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JUSTIFIED

Ep. 104

"LONG IN THE TOOTH"

by

Chris Provenzano

FIRST PRODUCTION DRAFT (FULL WHITE)	11/18/09
FULL BLUE	11/20/09
REVISED PINK	11/23/09
REVISED YELLOW	11/24/09
REVISED GREEN	11/24/09
REVISED GOLD	11/25/09
REVISED 2ND WHITE	11/29/09
REVISED 2ND BLUE	12/01/09
REVISED SCENES:	19

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JUSTIFIED

"LONG IN THE TOOTH"

Revision History

<u>Draft/Revision Color</u>	<u>Date</u>	<u>Pages</u>
FULL WHITE PROD. DRAFT	11/18/09	Full Script
FULL BLUE DRAFT	11/20/09	Full Script
REVISED PINK	11/23/09	Title, Set, Cast, 9, 10, 14, 14A, 40, 40A
REVISED YELLOW	11/24/09	Title, 8, 8A
REVISED GREEN	11/24/09	Title, 8A, 9
REVISED GOLD	11/25/09	Title, 8A, 10, 10A, 11, 11A, 50, 50A, 51, 56, 57
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EPISODE 104 - "LONG IN THE TOOTH" (REVISED 2ND BLUE) - 12/01/09

JUSTIFIED
Episode 104
"LONG IN THE TOOTH"

CAST LIST

RAYLAN GIVENS	TIM OLYPHANT
ART MULLEN	NICK SEARCY
AVA CROWDER (CREDIT ONLY)	JOELLE CARTER
TIM GUTTERSON (CREDIT ONLY)	JACOB PITTS
RACHEL BROOKS	ERICA TAZEL
WINONA HAWKINS (CREDIT ONLY)	NATALIE ZEA
ROLAND PIKE/DR. OLDHAM	ALAN RUCK
MINDY SPRINGER	MICHELE NORDIN
JONES	CLARENCE WILLIAMS III
JIM FRUZINSKI	DAVID WARSHOFSKY
FRANK	LANCE BARBER
JOE	BRIAN GOODMAN
COYOTE	IVO NANDI
HEC	
MRS. PENA	
DON JAIME	
PETERS	
LANE	
RAUL	
CHASE FERGUSON	BRANDON KEENER
SHAWNI BURNETT	JENNIFER LUTHERAN
FBI AGENT	RICO E. ANDERSON

PAULA PENA (*NON-SPEAKING*)
KOREAN LADY (*NON-SPEAKING*)
GAWKY TEEN (*NON-SPEAKING*)
OLDER MAN (*NON-SPEAKING*)
MEXICAN GIRL (*NON-SPEAKING*)
AVERAGE JOE (*NON-SPEAKING*)
FBI AGENTS (*NON-SPEAKING*)
US MARSHALS (*NON-SPEAKING*)
SHERIFFS (*NON-SPEAKING*)
FORENSIC TEAM (*NON-SPEAKING*)
LAPD (*NON-SPEAKING*)
TEENAGER (*NON-SPEAKING*)
SNIPER (*NON-SPEAKING*)

911 OPERATOR (*V.O. ONLY*)

JUSTIFIED
Episode 104
"LONG IN THE TOOTH"

SET LIST

INTERIORS

DENTISTS OFFICE -
 EXAMINATION ROOM
 WAITING ROOM
 LAB ROOM
TACO STAND
PENA HOME -
 LIVING ROOM
 KITCHEN
MARSHAL'S OFFICE -
 ART'S OFFICE
99 CENT STORE *

RACHEL'S MARSHAL CAR - MOVING
RACHEL'S RENTAL CAR - MOVING
RENTAL CROWN VIC - PARKED/MOVING
BLACK MERCEDES - PARKED/MOVING
CHEVY LUMINA - PARKED/MOVING
MINDY'S CAMARO - PARKED/MOVING

EXTERIORS

DENTISTS OFFICE -
 STREET/PARKING LOT
MALL PARKING LOT
INDUSTRIAL STREET
MINDY'S APARTMENT -
 STREET/APARTMENT BUILDING
PENA HOME AND STREET
~~CASH FOR GOLD~~
DESERT -
 ROAD/TURNOUT
 TRAIL

RACHEL'S MARSHAL CAR - MOVING
RACHEL'S RENTAL CAR - MOVING
RENTAL CROWN VIC - PARKED/MOVING
BLACK MERCEDES - PARKED/MOVING
CHEVY LUMINA - PARKED/MOVING
MINDY'S CAMARO - PARKED/MOVING
DESERTED BUS - PARKED

ON TV/MONITORS:

DMV PHOTO DR. PETER OLDHAM/ROLAND PIKE (12)
MEXICAN SOAP OPERA ON TV (32)

<u>SCENES</u>	<u>SCRIPT DAYS</u>
1-2	OMIT
3-9	DAY 1
10-11	OMIT
12-52	DAY 2
A53	NIGHT 2
53-55	OMIT

*** DENOTES NEW/CHANGE**

DR. OLDHAM

Looks good, kiddo. Go ahead and
rinse up.

Paula fills a cup. She drinks and swishes. Dr. Oldham
smiles. A knock at the door. It's MRS. PENA, 40, Mexican,
Paula's mom. She holds an aluminum tray.

DR. OLDHAM (CONT'D)

What is this?

MRS. PEÑA

Tamales, doctor.

DR. OLDHAM

Aw, Mrs. Peña. They smell awesome,
but I told you, you don't have to
worry. You pay when you can.

MRS. PEÑA

Until then, tamales.

7 INT. DENTIST'S OFFICE - WAITING ROOM - DAY

7

Dr. Oldham walks Paula and Mrs. Peña out. They pass a small
table off the waiting area. He places the tamales alongside
other gifts: Cards, drawings, knitted things; fruit from
backyard trees; bottles of homemade hot sauce; pottery from
school; and tubs of baked goods.

MRS. PEÑA

You are a good man, Dr. Oldham.

DR. OLDHAM

And you are too kind.

FERGUSON (O.S.)

Are you an idiot?!

MINDY (O.S.)

Mr. Ferguson, please lower your
voice.

Dr. Oldham and Mrs. Peña turn to see a patient, CHASE
FERGUSON, 33, a wormy, life-coach type, arguing with Mindy.
Dr. Oldham ushers Mrs. Pena and Paula out.

DR. OLDHAM

Thanks for the tamales, Mrs. Pena.
Paula -- up and down, not side to
side.

Mrs. Peña and Paula exit. Dr. Oldham turns to Mr. Ferguson.

DR. OLDHAM (CONT'D)
Mister Ferguson.

FERGUSON
Finally, someone with a brain.

DR. OLDHAM
What's the problem?

FERGUSON
Fire this woman. She has no idea what she's talking about and she's wasting my time. I have clients to get to.

MINDY
This is the fourth visit we've extended his credit. He's past due and he refuses to pay his balance.

FERGUSON
I'm not refusing to pay, I'm not *supposed* to pay.
(to Dr. Oldham)
The tone of voice she uses. Like I'm an infant.

MINDY
He insists the insurance company covers his procedures. But I've called. Repeatedly. They don't.

FERGUSON
As I've explained three times now, my insurance company requires additional paperwork for the semi-elective procedures, i.e. my caps and gold crowns, which she is clearly too lazy to do...

DR. OLDHAM
I'll look into it.

FERGUSON
Don't look into it. Fix it. I can't come here every time and argue with your sub-mental staff about out-of-pocket compensation. I have things to do; I can't show up at my seminar in a filthy car. That affects business.

Oldham glances at his clients, adopts a low tone of voice.

7 CONTINUED: (2)

7

DR. OLDHAM

Could you lower your voice?

FERGUSON

Again talking like I'm five. You know, I've had it with you people. I could get better dental work in a third world country. A cleaner office, too. I mean, Jesus, get some Pine Sol. Leave here needing a tetanus shot.

He walks out. Oldham and Mindy stand there stunned.

8 INT. DENTIST'S OFFICE - EXAMINATION ROOM - DAY 8

Dr. Oldham paces, runs his hands over his scalp. He grabs dental tools off a tray. They go in his pocket. He opens a cabinet.

