

"ROUTE 9"

Screenplay by Brendan Broderick and Rob Kerchner

FADE IN

EXT DESOLATE ROAD - DAY

The sound of HEAT BUGS rises -- fat blades of GRASS grow through the cracked asphalt of a DESOLATE THROUGHWAY --

In the background weeds grow chest-high, neglected for years --

A RUSTED HIGHWAY SIGN indicates the stretch was once a vital artery, years ago -- it SQUEAKS as it wobbles, alone in the faint wind -- the heat is intense --

Far in the horizon a trail of DUST rises down the road, and soon we see a beat-up MERCEDES BENZ approach --

The car passes, and drives down the road --

INT MERCEDES - DAY

CLIFF, a gaunt-looking Hispanic man with bad skin, drives the car --

NATE, another Hispanic, sits next to him. In the back seat is DENNING, a white man with greasy hair slicked back --

Cliff takes off his sunglasses, looks at them and puts them back on -- the glare is heavy --

POV the car passes another sign -- under it is a smaller, rectangular SIGN reading "ROUTE 9."

NATE

Maybe this isn't the right road.  
There's nothing out here --

Cliff looks at him -

CLIFF

You're like a broken record.  
Shut up and relax!

DENNING

We're on Route 9. This is it.  
(wincing)  
I gotta take a leak sooo bad...

CLIFF

Hold it.

Denning looks down the road --

Cliff looks ahead --  
EXT DESOLATE ROAD - DAY

The Mercedes turns on to another road --

EXT GAS STATION - DAY

The station has been shut for years and picked clean of most everything -- in the distance we see the Mercedes approach -

INT MERCEDES - DAY

The men look at the station. No cars. No nothing.

NATE  
Where are they?

CLIFF  
They'll be here.

Cliff puts a stick of GUM in his mouth and chews it, masking his anxiety --

EXT GAS STATION - DAY

The Mercedes pulls up, and Cliff and Denning get out --

CLIFF  
Damn it's hot...

Denning heads over into some weeds to pee, walking in pain -

DENNING  
(mostly to himself)  
Any longer, I'da pissed my pants.

Cliff stretches, talking to Nate through the open door.

CLIFF  
All right when they get here,  
we're gonna play it cool, do  
it quick and get the hell out  
of here before some six-toes  
show up with their hats all  
bent back.

NATE  
Close the door, you're letting  
out the AC --

But Cliff ignores the request, staring down the road at something approaching.

CLIFF  
Here they come.

A white VAN rises over a small hill, appearing for a second, and then disappearing again.

It appears over the nearest rise, pulling into the station.

The van stops.

The doors do not open. The sunlight glints off its windows, preventing anyone from seeing inside.

Cliff scrutinizes the van, pulling back the chamber of his .45 AUTOMATIC and sticking it in the back of his pants.

The van is silent for another long beat, but then the side door opens, and THREE MEN get out -- WILLIE, AIELLO, AND DIXON. Mean-looking and untrustworthy, they close the van door and look around before focusing on Cliff -

Cliff looks at them --

Inside the car, Nate has his hands on his concealed UZI --

Cliff masks his anxiety, looking at the men --

Willie approaches --

WILLIE  
Let's see what you got.

Cliff stares at him for a beat -- then goes to the trunk of the car and opens it --

Willie follows and looks at Nate, who coldly returns the stare before looking ahead --

Aiello and Dixon stand and face the Mercedes --

Cliff appears to open something in the trunk -- Willie inspects it --

CLIFF  
(anxious)  
Now all we have to do is test  
your product and we'll all  
be on our way.

Willie looks in the trunk for a beat, then turns to Cliff --

WILLIE  
Test the product?

CLIFF  
Yeah.

WILLIE  
Sounds like you don't trust me.

Willie goes for what's in the trunk --

CLIFF  
Standard procedure, bro...

Cliff stands in front of Willie --

CLIFF  
...standard procedure.

Willie gives him a steely look --

WILLIE  
Are you saying my word is of  
no value to you?

Cliff does not like what's happening -- he senses something is wrong --

CLIFF  
Business is business. Now where  
the hell is it? I wanna get out  
of here. That's the plan, we're  
just flunkies, you know what I'm  
saying?

WILLIE  
You didn't answer my question.  
Are you saying my word is of no  
value to you?

CLIFF  
You said that, I didn't.

Willie stares at Cliff for a beat -- tension hangs heavy in the air --

WILLIE  
You're getting off on a bad foot  
with me, son.  
(beat)  
You see, I don't like it when  
people question my integrity.  
Now nothing's going to happen  
until you answer my question.  
Is my word of no value to you?

Cliff stares at Willie --

CLIFF  
Your word? Well...let me see...  
(beat, then derisively)  
I guess it's fair to say I don't  
give a flying fuck through a  
rolling donut about your word.  
All right? Does that answer your  
question?

Willie stares at him, nodding --

CLIFF

Now I'm going to test the shit,  
that was the plan, and if you have  
a problem with it that's too bad.  
Now where is it?

Willie ponders the offer --

WILLIE

I have a better plan. You want to  
hear it?

CLIFF

(surprised)  
What?

WILLIE

I have a better plan.

Cliff does not understand --

CLIFF

And what's that?

WILLIE

(Beat)  
How about you give us what you  
have and leave.

CLIFF

What?

WILLIE

(turns to Aiello  
and Dixon)  
Am I speaking English here?  
(to Cliff,  
enunciating)  
How-about-you-give-us-what-you-  
have-and-leave?

In a flash, Cliff pulls out his gun, pointing it at Willie.

WILLIE

I take it that's a "no."

Aiello, Dixon, and Willie all pulls out GUNS.

INT MERCEDES - DAY

Nate grabs his gun, fighting to stay cool --

NATE

(to himself)  
Oh shit, oh shit...

EXT GAS STATION - DAY

Aiello trains his gun on Nate, Willie and Dixon train theirs on Cliff, who aims at Willie --

CLIFF  
What is this? Don't be stupid  
man...

WILLIE  
First you question my integrity,  
then you call me stupid...  
(shakes head)  
...that hurts, son.

Suddenly another gunman SLICK emerges from behind the van with a shotgun --

BLAM!! Slick BLASTS a hole in Cliff's chest as he flies back collapsing in a bloody mess --

Aiello and Dixon aim at the Mercedes and BLAM BLAM BLAM BLAM BLAM FIRE  
RELENTLESSLY at Nate --

Willie finishes off Cliff with a BLAST then fires at the Mercedes --

INT MERCEDES - DAY

Nate ducks down as the bullets tear into the car -- in a total panic he grabs the Uzi and FIRES through the windshield --

EXT GAS STATION - DAY

Dixon is hit with a few bullets as Aiello dives behind the van for cover --

Nate DIVES out of the Mercedes and FIRES at Dixon, ripping him apart as Willie and Aiello return fire --

Nate scrambles out firing back until he is out of ammo -- he frantically goes to reload --

But Slick emerges from around the back of the gas station -- he aims at Nate who can't reload in time --

As Slick goes to fire BLAM BLAM BLAM BLAM BLAM BLAM Denning BLASTS him away as he runs from the weeds,  
his shirrtail out-

Willie pokes out from behind the van and FIRES at Denning --

POW! a direct hit to the THROAT sends Denning spinning to the ground,  
gurgling blood --

Aiello CHARGES at Nate as the two men literally face each other and empty their guns in an absurd, almost  
comical shower of bullets, tearing each other to bits --

Soon there is silence -- Willie slowly emerges, looks around and approaches Nate, firing a bullet into his head for good measure -

He then looks around and approaches the back of the Mercedes --

CLOSE on Denning's bloody hand grabbing his gun --  
As Willie looks around again, opening the trunk --

POW POW POW POW! Denning shoots him offscreen, sending him staggering --

Soon he collapses to the ground in a bloody mess --

His face HITS THE DIRT --

And it is silent again...

ROLL CREDITS - "ROUTE 9"

As the credits roll, we see a MONTAGE of desert scenes, ending on --

EST. SHOT - EXT. TRAILER HOME - DAY

It's isolated in a cul-de-sac of hills, with a dirt road approachment, and two cars in front.

INT TRAILER BEDROOM -- DAY

The place is decked out in classic bachelor. Clothes everywhere, a few beer bottles, magazines.

Your mother would hate this place, but it's fine with --

SALLY HOGAN, an attractive WOMAN in her early 30's, who rolls on to her side of the bed, into frame.

She is nude, and has a look of blissful exhaustion on her face.

She says nothing for a beat --

MAN'S VOICE (O.S.)

What time is it?

Sally looks at the clock on the nightstand --

SALLY

(Beat, closes her eyes)

Four-thirty...

MAN'S VOICE (O.S.)

(Beat)

I gotta get ready.

We then see a MAN sit up and swing his legs over the bed. He is BOOTH PARKER, a trim, clean-cut man in his early 30's.

Sally hugs him from behind -- he reaches his arm around her and they kiss --

SALLY

We still have time.

Booth gets up, grabbing a random pair of underwear and white socks --

BOOTH

I have to go to the bank before  
it closes.

SALLY

What for?

BOOTH

I gotta take some money out,  
that's what for.

Booth begins to put on his DEPUTY uniform --

SALLY

There's an ATM on Speedwell Avenue.

BOOTH

Yeah but I need to take out four  
hundred dollars and the ATM will  
only give me three.

SALLY

Four hundred. Thinking of buying  
me something nice?

Booth puts on his BELT --

BOOTH

Well, not that I wouldn't sugar  
bun but Earl's in a bind. They're  
going to take his car.

SALLY

He's irresponsible.

Booth puts on his olive green TIE --

BOOTH

Ah hell, he'd do the same for me.

SALLY

Has he?

BOOTH

No.

(Beat)

But he would, probably.

Booth sits on the edge of the bed and ties his black leather shoes --

Booth gets up and brushes his hair --

Sally wraps the sheet around her and stands behind him --

Sally turns him around and straightens his tie --

SALLY

I hope you get it back...

(Beat)

We could have a lot of fun  
with four hundred dollars...

They kiss -

SALLY

Get a room in a nice hotel for a  
few hours...

BOOTH

I might have to look into that...

They continue to kiss --

DISSOLVE

TO

EXT SHERIFF'S STATION - EVENING

The building is a small sub-station off a two-lane highway outside the city.  
Two patrol cars are in front --

JESSE'S VOICE (V.O.)

I tell you, some people are too damn  
smart for their own good. Take that  
case in Richfield.

DWAYNE'S VOICE (V.O.)

The mother son thing...

INT SHERIFF'S STATION - EVENING

We see Sheriff DWAYNE HOGAN, a stout, ruddy-faced man in his late 40's  
talking to the local coroner

JESSE SEGUNDO, a Hispanic man in his late 30's, with a mildly ghoulish air  
about him.

Also in the room are Booth and his partner EARL WHITNEY, a thin man in his  
late 30's. They listen  
to the conversation.

JESSE

Soon as they got her on the table  
they knew it was murder, stroke or  
no. I mean, what was this dumb son  
of a bitch thinking? Trained  
professionals wouldn't find a needle  
mark in her arm?

Dwayne leans back and stretches, somewhat indifferent to the story -

DWAYNE

Just goes to show you.

JESSE

I mean at least pick a more discreet place, the scalp, under the armpit, under the tongue, someplace where the trained eye won't immediately look.

Jesse wipes his forehead with his HANDKERCHIEF -

JESSE

Damn it's hot in here...

DWAYNE

He probably figured she was on her way out anyhow, no drugs in her system, no foul play.

JESSE

Dwayne, I'm telling you a coroner has the skills and abilities to determine those things. If you pump air into someone's vein, a series of traumas occur that are clearly visible upon dissection.

Dwayne looks at Booth and Earl, who crack faint smiles -

JESSE

Very clumsy, very clumsy. I'd have found it in a minute.

DWAYNE

All right you're the super sleuth, what do you want, a medal?

JESSE

No.

(smiles)

But what I would like is the forty dollars you owe me, and I'm a busy man.

DWAYNE

Dammit you're persistent. I don't want to listen to this anymore. No more bets with you.

Dwayne takes out his CHECKBOOK - Jesse seems put off by this -

JESSE

Aw, now that's gonna take time to clear!

DWAYNE

(writing)

Take it or leave it.

Booth and Earl seem amused by this encounter -

BOOTH

So what was your point, Jesse?

JESSE

My point? My point is that by analyzing all the various ways by which we kill each other, it seems to me there is no perfect crime. We'll get ya somehow, some way. Except maybe if you use potassium of something.

BOOTH

Huh?

Jesse looks at the two men with a comically steely expression -

JESSE

Easy to purchase, hard to detect. Too much potassium can kill a man.

EARL

(laughs)

You must get a lot of babes with lines like that.

Everyone laughs but Jesse --

DWAYNE

I think you need to get away from all those stiffies. Find yourself a little senorita of your own.

An awkward beat, as Jesse stares at the floor. Dwayne picks it up.

DWAYNE

Do you even have a girlfriend, Jesse?

JESSE

Sort of.

Dwayne gets up, grabbing his lunch box --

DWAYNE

Sort of!

BOOTH

Hey Dwayne why don't you introduce  
him to your funeral parlor cousin?

Dwayne sucks on his teeth for a beat. From his expression, it's clear he  
doesn't want  
Jesse's blood in the family line.

DWAYNE

She's not his type.

JESSE

Yeah. That's all I need, to become  
one of your in-laws.

Dwayne then grabs his coat off the rack, and begins to head out --

DWAYNE

I'm out of here.

Jesse stands up -

DWAYNE

All right, deputies, take care,  
don't let your meat loaf.

EARL

Don't worry the real men are in  
charge now.

DWAYNE

Speaking of which that reminds  
me I have to bring something home  
or eat Sally's meatloaf again, and  
I don't think I could stand that.

JESSE

You're always griping. Cut her  
some slack!

Dwayne heads out -- Booth watches him leave --

DWAYNE

You've never had it.  
(emphatically)  
It's exactly like dog food.

