

Executive Producer: Graham Yost
Executive Producer: Sarah Timberman
Executive Producer: Carl Beverly
Executive Producer: Michael Dinner
Executive Producer: Fred Golan

Director: Peter Werner

JUSTIFIED

Ep. 203

"The I of the Storm"

by

Dave Andron

FULL WHITE PRODUCTION DRAFT	10/25/10
FULL BLUE DRAFT	11/05/10
FULL PINK DRAFT	11/09/10
REVISED YELLOW	11/09/10
REVISED GREEN	11/10/10
FULL GOLD DRAFT	11/11/10
REVISED 2ND WHITE	11/12/10
FULL 2ND BLUE	11/14/10
REVISED 2ND PINK	11/16/10
REVISED 2ND YELLOW	11/17/10
REVISED 2ND GREEN	11/17/10
REVISED SCENES: A8, B8, C8, A22	

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"THE I OF THE STORM"

Revision History

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EPISODE 203 - "THE I OF THE STORM" (REVISED 2ND GREEN) - 11/17/10

JUSTIFIED
Episode 203
"THE I OF THE STORM"

CAST LIST

RAYLAN GIVENS	TIM OLYPHANT
ART MULLEN	NICK SEARCY
TIM GUTTERSON	JACOB PITTS
WINONA HAWKINS	NATALIE ZEA
BOYD CROWDER	WALTON GOGGINS
AVA CROWDER	JOELLE CARTER
GARY HAWKINS	WILLIAM RAGSDALE
DEWEY CROWE	DAMON HERRIMAN
DOYLE BENNETT	JOSEPH LYLE TAYLOR
DICKIE BENNETT	JEREMY DAVIES
COOVER BENNETT	BRAD WILLIAM HENKE
TOM BERGEN	PETER MURNIK
CUTTER	CHANNON ROE
ELROD	WILL HARRIS
KYLE ROURKE	MICHAEL MOSLEY
STEVIE	KATIE LOCKE O'BRIEN
SPORTING GOODS MANAGER	LEONARD KELLY-YOUNG
BOBBY LAWTON	TYLER R. BROOKS
DRIVER	
BARTENDER	JOHN A. LORENZ
ELLEN MAY	ABBY MILLER
CASSIE	JES MACALLAN
PRUITT	NATHAN SUTTON
MARCUS	ALEX SOLOWITZ
DAVE ALVIN	DAVE ALVIN

BEN/GUY WITH TIM (NON-SPEAKING)
ND MARSHALS (NON-SPEAKING)
OXY BUS PASSENGERS (NON-SPEAKING)
MINE WORKERS (NON-SPEAKING)
~~CORNER CAFE WAITRESS (NON-SPEAKING)~~
AUDRY'S BAR PATRONS (NON-SPEAKING)
ANGEL THE DOG (BARKING)
CUMBERLAND BAR BARTENDER (NON-SPEAKING)

JUSTIFIED
Episode 203
"THE I OF THE STORM"

SET LIST

INTERIORS

~~RAYLAN'S MOTEL ROOM-~~
~~BENNETT COUNTRY STORE~~
AUDRY'S BAR
CUMBERLAND BAR
TRAILER OUT BACK OF AUDRY'S
~~GARY AND WINONA'S HOUSE -~~
 ~~KITCHEN~~
ROADHOUSE
~~GARY'S OFFICE~~
~~CORNER CAFE-~~
SPORTING GOODS STORE
COOVER'S HOUSE
CRASH PAD/TRAILER
~~BENNETT POLICE DEPARTMENT~~
 ~~BULLPEN~~
MARSHAL'S OFFICE -
 ART'S OFFICE
 LOBBY
 ~~ELEVATOR~~
 BULLPEN
DICKIE'S TRAILER
~~AVA'S HOUSE *~~

CHURCH BUS/OXY BUS
~~RAYLAN'S CAR~~
BOYD'S TRUCK

EXTERIORS

~~RAYLAN'S MOTEL ROOM-~~
~~BENNETT COUNTRY STORE-~~
AVA'S HOUSE
COUNTRY ROAD
TRAILER OUT BACK OF AUDRY'S
MINE
RAILROAD CROSSING
GLEN HOLLOW ROAD
CRASH PAD
AUDRY'S
DICKIE'S TRAILER

CHURCH BUS/OXY BUS
~~RAYLAN'S CAR~~
BOYD'S TRUCK

ON TV/MONITORS:

DICKIE WATCHING TV AT COOVER'S (Aa21)

<u>SCENES</u>	<u>SCRIPT DAYS</u>
A1	DAY 1
1	NIGHT 1
2-19	DAY 2
Aa21-A22	NIGHT 2
22-24	DAY 3

*** DENOTES NEW/CHANGE**

TEASER

FADE IN:

A1

INT. AUDRY'S - DAY

A1

The ramshackle dive. Sparsely populated. We're on BOYD CROWDER, posted up in a corner of the bar --

When DEWEY CROWE slides up beside Boyd. To the BARTENDER:

DEWEY (O.C.)
Bourbon. You can keep the ice.
(then, to Boyd)
Hey Boyd. You mind?

Boyd, eyes glazed, takes in Dewey.

BOYD
Not at all, Dewey.

DEWEY
Surprised to see you here. Thought
you'd given up these poisons.

BOYD
I had. But things have changed
quite a bit since last we spoke.

DEWEY
You mean, when you had your gun
pointed at me?

BOYD
The irony in that, of course, is
that me pointing my gun at you is
the only reason you're alive today.

DEWEY
Yeah, heard you had some trouble
out there.

BOYD
More than some.

The Bartender comes back, sets down Dewey's Bourbon.

BARTENDER
Three twenty-five.

Dewey reaches into his pockets, fumbles a mess of CHANGE onto the BAR. Counts it as Boyd and the Bartender stare. Dewey finishes counting. Looks up at the disapproving Bartender.

(CONTINUED)

A1

CONTINUED:

A1

DEWEY

It's currency ain't it?

The Bartender gathers the change, heads off. Boyd just stares, amused by Dewey.

DEWEY (CONT'D)

What?

Boyd just shakes his head, as an attractive working girl named ELLEN MAY walks up to Dewey, slides a hand across his back.

ELLEN MAY

Dewey Crowe. How're you this fine afternoon?

DEWEY

I'm good, Ellen May. And you?

ELLEN MAY

I dunno. You tell me...

DEWEY

(then)

Afraid I don't have nothing for you right this second, but I'll be back real soon, and I'm gonna be flush.

ELLEN MAY

(same old story)

You ever get it together, you know where to find me.

And Ellen May saunters off. Dewey watches her go, practically licking his lips.

BOYD

Be happy to help you out, if you like.

DEWEY

I don't need your charity, Boyd. I got things lined up.

BOYD

I'm certain that you do.

DEWEY

What, you don't believe me?

(then, sotto)

You heard of them Oxy busses?

(MORE)

(CONTINUED)

A1

CONTINUED: (2)

A1

DEWEY (CONT'D)

Make the runs down to Florida, come back with a shipment of pills?

(Boyd nods)

Well I just happen to be getting on one of them tonight. Gonna nab me a sweet little pay day.

BOYD

That's very enterprising of you.

DEWEY

Damn straight. Come back in here, get me some of Ellen May and every other piece of ass in this joint.

Dewey slams his drink.

BOYD

Whatever puts a smile on your face, Dewey.

DEWEY

(rises, then)

You know Boyd, for a guy who's supposedly changed, you sound an awful lot like you always did.

And with that, Dewey Crowe is up and gone.

1

INT. ROADHOUSE - NIGHT

1

An old school, out of the way kind of place. On stage, Dave Alvin is just about finished setting up.

Amidst all this, we find RAYLAN and WINONA, at a table, drinking beer.

WINONA

I'm so glad we did this. Can't remember the last time I saw live music.

RAYLAN

(then)

What are we doing, Winona?

WINONA

You mean right now?

(unsure)

Having a beer, about to see Dave Alvin?