9 EXT. DENTIST'S OFFICE - PARKING LOT - DAY 9

Ferguson stands by his not-filthy BMW, talking on his Bluetooth.

FERGUSON

Remember, Brian, you are the alpha dog. You don't have to take that shit from anyone...

He doesn't see Dr. Oldham walking toward him, opens his car door.

FERGUSON (CONT'D)

I don't care if he's a paraplegic. I don't care if he's a quadriplegic. Hell, I don't care if he's just a torso on a skateboard--

He hears footsteps and turns.

FERGUSON (CONT'D)

Hey!

Dr. Oldham, one hand behind his back, shoves Ferguson into the driver's seat.

FERGUSON (CONT'D)

What the hell?!

Dr. Oldham reveals what he held behind his back -- a syringe. He jabs it into Ferguson's neck, thumb poised on the plunger.

(CONTINUED)

DR. OLDHAM

If you don't do exactly as I say, I will depress the plunger and inject drain cleaner into you and you will die.

FERGUSON

You gotta be--

Oldham pushes the needle in a bit.

FERGUSON (CONT'D)

OW! Okay, okay!

DR. OLDHAM

Put the seat back.

Ferguson hits the control, the seat starts angling back, slowly.

DR. OLDHAM (CONT'D)

Faster!

FERGUSON

That's as fast as it goes!

The seat goes back, stops.

DR. OLDHAM

Open your mouth.

Ferguson does. Oldham fishes around in his pocket.

DR. OLDHAM (CONT'D)

You think I'm a jerk? Think I got a dumpy little office so I'm a loser? I'm a man. I help people. Them I do for tamales and hot sauce. To pay for that, assholes like you get the up-sell: the bonding, the laser whitening, the gold-not-porcelain crowns. And now you don't want to pay? You know what? Fine. But I'll take back what's mine.

Dr. Oldham shoves dental pliers in Ferguson's mouth.

DR. OLDHAM (CONT'D)

Consider me a repo man.

Dr. Oldham pulls a GOLD CROWNED MOLAR from Ferguson's mouth. Ferguson squeals. The molar goes in Dr. Oldham's pocket.

CONTINUED: (2)

He yanks a second tooth, pockets that as well. He turns and walks away from the car.

Ferguson holds his jaw, yells incoherently.

Dr. Oldham sucks in big breaths of exhilaration and, then, panic as he walks away with blood on his white smock, teeth in his pocket, pliers in his left hand, and syringe in his right. Ferguson honks his horn. Dr. Oldham drops the syringe like Michael drops the gun in *The Godfather*.

FADE OUT.

END OF TEASER

ACT ONE

10 OMITTED 10
11 OMITTED 11
12 INT. MARSHAL'S OFFICE - ART'S OFFICE - DAWN 12

Raylan is in with Art. The office is otherwise empty.

ART

This morning at eight-forty-five L.A. time, LAPD got a 911 from a patient of Dr. Peter Oldham, DDS. Seems Mr. Ferguson had his back two molars excised without anesthetic. In a parking lot.

Art swivels his computer monitor to show Raylan a California DMV photo of Dr. Peter Oldham, DDS, aka Roland Pike.

RAYLAN

Rollie Pike.

A face Raylan has been thinking about for five years.

RAYLAN (CONT'D)

How'd they find out?

ART

LAPD ran prints and got a match.

RAYLAN

The media?

ART

It's already on CNN. Security camera footage. "The Crazy Dentist." It's got legs.

RAYLAN

That puts a clock on it. Cartel has a long memory.

ART

There's a flight to L.A., connecting through Chicago, leaves in forty minutes. Rachel's downstairs. You can go together.

Raylan looks at Art -- huh?

(CONTINUED)

ART (CONT'D)

You're afraid she's going to cramp
your style? Cock-block you from
banging a starlet?

RAYLAN

Rollie's my case.

ART

Now, because of you, it's mine,
too, and Rachel's going with you.
Not only that -- and I know you'll
love this part -- she's taking
lead.

Raylan looks at Art again.

ART (CONT'D)

She has seniority, Raylan.

Raylan sees there's no arguing, heads out.

A13

I/E. RACHEL'S MARSHAL CAR - LEXINGTON - DRIVING - DAY

A13

Raylan and Rachel.

RAYLAN

How much do you know about Rollie
Pike?

RACHEL

I know six years ago he decided to
give himself a helluva Christmas
bonus -- took off with a chunk of
cartel money he was laundering.

RAYLAN

A two-hundred-and-fifty thousand
dollar chunk.

RACHEL

I read the report. The boy had a
hefty set of balls.

RAYLAN

Balls, nothing. That's halfway to
crazy. He looks like an
accountant, but he's not.

RACHEL

I get it.

RAYLAN

I don't know if you do. Rollie Pike is a very slippery individual.

RACHEL

This isn't my first fugitive. You know that, right?

RAYLAN

Do you know *why* he ran?

RACHEL

Well, that's what you do. You take the money and run.

RAYLAN

He didn't just suddenly give in to temptation. The boss threw an insult at him, so he threw something at the boss -- a paperweight. It put out his right eye. Of course, Rollie didn't know the eye was unsaveable. By that point he'd already taken the cash and split, since he wisely assumed he'd be dead as soon as possible.

RACHEL

It isn't bedtime, Raylan, so why are you telling me a story?

RAYLAN

Just want you to be up to speed if you're taking the lead here.

A13 CONTINUED: (2)

A13

RACHEL

First of all -- "if" I'm taking lead? That's not a question.

RAYLAN

That was more of a rhetorical--

RACHEL

And second...Okay, I don't remember what's second, but I don't have to because I'm taking lead.

13 EXT. DENTIST'S OFFICE - DAY

13

The parking lot is full of altogether different vehicles now: LAPD squad cars, news vans, and federal-issue Fords and Crown Vics. People mill around. Law enforcement, camera guys, civilians behind tape.

Raylan and Rachel arrive in a rental Crown Vic. They get out, head for the building.

LONG SHOT POV

Of Raylan and Rachel, keying on Raylan. Someone is watching from down the block. That someone is...

ROLLIE

Formerly Dr. Oldham, in a battered tomato-red CAMARO. He is surprised, almost amused.

ROLLIE

Raylan Givens...

14 INT. DENTIST'S OFFICE - WAITING ROOM - DAY

14

A dozen people (LAPD, Marshals, FBI) look through books, take computer drives, catalog various items throughout the office.

Raylan and Rachel enter. Raylan sees JIM, 40, heads over.

RAYLAN

Jim.

JIM

Raylan.

RAYLAN

Hello, Jim. Rachel Brooks, this is Jim Fruzinski. We worked together in Texas.

Rachel and Jim shake hands.

RAYLAN (CONT'D)

(to Jim)

Rachel's taking lead on this one.

JIM

Oh, thank God. Now maybe we won't lose him a third time.

RAYLAN

There was just the once. In Brownsville.

JIM

What about Nicaragua?

RAYLAN

He wasn't there.

JIM

(to Rachel)

He tell you about how he lost Pike in Brownsville?

RACHEL

I read the report.

JIM

Ah, but the report lacks all the flavor and nuance.

(to Raylan)

You want me to tell her or you?

RAYLAN

I want to get to work.

JIM

We knew Rollie was probably headed for the border, so Ray-Ray went to Brownsville and staked out a bar where people go to buy paper. Rollie walked in. Raylan made his pitch, told Rollie he was looking either at a short life on the run from gun thugs like Tommy Bucks, or he could get him into WitSec, get a new identity.

(MORE)

(CONTINUED)

JIM (CONT'D)

(to Raylan)

You must've really thought you had him.

RAYLAN

He gave me his word.

JIM

Oh, yeah. I always think a fugitive's word is better than handcuffs.

Raylan shrugs.

JIM (CONT'D)

(to Rachel)

Then Rollie asked if he could finish watching some kids' Christmas special on TV.

(to Raylan)

What happened next?

(to Rachel)

This is my favorite part.

RAYLAN

I went next door to the 31 Flavors--

JIM

He went to get an ice cream!

(to Raylan)

And the next time you saw his face
was what, on your computer this
morning?