Earl laughs. Booth gives a courtesy smile.

EARL

Ready to roll, partner?

BOOTH  
Sure thing, and --

Booth slaps an envelope into Earl's hand --

BOOTH  
Don't spend it all in one place.

EARL  
I knew you'd come through.  
Jesse observes the transaction Booth and Earl start to leave.

JESSE  
What's that all about?

Booth turns to Jesse as he heads out behind Earl --

BOOTH  
Drug deal. Pay it no mind.

Jesse watches them leave --

DISSOLVE

TO

EXT HIGHWAY - NIGHT

A lone PATROL CAR drives down the highway --

INT PATROL CAR - NIGHT

CLOSE on the RADIO on the dash, which crackles to life -- a woman's VOICE comes on --

TRUDY(O.S.)  
Fourteen, you out there, copy?

Booth, who is driving, Picks up the radio --

BOOTH  
This is fourteen, what's up Trudy?

TRUDY(O.S.)  
Got a call from Hank Scammel. He's worried about Otis. Can't seem to find him anywhere.

EARL  
He probably died of old age.

The two men laugh -- Booth keys the walkie --

BOOTH  
All right Trudy we'll take a pass down Route 9, see if we can find him.

TRUDY (O.S.)  
He'd appreciate that.

BOOTH  
Don't be a stranger.

TRUDY (O.S.)  
Thanks, Booth.  
Booth hangs up the radio --

EARL  
How old is Otis anyhow, thirty?

BOOTH  
The horniest dog in Nevada.  
Earl looks out the window --

EARL  
(Beat)  
Thanks for the loan, man. I'll  
have it in a few days, I promise.

BOOTH  
Well I hope so. That pretty much  
cleaned me out.

EARL  
I would have asked my sister, but  
its better to leave family out,  
always leads to trouble.

BOOTH  
I hear you.

EXT HIGHWAY - NIGHT

The patrol car turns on to the desolate road and drives  
off --

INT PATROL CAR - NIGHT

EARL  
Yeah...I remember my brother-in-law  
Gary, the wheel watcher. He finally  
got on the show and won seven thousand  
dollars! Plus some leather furniture.  
Do you think I saw any of that? His  
excuse was the government got it all.

BOOTH  
Seven thousand...

EARL  
He would have won more but he blew

it at the end. Didn't know what  
Cash and Carry was.

BOOTH  
Cash and what?

EARL  
Cash and Carry, you know, FDR, World  
War two...

BOOTH  
Never heard of it.

EARL  
Oh, you would have done great.

BOOTH  
I probably would have. I guess  
the clues damn near before  
everyone.

EARL  
That's what everyone thinks. But  
according to him, when it's the  
real thing, it's quite an intimidatin'  
environment in which to concentrate.

Suddenly Booth sees something up ahead, his expression changes --

BOOTH  
What the hell is this?

Soon he JAMS on his brakes --

POV WILLIE lies in the road --

EXT HIGHWAY - NIGHT

Booth and Earl get out and run over to the body, which has left a trail of  
blood --

EARL  
Who is it?

Booth rolls the man over, checks for a pulse --

The gunman's lifeless eyes stare back at him --

BOOTH  
He ain't from around here --  
(Beat)  
He's deader than Caesar.

Earl looks around with his flashlight -- then sees something up the road --

EARL  
(ominously)

Get the car...

Earl starts walking down the road --

Booth watches him, then stands up startled by what he sees --

EXT GAS STATION - NIGHT

The patrol car headlines illuminate the scene of the crime --

Bodies everywhere, blood, broken glass --

Earl shines his mag light around the scene as Booth gets out of the car --

BOOTH  
(shocked)  
What the hell...

EARL  
They're out of towners...  
Arizona plates...

Earl heads over to the back of the Mercedes. The trunk is still open --

Booth goes down and checks the pulse of another dead gunman --

BOOTH  
Jesus, they're all dead...

Earl opens the trunk carefully, and reacts with surprise at WHAT HE SEES.

Booth gets up, looks around, checks another one's pulse --

BOOTH  
Well I'll be damned, I've never  
seen anything like this...  
Gangbangers. Must have been a  
drug deal or something, whaddya  
think?  
(beat)  
Let's call this in.

EARL(O.S.)  
I think you better come over here  
partner...

Booth turns around and looks at Earl, then approaches him -

We see Booth approach the trunk -- as he looks inside his eyes widen --

POV inside the trunk there is a STEAMER TRUNK. Inside the trunk are PACKETS of neatly arranged HUNDRED-DOLLAR BILLS, a little under three hundred of them --

BOOTH  
Holy...shit...

Stunned, the men look at each other. Booth takes a packet and flips through it --

BOOTH  
Ten thousand right here.

EARL  
(digging through bag)  
There must be over a million dollars in here.

BOOTH  
Shit, more than that.

Earl and Booth look at each other --

BOOTH  
This is crazy...

The two stare at the money in startled silence for a beat --

BOOTH  
I'm getting some flares...

Booth heads off, as Earl pulls out a CIGARETTE out of a pack and lights it.

He thinks for a moment, then drops the cigarette and stomps it, calling after Booth.

EARL  
Wait a minute!

Earl follows Booth --

EARL  
What are we going to do?

BOOTH  
What do you mean what are we going to do?

EARL  
I mean --  
Earl grabs Booth's arm --

EARL  
What are we going to do?

The two men look at each other, both knowing what the other is thinking --

BOOTH  
Call it in I guess.  
(beat)

Why?

EARL

Why? Are you kidding me?

Booth looks at him, then grabs some flares out of the trunk -

BOOTH

(beat)

No. We can't.

EARL

Look around you partner! You said yourself you never saw anything like it.

BOOTH

We don't know whose money it is! They might have robbed a bank, who knows?

EARL

Robbed a bank, c'mon! Don't you think we would have heard if one, two --

(looking around)

shit I don't know how many were at large! Don't you think there would be a bulletin? This is a big ass drug deal!

BOOTH

We don't know that.

EARL

Come on Booth! Look at these scumbags around us. Who's going to know what happened! Let's take it and get out of here!

BOOTH

Well someone's gonna find them.

EARL

Hell, it won't be us!

Booth looks at Earl --

BOOTH

It won't work.

EARL

Why?

BOOTH

I told Trudy we were coming down this way, that's why!

EARL

We'll figure something out.

Booth says nothing, as if he is actually considering it --

EARL

When's the next time you'll  
be face to face with a couple  
million dollars in cash, Booth?  
Never!

Booth looks at him --

EARL

We would never have to worry about  
money -- ever again, Jesus!

BOOTH

Suppose someone knows about the  
money? They're bound to ask  
questions.

EARL

Who's going to question us?  
Dwayne? Jesse?

BOOTH

It's going to go bigger than that.  
Could you stare someone straight  
in the face and lie about it?

EARL

I'll worry about that when it  
happens and if it happens, and it's  
not gonna happen!

BOOTH

What makes you so sure?

EARL

Because...I know.

Earl looks at Booth, and pleads his case --

EARL

It's no accident we stumbled on  
this money. It's an answer to a  
prayer!

(Beat)

Every night and every day I've  
prayed that God would just --  
help me out a little, give me a  
little push. Tonight my prayer  
came true.

BOOTH

Oh so God's like Western Union and  
he just dropped us a couple million  
bucks?

EARL

That's right!

BOOTH

At the expense of six people.

EARL

(righteously)

They killed themselves. Besides,  
they were breaking the law. What  
they were doing was wrong!

(Beat)

Whatsamatter Booth, don't you  
believe in miracles?

Booth looks at him, then at the Mercedes --

EARL

Look, what do you say? If we're  
going to do this we have to do it  
now.

BOOTH

All right hold on! Lemme think...

(beat)

Shit, did you touch the car?

EARL

Maybe. Who cares?

BOOTH

I do. It's little shit like  
that sends people to jail! We  
have to cover all the bases  
if we're going to pull this!

EARL

All right we will.

Earl thinks about it -- crickets chirp in the background --

Earl goes to the trunk of the patrol car and pulls out a tank of GASOLINE --

EARL

We'll cover all our damn bases...

Booth looks at Earl, then back at the Mercedes, riddled with bullets --

EARL

We'll torch the bases, how's that?

BOOTH

Torch it?!

Earl approaches --

EARL

We'll leave a few packets in the trunk, and stash the rest somewhere else. Car went up in the gunfight.

BOOTH

I don't know.

Booth looks at Earl --

EARL

C'mon Booth. Let's do this while we can.

DISSOLVE

TO

EXT GAS STATION - NIGHT - LATER

Earl throws the last packets into a plastic bag held open by Booth --

EARL

Two million eight hundred thousand -- sweet mother we're millionaires.

(Beat)

I'll leave a couple.

BOOTH

I've got one condition.

EARL

What's that?

BOOTH

We're going to be patient. If we start flashing money around, buying fancy cars and fancy clothes, people are going to ask questions.

EARL

Well, we won't do any of that shit!

Earl leaves a couple of packets in the trunk, taking one hundred-dollar BILL out of one of the remaining packets --

EARL

At least not for now.

Earl then takes a CAN of gasoline and begins to pour it on the ground by the fuel tank --

EARL

Stick the money in our trunk --

Booth wraps the bag tightly around the money and places it in the patrol car trunk --  
he watches as Earl pours the gas under the car, then begins to splash the car hastily --

He then steps back -- the two men look at each other --

EARL

You got a match?

Booth looks at Earl then gives him his matches --

EARL

Here goes...get back...

Earl lights the C-note -

CLOSE shot of the bill slowly approaching the fuel --  
WHOOOMP! The fuel IGNITES as Earl and Booth run back to the patrol car -- soon the car  
is ENGULFED IN FLAMES --

BOOTH

That tank's gonna blow --

BOOM!!!! The gas tank of the car EXPLODES, sending debris flying everywhere -  
-

Booth and Earl cover themselves, illuminated by the bright orange light --

The two men watch --

The car is a flaming metal skeleton -- black smoke pours from the burning tires --

Earl then looks at Booth -

EARL

Let's call this sucker in.

DISSOLVE

TO  
EXT GAS STATION - NIGHT - LATER

Earl finishes on the mike.

EARL

...just south of mile marker  
87 on Route 9.

TRUDY (O.S.)

Roger that.

Earl hangs up, walking over to Booth as he checks around the van with his flashlight --

BOOTH

If this was a drug deal, where  
are the drugs?

Earl lights up a MENTHOL CIGARETTE and contemplates the night sky, inspired -  
-

EARL

First thing I'm going to do is  
check out that new casino,  
whatever the hell it's called.  
Get a nice suite for myself,  
some high-priced hookers and  
some slow-roasted prime rib!

Booth turns and looks at him, angrily --

BOOTH

What are you talking about!  
We have a deal!

EARL

When the time comes, that is.  
(Beat, overjoyed)  
Hallelujah Booth! We are rich!  
(shouting)  
RICH!

Earl slaps Booth on the back, Booth smiles --

BOOTH

Shhh!

EARL

What are you gonna do?

BOOTH

Well, I don't know.  
(Beat)  
I'm putting it out of my mind  
and you should too --

Suddenly the air is pierced by the SOUND OF PHLEGMY  
CHOKING --

Booth and Earl freeze --

EARL

What the hell was that?

The two men look around -- the sound is coming from behind the Mercedes --

Earl and Booth runs over and stop dead in their tracks --

DENNING has rolled over on to his back, struggling to breathe -- his eyes are clear as he stares back at the two men -- he tries to speak but it is more of an agonized gurgle -

EARL

Can you hear me?

Denning struggles to talk but can't, he nods --

BOOTH

(panicked)

Oh shit!

Earl gets down closer to Denning --

BOOTH

What's he trying to say!!

EARL

I don't know! Son of a bitch!  
Who the hell are you?

BOOTH

He saw everything!

Grabbing him --

EARL

(to Denning)

How long you been lying there  
playing possum with us, huh?  
Answer me!

BOOTH

He'll tell them everything to save  
his ass. That's how they all work  
it!

Earl turns and looks to Booth -- Booth stares back at him --

EARL

No...no! No way!  
(clenches fist)  
That money is in our hands!

Earl grabs Denning who stares back at him, mute --

EARL

What did you hear! How much did

you hear!

Earl kicks the dirt in a rage --

EARL

Shit!

Booth looks at Denning. Earl snarls.

EARL

We're gonna have to get rid of  
him.

Booth and Earl look at each other --

Then Booth looks around him anxiously, panic beginning to form in his mind.  
He's beginning  
to understand what Earl means.

EARL

I'm not letting some gangbanger  
send me to jail. We can't risk it.

BOOTH

What are you thinking?

Earl looks at Denning, who looks pleadingly back at him --

EARL

I don't know...

BOOTH

You're thinking about killing him.  
(backing up)  
I can't do that. No way. I've  
never killed a man. Never even  
shot at one...

EARL

Well neither have I, but it's  
us or him. If he talks, or  
writes a note, or whatever,  
he's gonna turn us in. Besides,  
he's a low life scumbag.  
(turning to Denning)  
His kind is hardly even human  
anyway.

BOOTH

I...I can't do that.

EARL

Okay then. I'll do it.

BOOTH

That's not what I mean.

EARL

Listen. Do you want to go to jail?  
Taking evidence, tampering with a  
crime scene. You know what  
they'd do.

Earl looks at Booth. Stares hard. Booth looks down.

BOOTH

He would have done it to us,  
right?

Booth looks at him -- Earl waits a moment, then rips off his jacket and looks  
at Booth --

EARL

Exactly.  
(grabbing Booth's  
shoulders)  
This is our little secret,  
partner.

Booth nods. Earl crumples the jacket into a ball and squats down, jamming  
the coat down  
hard on Denning's face --

EARL

No one's gonna miss your ass  
anyhow!

Denning begins to struggle --

EARL

Dammit help me out here!

Booth hesitates.

EARL

Come on, Booth!

Finally, Booth restrains Denning while Earl presses down with all his might  
on Denning's face.  
Booth turns his head away.