(CONTINUED)

1

CONTINUED:

1

RAYLAN

At a roadhouse 50 miles from
Lexington.

WINONA

(not following)

Was he playing somewhere else
tonight?

(CONTINUED)

RAYLAN

No, and that's my point.

WINONA

What's your point?

RAYLAN

If he were playing in Lexington,
would we have gone to see him?

(then, elaborating)

We drive to the middle of nowhere
anytime we wanna go out in public.
Lie to our friends. We've eaten so
many meals in bed I'm starting to
feel like the grandparents in Willy
Wonka.

WINONA

I thought we were being discreet.

RAYLAN

When Gary didn't know about us I
understood that.

WINONA

Just because Gary knows, doesn't
mean the whole world's got to.

RAYLAN

I just don't see why--

WINONA

Because I'm still married, Raylan.

RAYLAN

So what if you weren't?

WINONA

That's a longer conversation.

RAYLAN

I want to be with you, Winona. And
I don't care who knows it.

WINONA

(then)

Do you know how people are going to
look at me when I tell them I'm
divorcing husband number two to go
back to husband number one?

RAYLAN

That depends: will they know which husband I was?

WINONA

Like I'm somewhere between pathetic and delusional.

RAYLAN

I was joking.

WINONA

I wasn't.

Then, on stage, the band finished tuning up.

DAVE ALVIN

How's everyone doing tonight?

A general hum of energy rises amongst the audience.

DAVE ALVIN (CONT'D)

I'd like to start with something I just recently wrote. Hope you enjoy it.

Then, the MUSIC STARTS. It should be the end of the conversation... but it won't be. A few beats, and then:

RAYLAN

Does this mean you're not planning on divorcing Gary?

WINONA

Can we talk about this later?

RAYLAN

(no)

Because if you're not, then I really don't know what the hell we're doing--

WINONA

Maybe I wouldn't be so hesitant to tell the world and divorce Gary if I actually felt like you and I could be a happy couple.

And there it is. This just sits there, then:

RAYLAN

I can't believe you just said that.

1

CONTINUED: (4)

1

WINONA

I'm sorry, it's just... tonight was supposed to be fun, you know? This was supposed to be fun.

Winona turns away from Raylan, then sees something, she shakes her head, cannot believe this is happening.

WINONA (CONT'D)

Tim's here.

(on Raylan: what?)

Tim Gutterson, your fellow Marshal?
He's at the bar.

(CONTINUED)

1

CONTINUED: (5)

1

Raylan now turns, and sure enough --

There's TIM. Waiting for a beer alongside a guy named BEN, 20s, handsome, solemn. It appears Tim hasn't seen Raylan and Winona yet, and they both realize that.

RAYLAN
Let's invite him over--

WINONA
Let's get out of here--

A beat.

RAYLAN
Are you serious--

WINONA
You can't be serious--

A beat.

WINONA (CONT'D)
Were you listening to a single word
I just said?

RAYLAN
The band just started!

Winona checks to make sure Tim still hasn't seen them, which he apparently hasn't. Then:

WINONA
Either give me your keys or leave
with me now.

Raylan considers, then moves to leave the booth, as does Winona. Off these two, slipping out, Dave Alvin still rocking on, Tim Gutterson apparently never seeing them.

2

EXT. COUNTRY ROAD - DAY

2

A quiet, backwoods road. We're on a YELLOW SCHOOL BUS that rolls past us, **CHURCH OF THE MODERN DAY SAVIOR** painted on the side, and then we're --

3

INT. CHURCH BUS - DAY

3

Moving down the aisle, past TIRED PASSENGERS, greasy and unkept... they've been on this bus a few days and it'd be great if we could sense that. Then, towards the BACK of the bus we find Dewey, who despite the mood around him, is anxious and fidgety, and then we're --

At the front of the bus. Where the DRIVER sees that they're approaching a CLOSED OFF BRIDGE. Slows, then STOPS.

(CONTINUED)

CONTINUED:

On BOBBY, 30s, napping, seated right behind the driver. Upon realizing they're stopped he STIRS, gets to his feet, addressing the driver:

BOBBY

Why are we stopped?

The driver just nods, to indicate what Bobby has seen as he's asked the question... namely, the DETOUR. Shit...

ON DEWEY

Who's out of his seat, moving towards the front with urgency.

Bobby, turning back to his seat, blocks him.

BOBBY (CONT'D)

Go back to your seat.

DEWEY

Come on Bobby, I gotta drain it.

BOBBY

Hold it.

DEWEY

I been holding it!

As Bobby reaches below his seat, extracts a SHOTGUN.

BOBBY

Sit. Now.

Dewey sits. Passengers are stirring, wondering why they're stopped.

DRIVER

You want me to back it up?

But Bobby doesn't answer, as he scours the horizon --

ON DEWEY, returning to his seat, tense --

As a PASSENGER named ELROD (30s, thick, bumbling) rises from his SEAT, pulls a GUN, steps into the AISLE and AIMS --

As BOBBY catches a GLIMPSE of ELROD in the REARVIEW MIRROR, HITS THE DECK --

As ELROD FIRES, missing Bobby and putting a BULLET through the FRONT WINDSHIELD --

As all the passengers PANIC, GET LOW IN THEIR SEATS --

BOBBY, in the STAIR WELL, FIRES back at Elrod, who DIVES INTO A SEAT, the BLAST BLOWING OUT A WINDOW --

ELROD takes aim over a SEAT BACK and FIRES at Bobby, missing him, the BULLETS SHATTERING the DOOR'S GLASS --

As DEWEY, crouched and huddled, watches all this happen --

As BOBBY tries to get a line on Elrod, about to SHOOT HIS FEET, when he's SHOT FROM BEHIND, his BRAINS splattering across the BUS'S FLOOR and onto the DRIVER'S PANTS.

ELROD now rises, cautiously moves towards Bobby.

ELROD

(to passengers)

You all stay down and quiet!

Elrod goes to the door, sees Bobby, clearly DEAD. He then looks up and through the BROKEN GLASS PANEL sees the Construction Worker whose name is actually CUTTER (20s, mean, scarred) approaching, holding a RIFLE.

Elrod tries to OPEN THE DOOR USING THE LEVER, but he can't as it's blocked by Bobby's DEAD BODY.

ELROD (CONT'D)

Goddammit.

CONTINUED: (3)

CUTTER, almost amused, LIGHTS UP A CIGARETTE.

ELROD (CONT'D)
(to the driver)
Move him.

DRIVER
I got a bad back.

ELROD
Lift with your legs.

As the Driver awkwardly drags BOBBY'S BODY out of the way --

ON DEWEY

peering over his seat, trying to get a look --

ON THE DRIVER

Finished moving Bobby. Stumbles back into his seat. As Elrod steps forward and opens the door.

Cutter steps aboard the bus. He and Elrod take in BOBBY.

CUTTER
You wanna grab the junk? Or were
you thinking we'd stay awhile?

ELROD reaches beneath Bobby's SEAT, extracts a GYM BAG --

ON DEWEY

now getting a good look at CUTTER. And on Dewey's face is a strange recognition: he knows this asshole...

ON ELROD

who opens the GYM BAG, peers inside --

INSERT: The bag is full of PRESCRIPTION BOTTLES --

Cutter takes a peek as well. His face lights up.

CUTTER (CONT'D)
Looks like Christmas come early.

But we go off of DEWEY, staring at them, his wheels spinning, having to piss the last thing on his mind...

END TEASER

ACT ONE

4 INT. MARSHAL'S OFFICE - ART'S OFFICE - DAY

4

Art is finishing up with Raylan and Tim.

ART

Thought you'd both want to know,
the AUSA is gonna say the shooting
of Jess Timmons was good.

RAYLAN

No surprise there. He had a gun to
her pregnant belly.

ART

(to Tim)

It was a hell of a shot. You
consider what would've happened if
you'd missed?

TIM

I can't carry a tune or shoot a
basketball, and my handwriting is
borderline illegible. But I don't
miss.

ART

(then)

Alright, that'll do it.