Receptionist Mindy comes out of an office door, holding a cardboard box, walks up to them. (Wardrobe note: Mindy has a nice watch, maybe a ladies' Rolex.)

MINDY

Excuse me. I'm guessing you're
gonna shut the office down, and I
was wondering if I could take
these, so they don't go bad?

JIM

What are they?

MINDY

Tamales.

Jim looks in the box.

MINDY (CONT'D)

Want one?

JIM

No, thanks.

She offers them to Raylan and Rachel. They shake their heads.

MINDY

Your loss. They're real good.

14

CONTINUED: (4)

14

Mindy walks off with the cardboard box.

(CONTINUED)

RACHEL

Who's she?

JIM

Receptionist.

(off notes)

Mindy Springer.

RACHEL

You interviewed her?

JIM

We interviewed everyone.

RACHEL

Anyone have any idea Dr. Oldham was really Roland Pike?

JIM

No. They all seem pretty stunned.

In the b.g., an FBI AGENT goes with Raul into the exam room
Mindy came out of.

RACHEL

How did he pass himself off as a dentist?

JIM

He wasn't passing. He got a degree from a dental school in Panama. Came here, kept his head down, worked the fringe -- illegals, people without insurance.

RAYLAN

Never saw him as a dentist.

(off their looks)

I always imagined him sitting on a beach in Belize or Brazil.

The FBI agent comes out of the exam room.

FBI AGENT

Uh, we may have a problem.

Raylan, Rachel, Jim, the FBI agent and TWO OTHERS are with Raul, looking at a drawer with a heavy lock, part way open.

15

CONTINUED:

15

RAUL

We used to use a lab in Pacoima but they went under. We brought it on site now.

RACHEL

Who was last in here?

16

I/E. MINDY'S CAR/STREET BY DENTIST'S OFFICE - DAY

16

Mindy gets into the Camaro with Rollie.

ROLLIE

Lemme see, lemme see.

Rollie looks in the cardboard box.

ROLLIE (CONT'D)

Mrs. Pena's tamales?

MINDY

Underneath.

Rollie moves the tamales.

ROLLIE

Smart.

Inside the box: a hundred packets of DENTAL-GRADE GOLD.

ROLLIE (CONT'D)

Were you scared?

MINDY

No, it was exciting. But there were a lot more people than I expected.

ROLLIE

I pulled two teeth without anesthetic. Or permission.

MINDY

But why would they send out twenty guys? That time my cousin's trainer beat him with his weight belt? Two cops.

ROLLIE

Yeah, well, I've got a lot of unpaid parking tickets.

Rollie puts the box in the back seat.

(CONTINUED)

MINDY

What do we do now?

ROLLIE

We turn the gold into cash, get a new car, new ID's. Once we're over the border, we cruise down to Belize, where they speak English and it's almost impossible to be extradited. We set up shop and start fixing kids' teeth again. That sound good?

MINDY

Sounds crazy, but yeah.

Rollie grins, turns the key, drives off.

A17 I/E. RENTAL CAR - DRIVING - DAY

A17

Rachel drives, Raylan is passenger. After some silence:

RAYLAN

I'm sorry if I crossed a line with you at the office, shouldered my way to the front of the line. It wasn't intentional. I can only imagine how hard it's been for you to get where you are in the Marshals Service.

RACHEL

Because I'm black or because I'm a woman?

RAYLAN

Because you're an idiot.

RACHEL

Excuse me?

RAYLAN

I didn't shoulder my way to the front of the line--

RACHEL

I didn't say you did! You said that!

RAYLAN

Look, I know I'm low man on the totem pole. I understand that.

(MORE)

A17

CONTINUED:

A17

RAYLAN (CONT'D)

But Rollie Pike and I have a long history and I should be walking point.

RACHEL

You think Art asked me to take lead because of seniority?

RAYLAN

Why else?

RACHEL

Why don't you ask him? And you know what? This isn't just about this case. You have been cutting the line. I don't know if it's because you know the Chief from Glynco, but you walked in and went right to the front.

RAYLAN

You ever consider I happen to be good at the job?

(CONTINUED)

A17

CONTINUED: (2)

A17

RACHEL

And you being a tall, good-looking white man with a shitload of swagger, that has nothing to do with it? You get away with just about anything.

RAYLAN

What do I get away with?

RACHEL

Look in the mirror! How'd you think it'd go over if I came in to work one day wearing a cowboy hat? You think I'd get away with that?

Raylan thinks about that, shrugs -- she has a point. He looks at her.

RAYLAN

You want to try it on?

Rachel gives Raylan a hard look. On they go.

17 OMITTED

17

18 OMITTED

18

19 INT. 99 CENT STORE - DAY

19

Mindy is in an aisle, aimlessly looking at stuff. Rollie enters, goes to her.

ROLLIE

Two stores down, they trade cash for gold. Get big bills. You don't want fifteen pounds of money. I'll pick you up out front in half an hour.

MINDY

Why don't you do it?

ROLLIE

They got security cameras. I don't want any more security cameras. Anything you need outta the car?

MINDY

One of those tamales. I haven't had lunch.

(CONTINUED)

ROLLIE

Forget the tamales. When I come
back, we'll go to In-n-Out.

MINDY

Ooh, yeah, In-n-Out. Where're you
going?

ROLLIE

To get a new car. They'll have yours by now.

MINDY

You got enough to buy one?

ROLLIE

I'll figure something out.

MINDY

(joking)

You're gonna steal one?

ROLLIE

Don't worry about it.

MINDY

(looks at him, darkens)

You know how to steal a car?

ROLLIE

Just go get the cash, okay?

MINDY

What's going on?

ROLLIE

What do you mean?

MINDY

I'm not the smartest person in the world, but I'm not an idiot. I know you don't get Federal agents after you for unpaid parking tickets. Tell me the truth or I walk.

Rollie stands there. Exhales. He pulls Mindy aside, looks around, makes sure no one can hear them.

ROLLIE

(takes a breath)

Up until six years ago, I worked for some bad men.

MINDY

How bad?

ROLLIE

Scarface, cut-your-arm-off-with-a-chainsaw bad.

MINDY

Oh, Jesus...

ROLLIE

I was their accountant, I moved money around. And one day I... I just couldn't do it anymore, and I took some of their money and I ran. That's why I had to change my name.

MINDY

Why didn't you tell me?

ROLLIE

How do you think that conversation would've gone? "Uh, Mindy? Yeah, before I was a dentist I was a money-launderer for a drug cartel?"

MINDY

Oh, my God. What else have you lied about?

ROLLIE

(thinks)

I don't know how to steal a car.

(Mindy looks at him)

I read somewhere you go to a mall parking lot and look for keys in the ignition.

(beat)

Look, if you want to walk, I understand.

MINDY

But I'm already in trouble, aren't I? For helping you?

ROLLIE

You can say I threatened you. I'll write a letter.

Silence. Mindy thinks, sighs.

MINDY

How long 'til we're in Belize?

ROLLIE

Thirty-six hours? Maybe less.

19

CONTINUED: (4)

19

Mindy thinks some more, sighs again.

MINDY

I'll get the money, you go get a car.

Rollie nods, starts out. Mindy grabs him.

MINDY (CONT'D)

What's your real name?

ROLLIE

Roland. Roland Pike. Everyone called me Rollie.

MINDY

Okay, well, Rollie? Don't lie anymore, okay? It'd break my heart.

Rollie nods, walks off.

20

EXT. MINDY'S APARTMENT BUILDING - DAY

20

Raylan and Rachel stand at the open door of an apartment, finishing up with a middle-aged MAN.

RACHEL

You see or hear anything, just call the number on that card.

The man nods, closes the door as we track Raylan and Rachel to the next apartment. The door is already open, an attractive thirty-something, SHAWNI BURNETT, standing there.

RACHEL (CONT'D)

Ma'am.

SHAWNI

I saw the dentist Mindy works for on the news.

RACHEL

He ever come here?

SHAWNI

Oh, yeah, he was over all the time. Is Mindy okay?

RACHEL

Far as we know. She a friend of yours?

(CONTINUED)

SHAWNI

Just to say hi to, go out for a drink sometimes. Vacations, we take in each other's mail.