Denning struggles violently --

The men struggle to suffocate Denning -- then Booth perks up, hears something  
--

Soon the faint sound of SIRENS gets louder --

BOOTH

They're coming!

HIGH SHOT - A small group of lights closes on the gas station --

Earl hears the sirens and furiously crushes the coat down on Denning's face -  
- but Denning  
keeps fighting --

EARL

Dammit!

The LIGHTS of the cars soon are visible to both of them --

An AMBULANCE is followed by a PATROL CAR and a FIRE  
ENGINE --

In the nick of time Earl rips the coat away and lays it out on the ground --  
Booth looks over his shoulder to see the oncoming vehicles -

Earl pulls Denning onto the coat as the vehicles pull up --

The PARAMEDIC runs over to Earl --

PARAMEDIC

What do we have?

EARL

Uh, we got a live one here,  
shot in the throat --

PARAMEDIC

Clear me!

Earl stands up and looks down at Denning --

Denning stares back up at him, the hate in his eyes going to glass --

PARAMEDIC

Where's the ambu bag?!

Dwayne Hogan gets out of the patrol car with Jesse --

He approaches Booth as another PARAMEDIC assists the first in stabilizing  
Denning --

DWAYNE

What the hell happened here?

BOOTH

Looks like some kind of drug  
deal or something, they're not  
from around here --

(looking back at Denning)  
one of them's still alive.

Earl stands above the paramedics --

PARAMEDIC

Did you move him?

EARL

Uh, well he sort of moved himself.  
I was trying to stabilize him,  
clear his throat --

Fireman douse the car as Dwayne, Jesse and Booth approach Earl --

Booth and Earl play it cool as the paramedics work --

PARAMEDIC

He's lost a lot of oil -- can you  
hear me buddy?

DWAYNE

Maybe he can tell us just what the  
hell happened here.

PARAMEDIC

Look at me buddy -- focus!

Denning's eyes continue to glaze over -- the paramedics get him on to a  
backboard as they use  
a resuscitating bag to give him oxygen --

EARL

Is he going to make it?

PARAMEDIC

I don't know. I'm getting no radial  
pulse!

The paramedics hoist Denning up and toward the ambulance --

Earl watches them, looks at Booth --

Booth stands with Dwayne and Jesse and looks back at Earl --

DWAYNE

I'd like to know what they were  
doing in my town!  
(to Booth)  
Did you get ID off any of them?

BOOTH

None of them had any --

The paramedics open the ambulance door and load Denning in -- Earl follows  
them -- the first  
paramedic gets on the radio --

PARAMEDIC

OK notify the trauma center team  
our ETA is twenty-five minutes --

PARAMEDIC 2  
(feeling Denning's  
neck)  
Oh shit. I'm losing the carotid  
pulse!

PARAMEDIC  
Stand by.

The first paramedic assists the second --

PARAMEDIC  
Lift the legs! Come on buddy,  
fight!

Earl watches --

EARL  
Come on...buddy...

PARAMEDIC 2  
We're losing him!

CLOSE on Earl --

EARL  
(to himself)  
Come on...come on...

The paramedics begin to administer chest compressions -

PARAMEDIC  
Come on buddy fight! Fight!

The paramedics continue in vain --

Earl watches, clutching his fists at his side --

PARAMEDIC 2  
He's not going to make it --

In another part of the crime scene, Dwayne aims his flashlight at the ground,  
looking for clues -  
his eyes seem to display a keen ability to find inconsistencies -

Soon he nears the spot where Denning relieved himself - he shines his  
flashlight down -

He locates some FOOTPRINTS, those of Denning, leading away from the scene  
into the grass -

Dwayne notices the footprints and aims his flashlight into the grass - seeing  
nothing,  
he turns the light off and heads back to the others -

Dwayne approaches Booth, Jesse, and the paramedic ---

Earl and Booth look at each other --

PARAMEDIC  
He's gone. We lost him.

BOOTH  
(takes a deep breath)  
Damn.

DWAYNE  
I want to get some hounds down  
here.

EARL  
Why?

DWAYNE  
Cause we got footprints leading  
into that brush, I want to see  
where it leads...

(Beat)  
Jesus, seven dead. I'll tell you  
I've never seen carnage like this  
in all my seventeen years of  
sheriffing these parts.

(Beat, spits)  
I don't like it. Not in my  
jurisdiction.

Dwayne heads toward camera as Earl and booth watch him --

DWAYNE  
This is gonna be in the papers,  
fellas.

Booth and Earl look at each other grimly --

DWAYNE  
I'll finish up here.

DISSOLVE

TO  
EXT ROAD -- NIGHT

Booth and Earl's patrol car drives down the highway, away from the scene --

INT PATROL CAR -- NIGHT

Booth and Earl say nothing for a stretch --

EARL  
I tell you it was a miracle the  
way things turned out --

BOOTH  
I don't want to hear about miracles  
and God and all that! We tried

to murder someone to cover our  
asses!

EARL

Well we didn't kill him, he died  
on his own.

Booth flashes a totally unconvinced look at Earl and looks back at the road -  
-

EXT DIRT ROAD -- NIGHT

The patrol car pulls up past the camera.

EXT. TRAILER HOME -- DAY.

The patrol car comes to a stop in front of Booth's trailer.

INT PATROL CAR ON DIRT ROAD -- NIGHT

Booth looks at Earl --

BOOTH

Look. Dwayne was right. This is  
going to be a big story. So big in  
fact that I don't want to even have  
this money around.

EARL

Fair enough, I'll take it to my place.

BOOTH

Forget it. We're going to bury it,  
and we're not going to even think  
about it until everything dies down.

(Beat)

And no one, I mean no one hears a  
word about it. Understand?

Earl looks at Booth for a beat --

EARL

Deal.

EXT BURIAL SITE ABOVE BOOTH'S TRAILER -- NIGHT

The men are on the hilltop above Booth's place. The lights of the trailer  
below, and the  
full moon above, are the only sources of illumination.

The men carry the bag of money to a hole they have finished digging --

They lower it into the hole and Booth prepares to tape up the top --

Earl stops him, takes a pinch of bills out of one of the packets -

EARL

A little won't hurt us.

Earl looks at Booth as he gives him \$600 -- Booth accepts it, looks at him --

EARL

We're even.

POV of Booth and Earl looking down at the money. They begin to shovel the earth back in, darkening the frame until it is black --

FADE OUT  
FADE IN

INT HOGAN BEDROOM -- DAY

CLOSE on a ringing phone near a clock radio reading 3:30 PM --

Sally answers the phone --

SALLY

Hi.

BOOTH (V.O.)

Hi.

SALLY

Heard you had quite a night.

INT TRAILER LIVING ROOM -- DAY

Booth is on the phone, looking out the window at the hilltop behind his place, where the money lies buried.

BOOTH'S POV of the hilltop burial site.

BOOTH

Yeah.

SALLY (V.O.)

It was all over the local news. Dwayne was there, acting all official.

BOOTH

(Beat)

I know.

SALLY (V.O.)

(Beat)

What's wrong?

BOOTH

Nothing.

INT HOGAN BEDROOM -- DAY

BOOTH (V.O.)  
Nothing's wrong.

SALLY  
Oh. You coming by tonight?

BOOTH (V.O.)  
OK.

SALLY  
Are you sure you're OK?

BOOTH (V.O.)  
Yeah I'm fine.

INT TRAILER LIVING ROOM -- DAY

BOOTH  
I'm just tired is all. I'll see  
you tonight OK baby?

SALLY (V.O.)  
OK. I love you.

BOOTH  
I love you too.

Booth hangs up the phone and looks out the window again --

INT SHERIFF'S STATION -- DAY

Booth walks into the station -- he looks ahead, surprised by what he sees --

Earl is sitting with Dwayne and an attractive woman in her late 30's, ELLEN  
MARTIN --

DWAYNE  
Booth I'm glad you're here we've  
been waiting for you.

Booth approaches --

DWAYNE  
This is Agent Ellen Martin.  
(Beat)  
She's with the DEA.

Booth looks at Earl for a split second then shakes Martin's hand --

BOOTH  
How are ya?

MARTIN

Hello.

DWAYNE

I guess we can get started.

MARTIN

I wanted to ask you some questions  
about last night.

BOOTH

Sure.

(calmly)

We've all got questions about what  
happened.

Earl pulls out his menthol cigarettes, and lights one up --

MARTIN

Would you mind not smoking?

Earl looks at Dwayne, and Booth, then back at Martin -

EARL

No problem.

Earl drops the cigarette on the ground --

MARTIN

Thank you.

(Beat)

Now, do you remember seeing any  
vehicles traveling near the site,  
on your way to or from?

BOOTH

No. Why?

MARTIN

Because someone may have gotten  
away.

EARL

What makes you say that?

DWAYNE

We had hounds down at the scene,  
the footprint trail was a bust.  
And there were no other tire  
tracks in the vicinity.

Martin looks at the men.

MARTIN

I understand that. But from  
what we know, there was a  
large sum of money involved in

the transaction, about three million dollars.

(beat)

It seems to have disappeared.

Booth whistles at the amount --

BOTH

Could it have been in the Mercedes?

MARTIN

Maybe. That's where it was during Denning's last report.

Earl shifts in his chair.

DWAYNE

Denning's their man on the inside.

Martin pulls a photo out of a file in front of her. Hands it over.

MARTIN

He was the man you tried to save last night. Agent Paul Denning. We were working together.

(sighs, long beat)

He was deep undercover with these dealers for a while. They ran a big operation in Arizona, Nevada, California.

Earl fights to play it cool as Dwayne listens to Martin, captivated. Booth looks to be in the worst shape of all, sickened by the revelation.

MARTIN

Normally we would have tracked him with a wiretap, but it was standard for him to occasionally drop out when working with these guys. The last we heard from him was two days ago.

BOTH

You mean that guy was an agent?

MARTIN

Yes. Wife and a kid.

(Beat)

Don't blame yourself, Deputy. You did all you could. You have our deepest gratitude...and my personal thanks.

A pregnant pause envelopes the room --

MARTIN

In fact, I've asked Sheriff Hogan for permission to enter a letter of commendation in each of your files.

(beat)

Agent Denning was a good man. I served with him for nearly five years...

Booth looks at Earl, hard. Earl decides to break the silence.

EARL

So I guess we won't find out what happened.

Martin gets up --

MARTIN

Well, we have one lead and that's what I'm looking into next.

BOOTH

What's that?

MARTIN

Denning was wearing a bug.

Booth and Earl look at each other -- Dwayne gets up.

MARTIN

He kept a recording of all such transactions in order to keep track of who's who, what was said, what's happening. I contacted your local coroner, and he found it taped to his back.

DWAYNE

That's news to me. So it's over at Jesse's office?

MARTIN

Yeah. I told him I'd be there before five.

DWAYNE

Excellent. I'll go down with you.

Dwayne looks at Booth and Earl --

DWAYNE

You boys coming?

Booth and Earl watch the two get ready to leave --

EARL  
We'll follow in our car.

DISSOLVE

TO  
EXT ROAD -- DAY

Dwayne's patrol car zooms down the road -- soon Booth and Earl's follows --

INT PATROL CAR -- DAY

Booth and Earl drive, completely panicked.

BOOTH  
We're dead. We're dead,  
We are dead...  
(beat)  
What are we going to do?!

EARL  
I don't know...

BOOTH  
This isn't a joke. What are  
we going to do!

EARL  
I don't know you want me to put  
on my cape and fly there?!  
(Beat)  
We're going to play it cool...  
besides there might be nothing  
on that tape anyway...

BOOTH  
That guy was a Federal agent.  
An officer of the law, just like  
us.

EARL  
Well, we didn't know that at  
the time.

BOOTH  
We assaulted a Federal agent. We  
killed him.

EARL  
No we didn't. He died on his own.

BOOTH  
Oh, right, with a little help from

his pals Booth and Earl. I'm sure that's gonna fly real far when they hear that tape...

A horrible pause. Then Booth finally says it.

BOOTH  
We gotta turn ourselves in, before they hear the tape.

EARL  
Are you nuts? They'll fry us for sure. There's no way we're doin' that, you understand? No way.

BOOTH  
It's the right thing to do.

EARL  
It's the stupid thing to do, that's what it is.

Booth considers for a moment. Relents.

BOOTH  
I should have known something like this was going to happen!

EARL  
Man take it easy! You're sweating like crazy!

Booth takes a deep breath, trying to calm himself down -

EARL  
Whatever happens, don't lose your cool.

EXT STREET -- DAY

The car drives off --

INT CORONER'S OFFICE -- DAY

CLOSE on a pair of hands holding a PLASTIC EVIDENCE BAG -- inside the bag is a small TAPE

RECORDER and a small MICROPHONE attached to a wire --

Jesse hands the bag to Ellen Martin -- Dwayne scrutinizes the contents --

Booth gets a glass of water and drinks it down --

Earl watches as Martin opens the bag --

MARTIN  
All right gentlemen -- maybe this will shed some light on what

took place.

Martin rewinds the tape and we hear noise on the tape.

Dwayne is excited by the event, hoping to get some answers -- he looks at Booth and Earl.

DWAYNE

It's kind of like those black boxes on the planes, you know, like the last seconds? I figure most of what they hear is "AAAAAAAAAAAAAGH!"

(laughs)

What do you think?

Not amused, Booth and Earl force smiles --

EARL

I don't know.

DWAYNE

This just might be our ticket!

Martin and Jesse look at Dwayne -- just then the tape stops --

CLOSE on Booth, who looks as if he might start trembling --

Earl sniffs, tries to play it cool but there is real fear in his eyes --

Martin looks at the two men for a beat, then --

CLOSE on Martin's thumb as she presses down the small PLAY button --

Dwayne perks up --

Jesse perks up --

Booth swallows hard --

Earl sniffs again -- the tape starts --

It is STATIC. Martin lets it play for a while -- Dwayne soon appears confused --

DWAYNE

What the hell?

Martin fast forwards -- more static --

MARTIN

That's odd.

