylan moves to the front window.

18 OMITTED 18

19 OMITTED 19

A20 EXT. RAYLAN'S MOTEL - RAYLAN'S POV - NIGHT A20

Alerted by the gunshot, Heckle and Jeckle get out of a car, pistols at their sides, and head to Raylan's room.

B20 INT. RAYLAN'S MOTEL ROOM - NIGHT B20

The motel room door swings open, reveals Heckle and Jeckle. They see Arlo on the bed, holding his bleeding arm.

ARLO

He went out the back.

Guns out, they come into the room. The motel room door suddenly swings closed, reveals Raylan behind it, his gun leveled at the thugs' backs.

B20

CONTINUED:

B20

RAYLAN

Drop your weapons, and move your hands where I can see 'em.

Heckle and Jeckle hesitate, then spin, guns coming up. Raylan shoots Jeckle. Jeckle's shot goes sideways. Raylan shoots again, gets Heckle in the throat. Heckle goes down.

Raylan crosses to the thugs, kicks their guns free - they're both dead. Without a word to Arlo, Raylan takes out his phone, dials.

RAYLAN (CONT'D)

This is Deputy Marshal Givens.
Need an ambulance, and a coroner.

20 OMITTED

20

21 EXT. AVA'S HOUSE - NIGHT

21

Johnny Crowder stands in Ava's front yard.

JOHNNY

Ava! Ava Crowder!

Ava opens the front door, shotgun levelled at Johnny.

JOHNNY (CONT'D)

Hey, Ava.

AVA

What're you doing here, Johnny?

JOHNNY

It's about Raylan. I got bad news.

Ava comes out onto the porch.

AVA

What is...

Soon as Ava clears the door, Hestler throws a jacket over her head, Rufus grabs the shotgun. Twists it hard away from her. Bo appears behind him, wearing work gloves.

BO

Gimme that shotgun.

(CONTINUED)

Ava is fighting and kicking like hell.

HESTLER
Little help!

BO
Watch your head.

Bo hits Ava hard with the butt of the shotgun. She goes limp under the jacket.

BO (CONT'D)
Johnny, get your ass up here.

Johnny lopes up the steps.

JOHNNY
What're we gonna do with her?

Bo points the shotgun at Johnny.

JOHNNY (CONT'D)
What the hell?

BO
This is for tipping Boyd off about that shipment.

JOHNNY
Bo, I swear it wasn't me--

Bo pulls the trigger, blows Johnny backwards across the porch.

BO
Yeah, it was. See, what they're gonna find is you dead and Ava gone. They're gonna think she shot another Crowder come to harass her, then lit out for the territories. At least that'll be their theory. They'll never know for sure, 'cause no one's gonna see her again. So long, Johnny.

Hestler and Rufus drag Ava off the porch. Bo drops the shotgun, follows. Off Johnny, bleeding out -

FADE TO BLACK.

END ACT TWO

ACT THREE

A22 INT. RAYLAN'S MOTEL ROOM - BATHROOM - NIGHT A22

Raylan tends to Bo's wounded arm. They hear a car door slam.
Raylan goes to look.

B22 OMITTED B22

C22 INT. RAYLAN'S MOTEL ROOM - NIGHT C22

Raylan exits the bathroom. Boyd enters from outside.

RAYLAN

Boyd.

Boyd looks around: two dead thugs, and Arlo, bloodied.

BOYD

What in God's name...?

RAYLAN

Your father sent them after me.

Boyd indicates Arlo.

BOYD

Your father...?

RAYLAN

Took a bullet.

BOYD

Oh, Lord...

RAYLAN

Why are you here, Boyd?

BOYD

I need you to take me in, Raylan,
lock me up.

RAYLAN

What's going on?

BOYD

I led my flock to slaughter.

RAYLAN

I'm not following you--

(CONTINUED)

C22

CONTINUED:

C22

RAYLAN (CONT'D)

You have to stop me, Raylan.
Revenge is the Lord's, not mine.

RAYLAN (CONT'D)

Revenge for what?

BOYD

My father... He killed all my men.

Raylan's CELL RINGS, screen says Ava's calling.

RAYLAN

(into cell)

Ava?

22

OMITTED

22

A23

INT. CAR - DRIVING - CROSSCUT - NIGHT

A23

Bo's on the cell. Hestler and Rufus are with him.

BO CROWDER

(into cell)

Marshal. I figured either my men would answer this call, or you would. Seeing as you're still alive, I got a pretty good idea how things went down with Arlo.

RAYLAN

(into cell)

You're on Ava's phone.

BO CROWDER

(into cell)

Yeah, you get the picture. I'd let you say hi, but she's in the trunk.

RAYLAN

So, where do we go from here?

BO

You get in your car, head toward Bulletville. Should get there near dawn. I'll give you directions once you're closer. Don't have to tell you to come alone.