RACHEL

Ms-- Sorry, what's your name?

SHAWNI

Burnett. Shawni.

RAYLAN

Well, Ms. Shawni--

SHAWNI

No, Shawni's my first name.

RAYLAN

Ah. Well, Ms. Burnett, you ever call Mindy from your cell phone?

SHAWNI

Yeah, sure. Why?

Rollie walks down a row of cars, looking for keys in an ignition. No... No... No... No... Yes! Keys in the ignition! He reaches for the door handle.

JONES (O.S.)

You're just going to steal that car in broad daylight?

Rollie turns to see JONES, a black veteran, 70, with a prosthetic leg and a U.S.S. New Jersey cap, getting out of a Chevy Lumina.

ROLLIE

What? Noooo! This is my car. I was just--

JONES

Ain't your car.

Jones comes around. Rollie sees the prosthetic leg.

ROLLIE

Really, I promise you--

JONES

What's the license plate number? Without looking.

21

CONTINUED:

21

ROLLIE

(beat)

You remember your license plate number? Really? 'Cause I can never remember mine.

JONES

I saw who's car that is, and I saw you drive up in that Camaro over there.

ROLLIE

You undercover security...?

JONES

Just a bored old man waiting for the movies to open.

(nods at Camaro)

Sweet ride.

Jones gives Rollie a look.

22

EXT. MALL PARKING LOT - DAY

22

Jones sits in the driver's seat of Mindy's Camaro. The engine thunders.

JONES

Detroit in its day. Mmm.

ROLLIE

Enjoy. And thank you for your service to our nation.

JONES

Lost the leg to diabetes. But you're welcome.

Jones peels out.

23

EXT. CASH-FOR-GOLD - DAY

23

Mindy's waiting on a bus bench. Rollie pulls up in Jones' Lumina. Mindy gets in.

MINDY

This the best car you could get?

ROLLIE

In our situation, the crappier the better. How much did you get?

(CONTINUED)

MINDY

Forty-seven hundred.

ROLLIE

What?! There was at least ten thousand dollars in gold!

MINDY

Yeah, but after the conversion fee, the service charge, state and city tax, and the onetime convenience charge, it came to forty-seven hundred.

ROLLIE

Mindy! The guy ripped you off!

MINDY

I did exactly what you told me!

ROLLIE

Forty-seven hundred? Oh my god.

MINDY

Oh, I'm sorry, *Rollie*, but see, I'm new to being a criminal.

Rollie gets out of the Lumina, paces the sidewalk. Mindy sits in the car, angry. Her cell phone starts to ring inside her purse. Mindy grabs her purse, digs for the phone.

ROLLIE

Don't answer that!

MINDY

I'm just going to see who it is.

ROLLIE

You shouldn't even have it on! The police can get a location!

She finds the ringing phone, checks the caller.

MINDY

It's okay, it's Shawni.

ROLLIE

Turn it off!

MINDY

I want her to have my plants!

23

CONTINUED: (2)

23

ROLLIE

Then send her a postcard from
Belize!

MINDY

Stop yelling at me!

ROLLIE

Mindy, turn off the phone!

That does it. Mindy takes the call.

MINDY

(into cell)

Shawni?

24

EXT. MINDY'S APARTMENT - DAY - CROSSCUT

24

Raylan is outside Mindy's apartment, Shawni's phone pressed to his ear. Rachel is nearby, also on a phone. Raylan looks at Rachel, gestures: "You want to talk?" Rachel rolls her eyes, gestures for him to do the talking.

MINDY

Hello? Shawni?

RAYLAN

Miss Springer, this is Deputy U.S.
Marshal Raylan Givens. I'd like to
speak to Rollie.

Mindy goes pale.

MINDY

You have the wrong number.

ROLLIE

(off Mindy's look)

What?

RAYLAN

Miss Springer, if you don't want
things to get worse for you, please
put him on.

Mindy hands the phone to Rollie.

MINDY

It's for you.

Rollie glares at Mindy, takes the phone.

(CONTINUED)

ROLLIE

Hello?

RAYLAN

Rollie, it's Raylan Givens. Don't know if you remember me.

ROLLIE

Raylan! My favorite U.S. Marshal! I saw you this morning!

RAYLAN

Where?

ROLLIE

Outside my office building. I never forget a hat.

RAYLAN

You should've said hi.

ROLLIE

I was running a little late, you understand. But you looked good. Hey, I guess you're still pretty mad at me, huh?

RAYLAN

Rollie, if anything, I'm angry at myself. I really thought I had you measured. You gave me your word and I took it.

ROLLIE

Raylan, I'd love to explain to you why I ran, but right now, I have enough respect for you to know you're probably running a trace on this, so I'm going to have to bid you adieu.

RAYLAN

Rollie, one more thing. I'll be quick. I saw you on CNN this morning. Security video of you pulling that fella's teeth. Now, if the marshals and the FBI saw it, it's a fair bet your friends in Miami did too. You know what'll happen to you and Ms. Springer if the bad guys find you before I do?

24

CONTINUED: (2)

24

ROLLIE

No one's finding me, Raylan.

Rollie ends the call. He looks around, spots a truck loaded with yard trimmings. He tosses the phone in the back, gets in the Lumina with Mindy and drives off.

25

EXT. MINDY'S APARTMENT - DAY

25

Rachel, still on the phone, turns to Raylan.

RACHEL

We'll have his location in two minutes.

RAYLAN

Roland Pike dodged the Marshal's Service, the FBI, and the mob for over five years. He's already dumped the phone.

Raylan heads for the street.

FADE OUT.

END OF ACT ONE

ACT TWO

26 EXT. MINDY'S APARTMENT - STREET - DAY 26

Lots of cars -- LAPD, USMS, FBI. And, way down the street, there's a black Mercedes.

IN THE MERCEDES

There are two men. We'll call them FRANK and JOE. As we will pick up, Frank is a local hire and Joe was flown in from Miami.

FRANK

It don't bother you, working for spics? See, the spics we got out here're mostly wetbacks with no papers, pick lettuce all day, live like thirty deep in some ratpiss apartment or else, like, in homemade tents out by the highway. Point is, they ain't runnin' shit.

JOE

No.

FRANK

(having forgotten his own question)
"No" what?

JOE

No, it doesn't bother me.

FRANK

Yeah, well, it would me.

Joe gazes out the window, trying to ignore his companion. When he sees Raylan, he almost stops breathing. He stares for a long moment, making sure. Then he takes out his cell phone, starts dialing. Frank is oblivious, just goes right on talking.

FRANK (CONT'D)

Reason I got kicked outta the Corps -- aside from all that shit with the missing tires -- was I didn't even like takin' orders from a white man. But a honey dripper? Forget it. Can't tell those people a goddamn thing.

(CONTINUED)

He finally notices that his companion has a phone up to his ear.

FRANK (CONT'D)
Whattaya callin', the ACL-Jew?
(laughs at his own joke)
I'm just talkin' truth.

JOE
(into the phone)
He there?... Yeah, get him for me.

FRANK
You gonna tell me who you're
callin', or is it, like, hush-hush
need-to-know?

JOE
I'm calling Miami.

FRANK
(nervous)
You gonna tell 'em all that
spicaroo stuff I said? I was just
kidding with that.

JOE
(re: Raylan)
You see the guy in the hat?

FRANK
The tall one?

JOE
The one in the hat. He's the
Marshal who popped one of Gio's
captains a few months back by the
pool at the Delano. It was on CNN.

FRANK
Yeah, I'm not too big on, like,
what you call "current events."

An unintelligible voice SQUAWKS from Joe's phone.

JOE
(into the phone)
Naw, everything's fine. It's just,
you know that cowboy Marshal did
Tommy Bucks?... Yeah, he's here...
I don't know, I guess he's looking
for Rollie, too... Yeah, that's
what I was thinking.

(MORE)

26

CONTINUED: (2)

26

JOE (CONT'D)

You wanna clear it with Gio?...
All right, call me back on this
number.

PRE-LAP the sound of a siren whoop.