Booth and Earl look at each other --

Martin fast forwards again -- static.

JESSE  
Maybe the microphone was damaged.

MARTIN  
Looks OK to me...

Martin fast forwards again -- static. She lets it play.

MARTIN  
Well nothing audible to us. Maybe  
the lab can pick something up.

DWAYNE  
Damn!

MARTIN  
I'm sorry to have dragged you all  
the way down here for that. I  
thought maybe it would help.  
Booth lets out an inaudible deep breath -- Earl immediately plays up to  
Martin, clearly relieved --

EARL  
What other leads did you come up  
with?

MARTIN  
Not too many. But we're still  
collecting evidence from the scene.

DWAYNE  
Well we'd like to help you in any  
way we can. We're all in this  
together, as law enforcement  
officers.

MARTIN  
We appreciate that.

The tape continues to play static --

DISSOLVE

TO  
INT HALLWAY -- DAY

Booth and Earl exit the coroner's office, into the busy hallway of central  
police headquarters  
-- Earl gestures into the room --

EARL  
We'll be seeing you.

Booth and Earl walk down the hallway, saying nothing until they come to a  
rear exit --

EXT CENTRAL POLICE HEADQUARTERS -- NIGHTFALL

The two men exit -- Booth leans against the wall and Earl bends down, resting his hands on his knees --

Soon Earl laughs weakly. Booth does the same. Soon they are laughing in a wild burst of relief --

The two men look at each other --

BOOTH  
So what are you doing tonight partner?

The two men laugh even harder --

EARL  
I'm going out partner. How 'bout you?

BOOTH  
Me too.

CUT TO  
INT CROWDED BAR -- NIGHT

PAN a crowded bar --

MONTAGE of Earl living it up. Music blares as he treats friends and attractive women to drinks, dances, lives it up, all the time paying cash --

CUT TO  
EXT HOGAN HOUSE -- NIGHT

Long shot of the front of the house, somewhere in the city of Las Vegas. A sheriff's car is parked out front.

INT HOGAN BEDROOM -- NIGHT

Dwayne is dressed in his bowling shirt, standing outside a bathroom door. His face is red, and his voice is soft and slightly slurred -- he pauses for a beat before saying anything --

DWAYNE  
Come on...I'm sorry. Really I am.  
(beat)  
Won't you open the door?

The door opens, AND THERE IS SALLY. She is hesitant, and her cheek is slightly swollen.

DWAYNE  
I'd never do anything to hurt

you. You know that, right?

Sally nods, her head slightly bowed.

DWAYNE

You just mind that sarcasm. and  
I'll mind my manners. Deal?

She nods again. Satisfied, Dwayne reaches down, picks up his bowling bag.

DWAYNE

Now I'll be back by 10, for the  
kiss-and-make-up part. You  
don't have to wait up. I'll  
wake ya.

And with that, he's out the door.

EXT HOGAN HOUSE -- NIGHT

Dwayne gets in his car, driving past a few others parked along the street.  
As soon as he turns,  
the headlights on one of the cars turn on, and it drives to house and stops.

INT HOGAN LIVING ROOM -- NIGHT

Booth opens the door without knocking. He carries a package inside.

BOOTH

Sally?

There's no answer.

BOOTH

Sally? I was beginning  
to think he wasn't gonna leave.

SALLY

(o.s., cheery)  
I'm in here.

INT HOGAN BEDROOM -- NIGHT

Booth enters, as Sally turns from the makeup mirror to greet him. The bruise  
is fairly covered,  
and her smile hides it well.

Booth holds out the package.

SALLY

You got me something? What's  
the occasion?

BOOTH

You deserve it is the occasion.

Sally opens the box -- her eyes widen as she takes out several articles of very sexy, and expensive, LINGERIE --

BOOTH  
I tell you I got hard in the  
store thinking about you in these!

Sally and Booth burst out laughing -- they kiss.

Booth looks hard into her eyes, and suddenly his expression changes. He's seen the bruise.

BOOTH  
What happened to your cheek?  
SALLY  
Oh I...nothing...

BOOTH  
Nothing happened?

SALLY  
Dwayne got a little tipsy is all.  
He doesn't handle pressure well.  
(Beat)  
It's over.

Booth's eyes narrow.

BOOTH  
Like hell it's over. You  
told me he wasn't doing this  
anymore.

SALLY  
He's not, he's...

BOOTH  
That son of a bitch.

SALLY  
Booth. Don't. It's nothing.  
It's not worth it. Remember  
what happened the last time?

Booth looks away.

SALLY  
Let's not get into this again.  
I know him. If you said something,  
he'd take it out on me.

BOOTH  
And I'd take it out on him.

SALLY

And I'd end up a widow in two ways.

(beat)

Let's forget it. I'll just be a little more careful next time.

BOOTH

There isn't gonna be a next time. We're gonna get out of here.

SALLY

And go where? He'd find me. I know you don't think so, but he would.

Booth thinks for a beat.

BOOTH

What if we could go really, really far?

Sally tries to put an end to it, with a change of tactic.

SALLY

We don't have to. We've got everything we need right here.

Sally wraps her arms around Booth, kissing him deeply. Then she looks down at the package in her hand.

SALLY

Baby...this must have been expensive.

He doesn't want to give in, but Sally's made up her mind.

BOOTH

You're worth every last penny.

SALLY

Well, I can't let you down now, can I?

Sally seductively touches his chest, and walks off with the lingerie --

INT HOGAN BEDROOM -- NIGHT

Booth sits on the edge of the bed, watching --

Sally comes out, dressed up in the sexy outfit: bra, panties, garter belt, stockings --

Booth watches her as she approaches him --

She seductively straddles him, kisses him full on the lips, then the neck, the chest...out of frame -- Booth reacts accordingly at the right moment --

CUT TO  
INT HOGAN BEDROOM -- NIGHT -- LATER

Booth is now on top, as the two go at it like animals, Sally's legs wrapped around him --

They both climax, and Booth kisses Sally -- Sally looks at him and smiles --

SALLY  
Dwayne's gonna love me in this.

Booth looks at her --

SALLY  
It's a joke, silly.

The two kiss some more -- soon the sound of VOICES rises faintly, high treble.

EARL(V.O.)  
How long you been lying there  
playing possum with us, huh?  
Answer me!

BOOTH(V.O.)  
He'll tell them everything to save  
his ass. That's how they all work  
it!

It slowly gets louder --

EARL(V.O.)  
No...no! No way! That money is in  
our hands! What did you hear!  
How much did you hear!

DISSOLVE

TO  
INT JESSE'S HOUSE -- NIGHT

PAN a dimly lit room, as the sounds of the voices get clearer, though the sound is poor --

EARL(V.O.)  
Shit!  
(Beat)  
We're gonna have to get rid of  
him.  
(coldly)  
I'm not letting some gangbanger  
ruin my life. We can't risk it.

BOOTH (V.O.)  
What are you thinking?

EARL (V.O.)  
I don't know...

As the camera continues to pan we see the voices are coming from a small TAPE RECORDER --

BOOTH (V.O.)  
You're thinking about killing him.  
I can't do that. No way. I've  
never killed a man. Never even  
shot at one.

EARL (V.O.)  
Well neither have I, but it's us  
or him. If he talks, or writes a  
note or whatever, he's gonna turn us  
in. Besides, he's just a low life  
scumbag. His kind is hardly even  
human anyway.

BOOTH (V.O.)  
I can't do that.

EARL (V.O.)  
Okay then. I'll do it.

Soon a hand approaches the recorder --

BOOTH (V.O.)  
That's not what I mean.

EARL (V.O.)  
Listen. Do you want to go to jail?  
Taking evidence, tampering with a  
crime scene. You know what they'd  
do.

BOOTH (V.O.)  
He would have done it to us, right?

EARL (V.O.)  
Exactly. This is our little secret,  
partner.

The hand shuts off the tape and we see the listener is Jesse the coroner, who has a determined look in his glassy eyes as he takes a swig of BOURBON --

FADE OUT  
FADE IN

INT GARAGE -- DAY

The burned-out Mercedes sits in the center of the room --

Ellen Martin looks at it with forensic expert JOE WALLACE, a man in his 40s wearing thick glasses --

WALLACE

You want to hear the good news first, or the bad news?

MARTIN

Give me the bad news.

WALLACE

We retrieved a few things from the trunk, including a steamer trunk, or the remnants of a trunk, the brass clips and so forth.

MARTIN

Anything in it?

WALLACE

Money.

Martin looks at Wallace --

WALLACE

But nowhere near three million dollars worth. I would say maybe twenty thousand.

MARTIN

(bluntly)

There was more than that.

WALLACE

Not in the trunk.

MARTIN

That doesn't tell us much. Did you run a check on the gas like I told you?

WALLACE

Yeah, we did. It was unleaded, high octane.

MARTIN

So...what's the good news?

MARTIN

The car's a diesel.

Again, Martin looks at Wallace -

WALLACE

That fire was set. Deliberately.  
And probably not by anyone found  
at the scene.

MARTIN

So someone did get away.

WALLACE

I don't know how else you'd explain  
it. The coroner's estimated time of  
death for everyone there was long  
before this fire started, unless of  
course Denning started it, and that  
doesn't make much sense.

MARTIN

No, it doesn't. Neither does his  
blank tape. Any news on that?

WALLACE

We're doing a check on the  
manufacturers' serial number, see  
if there were other defective tapes  
in the bunch.

(Beat)

What's your take on these local  
boys? Are they providing any  
answers?

Martin seems deep in thought -- a skeptical look crosses her eyes --

MARTIN

No. I don't think they see much  
of this kind of thing.

(Beat)

But they're going to.

DISSOLVE

TO

SHERIFF'S STATION -- DAY

Jesse looks out the window of the station --

JESSE

I suppose no man can judge another's  
actions unless he has been in the  
same situation himself, presented  
with the same temptations.

(beat)

And money sure is tempting. Hell,  
some people will pretty much do  
anything for money...lie, cheat,  
steal, swindle...

Jesse turns and looks --

Booth and Earl listen to him, grim expressions on their faces.

JESSE

...kill.

(beat)

I don't suppose it would be too hard to kill a man, especially if he's half dead, especially if he's of the criminal persuasion.

(beat)

How did you know he was a federal officer with a wife, and a baby on the way?

Earl and Booth say nothing. Jesse laughs --

JESSE

You gentlemen look like you're about to toss your collective cookies.

BOOTH

Why don't you get to the point.

JESSE

My point, well...

Jesse gets up --

JESSE

Hey we're all friends, right? Friends don't squeal on friends, that's not what Jesse Segundo is all about.

EARL

Then what the hell are you all about?

Jesse looks hard at Earl --

JESSE

Listen Earl. I covered for you. For both of you. I put my ass on the line to save yours, so don't pull a hostile tone with me!

BOOTH

(resigned)

What's your offer, Jesse?

JESSE

My offer? Well I'd say it's a fair one, like I said we're friends. All I want is my share, which I guess is...

Booth and Earl watch Jesse as he fast-forwards through the tape until he comes to --

JESSE

I think it's around here...

Jesse then plays --

EARL (V.O.)

"Two million eight hundred thousand  
sweet mother we're millionaires."

Jesse clicks the tape off --

JESSE

I'll settle for a third of that.

EARL

And if we refuse? Your tampering  
with evidence isn't exactly a  
misdemeanor, did you ever consider  
that?

JESSE

True, but neither is attempted murder.  
In fact I'd say that's considerably  
worse, wouldn't you, Earl?

Earl says nothing --

JESSE

Besides, I'm not stupid, Earl. The  
tape was a basic Maxell D-80. You  
can buy 'em at any store. There's  
no way they can pin anything on me.

BOOTH

All right, Jesse, we'll play it your  
way, under one condition.

JESSE

I'm all ears.

BOOTH

We're going to wait. All of us,  
until everything dies down.

JESSE

Well, I don't know...

BOOTH

That's the deal. If you don't  
like it, forget it, no one wins.

Jesse looks at Booth --

JESSE

Ok...I'll wait. For now.  
But I'm going to need a little  
advance, to oil the wheels, so  
to speak.

BOOTH

How much?

JESSE

(pondering)  
I understand your logic, Booth,  
but I don't think...two thousand's  
going to raise any eyebrows, do  
you?

BOOTH

Two thousand...

JESSE

(sternly)  
By Friday.

EXT HOGAN HOUSE -- NIGHT

The lights are on in the house --

INT HOGAN LIVING ROOM -- NIGHT

Holding a remote, Sally flips through the channels, stopping on a "Lifestyles  
of the Rich  
and Famous" type show --

POV of the television -- high-life on the Riviera --

Dwayne enters, popping open a can of BEER -- it overflows a bit, and Dwayne  
sucks up the  
overflow --

DWAYNE

Son of a bitch! Did you  
drop these?

Sally looks at him and then back at the screen --

SALLY

Careful not to get any on the  
floor.

Dwayne puts the beer on a table next to his chair --

Dwayne gingerly lowers himself into his chair, appearing to have pain in his  
lower back -

Dwayne notices what's on TV and seems mildly disappointed --

DWAYNE

What's this?

SALLY

I don't know...

Sally watches the luxurious scenes on the TV --

DWAYNE

Is this all that's on?

She gets up and hands him the remote --

SALLY

Here, watch what you want. I'm  
going to take a shower.

Sally heads out of the room and Dwayne watches her leave -- he then starts surfing channels, takes another sip of his beer, shifts uncomfortably in his chair, winces a bit --

INT HOGAN BEDROOM -- NIGHT

Having undressed, Sally wraps a towel around her and walks into the bathroom --  
the sound of the shower begins --

INT HOGAN LIVING ROOM -- NIGHT

CLOSE on Dwayne's hand flattening his empty beer can --

Dwayne belches loudly -- he then shifts in his chair again -- his back is really bothering him --

DWAYNE

Damn it.

Dwayne gets up and walks offscreen into the kitchen, holding his back -- we hear drawers opening and closing --

DWAYNE

Aw, where the hell is that thing...