Raylan and Tim get up to leave.

ART (CONT'D)

Raylan? Stay a minute would you?

Tim and Raylan exchange a nod. Tim goes. Beat, then:

ART (CONT'D)

Do I need to be concerned?

RAYLAN

About what?

Art kind of nods, towards Tim and the door. Raylan realizes
what he's hinting at.

RAYLAN (CONT'D)

Oh, Christ. He saw us, didn't he?

(then)

Listen, it's not a big deal. Just
two people, having a beer, seeing
some music.

(CONTINUED)

ART
Is that right?
(Raylan nods, then)
Raylan?

RAYLAN
Yeah?

ART
What're you talking about?

RAYLAN
(then)
Wait, what... what're you talking
about?

ART
I'm asking if I need to be
concerned about Tim. He just shot
a man. You've shot men. He seems
a little... off. And you're always
a little off, so I'm asking you.

RAYLAN
(then)
If something is eating at him, I
don't see it.

ART
(takes this in, then)
Don't think you're getting off the
hook. Two people, out having
beers, seeing music...

RAYLAN
Let's forget it.

ART
So, what? You were out with
someone and Tim happened to be
there too?

RAYLAN
Could we not--

ART
Could've been Rachel, I suppose. I
doubt Ava's looking to spend time
with you. And I'd probably
remember if it was me--

RAYLAN
You done?

ART

Unless, of course, you roofied me.
Raylan, did you roofie me?

4

CONTINUED: (3)

4

RAYLAN

Goodbye, Art.

Raylan turns to leave. But Art grabs his coat, says:

ART

I'll walk with you. Something else you should hear.

As Art and Raylan exit his office into --

A5

INT. MARSHAL'S OFFICE - BULLPEN - CONTINUOUS

A5

And continue the walk and talk...

ART

Got a call right before you came in from Tom Bergen, State Trooper down in Harlan.

RAYLAN

Sure. Helped us out on the Jimmy Earl Dean thing.

ART

Well, one of his Troopers came across an abandoned church bus out on Glen Hollow Road. Lone remaining passenger had a hole in his head the size of a .38 caliber bullet.

RAYLAN

I'll be sure to steer clear of that church.

ART

Shouldn't be a problem: apparently the 'church' doesn't exist. Bus was stolen. And they found a receipt on the floor from a convenience store in Jacksonville, Florida.

RAYLAN

(then)

They think it was an Oxy run?

ART

(yup)

Probably on the return leg when it was hit by another set of criminals.

(CONTINUED)

A5 CONTINUED: A5

As they exit the bullpen into --

B5 INT. MARSHALL'S OFFICE - LOBBY - CONTINUOUS B5

Where Raylan is hit with a revelation:

RAYLAN
God dammit.

ART
You think it was him?

RAYLAN
What, you don't?

ART
Thought you said he was playing it
straight.

RAYLAN
Wouldn't be the first time he said
one thing and did another. I'll
call when I get down there.

Raylan moves to leave. Then, Art gets it:

ART
Holy shit. I just got it...
(then)
Winona. You were out with Winona.

Raylan stops, busted. Art starts laughing.

ART (CONT'D)
And I thought sleeping with a
witness was stupid--

RAYLAN
It isn't like that.

ART
I would love to hear what it is
like.

RAYLAN
And I'd love to tell you, but my
presence is needed down in Harlan.

ART
Raylan, you are a thrill a minute,
you know that? We should sell
tickets.

B5 CONTINUED:

B5

Off Raylan, leaving, as Art just shakes his head...

5 EXT. MINE - DAY

5

Where we find a number of MINE WORKERS done for the day. Walking to their cars. Among them is BOYD CROWDER. He looks tired, beat down.

Then a guy named PRUITT (30s, sturdy, imposing) walks up alongside Boyd.

PRUITT

I ask you something, Crowder?

Boyd looks to Pruitt. Takes him in. Keeps walking.

PRUITT (CONT'D)

How'd you manage to get this job?
Because I heard of you, some of the
things you done, and even though
this ain't the most reputable
operation in the world, seems to me
they could do better than hiring an
ex-con.

Boyd just keeps going, tries to ignore him. Pruitt puts a hand on Boyd's shoulder, stopping him. Boyd takes him in coolly. OTHER MINERS now stop, taking this in.

PRUITT (CONT'D)

You gonna answer me, or you just
gonna stand there, look stupid?

Boyd considers, then turns to go. Pruitt's hand stays put.

BOYD

Maybe you should ask the people who
hired me.

PRUITT

I'd rather ask you.

But Pruitt doesn't. Standoff, it's about to go down, when:

KYLE (O.C.)

Hey, Pruitt?

Boyd and Pruitt look over, find another miner named KYLE, 30s, smart, tough.

KYLE (CONT'D)

You ain't got cause for this.
Leave him be.

(CONTINUED)

Pruitt looks from Kyle to Boyd, considers it, then walks off. The other miners disperse. Boyd and Kyle.

KYLE (CONT'D)

Spend all that time lookin' out for each other down below, only to come up top, start brawlin'.

Boyd is quiet, doesn't want to engage.

KYLE (CONT'D)

I'm Kyle.

BOYD

Boyd.

KYLE

I just started a few days ago.

(then)

How about you? Been here long?

BOYD

Not this go 'round.

KYLE

I was wondering, if you knew a place where a man might get a drink in a dry county?

BOYD

(considers, then)

There's a bar in Cumberland.

KYLE

Tell you what, I'll buy if you'd like to join me.

BOYD

Nothing personal Kyle, but I prefer to drink alone.

KYLE

No problem. Maybe some other time.

And Boyd nods, walks off. Kyle stands, watching him. A moment later, Pruitt and another guy we'll call MARCUS (30s) slide up beside Kyle. All watching Boyd. Then, Kyle, not at all the friendly guy he just sold himself as:

KYLE (CONT'D)

Bit of a cold fish.

5 CONTINUED: (2)

5

Off Pruitt and Kyle, clearly closer than they just led us to believe, something strange happening here...

A6 EXT. GLEN HOLLOW ROAD - DAY

A6

The BUS ROBBERY crime scene. Raylan's taking it in with TOM BERGEN, the State Trooper we met in 201.

TOM

Way I figure it, we got two tracks:
Who was running this Oxy bus, and
who robbed it.

RAYLAN

Oh, Tom, I think I know who robbed
it. I just came to see the swath
of destruction.

Raylan sees where Bobby's body had been before it was hauled off. There's a lot of blood.

TOM

Question remains -- who was sending
it through here to begin with? The
fella who was shot -- Bobby Lawton
-- he's Frankfort, born and raised.

RAYLAN

Home of the Dixie Mafia.

TOM

Tracks about right. You have any
experience with that lot?

RAYLAN

Little.

Their eyes are caught by a police car driving up. DOYLE BENNETT gets out, walks up to Raylan and Tom.

DOYLE

Good day, gentlemen.

RAYLAN/TOM

Doyle. Chief.

DOYLE

Quite a mess we got here.

TOM

That it is.

An awkward silence descends.

(CONTINUED)

A6

CONTINUED:

A6

DOYLE

I know you two don't hold the local P.D.. in the highest regard, and I can't say I blame you after some of what's transpired down here. But the last thing *anyone* wants is criminals stealing from criminals and people shooting at each other from pickup trucks. So you all find anything, or need a hand, you let me know.

Raylan and Tom nod, start to walk off. Then:

DOYLE (CONT'D)

(to Raylan)

You planning on talking to Boyd Crowder about this? It seems in his wheelhouse as they say.

RAYLAN

That it does.

They begin to walk again, when:

DOYLE

Just out of curiosity, and I hope I'm not crossing any line here, but how do you feel about his current living arrangement?

Raylan furrows his brow, not sure what Doyle means. Which to Doyle, is delightful.

DOYLE (CONT'D)

You don't know?

6 OMITTED

6

A7 EXT. AVA'S HOUSE - DAY

A7

Boyd lounges on the porch. As up to the house speeds Dewey's CAR. Stops. Out steps Dewey, a man on a mission.