27

EXT. INDUSTRIAL STREET - DAY

27

Jones steers Mindy's Camaro to the curb, followed by an LAPD black-and-white. Two young cops, LANE, black, and PETERS, white, come up on either side of the car, Peters on the driver's side, approaching very cautiously, guns drawn. But then they see Jones, share a look, shake their heads -- not him. Peters addresses Jones.

PETERS

Sir, I'm gonna need you to keep
both your hands on top of the
steering wheel for me, please.

JONES

And I'm gonna need you to kiss my
taint, you ofay piece a shit.

LANE

Sir, there's no need for that type
of language.

Jones looks over at Lane as though noticing him for the first time.

JONES

Listen to you, talkin' like a real
house neee-gro. Why you pull me
over, House Negro?

PETERS

Sir, I'm gonna have to ask you to
step out of the vehicle.

JONES

How 'bout I ask you to go fight
some actual crime, 'stead of
breaking the balls of a disabled
veteran?

LANE

Sir, we stopped you because this
vehicle has been flagged as part of
a hot-pursuit Federal manhunt.

(MORE)

(CONTINUED)

LANE (CONT'D)

If we find there's been some mistake, we'll apologize on behalf of the LAPD and relevant Federal authorities. But right now, we'll ask you to please step out of the car before we take you out of the car.

Peters opens the driver's side door and helps Jones pull himself out of the car. Lane reaches in through the passengers' side window, opens the glove box, takes out the car's registration card.

JONES

(groaning with the effort)
You need to learn to respect your elders, cracker. I was greasing Slopes in the Mekong Delta while you and your boyfriend were still sucking on your mama's titties.

PETERS

Sir, I was born in '79.

LANE

(reading the registration)
Sir, this vehicle is not registered to you.

JONES

Yeah, I just got it. Haven't had time to put it in my name.

PETERS

Where'd you get it?

JONES

Found it.

LANE

You found it?

JONES

Found it.

LANE

Where'd you find it?

JONES

In your sister's ass.

28

INT. TACO STAND - DAY

28

At the counter, a TEENAGER gets his tray of food, moves off. Rollie and Mindy move up. The counter man, HEC, 60, waits for their order. They don't order.

ROLLIE
Buenos dias, Hector.

HEC
I know you?

ROLLIE
(sotto)
Five years ago? I bought a complete set?

HEC
Oh, yeah. What can I get you?

ROLLIE
Everything. DL, Sosh, Passport. Her, too. They have to be perfect and I need them ASAP. I got a thousand cash.

HEC
No no no...

ROLLIE
I can make it twelve, for the rush.

HEC
No, I mean I'm out. I'm retired.

ROLLIE
You *retired*?

HEC
The game is different since 9/11. Homeland Security, holograms, all that shit. It ain't like it was back in the day. I just can't do this new shit.

ROLLIE
Do you know anyone?

HEC
Sure. But you don't have the time.
(off Rollie's look)
I saw you on the news.
(MORE)

(CONTINUED)

HEC (CONT'D)

A good set would take a week and
cost ten grand.

ROLLIE

Oh, Jesus.

HEC

Coyote is the only shot you got.

ROLLIE

What??

HEC

They usually only bring people
north, but pay enough, they'll get
you into North Korea.

ROLLIE

How the hell am I going to find a
coyote?

HEC

I wish I could help, but I'm just a
broken down old scratcher.

Rollie is reeling.

MINDY

Can I order something?

ROLLIE

What?

MINDY

I'm hungry. We never went to In-n-
Out.

ROLLIE

Oh, right. Sure.

MINDY

(to Hec)

I'll have the ceviche.

HEC

Good choice. You gonna love it.
You too, my man, you should eat.
On me, okay? Least I can do. You
gotta try mi tostada di pata.

29

EXT. INDUSTRIAL STREET - DAY

29

There are MANY COPS on the scene now, along with FBI and USMS. A FORENSIC TEAM examines Mindy's Camaro. Jones is sitting in the back of a squad car. Lane guards him. Peters brings Raylan and Rachel over.

RAYLAN

You want it...?

RACHEL

No, by all means, you take the angry black man.

Raylan shrugs -- okay -- and goes up to Jones.

RAYLAN

Mr. Jones? Officer Peters tells me you found this car?

JONES

Not that it's any of his business. Or yours either. You some kind of fancy lawman, huh? Federal Bureau of Intimidation?

RAYLAN

Marshal's Service.

JONES

Yeah? Or are you just saying that, 'cause the Gold Dust twins...
(meaning Peters and Lane)
...told you I was a "radical militant" and you thought I might have a soft spot for Marshals since they were the ones walked James Meredith to school?

RAYLAN

Well, I can't say I'd joined up yet at that point, but if you want to give me credit for it, I won't stop you.

JONES

I'm supposed to be impressed you got a colored partner? You're all post-racist and shit?

RAYLAN

Can I tell you my theory?

(CONTINUED)

JONES

You're a white man in America --
with a badge and gun, no less -- I
figure you can do just about
anything you want.

Rachel steps in.

RACHEL

Mr. Jones, we think you swapped
cars with a funny little guy looked
like he was running from something.
That sound about right?

JONES

Did I hear you drop your 'R's? You
trying to "get down" with me, soul
sista'?

RACHEL

Sir, why don't you save everyone
some time and tell us what he's
driving now? Otherwise we have to
run through the DMV database to get
your make, model and license.
We'll find it, but I hear in this
state it sometimes takes the DMV a
half-hour just to answer their
phone.

JONES

Well, then, I guess you'd best get
started.

Again, if we're paying attention, way down the street,
there's a black Mercedes parked at the curb.

Frank and Joe watch Raylan talking to Jones. Joe is on his
cell phone.

JOE

(into cell)

Yeah... Yeah... I'm lookin' at
him right now.

(listens for a long
moment, then grins)

Beautiful... Yeah, I get it...
Tell Gio not to worry.

He ends the call.

JOE (CONT'D)
(to Frank)
We're good.

FRANK
The cowboy goes?

JOE
We stay on him 'til he brings us to
Rollie, then we clip 'em both.

FRANK
(after a beat, re: phone
call)
He mention me?

FADE OUT.

END OF ACT TWO

ACT THREE

31 EXT. PENA HOUSE AND STREET - DAY 31

Rows of homes, little boxes. The Lumina is parked in front of one.

Rollie and Mindy are at the door. Rollie rings the doorbell. Finally the door opens, reveals Mrs. Pena, the one who gave the tamales. She looks out through the security screen, a little leery.

ROLLIE

Hey, Mrs. Pena. It's me, Dr. Oldham.

MRS. PENA

That's not your real name.

ROLLIE

(glances around)

Look, could we come inside?

Mrs. Pena hesitates, then unlocks the door.

32 INT. PENA HOUSE - LIVING ROOM - DAY 32

Ornate decor, and too much of it. But clean, nice. Rollie and Mindy sit together on a couch. Mrs. Pena sits opposite, stone-faced. An old man, DON JAIME, sits nearby watching television, the volume up. They raise their voices, talking over the MEXICAN SOAP OPERA on TV.

MRS. PENA

Paula saw on the news, how you hurt that man.

ROLLIE

No, no, Mrs. Pena, they took that video completely out of context.

MRS. PENA

What do you want from us?

ROLLIE

Mindy and I have to get into Mexico. Police are everywhere, my picture's all over the news, and the borders are being watched very closely. We need help. Someone who knows how to get across without getting caught.

(CONTINUED)

MRS. PENA
(I get it)
A coyote.

ROLLIE
Yeah.

MRS. PENA
So you come to us, because we are
Mexican.

ROLLIE
I come to you because you've been a
client and, I hope, a friend, for
many years.

MRS. PENA
(cut the crap)
And we are Mexican.

ROLLIE
(simply)
Yes.

MRS. PENA
I can't help you.

ROLLIE
Mrs. Pena, Mindy and I are in
danger.

MINDY
Please...

Suddenly the TV turns off. Don Jaime speaks.

DON JAIME
(in Spanish)
Rosa, leave us alone.

Mrs. Pena shoots him an angry look.

MRS. PENA
This is my house, and my decision.

DON JAIME
(in Spanish)
Who bought you this house?