INT HOGAN BEDROOM -- NIGHT

Dwayne closes his closet door -- irritated, he goes to the closed bathroom door --

DWAYNE

Hey where's the hot pad?

SALLY (O.S.)

What?

DWAYNE

Where's the hot back -- the  
therapeutic pad thing?

SALLY (O.S.)

I can't hear a word you're saying!

DWAYNE

Forget it.

Dwayne checks in a dresser, then opens a closet, begins to dig through boxes  
on a shelf --

Dwayne pulls out a CORD which is attached to a HOT PAD -- as he pulls it out  
some articles  
fall off the shelf onto the ground, including a SHOE BOX --

Dwayne looks at the ground --

A LACE STRAP pokes out of the box -

Dwayne crouches down, slowly takes the lid off -- we hear the sound of the  
shower stop and  
Sally getting out of the  
shower --

Dwayne lifts up the EXPENSIVE LINGERIE and looks at it with a frown --

DWAYNE

What the hell?...

He lifts up the individual garments, turning them around --

The bathroom door opens and Sally comes out in a towel and robe -- she  
freezes and looks at  
Dwayne, playing it cool -

Dwayne looks back at her --

Sally approaches him --

SALLY

What are you digging around in my  
closet for?

DWAYNE

I was looking for the hot pad!

Sally goes to grab the lingerie out of Dwayne's hand -- he refuses to let go  
--

DWAYNE

You mind telling me where the hell  
this came from?

(Beat)

Is there something I don't know

about?

Sally looks Dwayne in the eye and fights to be casual, acting merely irritated -

SALLY

What do you mean?

Dwayne looks hard at her --

DWAYNE

I mean are you spending my money  
on other things I don't know  
about? Got any furs in there?

Mildly relieved, Sally grabs the lingerie out of Dwayne's hand and stuffs it back in the box --

SALLY

Don't be ridiculous! It wasn't  
so expensive!

Sally puts the box back --

SALLY

It was going to be a surprise!

DWAYNE

A surprise huh? Well I don't like  
any surprises, especially if  
I'm forking over the loot for  
them!

Sally closes the door and looks at him for a beat before laughing weakly and walking away from him --

SALLY

You're a real smooth talker, you  
know that?

Sally goes to the mirror and combs her hair out --

DWAYNE

What are you saying?

SALLY

I'm saying you're about as romantic  
as a bag of sand.

DWAYNE

(menacing)

Watch that. Watch that tone.

Dwayne looks at her with a surly but suspicious expression on his face, then dismisses the

exchange and leaves with his hot pad.

When he's gone, Sally looks at herself in the mirror with a troubled expression on her face --

EXT TRAILER HOME -- NIGHTFALL

Booth and Earl's PATROL CAR is parked next to the trailer.

EXT BURIAL SITE ABOVE BOOTH'S TRAILER -- NIGHT

Standing in front of where the money is buried, Booth crouches down and opens the bag.

EARL

I could kill that no good son of a bitch!

BOOTH

All right enough! I'm tired of thinking about all this!

EARL

Well I'm not!  
(Beat)  
Thinks he's got us by the balls.

BOOTH

Well doesn't he? Besides if the DEA heard that tape we'd be behind bars right now. Just call it the cost of doing business.

(Beat)

This whole thing is screwed up.

(Beat)

I'm thinking. Maybe we should tell 'em the truth...

Earl gives Booth a "get real" look. Incredulous.

BOOTH

...Or get rid of the money. I don't know.

EARL

I've got a better idea. All we have to do is straighten out Jesse.

BOOTH

And how do you figure we do that?

EARL

All we have to do is get our hands on the original tape. We'll set him up somehow.

BOOTH

He's probably made copies. He's not going to give them up to us.

EARL

Forget the copies! He could have made up the copies -- the only thing that incriminates us is the original.

Booth rifles through the bag --

EARL

He's going to be trouble.

BOOTH

He's a partner now, Earl, like it or not.

Earl looks around --

Booth inspects the money, then looks up at Earl -

BOOTH

Have you been back here?

Earl looks at him for a beat, guiltily -

EARL

Yeah I just took a little out. I'm keeping track of it, you can trust me.

Booth gets up.

BOOTH

We had a deal! What was I, talking to the wall?

EARL

For Christ's sake, Booth, I just needed to take care of a few debts is all! You got my word on it --I'm not going near it again until everything cools down.

Booth looks at Earl for a beat, then proceeds to take out the two thousand for Jesse before hastily sealing up the bag --

BOOTH

You said that last time!

EARL

Well I mean it this time.  
(Beat)  
Come on. Let's get this over  
with!

The men begin to fill the hole with dirt --

FADE OUT  
FADE IN

EXT WALKING PATH -- DAY

Booth and Sally walk slowly, and close together, down a remote, scenic walking path -

SALLY  
I told him I bought the lingerie,  
as a surprise. I don't think he  
suspects anything, but now you  
know, if he mentions it.

BOOTH  
How the hell did he find it?

SALLY  
He started digging through my  
closet, something he never does.

BOOTH  
Great...

SALLY  
It's OK, Booth, it's no big deal.

BOOTH  
Let's hope so.

SALLY  
If he asks me again, I'm gonna  
tell him I returned it all.

BOOTH  
Dammit, I'm so sick of this.

SALLY  
(sighs)  
I know.

BOOTH  
Every night I think about you  
sleeping with him, him slobbering  
all over you.

SALLY  
He doesn't slobber, he just snores.  
And I told you we haven't...done  
anything in over a year.

BOOTH

It doesn't matter...he's next to you.

(Beat)

You know, I always say to myself, you should have left him years ago. Why didn't you?

SALLY

I used to think he was something, once...

(Beat)

I was eighteen, I didn't know any better, and he had something steady to offer.

Booth shakes his head to himself --

SALLY

You get into a routine, after a few years, when the thrill was gone, I just said to myself this is my destination, I guess.

Sally looks at Booth --

SALLY

And then I met you.

Booth looks back at her --

BOOTH

Let's just get out of here, get out of this -- place. We'll drop out, get a house have some kids, get a satellite dish...

SALLY

I hate it when you talk like this.

(beat)

Go on.

BOOTH

We'd... I don't know...go to California, New York, maybe a house on a Swiss mountainside...

SALLY

It'd have to be Switzerland to make sure Dwayne never finds us.

DWAYNE

Whatever it takes...

Sally stops walking --

SALLY  
What's got into you?

Booth notices Sally has stopped walking -- he stops and looks at her --  
pausing to  
arrange his thoughts --

BOOTH  
I'm bored, you know? I'm  
frustrated. I want it to work  
for us.

Sally approaches him, and they embrace --

SALLY  
So do I.

BOOTH  
(Beat)  
I love you Sally.

SALLY  
I love you.

They kiss -- Sally puts her head on his shoulder --

SALLY  
What are we going to do?

BOOTH  
We're going to figure it out. It  
won't be long.  
(Beat)  
Trust me.

They kiss again, and Booth puts his arm around her --

SALLY  
A satellite dish?

BOOTH  
Well I was just throwing out  
ideas...

They walk down the lane, saying nothing --

DISSOLVE

TO  
EXT VEGAS STRIP - DAY

MONTAGE of all the casinos, the crowds, the glitter -

EXT RESORT - DAY

At the entrance of one casino, people are seen pulling up, loading and  
unloading  
luggage, leaving and arriving -

Slowly a figure emerges from the crowd, alone, walking dejectedly - it is Jesse, who walks into the harsh sunlight, oblivious to the people around him - he looks haggard, exhausted --

He squints from the glare, puts on his sunglasses and looks down the strip -

He stands there for a beat, then lets out a prolonged, defeated sigh -

His PAGER goes off - Jesse reads the number -

EXT PAYPHONE - DAY

Jesse wipes down his forehead with one hand and digs in his pocket with the other -

he comes up with a measly handful of change and stuffs it back into his pocket -

he picks up the phone and dials the operator -

JESSE

I wanna make a collect call...

INT SHERIFF'S STATION - DAY

Dwayne approaches a phone -

TRUDY (O.S.)

Line six, chief...

Dwayne presses the appropriate extension and picks up the phone -

DWAYNE

Jesse?

JESSE (V.O.)

Yeah whaddya want?.

DWAYNE

What the hell are you calling collect for?

EXT PAYPHONE - DAY

JESSE

I'm at a payphone in Vegas. What's up?

DWAYNE (V.O.)

Vegas! Can you hightail it back here by three o'clock?

JESSE

Why?

INT SHERIFF'S OFFICE - DAY

DWAYNE

Well, we got the DEA coming down here again, I don't know, sounds to me like they got some more questions they want to ask us.

JESSE (V.O.)

(Beat)

About what?

DWAYNE

Well they really didn't go into any details on the phone, but they did ask for you, and I figure we should try to help them out as best we can.

EXT PAYPHONE - DAY

JESSE

(Beat, looks around)

Uh, sure. I hear you.

DWAYNE (V.O.)

So be here at three.

JESSE

I'll do my best...that doesn't give me much time.

DWAYNE (V.O.)

I have complete faith in you. But don't you go speeding.

JESSE

Yeah...see you at three.

Jesse hangs up the phone with a concerned expression on his face.

EXT EARL'S MOTHER'S HOUSE -- DAY

A car pulls up and Earl gets out in front of the small Las Vegas house -- he gets the mail out of the box and approaches the modest house -- he opens the door and goes in --

INT EARL'S MOTHER'S KITCHEN -- DAY

Earl walks in with the mail -- Earl's MOTHER is washing dishes.

EARL

Hi ma.

EARL'S MOTHER

Hi.

She turns off the water and dries her hands --

EARL'S MOTHER

I didn't know you were coming.

EARL

I was in the neighborhood.

EARL'S MOTHER

Is that the mail?

EARL

Yeah.

Earl's mother inspects the mail -- she seems disappointed.

Earl's mother drops the mail on the counter --

EARL'S MOTHER

How's work?

EARL

Well, same ol' same ol'.

Earl pours himself a glass of MILK from out of the refrigerator -

EARL'S MOTHER

People have been asking me about that story in the paper. I told them you were the first person on the scene. They were asking me for all the details.

EARL

It was pretty gory ma, let me tell you. But you have to turn all that off, and do your job, just like pop used to say.

EARL'S MOTHER

Did they ever find out who they were?

EARL

Nope. If you're a criminal you don't carry ID, and if you do you're a damn fool.

EARL'S MOTHER

I tell you this world just keeps getting more and more violent.

EARL

At least around here it does.

EARL'S MOTHER

(goes to pantry)

Are you hungry?

EARL

Yeah sure I'll grab something  
before I go...

(Beat)

Hey -- I've got a surprise.

EARL'S MOTHER

You do?

Earl takes a sip of his milk, then smiles at his mother -

EARL

You want to see it?

INT EARL'S MOTHER'S LIVING ROOM - DAY

Earl carries a large, heavy BOX through the front door and rests it on the  
ground -

EARL'S MOTHER

What is it?

Earl stands up, stretches his lower back -

EARL

There was this raffle going on  
at the station, some charity or  
church was running it, I forget,  
so I figure what the hell put in  
my five bucks...

EARL'S MOTHER

And what happened?

EARL

Well basically I forgot about it,  
you know, you never win these  
things, but this time, well...

Earl rips the paper off the box to reveal a large WINDOW AIR CONDITIONER -

EARL

I won!

Earl's mother heads over to him, looking at the box --

EARL'S MOTHER

Well what do you know! An  
air conditioner.

EARL

And not just any air conditioner.  
This baby sells for over six  
hundred dollars retail.

EARL'S MOTHER

That's great Earl!

EARL

Yep, fifteen thousand BTU's,  
enough to cool off this whole  
place.

EARL'S MOTHER

This whole place?

EARL

Yeah. Figured you could have it.

Earl's mother stares at him for a beat --

EARL'S MOTHER

Don't you want it?

EARL

Ah, hell I'll get one soon  
enough. Besides, I want you  
to have it.

EARL'S MOTHER

(laughs)

Well I don't know --

EARL

You've done without it long enough,  
ma.

Earl picks up his milk glass -

EARL

Just like the commercial says, you  
deserve a break today...

He takes a swig of milk --

Earl's mother looks at the air conditioner, pleasantly surprised -

EARL'S MOTHER

We can put it in the living room  
window...

(Beat)

This is great Earl.

Earl's mother hugs him --

EARL'S MOTHER

Thank you honey. are you sure  
you don't want it?

EARL  
(casually)  
Absolutely positively.

EARL'S MOTHER  
It will certainly be an improvement...  
(Beat)  
what was the charity again?

Earl sets the glass on a table --

EARL  
(Beat)  
I don't remember. But I'm glad I  
gave it a shot.

DISSOLVE

TO  
INT SHERIFF'S STATION -- DAY

Dwayne looks at his watch -- 3:25 --

Martin, Booth, Earl, and Dwayne sit in the station --

Suddenly Jesse walks through the door, with an ashen expression on his face -  
-

DWAYNE  
Nice of you to join us. I did say  
three o'clock, didn't I?

JESSE  
Well I'm here now.

Booth and Earl react to Jesse's expression as he sits  
down --

JESSE  
What's up?

MARTIN  
I wanted to meet with you all to  
go over some new information about  
the murders.

JESSE  
Did you find a suspect?

Martin looks at Jesse --

MARTIN

Uh, no...

DWAYNE

Don't you think I would have told you that!

EARL

Well what is it?

MARTIN

We discovered something interesting about the tape Denning was wearing.

(Beat)

Based on the serial number, we've determined that the tape was purchased locally.

Jesse swallows. Hard.

BOOTH

Yeah? So?

MARTIN

It's odd. I don't know how Denning had the time, or the ability to buy something local, based on his situation.

EARL

Well I suppose you would know more about his situation than us.

Martin stares at Earl --

MARTIN

Maybe. Maybe not.

DWAYNE

What are you getting at?

MARTIN

Well, unfortunately Denning's not here to tell us, but I would say someone got their hands on that tape and switched it.