BOYD

Mr. Crowe. You come to regale me with tales of your Floridian adventures?

DEWEY

Surprised you got the nerve to ask me that, Boyd.

(CONTINUED)

A7

CONTINUED:

A7

BOYD

I'm sorry?

DEWEY

Goddamit don't play with me. I know it was you.

BOYD

What was me?

DEWEY

I saw Cutter, Boyd. Know you tipped him off. I was gonna get paid two hundred dollars for the trip and now I got nothin'--

BOYD

Hold up. Cutter? From the Commando days?

DEWEY

How many Cutters you know?

BOYD

And what is it you think I had him do?

DEWEY

Rob the damn bus, whatta you think!

Now AVA emerges onto the front porch. Takes in the riff raff causing all this racket.

AVA

Well this figures.

DEWEY

Oh, hey Ava.

AVA

(to Boyd)

You've got two minutes to get him outta here.

(CONTINUED)

A7

CONTINUED: (2)

A7

And Ava's already headed back inside.

DEWEY

Bye Ava.

(then, to Boyd)

She looks good as ever, huh?

BOYD

Dewey, are you here because Cutter robbed your Oxy bus and you think I'm responsible?

DEWEY

I don't care that you robbed it Boyd, but I need that money. These here are rock hard times for Dewey Crowe.

BOYD

I had no hand in it.

DEWEY

Why should I believe that?

Boyd stares. Dewey considers. Frustrated. Then, a thought:

DEWEY (CONT'D)

Alright. If you didn't have a hand in it, I'll assume you won't mind if I make a play on my own behalf.

BOYD

What're you thinkin', Dewey?

Only takes a beat for Boyd to see it.

BOYD (CONT'D)

Don't.

DEWEY

Don't what?

BOYD

Don't go to Amber Holler and try to rob some robbers.

DEWEY

(then, full of shit)

I wasn't gonna do that.

(CONTINUED)

A7

CONTINUED: (3)

A7

BOYD

They've probably already unloaded the goods by now. And even if they haven't, they'll be on edge. High on their own stash. You don't wanna walk into that--

DEWEY

Spoken like a man protecting his associates--

BOYD

Spoken like a man who doesn't wanna see you killed.

Dewey starts off. Boyd follows, trying to impart reason.

BOYD (CONT'D)

Those pills were someone's property before Cutter took 'em. And you can bet that someone will be down here in short order wanting them back. You take 'em off Cutter, you'll have two sets of angry killers scouring this Earth for you and that Oxy.

DEWEY

I know you think I'm stupid and weak. But I ain't.

BOYD

Gonna ask you one last time not to do this.

Dewey considers it, but he can't pass up this chance. Dewey pulls loose, goes. Off Boyd, hoping he doesn't end up with Dewey's blood on his hands after all --

FADE OUT.

END ACT ONE

ACT TWO

7 OMITTED 7

A8 EXT. AVA'S HOUSE - DAY A8

TIGHT ON A FRONT DOOR. A knock. A beat, and then it's opened by AVA, pretty in a simple dress, no shoes. She's a bit thrown, as she realizes the man standing at her door --

Is Raylan. First time they've seen each other since Bulletville, and we should sense that.

RAYLAN

Hello, Ava. Sorry to just show up like this, but I need a minute.

AVA

(considers, then)

Okay.

Ava comes out, shuts the door behind her.

AVA (CONT'D)

What can I do for you, Raylan?

RAYLAN

Actually, I came to talk to Boyd.

AVA

(takes this in, then)

You see his truck?

RAYLAN

I'm not familiar with his truck.

AVA

Tell the truth. You come to my door to talk to Boyd, or to ask me why he's living in my house?

RAYLAN

I'm here on business, Ava.

AVA

Raylan, Bowman didn't leave me with much more than shitty memories and a balloon payment on a mortgage I can't afford. I been working the beauty parlor in Corbin, but it ain't hardly enough. Boyd helps out. I know it's odd.

(MORE)

(CONTINUED)

A8 CONTINUED:

A8

AVA (CONT'D)

But do you realize Boyd's the only
kin I have left?

*
*

RAYLAN

Sounds... mutually beneficial. Has
he left for work--?

*
*
*

AVA

We have an arrangement.

(enumerates)

No liquor in the house -- I was
drinking way too much, maybe you
noticed. No trouble with the law.
And he does anything I find the
least bit offensive, I throw him
out. Very simple--

*
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*

RAYLAN

(cuts her off)

Ava. Why I'm here. I'm looking
hard into the possibility he had a
hand in hijacking an Oxy bus,
shooting the guard.

*
*
*
*
*
*

Ava takes this in, Dewey's presence now making more sense.
Raylan mistakes her distraction for confusion.

*
*

RAYLAN (CONT'D)

There are pill mills down in
Florida don't computerize records.
Dixie Mafia's been paying busloads
of folks to ride down to Broward
County--

*
*
*
*
*
*

AVA

I know what an Oxy bus is, Raylan.
I read the papers. I'm just-- You
think Boyd hijacked one?

*
*
*
*

RAYLAN

I wouldn't be standing here
otherwise.

*
*
*

Ava is at first going to yell. But then she swallows it,
contains it.

*
*

AVA

Guess that would explain Dewey
being here.

*
*
*

RAYLAN

Dewey Crowe? He was here?

*
*

(CONTINUED)

A8 CONTINUED: (2)

A8

AVA

He and Boyd were arguing about something. I didn't pay much attention to what, guess maybe I should've.

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*

RAYLAN

Ava, anything you can tell me would help.

*
*
*

AVA

Boyd left for his night shift already. But he never goes straight to the mine, stops by Audry's first. I'm sure you know where that is. Probably where you lost your virginity.

*
*
*
*
*
*

Ava heads inside.

*

RAYLAN

It wasn't, but I do know where--

*
*

Ava shuts the door.

*

B8 OMITTED

B8

*

B8 CONTINUED:

B8

*

C8 OMITTED

C8

*

8 INT. CRASH PAD - DAY

8

A shithole in the middle of nowhere (*could be a trailer).
Cutter is emptying the pills from the INDIVIDUAL PRESCRIPTION
CONTAINERS into a single LARGE ZIPLOC BAG. Elrod is watching
ANGEL THE DOG happily lick his own crotch.

ELROD

You think I could manage to do
that?

Cutter stops what he's doing. Looks at Elrod. The dog.

CUTTER

Sure, but you oughta pet him first.

Elrod just looks at Cutter, confused. As Cutter's CELL PHONE
RINGS. He checks it.

ELROD

That him?

Cutter nods.

ELROD (CONT'D)

Leave it alone.

CUTTER

You really are ball-free, aren't
you. Nothing but smooth skin down
there.

(CONTINUED)

ELROD
You're just gonna piss him off.

CUTTER
We got the pills, he don't.

Cutter ANSWERS THE PHONE. (*PRODUCTION NOTE: WE DO NOT HEAR THE VOICE ON THE OTHER END OF THE PHONE)

CUTTER (CONT'D)
Hey...
(then)
We gotta talk. There's a lot here.
Much more than you said.
(then)

CUTTER (CONT'D)
We think 50 is fair.
(then)
Think about it. We could keep the
pills, sell 'em ourselves, make 20
times that.

But then Cutter swallows, as he's threatened brutally by the voice on the other end. Elrod shrugs -- what the fuck did I just tell you?

CUTTER (CONT'D)
Alright, see you then.

Cutter hangs up. A beat.

ELROD
What'd he say?

CUTTER
We could sell 'em ourselves, but we
should do it in another country,
cause he'd devote everything he
could to finding and killing us.

9 OMITTED 9

10 INT. SPORTING GOODS STORE - DAY 10

A MANAGER, 50s, married, civil, is moving towards the front door to lock up, when in comes --

A breathless Dewey. Sees the Manager coming at him.

MANAGER
Sorry son, close up early on
Tuesdays.

(CONTINUED)

DEWEY

I just need me a ski mask, won't take but a second.