Mrs. Pena hesitates, then walks out. Don Jaime faces Rollie
and Mindy. Now he speaks English.

Mindy feels her stomach. Something is not sitting right.

32

CONTINUED: (2)

32

DON JAIME (CONT'D)

Doctor, you've been good to this family. To my granddaughter. I will try to help you.

Rollie exhales -- thank God.

MINDY

Uh, may I use the bathroom?

33

INT. PENA HOUSE - KITCHEN - DAY

33

Mrs. Pena picks up the wall-phone, dials.

911 OPERATOR (V.O.)

(over phone)

Nine-one-one, what is your emergency?

Mrs. Pena is about to speak when Mindy crosses through quickly for the bathroom. Mrs. Pena smiles at her, waits for her to clear. The second she's gone, the smile goes.

911 OPERATOR (V.O.) (CONT'D)

(over phone)

Nine-one-one, what is your emergency?

MRS. PENA

(sotto)

I want to talk to the police.

A34

OMITTED

A34

34

EXT. INDUSTRIAL STREET - DAY

34

Rachel gets off her cell, nods to Raylan.

RACHEL

Organized Crime Task Force hasn't picked up any chatter, one way or the other.

RAYLAN

Maybe they need to work their informants harder.

RACHEL

Have you seen something?

Before Raylan can answer, Jim comes up.

(CONTINUED)

34

CONTINUED:

34

JIM

Police got a phone tip from a woman, says the dentist is at her house.

RACHEL

We believe her?

JIM

She's one of his patients. Says Pike's looking for a coyote to get him across the border.

35

OMITTED

35

36

OMITTED

36

37

INT. PENA HOUSE - DAY

37

Raylan and Rachel watch the FBI talking to Mrs. Pena and Don Jaime in the living room. Don Jaime's head hangs low. He nods, sighs. He says something and the FBI SAC starts talking to his men.

38

INT. CHEVY LUMINA - DRIVING - DAY

38

Rollie and Mindy are on a freeway. Mindy feels her gut go.

MINDY

Uh-oh.

ROLLIE

What?

MINDY

My tummy.

ROLLIE

You gotta go *again*?

MINDY

I think so.

ROLLIE

Make a fist.

MINDY

Make a fist?

ROLLIE

We have to keep to our schedule.

(CONTINUED)

MINDY

It's not like I'm choosing this!

ROLLIE

But we're making good time!

MINDY

You want me to go in the car?

ROLLIE

Okay, okay! I'll pull over. But I just want to know one thing. Who the hell orders ceviche off a taco truck?

MINDY

You know, Rollie, when I woke up I had a nice job, a nice car and a nice boyfriend who was a dentist. Now I'm on the run with a former drug kingpin and I could really use one kind word before I poop and puke for the fourth time!

39 OMITTED

39

40 INT. PENA HOUSE - DAY

40

The FBI has finished with Don Jaime. They are on the move. Jim goes to Raylan and Rachel.

JIM

The old man set Pike up with a coyote. Supposed to meet him at a Home Depot off the 805.

Jim hurries out.

Rachel starts to go with. Raylan stays where he is, watching Don Jaime.

RACHEL

Shall we?

RAYLAN

Just a sec.

Raylan waits for the last of the FBI to clear out of the house. Raylan goes into the living room and up to Don Jaime, takes off his hat. Rachel hangs back, watches.

RAYLAN (CONT'D)

Señor.

Don Jaime looks up.

RAYLAN (CONT'D)

May I sit?

Don Jaime shrugs.

RAYLAN (CONT'D)

I'm sure you were hoping to put all this disruption behind you. I can imagine it's jarring to have strangers asking questions. I hope you'll permit me to ask just a few more.

(beat)

See, I understand your connection to Dr. Oldham. I myself have a connection of a different sort. I never baked him any food, like your daughter did, but you could fairly say I feel a sense of obligation to the man.

(beat)

I know you understand this obligation. Which is why I think you misled the men who just left.

Don Jaime doesn't react.

RAYLAN (CONT'D)

I don't intend to tell them. It's okay by me. But you should know that without the proper information, bad men will find your dentist friend before I can.

(beat)

They will kill him and they will kill the girl and I will do everything I can to keep that from happening. Do you understand?

Now Don Jaime looks at Raylan.

Rachel looks at Raylan, too. Surprised.

Raylan and Rachel come out.

RACHEL

Could be bullshit.

A42

CONTINUED:

A42

RAYLAN

Could be.

RACHEL

But you don't think so.

RAYLAN

No.

RACHEL

Neither do I.

(beat)

What's the name of the place he
said they really went? Campo?

(Raylan nods)

You take Campo. I'll take the Home
Depot.

RAYLAN

You're on point--

RACHEL

I know, and I'm telling you to take
Campo. I'll hop a ride with our
guys. Any sign of Pike or the
girl, you call me.

Raylan looks at her, appreciative.

RACHEL (CONT'D)

What?

RAYLAN

Thanks.

RACHEL

(shrugs)

Art wasn't quite sure what you'd do
if you caught up with Rollie Pike.

RAYLAN

He thought I was gonna kill him?

RACHEL

Yeah, your recent record on that
score wouldn't give anyone pause.

(beat)

At any rate, I saw in there he's
got nothing to worry about.Raylan takes that in as Rachel hurries off to flag down a
marshals car.

42

I/E. MERCEDES/STREET IN FRONT OF PENA HOUSE - DAY

42

Frank and Joe watch the Pena's house, all the
FBI/Sheriff's/USMS cars heading out. They see Rachel flag
down a car, get in and drive off. They see Raylan go back
inside the Pena house.

(CONTINUED)

FRANK

I'm saying, why's he still have his gun out in the first place? When's the last time you rode around in a car holding your gun?

JOE

'Cause it's a movie.

FRANK

I know, but he's supposed to be a pro, right? I mean, you turn around in a moving car with your gun in your hand, you're not even wearing a seatbelt, every time you go over a pothole you run the risk of accidentally popping the guy in the backseat, which is what happens.

JOE

And if that don't happen, there's no more movie. No messy car, no cleaner. What happens, they just drive home, jerk-off, take a nap?

FRANK

Yeah, well, it still bothers me.

(beat)

You know what movie I'd wanna make? I wanna make one about a guy only uses knives. Like, maybe he has a problem with guns on account of some experience he had as a kid.

JOE

Maybe he accidentally shot a guy in the backseat.

FRANK

Whatever. So now he only uses a blade.

JOE

You ever kill anybody with a knife, Chief?

(gets no response)

It feels... real personal. Plus, talk about messy...

Frank and Joe jump visibly as the back-door of the car opens quickly and Raylan slides into the backseat.

RAYLAN

Howdy, boys. How're you all doing today?

(no answer)

I'm guessing you have impeccable ID, maybe even says you're law enforcement, so there's no point in asking LAPD to brace you.

(to Joe)

I know you, right? From Miami? You work for Gio?

No answer.

RAYLAN (CONT'D)

(re: Frank)

I don't recognize your friend, though. I'm guessing he's a local they paired you up with.

FRANK

What makes you say that?

Joe gives Frank a look -- *you're talking to him?*

RAYLAN

You're not a guy gets flown places to do wetwork. You're the guy *this* guy has to put up with 'cause you happen to know the area.

FRANK

The hell's that supposed to mean?

JOE

Where do we go from here, Marshal?

RAYLAN

Well, you probably have me on your to-do list now, too, huh?

(no answer)

That's a yes. Okay. Three options. Number one -- and it's in that position for a reason -- I get out of your car, you get this moron to drive you to the airport, when you get back to Miami you tell Gio he'd better hire one of those consultants that teach guys how to survive in prison, 'cause Rollie's testimony's gonna put him in for all day.

JOE

What's option two?

RAYLAN

Option two is, next time I see you,
I kill you.

JOE

Isn't that the same line you used
on Tommy Bucks?

RAYLAN

How'd that work out for him?

JOE

There's two of us, cowboy.

RAYLAN

(re: Frank)

You really wanna count on him to
back you up? 'Cause if it happens,
you go first. That's not an
insult. You always go for the good
one first.

JOE

Flattering. Thanks. Option three?