DWAYNE

Why would someone do that?

MARTIN

Because they don't want anyone to hear what's on it, obviously.

Martin looks directly at Jesse -- Dwayne turns and does the same --

Jesse looks at them --

JESSE

Well, like you said, he's not here to tell us.

MARTIN

That's true...that's true.

Just then Martin's beeper goes off -- she reads it --

MARTIN

Excuse me, I have to make a phone call.

Martin goes over to a phone --

Dwayne looks at Jesse --

DWAYNE

Something wrong, Jesse?

JESSE

No. Something wrong with you Dwayne?

DWAYNE

You walked in here looking like you just ate a shit sandwich.

JESSE

Well, I just got a lot of things on my mind is all.

Dwayne shrugs and looks at Booth and Earl --

DWAYNE

What do you think about all this?

EARL

Hell, I don't know. If I had some input I'd offer it up.

BOOTH

We gotta roll anyhow. How long is this going to take?

Martin hangs up --

DWAYNE

Whatsamatter with you? Aren't you concerned about all of this?

BOOTH

I can't get enough of it.

Martin approaches the men as Booth and Earl get up -

BOOTH

Anything else we can do for you?

MARTIN

Well, I wanted to ask you a few more questions, but I have to go. I'm sorry.

Martin looks at Jesse --

MARTIN

Thanks for coming down.

JESSE

Any time.

EARL

We're out of here.

JESSE

Right behind you.

Booth, Earl, and Jesse all head out --

Martin watches them leave -- Dwayne addresses her --

DWAYNE

We just got started, where you headed off to?

Martin continues to watch the men leave, then turns her attention to Dwayne -

MARTIN

Oh that was Agent Wallace. We're going to check into something.

DWAYNE

Maybe I should come along.

Martin appears reluctant for a moment --

MARTIN

Don't you have to be here?

DWAYNE

Hell no. besides I'm just a radio call away if something happens. I feel I should keep abreast of what happens, seeing it's my jurisdiction and all.

MARTIN

Mm-hmm...

DWAYNE

Look, agent Martin...

DWAYNE

Ellen...

DWAYNE

Ellen...

(Beat)

I know you might think this is a small town, and we do things a certain way, but I don't want you to confuse that with...a lack of resolve.

Dwayne's expression becomes more determined -

DWAYNE

I don't like people getting away from me, and I'm prepared to scour the earth for whoever did it. I want you to know that.

Martin and Dwayne look at each other for a beat - Martin then gives Dwayne a faint smile of respect -

MARTIN

(Beat)

Ok, sure. Let's go.

EXT SHERIFF'S STATION -- DAY

Booth and Earl exit and Jesse approaches them from behind --

JESSE

Meet me at the Tumbleweed Diner.

EARL

What?

JESSE

Just do it! Meet me there, now.

Booth and Earl watch Jesse as he makes a beeline for his car --

INT "TUMBLEWEED" DINER -- DAY

PAN the local diner --

Jesse drags on a cigarette and faces Booth and Earl as they sit in a booth -

JESSE

There's going to have to be a change in our arrangement.

BOOTH

What are you proposing?

JESSE

I want my share. All of it.

EARL

Forget it.

Jesse takes another drag and stares hard at Earl -

JESSE

I'm not asking.

EARL

Well you're not getting, either.

JESSE

Listen -

Jesse looks around the diner --

JESSE

I don't like getting grilled  
by that DEA bitch, I don't like  
taking that kind of heat!

BOOTH

None of us like it!

JESSE

Well I don't know what's going  
to happen next -- she's pressing  
this, another interrogation,  
another problem.

BOOTH

Just take it in stride.

JESSE

(loud)  
I'm not gonna take --  
(beat, quieter)  
I'm not gonna take it in stride.  
(Beat)  
I had a good run turn to shit  
on me like that -  
(snaps finger hard)  
cleaned me out.

EARL

What do you mean? You gambled it?

JESSE

I was on a roll! I'm a little  
overextended now.

EARL

Oh Jesus Christ...

JESSE

So I want the money and I want it now.

EARL

Well you can't have it.

Jesse stares at Earl with a mixture of desperation and iron determination --

JESSE

Look...I can turn that tape over to Martin and come out smelling like a rose, you understand that Earl? So I'm going to make you a final proposition. I want two million dollars tonight, or the tape goes into her hands tomorrow morning.

Booth and Earl stare at Jesse for a beat --

EARL

You're out of your mind.

BOOTH

Yeah, I mean you're coming unglued, Jesse.

JESSE

You want to see how more unglued I can get? Try me.

EARL

You're never getting that much.

JESSE

I think I am.

Jesse gets up --

JESSE

I'll give you until nine o'clock tonight to bring it to my house.

Jesse look at the table --

JESSE

Hope you don't mind picking up the tab.

Booth and Earl watch Jesse storm off --

EXT STREET -- DAY

A patrol car zooms down the road --

INT PATROL CAR -- DAY

Booth drives and Earl looks out the window --

EARL  
You think he's bluffing?

BOOTH  
No.

EARL  
Neither do I.

Earl sighs loudly and looks out the window --

BOOTH  
Look, Earl. We gotta go straight.  
This is all messed up...

EARL  
If you're any friend at all, you'll  
stop talking like that!

BOOTH  
Maybe we can reason with Jesse, give  
him a third in exchange for the tape.

EARL  
I don't think he's going to be  
doing any bargaining with us, the  
stupid son-of-a-bitch! Besides,  
I'm not giving him a third of  
anything, not after everything  
we had to do.

BOOTH  
Well what are we supposed to do?

EARL  
I don't know...we have to shut  
him up somehow.

Booth looks at Earl --

EARL  
Jesse's a reckless guy, Booth.  
Got a lot of monkeys on his back.  
Who knows, maybe it all catches  
up with him somehow.

Booth realizes what Earl is saying.

BOOTH  
You're crazy.

EARL  
How badly do you want that money?!  
How bad do you want to stay out of  
jail?

BOOTH

Not bad enough to kill him.

EARL

Who said anything about killing?

(beat)

Just keep driving straight...

EXT ROAD -- DAY

The car drives down the street --

EXT BANK -- DAY

Establish the bank, with a patrol car in front --

INT BANK -- DAY

Martin, Wallace, and Dwayne are in a room with the bank manager, MR. CURTIS -

-

On a table are three HUNDRED DOLLAR BILLS -

WALLACE

Mr. Curtis called us this afternoon. The bills arrived at this branch from a cash drop. Came through a store called After Midnight. There's only four employees, none of them can tell us who passed them.

DWAYNE

Is this marked money, or what?

Dwayne looks at Martin and Wallace --

WALLACE

Some of it. Denning only handled a small portion of the total, but it looks like this was one of his bills.

DWAYNE

So there was money there! Who the hell's money is it?!

MARTIN

We don't know. Whoever got this payload together has one hell of a laundering system.

DWAYNE

Have you known this all along?

MARTIN

Well you can understand why we didn't say anything. If word

got out that we had a track on  
the money it would only work  
against us.

DWAYNE

Well yes I understand that, we  
don't want them high-tailing it  
out of here.

Martin then looks at Dwayne --

MARTIN

Sheriff Hogan --

DWAYNE

Dwayne.

MARTIN

(smiles)

Dwayne...

(Beat)

It is imperative that we keep  
this confidential. Now we know  
someone's out there. Very close.  
It may even be the son of a bitch  
that killed my partner.

DWAYNE

Fine. The information doesn't leave  
this room.

Martin looks at the bank manager -

CURTIS

I'm not gonna say anything!

DWAYNE

Yeah -- this is confidential.

MARTIN

OK...this is good. Our first  
solid lead.

DWAYNE

Did you say After Midnight?

WALLACE

Yeah.

DWAYNE

What the hell is that, some kind  
of porno store or something?

WALLACE

Not exactly. It's some lingerie  
store on the strip.

DWAYNE  
Lingerie...

WALLACE  
Yeah, racy stuff, you know the  
kind, right?

DWAYNE  
Sure...

DISSOLVE

TO  
EXT HOGAN HOUSE -- NIGHT

The lights are on inside --

INT HOGAN LIVING ROOM -- NIGHT

Dwayne and Sally face each other, eating at a table --

Nothing is said for a considerable length, Dwayne focused on his plate, Sally  
occasionally looking up at Dwayne --

Soon Sally puts her fork down --

SALLY  
All right what's the matter?

Dwayne looks up, then back at his plate --

DWAYNE  
Nothing. Nothing's the matter.

SALLY  
Aren't you going to tell how  
your day went?

DWAYNE  
Not much to tell. Nothing  
really happened.

SALLY  
That hasn't stopped you before.

Dwayne looks up at her --

DWAYNE  
Funny...

Dwayne resumes eating --

DWAYNE  
Suppose I'm not exciting enough  
for you.

SALLY  
I didn't say that. You did.

DWAYNE

Well you might as well say it.  
Mister Small Time...

SALLY

Just trying to be civil Dwayne.

Dwayne continues eating --

SALLY

Don't you want to hear about my  
day?

DWAYNE

Yeah let's hear about your day.

SALLY

Well I got the tires rotated,  
I went shopping, and I made dinner.

Dwayne doesn't respond --

SALLY

And a flying saucer landed in the  
backyard, aliens abducted me,  
performed experiments, and let me  
go.

DWAYNE

Well it sounds like you had quite  
a full day.

Dwayne keeps looking at his plate -- Sally looks at him for a beat then  
gets  
up, taking her plate --

SALLY

Whatever...

DWAYNE

Look I worked all day, I'm tired as  
hell and I want to sit and eat in  
peace! Is that asking too much?

Sally turns and faces him --

SALLY

No, Dwayne, you go ahead and relax,  
have a six pack and fall asleep in  
front of the TV, and come upstairs  
and pass out. And do it all over  
again tomorrow!

DWAYNE

Save me the sermon. I've heard it  
all before, it's boring.

SALLY  
It certainly is...

Dwayne watches her leave --

EXT JESSE'S HOUSE -- NIGHT

Booth and Earl approach the door, Booth carrying a bag. Earl hesitates, pulling a pair of latex gloves out of his pocket. He hands a pair to Booth.

BOOTH  
Perfect. He'll freak when  
he sees this.

INT JESSE'S HOUSE -- NIGHT

Jesse takes a swig of booze out of an old glass --

The door knocks and Jesse goes to answer it -- he looks through the peephole --

POV Booth and Earl are outside.

Jesse smiles and opens the door --

JESSE  
I was beginning to think you  
weren't going to show.  
(looking at bag)  
That can't be all of it.

BOOTH  
No. It's not.

Booth and Earl walk in.

JESSE  
What's...what's with the gloves?

Earl pulls out his service revolver and aims it at Jesse --

EARL  
Sit down, Jesse.

Jesse stares at Booth and Earl in stunned silence -- he laughs, nervously.

JESSE  
I don't believe this.

Jesse ignores the request, pouring himself another drink. The bottle shakes slightly.

JESSE  
You know, I had a feeling you just  
might pull something like this,  
some hard-ass tactic.

Jesse takes another swig and looks at them --

JESSE

Don't you think I'd be prepared?

Earl and Booth stare at Jesse --

EARL

Sit down, Jesse.

Jesse stares back at them --

JESSE

You're not going to shoot me.

Earl looks at him, then puts his revolver back --

EARL

Nah, I guess I can't.

Booth and Earl then GRAB Jesse -- Jesse struggles as they pin him to the ground --

JESSE

What the hell are you doing, you  
crazy some bitches --

EARL

We're gonna talk.

They drag him up on his feet, over to a METAL OFFICE CHAIR where they plunk him down --

Booth gets out some CUFFS --

EARL

I don't suppose you'll tell us  
where the tape is.

JESSE

Well it's not here -- you're wasting  
your time and you're pissing me off!

As Earl restrains Jesse, Booth takes one cuff and clamps it around Jesse's wrist and the arm of the chair -- Jesse winces in pain --

Earl then quickly jams a wooden STICK between Jesse's teeth and ties the ROPE on both ends tightly around the back of Jesse's head -

JESSE

What the hell!!!

Earl goes over to the bag and pulls out some LAMP CORD which he tosses to Booth -

Booth takes the cord and quickly begins to secure Jesse to the chair --

JESSE

I don't know what the hell you're  
doing but you're as good as dead  
now!

Spittle runs down Jesse's chin -

Earl continues to rummage through the bag -- he pulls out some OBJECTS  
wrapped in  
plastic and sets them on a table --

Jesse watches Earl --

JESSE

What the hell is this shit!

Earl reaches for Jesse's pack of cigarettes on the table, looks at the brand  
with disgust,  
throws them on the table -- he fumbles in his pockets and finds one MENTHOL  
cigarette left in a soft pack in his shirt pocket -- he hastily stuffs the  
pack halfway in his pocket -

EARL

You're the only person I know on  
Earth who smokes this bullshit  
brand!

Jesse looks on as Earl lights up the cigarette and begins to open the plastic  
package,  
revealing first a SPOON, which he places on the table, then a SYRINGE - and  
then a small  
white plastic bottle, labeled POTASSIUM -

A look of genuine concern crosses Jesse's face as he sees the bottle -

JESSE

If anything happens to me I got  
people who'll go straight --  
(struggling)  
straight to a safety deposit box  
and they'll find out everything!

Booth continues to tie up Jesse as he and Earl look at each other --

BOOTH

You don't expect us to believe  
that do you?

JESSE

You better believe it if  
you know what's good for you!

EARL

See that's the problem with you.  
You got a big mouth. A big fat

mouth.

Earl takes a spoonful of potassium and holds a LIGHTER over it - the heat causes a lavender smoke to rise as the potassium liquefies -

JESSE

Get me out of this! Get me out of this asshole!! You try anything, you'll leave a thousand clues. We find 'em all the time. We're trained for it.

EARL

So are we, Jesse.

Jesse begins to struggle wildly, kicking fiercely -- Booth fights to stabilize him --

EARL

Dammit settle him down!