RAYLAN

I figured that.

BO

'Cause I see any cops, helicopters - even a little glint off a sniper scope - and I'll kill Ava.

RAYLAN

I'll be alone.

BO CROWDER

That's all I ask. You get here, we'll make a straight trade.

RAYLAN

My life for hers.

BO

Now you're talking.

(CONTINUED)

A23

CONTINUED:

A23

Bo hangs up.

END CROSSCUT

BOYD

He has Ava?

RAYLAN

Yes.

BOYD

Where does he want you to go?

RAYLAN

West toward Bulletville.

BOYD

He has a cabin up in Brogie Holler.
I'll go with you. I know every
inch of that holler.

RAYLAN

If you want to help, stay here with
Arlo and wait for the ambulance.

BOYD

Either I go with you or I go on my
own, but I am going to face my
father.

RAYLAN

I'm not going to be a party to your
revenge--

BOYD

You go in alone, you die, Ava dies.
You know he has no intention of
letting her live.

RAYLAN

She may already be dead.

BOYD

I'm afraid he would have far darker
plans than that.

23 OMITTED

23

24 I/E. RAYLAN'S TOWNCAR - ROAD - NIGHT

24

Raylan drives, Boyd rides beside him.

(CONTINUED)

RAYLAN

How many men does he have?

BOYD

You got Heckle and Jeckle. That
leaves Hestler, Rufus and Johnny.

RAYLAN

Any of them good with a gun?

BOYD

Not as good as you.

They drive in silence for a moment.

RAYLAN

You were telling the truth -- your
conversion and all.

BOYD

Was I?

(beat)

I don't know.

(beat)

Do you believe in God, Raylan?

RAYLAN

I do.

BOYD

Tell me about your God.

RAYLAN

I think that's about the most
private thing in a man's life.

Another beat of silence.

BOYD

I set this in motion, didn't I?

RAYLAN

Actually, me shooting Tommy Bucks
had a lot to do with it, too.

25 EXT. WINDING ROAD - DAYBREAK

25

Raylan's car follows a road up a hillside. He pulls over.

26 I/E. RAYLAN'S TOWNCAR - ROAD - DAYBREAK

26

Raylan and Boyd.

RAYLAN

I'll approach them straight up front. You make your way around back. If you can get Ava out, do it, and don't worry about me.

BOYD

I need a gun.

Raylan looks at Boyd. Boyd looks back.

RAYLAN

Understand, Boyd. You take advantage of this situation, I'll hunt you down like a dog. If I'm not dead. And you're not dead.

BOYD

I'd deserve no better.

Raylan reaches under the seat for a backup piece, tosses it out the window.

BOYD (CONT'D)

You afraid you give me a gun I'd turn it on you?

Raylan doesn't answer.

Boyd exits the car. Raylan drives off. Boyd lights off into the woods, angling uphill.

EXT. CABIN - EARLY MORNING

Bo stands outside with Rufus. Raylan pulls up, steps out of the car.

RAYLAN

Bo.

BO

Raylan.

Raylan puts his arms out to the side while Rufus disarms him, takes his primary gun out of his holster, takes the back-up off his ankle.

BO (CONT'D)

Yeah -- make sure you get that back-up. Can't trust this one with a cap gun.

(to Raylan)

(MORE)

27

CONTINUED:

27

BO (CONT'D)

Hope you know how sorry I am about this, Marshal.

RAYLAN

Yeah, I'm sure you're all torn up inside.

BO

Won't pretend I'd throw myself on top of your coffin, but all this "we-want-him-alive" shit -- that ain't me.

RAYLAN

So, how do we do this?

28

I/E. BEHIND CABIN/INSIDE CABIN - MORNING - SAME TIME

28

Boyd creeps up to a window at the back, looks in.

Ava's tied up in the corner of a room at the front. Hestler has his back to Boyd -- he's watching Raylan, Bo and Rufus out the front window.

Boyd hears Raylan talking with Bo.

BO (O.S.)

I'd just kill you quick if I could.

Boyd smashes the back window. Hestler turns, fires. Boyd shoots, gets Hestler in the chest.

Ava looks at Boyd through the shattered window.

29

EXT. CABIN - FRONT - SAME TIME

29

As Bo and Rufus turn toward the shot, Raylan grabs the gun Rufus is holding, turns it into Rufus's chest and pulls the trigger twice.

Bo turns to shoot Raylan, but Raylan kicks the gun from Bo's hand, takes the gun from the dying Rufus and levels it at him.

RAYLAN

Alright, Mr. Crowder. Hands behind your back.

At that moment, the cabin door opens, and Boyd steps out. His gun levelled, he waves Raylan back.

(CONTINUED)

BOYD

Raylan, need you to move away from
my father.

RAYLAN

You don't want to do this, Boyd.