RAYLAN

Not much of an improvement on
option two. We do it right now and
you die in this car.

(beat)

No takers? Okay, then.

Raylan opens the door, gets out.

43	OMITTED	43
44	OMITTED	44
45	OMITTED	45
46	EXT. DESERT ROAD - DAY	46

No other cars run along this road. Sagebrush and agave cover
the narrow brown canyons that offset the sapphire sky. A
sign with arrows in opposition reads:

CAMPO 6 miles

The Chevy Lumina passes and pulls into the next turnout.

47 EXT. DESERT ROAD - TURNOUT - DAY 47

Rollie and Mindy get out of the car.

ROLLIE

This is it. We are officially in the middle of friggin' nowhere.

MINDY

You don't think he'll drive us across in his trunk? I would not like that.

COYOTE (O.S.)

Hey, white people.

Rollie and Mindy turn. A gaunt Mexican man, 50, the COYOTE, stands a dozen yards behind them. Like he appeared out of thin air. Rollie and Mindy look spooked. He walks over.

COYOTE (CONT'D)

Take these.

He hands them two backpacks he had slung over his shoulder.

COYOTE (CONT'D)

Blankets. Oranges. Water. We go halfway and stop. We wait for dark, then we cross at night.

48 I/E. RAYLAN'S CAR/MOVING - DESERT ROAD - DAY 48

Raylan drives along the empty road. He sees something up ahead. The Lumina, parked in a turn-out.

49 EXT. DESERT ROAD - TURNOUT - DAY 49

Raylan pulls up next to the Lumina, gets out, already on his cell.

RAYLAN

(into cell)

I found the car.

A50 INT. RENTAL CAR - DRIVING - DAY - CROSSCUT A50

Rachel is on her cell with Raylan.

RACHEL

(into cell)

How far ahead of you are they?

A50

CONTINUED:

A50

RAYLAN
(touches car)
Car's still warm. Can't be more'n
ten minutes.

RACHEL
What do you need?

RAYLAN
Better get a helicopter over here
as fast as you can...

B50

EXT. DESERT ROAD - TURNOUT - DAY

B50

Raylan hears an engine, turns. He sees the black Mercedes
barrel into view on the road.

RAYLAN
(into cell)
And an ambulance.

He ends the call and puts the phone away and then steps out
toward the road and stands with empty hands at his sides.
The Mercedes stops some distance away from Raylan. Frank and
Joe get out either side and start moving toward Raylan,
circling him, so that one is moving to his right and the
other to his left. They both have handguns out, not pointing
at anything but not hidden, just held down beside their legs.
They get to within about thirty yards of Raylan.

RAYLAN (CONT'D)
Right there's good.

Frank and Joe ignore him, keep moving. Raylan points with
his left hand at Frank.

RAYLAN (CONT'D)
I changed my mind -- I'll take you
first.

This stops Frank cold. He stands staring at Raylan, not sure
what his next move should be.

Joe keeps moving, doesn't even hesitate.

JOE
We just wanna talk, Marshal, see if
we can't work something out.

(CONTINUED)

B50

CONTINUED:

B50

RAYLAN

Can't see's we got anything to talk about, but if there's something you want to say, you can say it from there.

JOE

I just wanna come a little closer, so we're not shouting at each other like a coupla drunk hobos.

RAYLAN

You take one more step, I'm gonna shoot you.

JOE

(taking another step)

Come on now, Marshal--

Joe starts to take another step. Raylan draws fast and shoots him. Joe looks surprised. He drops his gun and puts both hands over the bloody wound in his stomach, but he doesn't go down yet.

Raylan has already turned to face Frank, who's standing in the same place he was when he stopped.

Neither of them is pointing a gun, but both still have guns in their hands.

RAYLAN

(re: Frank's gun)

Use it or throw it away.

Frank sags, defeated, starts to toss his gun. But then, very suddenly, he makes a quick move to raise his arm toward Raylan with the gun still in his hand. Raylan shoots him in the chest. Pink mist explodes from his back and he goes down to stay.

Raylan turns back to Joe, now sitting on the ground, leaning against a garbage can, his hands over his stomach, trying to hold himself in. Raylan walks over to him. Joe's gun is on the ground next to him, but he appears to have forgotten about it. Raylan kicks it away and squats in front of Joe. Joe looks at Raylan with glazed eyes. When he talks, his mouth is full of blood.

JOE

(sounding almost drunk)

Just need to sit here for a sec...
catch my breath.

(CONTINUED)

B50

CONTINUED: (2)

B50

RAYLAN

Ambulance is on it's way.

JOE

That'll be nice...

RAYLAN

I warned you. Twice.

JOE

Yeah, you'd definitely have to say I dealt this play... Guess I'm one of those guys doesn't believe you when you tell him the stove's hot, has to touch it... Might get me in trouble one day...

(smiles at his own joke,
winces)

Man, you did rough me up a little here, Marshal... I still think the judges might have to give me the decision, though... 'cause Rollie's never gonna make it across the border...

Raylan's eyes narrow.

JOE (CONT'D)

All the way, we were talking to our guy in Mexico... If Pike isn't already dead, he will be soon... I figure that at least makes this a draw...

Joe laughs, which turns almost immediately into gurgling. He stays sitting up, but his head lolls forward and he dies choking on his own blood.

FADE OUT.

END ACT THREE

ACT FOUR

50 EXT. DESERT - TRAIL - DAY

50

The Coyote leads. Rollie and Mindy look miserable.
Hot/tired/frayed. The Coyote stops.

ROLLIE

Oh, thank God. It's Satan's anvil
out here.

Rollie and Mindy get out their water bottles, drink.

COYOTE

Pay me.

ROLLIE

When you get us across.

COYOTE

You want to go the rest of the way on
your own?

MINDY

Rollie, just pay him.

COYOTE

Listen to chica.

ROLLIE

Fine. Fine.

COYOTE

New price. Twenty five hundred
each.

ROLLIE

What? No. No way.

COYOTE

Cross by yourself.

MINDY

Rollie.

ROLLIE

We agreed on twenty-five hundred
for the two of us.

COYOTE

I changed my mind. People run out.
You running in. You on the run.
Me, I don't care.

(MORE)

(CONTINUED)

COYOTE (CONT'D)

But I turn you in to someone does,
maybe I get a reward. That's just
good business.

ROLLIE

I don't *have* five thousand! I have
twenty-five hundred! That was the
deal!

COYOTE

She's got a nice watch.

ROLLIE

No, way.

MINDY

Rollie, you'll get me another one.

ROLLIE

We had an agreement!

COYOTE

(eyeing Mindy)

Second thought, forget the watch.

ROLLIE

Don't you even think about it.

COYOTE

I really wasn't asking permission.

The Coyote reaches out to Mindy.

ROLLIE

I'm warning you, don't touch her.

COYOTE

Okay. First I give her a sniff.

Rollie throws his backpack at the Coyote and follows it. He
dives into him and takes him down. The Coyote throttles
Rollie. Rollie punches and gouges. It's ugly, desperate.

The Coyote pulls a squat KNIFE from his belt buckle. He jams
it into Rollie's gut. It comes back red. Rollie clamps the
Coyote's throat. He squeezes the veins. Pure rage.

He bashes the Coyote's head on the hardpan. Over and over
and over.

ROLLIE

I'm just a weak man, huh, pal?
Who's weak now, shithead!

(CONTINUED)

Blood and brains stick to rock.

MINDY

Rollie, stop. Stop it. Stop it!

Rollie stops. Snaps out of it. He looks at Mindy, sees fear in her eyes. Then he looks down, sees the dead Coyote.

ROLLIE

Oh, my God...

He gets to his feet. He looks at Mindy.

ROLLIE (CONT'D)

You gotta go back. You gotta get away from me.

MINDY

What are you talking about?

ROLLIE

Look what I just did! I killed a man!

MINDY

He was gonna rape me!

ROLLIE

I was always afraid of this.

MINDY

What?

ROLLIE

All those years, working for those assholes, I'd tell myself, "I'm still a good guy, I'm just working for bad people." But I knew, deep down inside, I was capable of... of...

(gestures to Coyote)

...of this.