Booth fights to do so -- he stares at Earl --

Earl fills the syringe, hands beginning to shake as he liquid fills the chamber -

BOOTH

How long is it going to take?!

EARL

I don't know! Shit, give me a break!

CRASH!!!! Jesse and the chair hit the ground. His face is smashed against the floor.

JESSE

Come on, Booth. Don't let him do this!!!

BOOTH

Don't have much choice, Jesse. You saw to that!

JESSE

You're only screwing yourselves over!

(Beat)

Hellllllp!

(louder)

HELLLLLLP! SOMEBODY!!!

BOOTH

Shut up, Jesse.

JESSE  
(at the top of  
his lungs)  
HELLLLLLP!!!!

EARL  
No one's gonna hear you, Jesse.  
We're in the middle of nowhere!

Earl approaches with the menacing needle --

EARL  
Look, get him up, all right?

Booth struggles and fails to pull Jesse up -- Earl puts down the syringe and together they stand Jesse upright --

Jesse is almost in tears now, blood seeps from a cut on his cheek.

JESSE  
Don't hurt me.

EARL  
We gotta, Jesse. It's tough,  
but you didn't leave us any  
choice. We gotta know where  
the tapes are.

Earl brings the needle over...he begins to bring it toward the direction of Jesse's mouth -

Jesse is coming unglued - Earl stares at him hard -

EARL  
Easy to purchase, hard to detect.  
Too much potassium can kill a man.  
(Beat)  
Just have to...pick a discreet spot.

JESSE  
Stop! Stop! I don't need the  
money. You can have it all.

BOOTH  
Where's the tape? Where are the  
copies?

Jesse looks down as the needle enters his mouth, just under the tongue - his eyes bulge in fear -

JESSE  
THERE AREN'T ANY COPIES! THERE'S  
JUST THE ORIGINAL, AND I'LL TAKE  
YOU THERE!!!

JESSE

I'm not convinced...

Earl then STABS the needle under Jesse's tongue - Jesse SCREAMS as Booth watches with great apprehension -

BOOTH

Whoa, Earl!

JESSE

OKAY! IT'S UNDER MY DESK!! TAPED  
TO THE BOTTOM SIDE!!!

BOOTH

What are you doing, Earl?

Earl looks at Jesse, then back at Booth - he then removes the needle from Jesse's mouth -

Suddenly, Booth slams Earl against the wall - Earl's cigarette pack goes flying --

BOOTH

What are you thinking?  
(under his breath)  
We were only supposed to scare  
him!

EARL

I'm just making our intentions  
clear. Go check the desk.

JESSE

See, I'm telling the truth!

Booth pulls the cassette from the bottom, held there by masking tape.

BOOTH

Here it is.

EARL

There it is...now what about  
the others?

JESSE

There are no others, Goddammit!

Earl turns and smiles at Jesse -

EARL

Better safe than sorry.

Earl then rapidly and unexpectedly STABS the needle under Jesse's tongue and INJECTS the contents -

Jesse screams, then after a second - he JOLTS VIOLENTLY - his eyes roll back into his head -

BOOTH

Earl!!!

Booth pulls Earl away, but it's too late. The syringe is empty -

Jesse JOLTS violently again, and CRASHES to the floor -

The two men stare at Jesse in shocked silence -

Jesse exhales one final time, a death gasp from his open, drooling mouth -

Booth looks at Earl with a mixture of shock and terror -

EARL

We had no choice.

Booth says nothing -

EARL

You know that. Deep down, you know it.

Booth then turns and looks at Jesse -

EARL

Even if we have the tape, that wouldn't shut him up!

BOOTH

You killed him...

EARL

(Beat)

It's gonna be o.k.

BOOTH

Like hell it is. This is Jesse!  
Jesse!

Jesse's eyes dilate. His head rocks back.

EARL

You know there's no other way.

Earl stands back. Booth backs away in horror, sweat running down his face -

BOOTH

What's going on? What's  
happening to us??

Booth runs his hand through his hair, turns to the window again, disgusted by what's happening --

BOOTH

You...stupid....

Booth then turns and SHOVES Earl violently across the room -

BOOTH

Son of a bitch!

Booth looks around and heads out the front door --

Earl gets up and follows him -

EXT DWAYNE'S HOUSE -- NIGHT

Booth steps out to the porch, feeling his chest as if sickened -- Earl follows him out and GRABS HIM, spins him around -

EARL

Wait a minute!

Booth shoves him back, and the two men square off -

EARL

Don't start losing it on me Booth!  
Do you understand what I'm saying!

Booth stares at Earl for a beat -

BOOTH

Jesus Christ Earl...what are we doing?...

EARL

We're doing what we gotta do, to protect ourselves!

BOOTH

You don't know if he was really gonna --

EARL

Yes I DO! It never woulda stopped, you know that. Jesse's always gonna be making mistakes and we'd be paying for them for the rest of our lives.

Earl grabs Booth --

EARL

Now you have to get it under control. We gotta get out of here, we gotta set him up just right and you can't come apart on me now!

Booth takes a very deep breath --

EARL

Now are you under control?

Booth looks at Earl, fighting to maintain composure --

DISSOLVE

TO

INT JESSE'S HOUSE -- NIGHT

Jesse's lifeless eyes stare into the camera, his mouth agape, his head lying in a pool of saliva -- the camera stays with him for a long moment, pulling back slowly -- all that can be heard is the ticking of a CLOCK-

Booth and Earl look down at the body saying nothing -- the camera stays with them for a long moment --

We see all three men, motionless, Booth and Earl standing over Jesse --

CLOSE ON JESSE'S MOUTH as Booth removes the gag -

Together, Earl and Booth carefully remove the handcuffs and lamp cord --

Earl stands the chair up --

Booth and Earl look down at Jesse --

Earl takes Jesse's hand and pulls it out above him --

He grabs the whiskey glass and places it near Jesse's hand, spilling the contents on the ground --

Booth scoops up the items on the table --

Booth turns the TV on with the sound off -- Earl watches this but doesn't protest --

Booth stuffs the lamp cord back into the bag --

Earl and Booth look at Jesse --

Jesse lies on the ground, appearing to have collapsed on his own --

Earl and Booth look at him. They look guilty as hell.

BOTH

Maybe we should say somethin'.

EARL

Come on.

Booth grabs the bag --

EARL

Do you have everything?



The salesperson approaches --

SALESPERSON  
Anything I can help you with?

DWAYNE  
Well I just uh, you know...

Dwayne faces her --

DWAYNE  
I have an anniversary coming up,  
thought I'd buy her something  
special.

SALESPERSON  
Anything...specific?

DWAYNE  
Well I don't know...

Dwayne laughs nervously, gesturing to a garment that leaves little to the  
imagination --

DWAYNE  
I mean, how much is something  
like that?

The salesperson checks --

SALESPERSON  
This is...65 dollars.

DWAYNE  
Sixty five...  
(laughs)  
Jeez Louise!

SALESPERSON  
We are having a sale on some items  
over here --

The go to a rack marked SALE --

SALESPERSON  
Do you know her sizes?

The question catches Dwayne off guard -

DWAYNE  
Uh, well I don't know her specific  
sizes...

The salesperson patiently smiles --

Dwayne pulls out his wallet --

DWAYNE

Maybe I can give you an idea...

He produces a PHOTOGRAPH of Sally -- hands it to the salesperson --

SALESPERSON

She's pretty...

Dwayne looks at the picture as if he hadn't thought it in a while -

DWAYNE

Yeah, she is. She comes up  
to about here on me.

SALESPERSON

Hmmm...

DWAYNE

I don't suppose you've seen her.

SALESPERSON

Have I seen her?

DWAYNE

Shopping here?

SALESPERSON

No, I can't say that I have.

DWAYNE

Oh.

Dwayne puts the photo back -- the salesperson looks at the rack -

SALESPERSON

Let's see...do you know her cup  
size?

DWAYNE

(Beat)  
Uh...C?

SALESPERSON

C?

DWAYNE

Yeah I'd say C...C.

SALESPERSON

Do you know...34 C? 32 C?

DWAYNE

No I don't.

(Beat)  
You sure you haven't seen her?

The salesperson smiles and shakes her head politely, taken aback by his curiosity -

DWAYNE

Well...I should have done a little homework, getting all the sizes, and what not.

SALESPERSON

Sure.

DWAYNE

I'm just not very good...with all of this stuff.

SALESPERSON

Oh, that's ok, a lot of men feel uncomfortable when they come in here.

DWAYNE

A lot of men come in here?

SALESPERSON

Oh yeah. Between here and Vegas we get a lot of customers. All types.

(Beat)

Even had an officer, just like you.

Dwayne looks at the salesperson -

INT ELECTRONICS STORE -- DAY

It is a clearance warehouse -- a CLERK stands behind a counter, Martin and Wallace face him -- the clerk is holding a PICTURE of Jesse Segundo --

CLERK

Yeah, I've seen him.

MARTIN

What did he buy?

CLERK

I don't remember. We get a lot of people in here.

MARTIN

Could it have been this?

She hands over a 3-pack of Maxell cassette tapes.

CLERK

I really don't remember.

WALLACE

When was the last time he was

here?

CLERK

Not too long ago.

MARTIN

Be more specific. A month, a week...

CLERK

A week ago, at most.

MARTIN

Thanks for your time.

Martin heads out, Wallace watches her, and follows -

WALLACE

Whoa...whoa...

The clerk watches them leave, totally confused --

CLERK

Wait -- hey what's this all about!

EXT ROAD -- DAY

An UNMARKED CAR is parked by the side of the road. Wallace is in a phone booth.

INT UNMARKED CAR -- DAY -- CONTINUOUS

Martin is in the driver seat, as Wallace climbs back in.

They begin driving.

WALLACE

He didn't make it into work, and he's not home.

MARTIN

I knew it, I knew it all along - shit!

WALLACE

You think he skipped town?

MARTIN

We're going to find out.

INT SHERIFF'S STATION -- DAY

Earl walks in alone. Nobody is in sight.

EARL

Dwayne? Trudy?

TRUDY (O.S.)

Dwayne's not here, Earl.  
He went down to the bank with  
those government people.

EARL

The bank?

TRUDY (O.S.)

Yeah. That's what he said.

Earl bites his lip.

EXT DIRT ROAD -- DAY

Dwayne drives up the dirt road toward Booth's trailer, stopping along the  
side,  
out of trailer's line of sight.

He begins to walk toward the trailer, cautiously.

INT TRAILER BEDROOM -- DAY

Booth and Sally sit and face one another --

SALLY

How are we going to do all this?

BOOTH

I'm going to quit. That's what  
has to happen first. Then we're  
going to tell him.

SALLY

I don't know, Booth.

BOOTH

I'll be there for you. He won't  
try anything while I'm there.  
(taking her hand)  
I promise. I'll protect you.

EXT TRAILER -- DAY

Dwayne has made it to where he can see the trailer. He looks out over the  
bushes.

POV Sally's car, parked around the corner of the trailer.

Dwayne clenches his jaw, fighting to contain his rage.

He turns around and heads back toward his car.

INT TRAILER BEDROOM -- DAY

SALLY

When do you expect this  
inheritance stuff to be

straightened out?

BOOTH  
Shouldn't be long. A couple  
of weeks maybe.

SALLY  
Can you rely on how much they  
said you'd get?

BOOTH  
It'll be more than enough. We  
can get out of here...

INT JESSE'S HOUSE -- DAY

WHAM!!! Wallace kicks the door open and he and Martin rush in.  
They freeze when they see Jesse on the ground.

WALLACE  
Oh shit...

Jesse stares blankly through glazed eyes --  
Martin goes over to the body and checks Jesse's wrist --

WALLACE  
Is he dead?

Martin feels Jesse's neck for a pulse and realizes it's futile --

MARTIN  
Yeah.

WALLACE  
What do you think? Heart attack?

Martin inspects the ABRASIONS on Jesse's wrist -- then looks around the room  
--

MARTIN  
I don't know...

Martin looks for the phone --

MARTIN  
Get Sheriff Hogan down here,  
somebody, anybody let's lock  
it down here.

Wallace goes to the phone and dials -- Martin looks around the room,  
skeptical of  
the scene -- he then inspects the  
puncture mark on Jesse's arm --

MARTIN

This isn't right...

WALLACE

I'm not getting an answer.

MARTIN

Not getting an answer? For  
Christ's sake! Call 911! Let's  
get it locked down here!

Wallace hangs up and dials 911 --

Martin crouches down and inspects the wound on Jesse's forehead -- she shakes  
her  
head and sighs, frustrated --

Something then catches her eye in the corner --

She gets up, walks over to it, crouches down, and picks it up.

It is Earl's empty cigarette pack.

MARTIN

Wallace? Get over here.

Wallace looks at the pack with Martin.

MARTIN

You take Jesse's car outside.  
Head to the station, detain  
Deputy Whitney if he's there.  
I'll go to his apartment.

INT TRAILER BEDROOM -- DAY

Booth is looking intently at Sally.

BOOTH

Why does that bother you?

SALLY

I'm not sure why. It's just,  
I've never been anywhere else...

BOOTH

Sally there's a whole world out  
there. We can have a new home.  
A real home, not some tin-plated  
dump. What are you giving up?

SALLY

I don't know. My friends...

BOOTH

We'll meet new people. You might  
have friends out there you never  
met.

SALLY

Yeah, I guess you're right.

(Beat)

It's just...all so sudden...

BOOTH

Yeah, it is...

All of a sudden, THE PHONE BEGINS RINGING.

Booth heads into the living room --

INT TRAILER LIVING ROOM -- DAY

Booth picks up the phone --

BOOTH

Hello?

INT. SHERIFF'S STATION -- DAY

EARL

Booth. We got a problem.

INT CAR TRUNK -- DAY

The blackness of the trunk is turned momentarily to light, as it opens to reveal

Dwayne, reaching in.

He pulls out a shotgun, lowers the trunk, and shuts it quietly --

EXT DIRT ROAD- DAY

Dwayne heads toward the trailer, gun in hand.