BOYD

It isn't something I want to do, my
friend. It's something I have to
do. Step back.

Raylan takes a step back, but aims his gun at Boyd.

BO

You didn't come to save my ass, did
you, son?

BOYD

No, Daddy, I did not.

BO

Gonna shoot me, that it?

Boyd doesn't look like he's sure himself.

BOYD

Maybe.

BO

Don't seem right. I had a chance
to kill you, and didn't.

BOYD

Well, that's where you're wrong.

BO

Marshal, he look dead to you?

BOYD

There's more than one way to kill a
man. You can kill his body. Or
you can kill the spirit within.

Bo looks at him, puzzled.

BO

You gonna pull the trigger? Or you
figure on talkin' me to death?

BANG! A hole appears in Bo's chest. It didn't come from
Boyd. Bo falls back to the ground.

CONTINUED: (2)

Raylan and Boyd exchange a look. GUNFIRE erupts from the trees around the cabin.

Raylan grabs his guns from dead Rufus, bullets zipping by him.

Boyd looks down at his fallen father, and in that moment of hesitation, a bullet rips into his shoulder.

Raylan grabs Boyd's shirt, pulls him into the cabin with him and slams the door.

END ACT THREE

ACT FOUR

30

I/E. CABIN - DAY

30

Raylan has dragged Boyd behind cover. Ava is across the room, flattened against a wall. Raylan turns to Ava.

RAYLAN

You okay?

AVA

Yeah.

RAYLAN

You mind putting pressure on this shoulder?

She slips across the room, staying low.

AVA

Boyd come here with you?

RAYLAN

He did.

AVA

So, you trust him now.

RAYLAN

Wouldn't go that far.

Raylan takes up position beside the window looking out over the porch. She tends to Boyd's shoulder wound.

BOYD

If Raylan had come alone, my daddy would've killed you both.

AVA

And you couldn't let that happen.

Boyd shakes his head. A look between them. He could still be full of shit, but right now, she isn't really sure. Raylan clocks their look, then checks his cell phone.

RAYLAN

No service.

Raylan puts his phone away.

AVA

Who's out there?

(CONTINUED)

Raylan takes a look. He sees an SUV parked where the road comes in, out by the tree line. *

RAYLAN
Cartel gun thugs'd be my guess. *

AVA
What do they want? *

RAYLAN
Me. *

AVA
You thinking of giving yourself up to save us? *

RAYLAN
If I thought it'd work, I might consider it. I think they now intend to kill us all. *

BOYD
You see how many? *

RAYLAN
I wasn't looking back. *

AVA
I saw two hiding in the trees. Two more behind the vehicles. Man and a woman. *

RAYLAN
Okay. And Ava? *

AVA
Raylan? *

RAYLAN
Next time I say get out of Harlan... *

AVA
...I'll get out of Harlan. *

RAYLAN
You do seem to have a penchant for getting abducted. *

AVA
It's a knack. *

Raylan takes a quick look out the window. *

BOYD
My daddy moving?

RAYLAN
No.

Boyd just takes this in, nods. Raylan takes another look out, focusing on where he thinks a gun thug is hiding behind a tree.

RAYLAN (CONT'D)
Ava, you got a gun in there?

AVA
I do.

RAYLAN
Can you get to it without opening yourself up to that window?

AVA
It's already in my hand.

RAYLAN
When I say, stick the gun out and take two shots.

AVA
At what?

A31 EXT. BEHIND THE SUV - SAME TIME

A31

Ernesto and Pilar are behind the SUV with AKs. Pilar motions to ANOTHER GUN THUG behind a tree -- go around. The gun thug takes off running.

B31 INT. CABIN - DAY

B31

Ava wraps a strip of cloth around Boyd's wound.

BOYD
Where's Johnny?

AVA
Bo shot him at my house. Said Johnny'd betrayed him. To you.

BOYD
Oh, no...

AVA
Said everyone'd think I shot another Crowder and ran.

B31

CONTINUED:

B31

BOYD

Is he dead?

AVA

I don't know. He was gut-shot.

(CONTINUED)

B31

CONTINUED: (2)

B31

BOYD

Dear Lord. What have I wrought?

31 OMITTED 31

32 OMITTED 32

33 EXT. THE WOODS - SAME TIME 33

The gun thug is running, keeping low, rifle in hand.

34 EXT. BEHIND THE CABIN - CONTINUOUS 34

The gun thug approaches the cabin from behind, moving quickly and quietly, heading for the broken window. He hears gunfire coming from the front of the cabin.

The gun thug creeps up to the window and looks inside.

GUN THUG POV: The room is empty.

35 INT. CABIN - BACK ROOM - SAME TIME 35

ANGLE ON GUN THUG at the window. BOOM DOWN to reveal Raylan, hiding below the window.

The gun thug quietly leans his rifle against the woodpile at the back of the cabin, then ever-so-silently starts to lift up the window.