The Manager looks Dewey up and down. Considers it.

MANAGER

A ski mask.

DEWEY

That's right.

MANAGER

Son, this is Kentucky, what do you need a ski mask for?

DEWEY

Who're you, ski mask police? You have one or not?

MANAGER

I don't have ski masks. You might try a surplus store--

DEWEY

They're the ones told me to come here!

MANAGER

There's always eBay.

DEWEY

eWhat?

(then)

It don't have to be a ski mask. You got a catcher's mask? Or one of them hockey goalie masks, like the one from the slasher movie?

MANAGER

You want I just call the police right now, save you the trouble?

DEWEY

I thought this was America. You telling me a man can't buy a mask in America no more?

MANAGER

You're welcome to buy anything you see here, son. But you do it now, because I'm gonna lock that door in two minutes.

10

CONTINUED: (2)

10

On Dewey, who's desperately SCANNING THE STORE, taking in the VARIOUS SPORTS EQUIPMENT AND GEAR --

Including the HUNTING RIFLES on the far wall, and beside them, a MOUNTED DISPLAY OF STETSON HATS --

He looks for just another moment, when Dewey Crowe has what can only be described as a moment of divine inspiration, a wide smile finding its way onto his face.

A11

OMITTED (MOVED TO SCENE A14)

A11

11

OMITTED

11

12

INT. CRASH PAD - DAY

12

It's dark, blinds drawn, just a hint of daylight poking through. Elrod and Cutter. PILLS spread out on the table, the two of them partying, having a good ol' time.

Elrod has crushed up a pill. Is calling to the DOG:

ELROD

Angel baby, you come on over here.

CUTTER

Elrod, you feed any of that shit to my dog we're gonna have a problem.

Elrod's considering whether or not to keep going, when --

DEWEY COMES CRASHING THROUGH THE FRONT DOOR, wearing his best 'Raylan Costume' - jeans, boots, hat pulled down low - and brandishing a REVOLVER. He KILLS THE LIGHTS, YELLS:

DEWEY

Federal Marshal! Show me those hands and get on the goddamn ground!

And Dewey, comic as we've seen him, in this moment Dewey's pretty fucking scary.

Cutter and Elrod, off guard and afraid, have their hands in the air, and do begin to get down on the ground --

As the DOG SCURRIES BENEATH THE TABLE --

As Dewey, FIRES A FEW TIMES, managing to TAKE OUT the LAMP at the far end of the TRAILER --

(CONTINUED)

DEWEY (CONT'D)

Face down! Hands behind your head!
I'm US Marshal Raylan Givens and I
will put a hole through ya if you
make me!

Dewey walks up to Cutter, who's trying to look over his
shoulder, HITS HIM ON THE HEAD WITH THE GUN.

Elrod and Cutter, high on Oxy and pretty well terrified, stay
face down on the floor, hands behind their head.

The DOG COWERING, STILL SCARED --

As Dewey FRISKS each of them. Finds a HANDGUN on Elrod, puts
it into his WAISTBAND.

DEWEY (CONT'D)

You boys think you're pretty smart,
don't ya? Well if you was, I
wouldn't be standing here. So you
wanna tell me where the rest of
them pills are at, or you wanna
keep being smart?

CUTTER

What pills--

But Dewey FIRES A SHOT through the WINDOW, causing both MEN
to FLINCH and YELL.

DEWEY

Outlaw life's hard, ain't it? Now
you gonna tell me, or am I gonna
start putting bullets in places
that bleed?

ELROD

You can't do that.

DEWEY

Hell I can't. I'm Federal Marshal
Raylan Givens! Don't nobody mess
with me 'round these parts. Now
where's them pills at!?

ELROD

(then)

The microwave.

Cutter shoots Elrod a harsh gaze.

DEWEY

Either of you move it'll be the
last mistake you ever make.

As Dewey goes to the microwave, we're suddenly --

ON A REVERSE POV with STEVIE, 20s, scared, hiding in the back room. She PEEKS around the door frame, watches Dewey go to the kitchen. And though the LIGHT shining in the KITCHEN WINDOW she gets a look at him, especially the top of his NECK TATTOO. This clearly strikes her as odd, but she stays quiet and still, and then we're --

BACK WITH DEWEY, removing the PILLS from the microwave.
Paydirt.

CUTTER

You have any idea who you're
stealing from right now asshole?

DEWEY

Hmm, well, let me see... is he a
Federal Marshal, like I am?

(then)

Then I don't give a shit!

CUTTER

You watch your back. We'll see you
again.

Dewey now walks up to Cutter, KICKS HIM HARD right in the gut.

DEWEY

I see you either of you again, I'm
gonna put a hole through you.

(then, can't resist)

If I was you boys, I'd give up this
Oxy bullshit, go back to poaching
gators, safer.

And as Cutter and Elrod make eye contact, not sure what the fuck just happened, Dewey hustles out of the trailer.

A13 OMITTED (MOVED TO SCENE C14) A13

13 OMITTED 13

A14 INT. AUDRY'S - DAY (MOVED FROM SCENE A11) A14

On Boyd, at the bar. Suddenly, the vibe in the room changes as Raylan walks up and sits. Boyd can't believe it: all he wants to do is drink in peace.

A14

CONTINUED:

A14

BOYD

Well hello, Raylan. You come for a taste of the local flavor?

RAYLAN

Wish I had. We did have some fun at Audry's. Didn't you and Lilly knock over a candle and set one of those trailers out back on fire once?

BOYD

Don't recall ever doing that.

RAYLAN

Huh. Must've been someone else.

BOYD

(then)

I don't imagine your presence here is a coincidence.

RAYLAN

No, it's not.

(then)

Did you see Dewey Crowe today?

(on Boyd's confusion)

It's just that I heard you two were hanging out again.

BOYD

Where'd you hear that?

RAYLAN

Ava told me.

(then)

Got to admit, caught me by surprise, you and her shackin' up.

BOYD

It's not what you think.

RAYLAN

Told me she'd throw you out if you looked at her wrong.

BOYD

Then perhaps it is what you think.

(then)

And what, may I ask, were you calling on Ava for?

(CONTINUED)

RAYLAN

To find you, ask if you had anything to do with an Oxy bus getting jacked out on Glen Hollow Road.

BOYD

(then)

Now why, considering the context of our last conversation, would you come asking me about that? Because I thought I'd made my intentions fairly clear--

RAYLAN

Simple question Boyd. Yes or no.

BOYD

The real question, is will you believe my answer?

RAYLAN

Why don't you give it a shot and we'll find out.

BOYD

(then)

I had nothing to do with that bus being robbed.

RAYLAN

Okay. I believe you.

(then)

But that doesn't mean you don't know who did.

BOYD

(smiles, then)

And what if I did? Would I be obligated to tell you?

RAYLAN

No. You could always lie.

BOYD

(then)

What would you have me do, Raylan? Be a snitch? One of your informers? Is that what you want?

Raylan's PHONE RINGS. Raylan checks it. Looks back to Boyd.

A14 CONTINUED: (3)

A14

RAYLAN

You don't want to say anything,
that's fine. But if people end up
getting killed, I'm gonna come back
here and clean the blood off of
your hands myself.

B14 OMITTED

B14

END OF ACT TWO

ACT THREE

C14 EXT. CRASH PAD - DAY

C14

Raylan and Doyle. They're in mid-conversation. Raylan can vaguely make out someone in the back of Doyle's unit.

RAYLAN

So your C.I. was here when this guy came in and stole the pills from Cutter and Elrod?

DOYLE

That's right.

RAYLAN

And she got a good look at him.

DOYLE

Yes she did...

(on Raylan: And?)

Raylan, you and me go back a long way. We grew up around each other. Both come from families that have had their... issues with the law. And then, with all that in common, we both became lawmen.

RAYLAN

(then)

I'm sorry, what are we talking about?

DOYLE

(smiling)

See, I got to thinking: maybe Raylan isn't the man I thought he was. Maybe he isn't the man anyone thinks he is.