MINDY

Rollie--

ROLLIE

I blinded a guy! I yanked a man's teeth out! Now I killed a man! You gotta get away from me.

MINDY
(firmer)
Rollie--

ROLLIE
You don't know who I am!

Mindy grabs Rollie, looks him in the eye.

MINDY
For five years I watched you put in
kids' fillings and crowns for
tamales and corn. I know who you
are.

Rollie looks at her. Man, if he loved her before...

MINDY (CONT'D)
Let's go have a new life.

And on they go.

50 CONTINUED: (4) 50

51 EXT. DESERT - TRAIL - DAY 51

Raylan sees something in the distance. Buzzing flies bode ill. He comes upon the Coyote's corpse. He sees a blood trail leading off into the desert.

52 EXT. DESERT - THE BUS - DAY 52

Mindy and Rollie arrive at a rusted, sun-bleached bus. There's a hole through the roof, from the fire that obviously scorched the entire inside.

Rollie and Mindy drop their packs. Mindy gets out her water.

MINDY
(re: water)
I'm empty.

ROLLIE
Take mine.

MINDY
How's your stomach?

ROLLIE
It's fine. I gotta pee.

Rollie walks to some rocks. Mindy sips from his canteen.

MINDY
You're almost done.

AT THE ROCKS

He pulls down his belt and pulls up his shirt - not peeing, checking his wound.

AT THE BUS

Mindy sits, leaning against the bus. A silent shadow washes up on her. She looks up. It's Raylan.

MINDY (CONT'D)

Thank god.

RAYLAN

Rollie?

MINDY

Over there. He's hurt.

RAYLAN

I'll get him help. Rollie!

ROLLIE

Mindy? Who is it? You okay?

Rollie peers around the mound of rocks.

RAYLAN

Hey, Rollie.

ROLLIE

(relieved)

Ha. Raylan. Do you believe this?

RAYLAN

It's one for the books. You armed?

ROLLIE

Well, I do have my dick in my hand.

RAYLAN

Ms. Springer says you're hurt. Come here, let me take a look.

ROLLIE

Merely a scratch.

RAYLAN

Rollie, it's over.

Rollie hesitates, sighs, starts out of the rocks.

ROLLIE

I never did thank you for letting
me slip in Brownsville.

RAYLAN

I didn't let you slip.

ROLLIE

Okay, Raylan.

As Rollie steps into the clearing a SHOT RINGS OUT.

Rollie bolts back to the rocks.

Raylan covers Mindy, falls back behind the bus. ANOTHER
shot. ANOTHER.

RAYLAN

Stay there! Don't move!

ROLLIE

Who is that? Is that your guys?

RAYLAN

No, Rollie, that's the bad guys.
Looks like they got a sniper
waiting on the Mexican side.

ROLLIE

That's not going to help tourism.

RAYLAN

Air support will run him off. Just
sit tight. A few more minutes.

ROLLIE

A few more minutes. That sounds
about right. We know how this is
going to go.

RAYLAN

Help's on the way.

ROLLIE

They gonna help me to Belize?
That's where I was going, Ray,
that's where I was taking Mindy.
We were going to open a little
clinic, fix poor kids' teeth. But
first? Two weeks vacation. White
beach and a palm tree, sun going
down on the water. Mindy there in
the hammock. An ice cold beer.

RAYLAN

I'll get you that beer soon as we're done here.

ROLLIE

Your witness protection offer still stands?

RAYLAN

Absolutely.

ROLLIE

You think they'll let me be a dentist?

RAYLAN

I don't know.

ROLLIE

Come on, Ray, you know. They never let anyone do what they did in their old life. I'll be lucky if I'm a greeter at Walmart.

Rock shatters near Rollie. Raylan returns fire. The sniper fires back. More splintering dirt and rock.

ROLLIE (CONT'D)

He's gonna get me if I stay here.

RAYLAN

You got good cover, just wait him out. You can make it.

Rollie feels his gut. His hand comes away dark.

RAYLAN (CONT'D)

Explain something to me, Rollie. You say you want to fix poor kids' teeth. That sounds like the stand-up man I talked to in Brownsville, the one gave me his word. Doesn't sound like the fella who skipped out on me.

ROLLIE

For what it's worth, Raylan, when I gave you my word I fully intended on keeping it.

(MORE)

ROLLIE (CONT'D)

But shortly after you went for ice cream, I was hit by the sudden and dramatic realization that all I wanted in life was to be a dentist, and the only way to live that dream was to run.

RAYLAN

Why a dentist?

ROLLIE

You'll laugh.

RAYLAN

So what if I do?

ROLLIE

Rudolph the Red-Nosed Reindeer.

RAYLAN

The Christmas song?

ROLLIE

The TV special.

RAYLAN

I'm sure I've seen it.

ROLLIE

I know you have. That's what was on the TV in Brownsville.

RAYLAN

Really?

ROLLIE

You remember a character named Hermey?

RAYLAN

Help me out.

MINDY

Hermey's the elf who makes toys but really wants to be a dentist.

RAYLAN

You mean the gay elf?

ROLLIE

He's not gay.

RAYLAN

If you're telling me you're gay...

ROLLIE

I'm not gay!

MINDY

He's really not.

ROLLIE

At any rate, and I don't know why, but when I was a kid, Hermey really got to me. I got picture books on dentistry, little kid dentist tools... Eventually I forgot about it, grew out of it. Then, when I walked into that bar in Brownsville and saw it on the TV, it was like a message from heaven telling me what I had to do.

(beat)

Go ahead. You can laugh now.

RAYLAN

Why would I laugh?

ROLLIE

Because it's so stupid. Basing a decision like that on some TV show you saw as a kid.

RAYLAN

I don't know. I can't imagine all the hours I spent watching *Gunsmoke* didn't have something to do with me becoming a marshal.

(beat)

What happened to the money you took?

ROLLIE

Even dental school in Panama isn't cheap. Plus, setting up a practice. I also spent thirty-thousand dollars making you think I went to Nicaragua.

RAYLAN

Money well spent.

ROLLIE

I saw how you killed that gun thug who went after me. Thanks for that.

RAYLAN

Don't mention it.

Then they notice it's been quiet for some time.

ROLLIE

You hear that? All that nothing?
You know what that means, don't
you? He's moving. He's gonna get
us from the other side.

RAYLAN

He's waiting. And so are we.

ROLLIE

All he wants is me, Ray. You know
the pros, they get their target,
they're done. Unless he has to
come around and someone sees him.
In that case, after he kills me
he's going to kill you and Mindy.

RAYLAN

No, he's not.

ROLLIE

(more to himself)

And what kind of man would I be if
I let that happen.

Rollie looks at his bloody wound.

ROLLIE (CONT'D)

You know what? I've been running
long enough. I had my fun. I'm
ready to surrender now. Nothing
wrong with being a greeter at
WalMart.

MINDY

Baby, what're you doing--?

ROLLIE

Get those handcuffs ready, Ray.

RAYLAN

Rollie, you stay the hell there!

ROLLIE

I love you, Mindy.

Rollie crouches like he's going to run.

Raylan has no choice but to give him cover. He starts firing
in the direction of the sniper.

52

CONTINUED: (8)

52

But Rollie doesn't run, he just stands up. He smiles and shuts his eyes. His chest blooms with blood a split-second before the sound of the rifle-shot reaches them. Rollie drops.

Raylan sees...

The SNIPER -- a figure in the distance -- running back toward Mexico.

Raylan fires his gun until it is empty.

The sniper disappears. No more shots from the hills.

Raylan pulls Rollie's body to cover. He pulls a blanket from one of the packs. He covers the body.

Mindy weeps.

A chopper is heard in the distance.

A53

I/E. RENTAL CAR - DRIVING - NIGHT

A53

Rachel drives; Raylan sits with his head back and his hat low over his face, maybe asleep. Rachel looks at Raylan for a moment, then takes his hat and tries it on.

RAYLAN

It fit?

RACHEL

Nope.

Rachel hands the hat back. Raylan puts it on. Rachel goes back to driving and Raylan goes back to sleep.

FADE TO BLACK.

END OF EPISODE

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OMITTED

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