Raylan looks up, sees the hands sliding up the window. Raylan puts his pistol up and fires twice.

The gun thug flops back, dead.

36 INT. CABIN - DAY 36

Raylan crouch-runs back to his spot by the front window, calls out.

RAYLAN

(to Pilar and Ernesto)

Whoever's out there, I got your man coming around back. That leaves three of us and two of you.

37 EXT. BEHIND THE SUV - CROSSCUT 37

Ernesto and Pilar, ready with their AKs. They share a look.

RAYLAN

You start walking, we'll hold our fire.

(CONTINUED)

Ernesto aims the AK over the SUV and fires wildly, shredding the cabin.

Raylan and Boyd exchange a look.

RAYLAN (CONT'D)
You didn't happen to bring another
rocket launcher...?

Boyd grins ruefully, shakes his head.

PILAR
All we want is Raylan Givens.

RAYLAN
I'm Raylan Givens.

BOYD
(ala Spartacus)
No, I'm Raylan Givens.

Raylan and Boyd exchange a look.

PILAR
That supposed to be funny?

RAYLAN
A little.

PILAR
We get Givens, the other two can
walk.

Raylan checks his ammo -- half a clip.

RAYLAN
(to Ava and Boyd)
I need you two to get out the back
and run.

BOYD
They killed my daddy. I ain't
going anywhere.

RAYLAN
You came here to kill him yourself.

BOYD
That's different.

RAYLAN
How?

BOYD

You got to kill the men who shot
your daddy. Give me the same
courtesy.

AVA

Why don't we all run?

RAYLAN

I need to keep them here, give you
a chance. We all stay here, with
night falling, we're dead. This is
the only way it works.

BOYD

How about I stay?

RAYLAN

Boyd, I need you to get Ava out of
here.

A look between the two old friends. Boyd nods. Boyd goes to
Ava, pulls her to the back room.

Raylan and Ava look at each other as she goes.

38 EXT. BEHIND THE CABIN - DAY

38

Boyd helps Ava climb out the back window. They see the dead
gun thug. And his rifle leaning up against the woodpile.

39 INT. CABIN - DAY

39

Raylan loads the clip of his gun with his last six bullets.

RAYLAN

(to Pilar)

Any chance you'd flip on Gio?

40 EXT. BEHIND THE SUV - CROSSCUT

40

PILAR

Come on out and we'll discuss it.

RAYLAN

I see empty hands, maybe.

PILAR

How do we know you won't just shoot
us?

RAYLAN
How about this? I'll come out
unarmed and you step out unarmed
and we'll talk.

PILAR
Okay.

Pilar turns to Ernesto.

PILAR (CONT'D)
(quiet)
The second he's clear, shoot him.
In the gut. Maybe we can get him
to Gio before he dies.

Ernesto nods. Pilar leans her AK against the bumper of the SUV.

Raylan opens the cabin door and steps out, his hands empty, pistol tucked down the back of his belt.

RAYLAN
My hands are empty.

Pilar appears, her hands up.

PILAR
Me, too.

RAYLAN
Where's your friend--?

Ernesto swings into sight with his AK. Before he can shoot -- BANG! -- he's hit in the leg. The shot came from...

Boyd, in the woods, crouched by a tree with the gun thug's rifle.

Ernesto spins to shoot at Boyd.

Raylan shoots Ernesto and Ernesto falls.

Pilar grabs her AK and fires bursts at Raylan and Boyd as she gets in the SUV and drives off.

Raylan takes a shot at the SUV, blows out the back window. The SUV speeds off.

Boyd comes out of the woods, holding the rifle.

RAYLAN (CONT'D)
Where's Ava?

BOYD

Running through the woods.

Raylan starts for his car.

BOYD (CONT'D)

Where you going?

RAYLAN

I have to stop the woman with the automatic weapon.

BOYD

I'll get her.

Raylan stops, looks at Boyd. Boyd is now loosely aiming the rifle at Raylan.

RAYLAN

What're you gonna do after you catch her?

BOYD

I haven't figured that out yet. You gonna shoot to stop me?

Boyd starts moving toward Raylan's car.

RAYLAN

If I have to.

BOYD

I'm pretty sure you're empty.

RAYLAN

You bet your life on that?

Boyd tosses the rifle into Raylan's car.

BOYD

No, Raylan, I'm betting my life on you being the only friend I have left in this world.

The two men look at each other.

Boyd gets in Raylan's car, starts the engine, throws the car into reverse and backs away.

CLOSE ON RAYLAN.

CLOSE ON BOYD.

(CONTINUED)

CONTINUED: (3)

Raylan doesn't fire.

Boyd throws the car into drive and takes off down the road.

Raylan watches him go. Ava comes out of the woods, joins Raylan.

FADE TO BLACK.

END OF SEASON

*