RAYLAN

Was that supposed to be an answer?

DOYLE

I'm saying, sometimes a man does something, and certain folks might see it as wrong. Others, they might embrace it. Hell, they might even be in a position to help that man out, provided the favor gets returned later.

(CONTINUED)

C14

CONTINUED:

C14

RAYLAN

Are you speaking Martian? Doyle,
is there any way you could just say
what it is you're trying to say?

DOYLE

I know you took those pills,
Raylan.

RAYLAN

I did what now?

DOYLE

You probably thought Cutter and
Elrod would never tell anyone. And
they didn't.

RAYLAN

You're having fun with me, right?

DOYLE

My C.I., in the car, says Marshal
Raylan Givens busted in, hat and
all, and stole the pills at
gunpoint.

RAYLAN

(beat)

Well, Doyle, you got me.

DOYLE

I do?

RAYLAN

Oh, for Christsakes...

Raylan goes to Doyle's car, opens the back, helps Stevie out.

RAYLAN (CONT'D)

Ma'am, am I the man you saw?

STEVIE

Man I saw what?

DOYLE

The man you saw rob Elrod and
Cutter?

STEVIE

Him? Lord, no.

DOYLE

You said-- She said--

(CONTINUED)

C14

CONTINUED: (2)

C14

RAYLAN

And you believed her?

DOYLE

I don't know you, Raylan. You think there's never been a dirty marshal?

RAYLAN

And what was all that shit you were saying over there? How a man could not know a man--?

DOYLE

I was just feeling you out, making sure.

RAYLAN

That's what that was, huh. Not like the way one drug user tries to see if the man he's just met is carrying?

DOYLE

That's how you see it?

STEVIE

Hold on. Are you the real Raylan Givens? I like you better.

RAYLAN

(to Stevie)

Would you describe him for me, Stevie? Man who took the pills?

STEVIE

Well, he was smaller, kinda scrawny. Had a neck tattoo peekin' up outta his shirt, and I never seen a lawman with a tattoo on his neck. Made some strange comments too. One at the end about poaching gators.

RAYLAN

Poaching gators?

STEVIE

(yup)

I remember it cause it didn't make no sense at all.

(CONTINUED)

C14

CONTINUED: (3)

C14

And this detail combined with everything else, suddenly it hits Raylan like a ton of bricks.

RAYLAN

I'll be damned.

(to Doyle)

We need to put out an A.P.B. on Dewey Crowe.

14

OMITTED

14

A15

INT. AUDRY'S - DAY

A15

Through the door comes Dewey. Still on a rush from having pulled off the job. He immediately sees Ellen May. Goes right at her.

DEWEY

Ellen May. Why don't you grab a friend and let's all head out back, have us some fun.

ELLEN MAY

You for real?

Dewey produces a COUPLE PILLS from his pocket, hands them over. Ellen May examines them, then, delighted:

ELLEN MAY (CONT'D)

You want light or dark?

(Dewey's confused)

Hair, Dewey.

DEWEY

Oh. I'm good either way.

And Ellen May, smile on her face, walks off. Dewey then spots Boyd at the bar. Goes to him. Sits. Boyd's already seen Dewey, knows exactly what this is.

DEWEY (CONT'D)

Don't you wanna hear what happened?

BOYD

Not particularly.

DEWEY

(can't help himself)

Boyd, it was beautiful. They never even knew what hit 'em. And you'll never believe who I told 'em I was...

(MORE)

(CONTINUED)

A15

CONTINUED:

A15

DEWEY (CONT'D)

(then)

Raylan Givens.

Boyd takes him in, can't believe his stupidity. The Bartender walks up.

DEWEY (CONT'D)

Bourbon. A double. And one for my friend.

BOYD

(to the Bartender)

I'm fine.

The Bartender walks off to pour the drink.

Boyd finishes his drink. Stands.

DEWEY

You ain't gonna celebrate with me?

BOYD

I gotta go to work.

DEWEY

What's got you so jammed up?

BOYD

If you have even an ounce of smarts in that head of yours you will get in your car right now, start driving, and not stop until you see Everglades.

DEWEY

You don't know what the hell you're talking about.

BOYD

I know if you stay here, you are a dead man walking.

DEWEY

(then)

I will leave here, when I'm good and ready, and ain't you or anyone else gonna make me do different.

BOYD

You have chosen your path, Dewey. Good luck to you, son.

(CONTINUED)

A15 CONTINUED: (2) A15

Boyd leaves. Off Dewey, considering Boyd's words, as Ellen May and another GIRL come over to Dewey.

ELLEN MAY

You ready to have some fun?

B15 OMITTED(MERGED WITH SCENE A17) B15

15 OMITTED 15

16 INT. RAYLAN'S TOWNCAR - DRIVING - DAY 16

On Raylan, driving quickly, with purpose. His phone RINGS.

RAYLAN

Givens.

And we begin to INTERCUT WITH --

A17 EXT. AUDRY'S - INTERCUT - DAY A17

Boyd, phone to his ear, as conflicted as we've ever seen him.

BOYD

(then)

I was wondering Raylan, if back when we were digging coal together, you had any inkling of the man I might someday become?

RAYLAN

Seems back then, neither of us knew what kind of man we'd be. But I certainly never thought we'd end up on opposite sides of loaded guns.

BOYD

I never thought I'd make a phone call like this.

RAYLAN

If you're going to tell me about Dewey, I already know.

BOYD

(then)

He's at Audry's, doling out Oxy like it's candy, no sense of discretion that boy, not one bit.

RAYLAN

Thank you, Boyd.

A17 CONTINUED:

A17

BOYD
Goodbye, Raylan.

17 OMITTED 17

18 INT. TRAILER - DAY 18

One of the trailer's out back of Audry's. In it, we find ELLEN and the other girl, each down to bra and underwear, high as hell. Also there is Dewey, King for a Day, wearing underwear, boots, gator necklace and Stetson Hat. Ellen May and the other girl KISS.

DEWEY
That is just about the best thing I
ever laid eyes on.

ELLEN
(putting the HAT ON)
I always knew you'd be a good time,
Dewey Crowe.

DEWEY
That's right, gonna be nothing but
good times from here on in. Now
why don't you two kiss a little
more so I can watch.

Dewey is so excited he's about to burst. As Ellen May and the Girl go to kiss each other, when suddenly --

A POUNDING ON THE DOOR. WTF?

DEWEY (CONT'D)
This here's a private party!

RAYLAN (O.C.)
It's Raylan, Dewey. Open up.

Dewey takes this in, shattered.

DEWEY
(changing his voice)
Ain't no one by that name in here!

RAYLAN (O.C.)
To the two young ladies who are
also in the trailer, this is U.S.
Marshal Raylan Givens, and unless
you want to go to jail I suggest
one of you opens up that door.

(CONTINUED)

Ellen May moves to the door. Dewey doesn't move to stop her. As the other GIRL covers herself, Ellen May opens the door --

And there's RAYLAN. Taking in the scene before him.

RAYLAN (CONT'D)

This looks like quite the party.
You mind if I come in?

DEWEY

Hell yes we do.

RAYLAN

(to Ellen May)
Ma'am?

ELLEN MAY

If you got cause.

Raylan enters as Ellen May now moves away and covers herself as well. Raylan takes in Dewey, half naked. Yikes.

RAYLAN

I always figured you for a special kind of idiot, Dewey Crowe. But what you have done in the past 12 hours is light years ahead of any stupidity even I thought you were capable of.

DEWEY

I don't know what you mean.

Raylan now holds up a bag of PILLS.

RAYLAN

You left these in your trunk.

Tosses him the bag. Dewey catches it. Stunned.

DEWEY

Don't you remember, Marshal? You deputized me. I was just seizing 'em for you.

RAYLAN

That's good - I am impressed, Dewey. And I assume you were planning on telling me right after you finished up here, that it?

DEWEY

That's right.

RAYLAN

Put your clothes on. Party's over.

Dewey now approaches Raylan, who inches back, extremely uncomfortable being this close to an almost naked Dewey.

DEWEY

Raylan, please, I'm begging you:
just give me five more minutes, and
I'll do whatever you want.

RAYLAN

You serious?

Dewey holds up FIVE FINGERS.

RAYLAN (CONT'D)

Dewey, I heard within five minutes
you were handing out pills. How
long you think it's gonna take the
men you robbed to hear the same
thing?

(then)

Clothes. Now.

As Dewey realizes it's over, he grudgingly begins to put his clothes on. Raylan goes to the trailer door, just to make sure they're in the clear. So far so good.

RAYLAN (CONT'D)

While I'm waiting, you mind telling
me who hired you to go on that bus
ride in the first place?

Dewey eyes the girls. Raylan gets it.

RAYLAN (CONT'D)

If you're worried about looking
like less than a man, I think that
ship has sailed.

DEWEY

(then)

Bobby Lawton. He got killed.

RAYLAN

You deal with anyone above him?

Dewey just shakes his head. Raylan's considering this, as from the doorway he sees --

Elrod and Cutter walking around the side of Audry's back up towards the trailer. And they do not look happy --

ON RAYLAN. Shit. He pulls his BADGE, and from the doorway:

RAYLAN (CONT'D)

Boys, U.S. Marshal! I'm gonna ask you to stop right there and put your hands where I can see 'em.

CUTTER

We ain't falling for that shit again.

As Elrod and Cutter both PULL GUNS and START SHOOTING --

As RAYLAN PULLS HIS GUN, FIRING BACK, as he FALLS INTO THE TRAILER and SLAMS THE DOOR SHUT --

RAYLAN

Down!

As EVERYONE HITS THE DECK, BULLETS RIP THROUGH THE TRAILER ALL AROUND THEM. Raylan raises himself up to the WINDOW, BREAKS IT, THEN FIRES A FEW SHOTS OFF --

Which send Elrod and Cutter running for COVER --

END OF ACT THREE

ACT FOUR

19 INT./EXT. TRAILER - DAY

19

Raylan reloads, looks at Dewey.

RAYLAN

Well you wanted to be Raylan
Givens, here's your chance: go get
'em.

On Dewey, not sure whether or not Raylan is serious. Raylan
peeks out the window, sees --

Elrod and Cutter trying to ADVANCE on the trailer. Raylan
FIRES, sending them both SCRAMBLING back to their COVER.

Raylan considers, then, YELLING OUT THE SHOT-OUT WINDOW:
(*Throughout this, we will continue to CUT BACK AND FORTH
between Raylan and Cutter and Elrod.)

RAYLAN (CONT'D)

Would you both stop shooting long
enough so's I can have a word with
you?

(then)

By now I'm sure you've figured out
it wasn't Raylan Givens that robbed
you. But the person who did do it
is in here with me right now, as
are the pills that he took from
you. That's the bad news. But the
worse news is that I actually am
Raylan Givens, so right now you're
trying to kill a US Marshal, which
no jury is going to take kindly to.

Elrod and Cutter both take this in. Shit.

RAYLAN (CONT'D)

Now, I know you want your pills and
the guy who took 'em, and to be
honest I'm tempted to give him to
you. But unfortunately I can't, so
I can only offer you a deal: put
down your guns and let me take you
in. Then, you give me some idea of
who recruited you to rob that Oxy
shipment in the first place, and I
can promise that the D.A. will go
easier on you for killing Bobby.

(MORE)

(CONTINUED)

CONTINUED:

RAYLAN (CONT'D)

Or you can keep shooting, and in two minutes when the cavalry arrives you'll either be killed, or arrested and offered a deal much less sweet than what I'm offering.

Off RAYLAN, who knows if they're not shooting, he must be reaching them --

ON ELROD AND CUTTER. Considering it.

CUTTER

You wanna be a snitch?

ELROD

I don't wanna be dead.

Then, DOYLE appears behind them both, gun held high.

DOYLE

Either of you move I'll kill you.
(then)
Put the guns down, hands where I can see 'em.

Off Cutter and Elrod, knowing they're fucked --

TO RAYLAN, who peeks out, sees Doyle. Gets to his feet --

TO DOYLE, speaking quietly with Elrod and Cutter.

DOYLE (CONT'D)

You two get one shot at this: tell me who hired you to hit that bus.

CUTTER

You honestly don't know?
(then)
It was your brother, Dickie.

DOYLE

Yeah, that's what I thought.

Off Doyle, considering this, we go to --

RAYLAN, struggling to get a good look at what's going on out there. Then he HEARS:

DOYLE (O.C.) (CONT'D)

Don't do it!

Followed closely by FOUR GUNSHOTS. Raylan busts out the TRAILER DOOR --

(CONTINUED)

19 CONTINUED: (2)

19

Sees Doyle moving to the BODIES, KICKING their guns away, watching coldly as Cutter and Elrod take their last breaths.

Raylan moves to them, gun still drawn.

DOYLE (CONT'D)

Must'a thought I was kidding when I told them to put down their guns.

As Raylan goes from Elrod to Cutter, both of them already DEAD and GONE. Doyle holsters his weapon and moves away, already pulling out his phone to call this in. Off Raylan, staring at these bodies, and then Doyle, on his phone...

20 OMITTED

20

Aa21 INT. DICKIE'S TRAILER - NIGHT

Aa21

Coover and Dickie are sitting on the couch. Coover takes a bong rip. Holds it. Then, coughs mightily. Dickie looks over from the t.v., shaking his head.

DICKIE

All that you smoke and you still just can't help yourself, huh?

COOVER

I'm under some serious stress here. Don't know why you're so calm.

A beat. Then, Dickie's PHONE RINGS. He checks it. Looks to Coover, a little confused.

COOVER (CONT'D)

Who is it?

DICKIE

(then)
Cutter.

COOVER

But... the news said Cutter was dead...

Dickie gives Coover a look, answers the call:

DICKIE

Yeah?

VOICE (OVER PHONE)

Is this the dumbest piece of cat shit on the face of the Earth?

(CONTINUED)

Aa21 CONTINUED:

Aa21

DICKIE
Who the hell is this?

Then, through the door, walks DOYLE. PHONE to his ear.

(CONTINUED)

Aa21 CONTINUED: (2)

Aa21

DOYLE

The guy who just saved your ass.

As Doyle now takes the phone and THROWS IT at Dickie and Coover. It misses them, SHATTERING against the wall.

COOVER

Jesus Christ--

DICKIE

Damnit, Doyle--

DOYLE (CONT'D)

Both of you, outside, now.

COOVER

What? Why--

DOYLE

Cause it smells like pot and piss in here, that's why.

Doyle goes. A beat, then Dickie and Coover follow --

Ab21 EXT. TRAILER - NIGHT - CONTINUOUS

Ab21

The three brothers out in the night.

COOVER

What the hell is your problem?

DOYLE

My problem? I just had to kill two morons to keep you outta jail, how about that for starters?

DICKIE

Don't know what you're talking about, Doyle.

DOYLE

Cut the shit, Dickie: I know you hired Cutter and Elrod to jack that bus for you.

Coover and Dickie take this in, clearly busted.

COOVER

They tell anyone besides you it was us?

DOYLE

Sorry Coover, I didn't have time for a full interrogation before I killed them.

(beat, then)

(MORE)

(CONTINUED)

Ab21 CONTINUED:

Ab21

DOYLE (CONT'D)

Do you two even know who that bus belonged to?

DICKIE

Boys up in Frankfort.

DOYLE

That's right. You really wanna stir up that hornet's nest?

DICKIE

I'm not afraid of Frankfort.

DOYLE

And what if Momma found out. You afraid of her?

DICKIE

That's why I used Elrod and Cutter--

DOYLE

Who if I hadn't shot would be singing to Raylan Givens and Trooper Bergen right now.

DICKIE

But thanks to our big brother, they're not, so maybe you calm down, come inside, have a drink.

DOYLE

You still don't get it, do you? Dixie Mafia's gonna be sniffin' around down here, wondering if Elrod and Cutter were workin' for anyone.

(MORE)

(CONTINUED)

Ab21

CONTINUED: (2)

Ab21

DOYLE (CONT'D)

Any way Elrod and Cutter could be connected to you? Besides that cell phone?

Coover and Dickie just shake their heads.

DOYLE (CONT'D)

Next time either of you gets a bright idea, you come to me first.

And Doyle is out. Leaving Dickie and Coover alone.

A21

OMITTED

A21

B21

OMITTED

B21

21

OMITTED

21

A22

EXT. AVA'S HOUSE - PORCH - NIGHT

A22

Ava is sitting out on her porch. Raylan coming towards her.

AVA

Twice in the same day. Lucky me.

(then)

Assuming you're still looking for Boyd?

*
*
*

RAYLAN

No, I found him.

AVA

You throw him in jail?

*

RAYLAN

I'd imagine he's down that mine working his shift as per usual.

*

AVA

So he didn't rob that bus after all, huh?

(on Raylan: nope)

And you came here just to tell me that?

*
*

RAYLAN

Considering your and Boyd's living arrangement, I didn't want you to throw him out because of something I said--

*
*
*
*

AVA

That's very thoughtful.

*
*

A22

CONTINUED:

A22

RAYLAN

I want you to throw him out because
he's Boyd Crowder.

AVA

(then)
Excuse me?

RAYLAN

I understand Boyd says he wants to
change, and I might buy that he
wants to--

AVA

But you don't believe he will.

RAYLAN

Assuming Boyd will never commit
another crime could get me killed.
And I think the same goes for you.

(then)

Listen, there are plenty of ways to
get back at me that don't include
moving in with Boyd--

AVA

This has nothing to do with you,
and it's mighty arrogant of you to
figure otherwise.

RAYLAN

Then why? Why invite even the
possibility of the trouble he might
bring into your home?

AVA

I already told you--

RAYLAN

Yeah, I know, you need rent money
and he's your kin. Call me
arrogant if you want but I don't
buy it.

AVA

And maybe I believe Boyd can
change, that he just needs help.

RAYLAN

And if he can't? When he does go
back to being Boyd, you going to
let me know about it?

(CONTINUED)

A22

CONTINUED: (2)

A22

AVA

(then)

Do you want to come inside, talk
about this?

RAYLAN

I don't think that's a good idea,
Ava.

AVA

That's right. You made a choice
not to be a part of my life. So
now, you don't get a say in how I
live it.

(then)

Boyd's staying right here.

AVA (CONT'D)

And I'd appreciate it if every time
a bus gets robbed in Harlan you
wouldn't come knocking on this
door.

(MORE)

(CONTINUED)

A22 CONTINUED: (3)

A22

AVA (CONT'D)

Goodnight, Raylan. *

As Ava heads inside. *

22 INT. BAR - CUMBERLAND - DAY

22

Boyd, posted up at the bar in Cumberland where he had a drink with Raylan in 202. It's late morning, very quiet, almost no one else in the place. Boyd has come straight from his shift and he's drunk, conflicted, tightly wound when --

Coming at him from down the bar is Kyle. Pruitt and Marcus sit a few seats away. Boyd can't believe it.

KYLE

Well whatta you know? Boyd
Crowder. Fancy that.

BOYD

(almost to himself)

I wonder what a man must do to have
a quiet drink in these parts.

Kyle extracts FIVE DOLLARS, slides it to the Bartender.

KYLE

Bourbon, please.

BOYD

I thought I'd made it fairly clear
that I prefer to drink alone.

KYLE

You did. And I respect that, I do.
But I have something to offer you,
was hoping maybe we could help each
other out.

The Bartender comes by, sets Kyle's drink down.

KYLE (CONT'D)

I probably should have just come
clean at the mine, but the truth is
I know who you are Boyd, and I
admire all that you done.

(then)

I mean, Crowder's Commandos? Shit
brother, you're a local legend.
Killing Jews like you was in a
video game--

(CONTINUED)

BOYD

I never killed any Jews, Kyle. In fact, I don't believe I've ever met a Jew in my life.

Boyd finishes his drink. Begins to leave cash.

KYLE

All I'm trying to say is I understand all that you done. You had a vision. Well, I have a vision too, Boyd. You and me, we're the same--

But now Boyd is up from his seat. Kyle quickly moves to block his path. A beat.

BOYD

You know nothing about me, or why I've done the things that I have.

KYLE

Ain't nothing to be ashamed of Boyd. I killed people, too. I've lost friends, just like you did out in those woods. But that sacrifice, it's necessary. Men like you and me understand that.

22

CONTINUED: (2)

22

And Boyd, now he pushes past Kyle, towards the door. Kyle follows Boyd, as do Pruitt and Marcus from the mine.

KYLE (CONT'D)

Oh come on, Crowder...

As Boyd exits the bar, all three men are not far behind him --

23

EXT. BAR - CONTINUOUS

23

Boyd walks towards his TRUCK (both his WINDOWS have been left down). Kyle and his friends continue to follow.

KYLE

No need to run off.

But Boyd, ignoring him, opens his CAR DOOR. Gets in. Shuts the door behind him, and now we're --

24

INT./EXT. BOYD'S TRUCK - CONTINUOUS - DAY

24

As Boyd starts the ignition. Just as Kyle reaches the truck, and REACHES across Boyd to TURN OFF THE IGNITION.

KYLE

Hear me out, just two more minutes,
that's all I'm asking--

And in this moment all the anger Boyd's been ignoring, all the pain that has been roiling down deep inside, finally BOILS OVER. He GRABS Kyle around the NECK with one arm, as he throws the TRUCK INTO REVERSE WITH THE OTHER --

BOYD

You wanna talk some more, Kyle?
Fine, you come on with me, we'll
have us some one-on-one time.

And Boyd quickly BACKS UP, then throws the car into DRIVE, and PULLS OUT ONTO THE ROAD.

(CONTINUED)

Kyle is pissed off and scared, trying with all his might to shake loose. His friends try to grab him, but Kyle's quickly out of reach, as he SCRAMBLES TO KEEP UP WITH THE ACCELERATING TRUCK.

KYLE

Oh, shit!

But Boyd is holding tight; there's no shaking loose.

BOYD

You wanna hear about my past? How I blew shit up, killed people, got people killed? That what you're interested in?

And now they're out on the open road --

The SPEEDOMETER AT 25 MILES AN HOUR --

A FIRE IN BOYD'S EYES --

KYLE

Stop the car, Boyd!

As Kyle's FEET BEGIN TO DRAG, and now he's gone from trying to wriggle free to trying to HOLD ON with all his might.

But Boyd's not stopping. In fact, he continues to SPEED UP --

THE SPEEDOMETER now CROSSING 30, to 35 --

BOYD

Or, maybe you'd like to talk about God. About religion, that it?

KYLE

Jesus Christ, Boyd--

BOYD

You want to talk about Jesus? You want to meet him, maybe?

(then)

WHHHHEEEEEEEHHHHHAAAWWW!!!

And Boyd, unleashing this YELL, all his fires burning, the SPEEDOMETER at 40, RELEASES KYLE --

Who GOES TUMBLING ACROSS THE PAVEMENT, HEAD OVER HEELS, the kind of fall that could kill a man.

24

CONTINUED: (2)

24

ON BOYD, as the truck moves down the road, his adrenaline pumping, his eyes still wild with the thrill of the moment.

But a few beats and Boyd's breathing slows. His smile fades. He STOPS THE TRUCK. Cranes out the window, where he sees --

KYLE, lying motionless on the road --

ON BOYD, taking in what he just did. He then turns the wheel, starts to go back to help Kyle, when --

KYLE MOVES. Slowly and painfully, but he's moving. Manages to sit up, holding his arm, banged up but alive. Not too far away, Pruitt and Marcus are jogging up the road towards him --

ON BOYD, who reconsiders, straightens out the wheel, and continues on down the empty road.

25

OMITTED

25

26

OMITTED

26

END OF EPISODE