INT TRAILER LIVING ROOM -- DAY

Booth talks on the phone -- Sally listens in the background --

BOOTH

What do you mean, traceable?

INT SHERIFF'S STATION -- DAY

Earl is speaking with Booth.

EARL

I don't know for sure, but why else would they head for the bank?

BOOTH (O.S.)

It was all used. Random numbers.

How can they trace it?

EARL

I don't know. They got all kinds of high-tech shit nowadays.

INT TRAILER LIVING ROOM -- DAY

BOOTH

Then we're screwed.

EARL (V.O.)

No we're not.

INT TRAILER BEDROOM -- DAY

Sally listens into the conversation --

BOOTH

We're not? How do you figure that?

INT SHERIFF'S STATION -- DAY

EARL

We'll take the money and disappear! We can do it, spend it on the move. Even if all of it's marked, there's ways around it.

BOOTH (V.O.)

We've got to go now, then.

EARL

That's right.

BOOTH (V.O.)

Then Sally comes too.

Earl thinks for a second --

EARL

All right, Sally comes too.

(beat)

I'll be right there. You just hang tight, partner.

INT TRAILER BEDROOM -- DAY

Booth hangs up the phone, turns to see Sally looking at him, and heads over to her --

SALLY

Do you wanna tell me what that was all about?

BOOTH

(sigh)

Yeah. I want to tell you  
everything.

EXT SHERIFF'S STATION -- DAY

Earl jumps into his car, peels out of the lot.

EXT HIGHWAY -- DAY

Earl goes ripping past.

INT JESSE'S CAR -- DAY

Wallace sees Earl approaching, from the opposite direction -

INT EARL'S CAR -- DAY

Earl recognizes Jesse's car --

EXT HIGHWAY -- DAY

Earl's car passes the vehicle at a high speed --

INT EARL'S CAR -- DAY

Earl looks in the rearview mirror --

POV MIRROR -- Wallace does a SCREECHING U-TURN.

Earl panics, and PUNCHES IT --

EXT ROAD -- DAY

Earl's car ZOOMS down the road-

Wallace follows --

INT EARL'S CAR -- DAY

Earl looks in his rearview mirror --

EARL

Shit!

Earl steps on the gas.

INT JESSE'S CAR -- DAY

Wallace pastes it to the floor, in hot pursuit.

EXT TRAILER HOME -- DAY



I think I'm gonna be sick...

BOOTH

Now just take it easy Dwayne --

Dwayne pulls out his revolver -

DWAYNE

You shut your mouth you son of  
a bitch!

SALLY

Dwayne put the gun down --

DWAYNE

Shut up!!! Slut!!!

Dwayne heads over to her --

DWAYNE

You'd do this to me?!

SALLY

Dwayne -

DWAYNE

You'd do this to me!

CRACK!!! Dwayne backhands Sally hard across the mouth -- she slams against  
the wall and falls to the floor.

Booth springs toward Dwayne, who aims his gun --

DWAYNE

Come on! Come on scumbag!

Sally gets up, bleeding from the mouth --

BOOTH

Put...the gun...down...

Dwayne is trembling with rage.

EXT HIGHWAY -- DAY

Earl has the car floored at 110 mph, with Wallace right behind.

He almost skids off the road as they round a turn, dust flying in a huge  
wake behind him.

Wallace closes in.

INT EARL'S CAR -- DAY

Earl's eyes are glued to the rear view.

EARL  
Shit. Shit shit shit!

INT JESSE'S CAR -- DAY

Wallace closes in. He reaches under his arm, pulls out a revolver. Throws it into his left hand, driving with the right.

Tries to aim, unsteadily.

INT BOOTH'S BEDROOM -- DAY

Dwayne is seething.

DWAYNE  
I should kill you right here! I never thought you'd do this to me but I guess there's a lot I didn't know about you!

BOOTH  
Dwayne listen to me -

DWAYNE  
Shut up! Not another word out of you! You're going down, the Feds know all about it! You didn't know some of it was marked, did you! Where's the rest?

BOOTH  
I don't know what you're -

DWAYNE  
(enraged)  
Don't lie to me!!!!

SALLY  
Dwayne please calm down!

DWAYNE  
Calm down --

BLAM BLAM!!! Booth and Sally cringe as Dwayne fires around the room.

DWAYNE  
How's that??! How's that for calm??!

CLOSE ON THE MUZZLE OF A GUN

-- as it goes off. BLAM!

INT EARL'S CAR -- DAY

The back window BLOWS OUT. BLAM BLAM BLAM! Wallace's other bullets go wild.

INT JESSE'S CAR -- DAY

Wallace fights for aim, using his left hand.

BLAMM BLAMM! --

INT TRAILER BEDROOM -- DAY

BLAM! Dwayne fires again --

DWAYNE

How's that, you --

POW! Dwayne punches Sally across the face --

Booth SPRINGS on Dwayne -- the men CRASH around the room --

Booth STRUGGLES for the gun --

WHAM! WHAM! Booth cracks Dwayne's hand against the dresser but he refuses to let go of the gun --

Sally stumbles to her feet, heads toward the men --

SALLY

Stop! Stop!!!

The two men whirl around -

Dwayne FIRES --

BLAM!!!

The bullet RIPS into Sally's chest and she slams into the wall --

Booth SMASHES Dwayne's arm against the wall -- he drops the gun and it rattles across the ground into the living room --

INT TRAILER LIVING ROOM -- DAY

Booth and Dwayne begin to fight ferociously, fists flying -- they SCRAMBLE for the gun. It goes skittering down further across the floor --

Dwayne POUNDS Booth in the face, SLAMMING him back into the bedroom area of the trailer -- Dwayne heads for the gun --

INT TRAILER BEDROOM -- DAY

Booth shakes it off, is about to follow, when he looks toward the nightstand.

Opens it. His revolver is there --

INT TRAILER LIVING ROOM -- DAY

Dwayne REACHES for the gun, checks the load. He stands up, satisfied, brings it around, and --

BLAM! A bullet RIPS through Dwayne's forehead --

He falls back and his head hits the ground -- Booth holds the smoking gun --

INT. EARL'S CAR -- DAY

Earl reaches across the seat, for the glove compartment. Opens it. No weapons.

BLAM! A bullet whizzes through the headrest where Earl's head would have been.

He comes back up, but only then sees the turnoff for Booth's trailer. Too late.

He whips the wheel around, and --

-- Earl loses control of the car.

EXT ROADWAY -- DAY

Earl skids, braking sharply into the dust at the side of the road. A billowing cloud of dust follows behind him.

INT JESSE'S CAR -- DAY

Wallace follows close behind, into the cloud, when --

WALLACE'S POV of Earl's car DIRECTLY IN FRONT OF HIM!

Wallace JERKS the wheel around in the nick of time, skittering, SPARKING along the side of Earl's car --

EXT HIGHWAY -- DAY

-- and INTO THE AIR, off the embankment at the side of the road.

Wallace is AIRBORNE, plummeting down, hood first, into the small gorge.

His car EXPLODES in a HUGE BALL OF FLAME.

INT EARL'S CAR -- DAY

Earl sees this, grimaces, and puts the car back into gear, turning off the road toward Booth's trailer.

The dust rises behind him as he drives up toward Booth, and the money.

INT TRAILER BEDROOM -- DAY

Booth staggers into the room, dropping the gun, horrified by the scene -- he moves over to Sally --

BOOTH  
Sally! Oh my God, oh my God --

Sally wheezes, in the throes of death, bleeding profusely -- Booth cradles her firmly --

BOOTH  
Don't die on me, don't die on  
me, don't die on me --

She tries to speak, but can't. She's gone.

INT TRAILER LIVING ROOM -- DAY

Earl opens the door --

Dwayne stares up at him, his head resting in a pool of blood.

Earl bites his lip.

He sees Dwayne's gun on the floor, then hears Booth's cries of anguish.

He heads toward the bedroom, toward the sound.

INT TRAILER BEDROOM -- DAY

Booth cradles Sally, whose shirt is soaked in blood --

EARL  
Oh Jesus...

BOOTH  
(inconsolable)  
He killed her...he killed her...

EARL  
What happened? What's Earl doing  
here?

BOOTH  
He found us, he shot her...he  
killed her...

EARL  
Booth, listen to me...Booth!

BOOTH  
He killed her...

Earl goes over to Booth -

EARL

We got to get out of here. Do you understand? We got to get out of here right now!

BOOTH

No. It stops now. It stops here.

EARL

What do you mean?

(beat)

Look. We can make still make it work.

Earl pauses, his mind racing.

BOOTH

Dwayne's dead.

EARL

I know, I know. Dwayne's dead, but we can deal with it.

(thinking)

We'll pin it on him.

(thinking faster)

The DEA was driving Jesse's car. No car phone. No radio. They couldn't have called me in.

He picks up Booth's gun with a finger. Holds it out to Booth.

EARL

It'll look like Dwayne killed them, then came to kill you, too. Self - defense. Sally just got caught up in it.

Booth refuses to take the gun. Earl drops it to the floor instead.

BOOTH

What are you talking about?

EARL

Dwayne had the opportunity, just like us. He was at the scene. He grabbed the cash. Of course.

(excited)

This is perfect!

Booth suddenly stands, grabbing Earl's shoulders.

BOOTH

Are you nuts? Sally's dead!  
Dwayne's dead. Jesse's dead!  
There's no walking away from this!  
It is OVER! Do you hear me?

Earl isn't fazed.

EARL

We'll need the money.

And with that, Earl is out of the door, headed down the hallway.

Booth waits a beat, looks down to the floor, grabs up his gun.

He follows Earl.

INT TRAILER LIVING ROOM -- DAY

Earl grabs the shovel on the way, looks up at the burial site on the hill above. Booth is right behind.

POV of the burial site, from down below.

BOOTH

It's too late...

EARL

It's NOT too late!

BOOTH

Yes it is. I'm calling it  
in. Right now.

Booth picks up the phone with his free hand. This stops Earl. He turns around.

Booth is pointing the gun at him.

BOOTH

We've been making the wrong moves  
all along. It's time to make the  
right one.

Earl replies, gesturing out the window, toward the hill where the money lies.

EARL

You're the one who's nuts!  
There's no one left to touch us,  
Booth. We're home free! We just  
plant a little of the money on  
Dwayne, and it's all ours.

BOOTH

It's not about the money anymore.  
Can't you see that? It's about  
  
the lies. The lies, Earl.

EARL

Just one more. This one knocks off  
all the rest.

BOOTH  
I can't. I can't go on. I can't  
keep lying...killing. That's  
not me. That's not US.

Booth stands his ground.

EARL  
You gonna shoot me, partner? Is  
that what you're gonna do?

Booth considers for a moment. Drops his gun to his side, then tosses it  
onto the couch.

BOOTH  
No.  
(beat)  
No, I'm not. The killing stops  
here.

Earl turns to look up the hill, as Booth continues.

BOOTH  
You do what you gotta do,  
Earl. You take it all if you  
want. But I'm going in.

Earl turns to look at his partner for a long beat.

He turns his head again. Looks up the hill, to where the money lies.

EARL  
That'll bring me down, too.  
Eventually. You gotta know  
that.

BOOTH  
Uh huh.

EARL  
And you're solid on that?

BOOTH  
Rock solid.

Then Earl picks up Dwayne's gun in one quick motion, and points it at Booth.

Booth doesn't flinch.

Booth looks Earl straight in the eye. Almost nods.

Earl can't do it. He looks at his partner, grits his teeth. He begins to  
put  
the gun down, then --

BLAM!!!

A bullet BLASTS through Booth's chest -- he flies back -- BLAM!!! Another one sends him to the ground --

BLAM!!! Earl finishes Booth off with a shot to the head --

Earl wipes off the gun, almost crying now.

He places it in Dwayne's hand --

Earl surveys the carnage around the room for a beat. Hangs his head.

EXT TRAILER HOME -- DAY

Earl trudges up the hill, toward the money.

EXT HIGHWAY -- DAY

A highway patrol car is next to the smoking wreck of Jesse's car. The officer looks down on the scene.

Martin approaches in her car. She runs over, flashing her i.d.

MARTIN

Is he alive?

OFFICER

No, ma'am.

She looks down to the tire tracks, which pull off the road and up toward Booth's trailer.

MARTIN

Officer, follow me.

EXT BURIAL SITE -- DAY

Earl begins to dig -

EXT DIRT ROAD -- DAY

Martin's car heads up the road, the highway patrol car right behind.

EXT BURIAL SITE -- DAY

Earl digs frantically --

Something is wrong. He sees the cloud of dust down below, and the cars approaching.

He digs faster.

EXT TRAILER HOME -- DAY

Martin's car stops, parks next to Earl's.

She is about to head inside, when she looks up the hill, to where a lone figure is standing, bent over.

MARTIN

Stay here, with your gun trained  
on that door, until backup arrives.

And she heads up the hill.

EXT BURIAL SITE -- DAY

Earl is looking into the hole, puzzled.

He reaches into the hole, pulls something out.

EXT HILLSIDE -- DAY

Martin pulls out her weapon, cautious --

Suddenly -

BLAM!!! A single shot pierces the air --

Martin looks around, down at the officer, then back up at the burial site.

EXT BURIAL SITE -- DAY

Earl falls to the ground, a single bullet wound in his forehead. A smoking gun rests in one hand, a note rests in the other. In a few seconds, Martin runs up to the site --

The note blows out of Earl's hand --

Martin inspects the scene, bewildered --

As she picks up the note, the camera begins a long PULL-BACK and CLIMB.

We MOVE up, over the scene, higher still, past the cars, high above the desert floor, PANNING as we hear Booth's voice.

BOOTH (V.O.)

I know you're gonna kill me for this, partner,  
but your debts are pretty big, and this money is a real temptation.  
It's not that I don't trust you. I just know how tough things have  
been for you recently, and I'll keep helping out all I can. I buried  
the money somewheres else, and as soon as this blows over, you and  
I will go dig it up together. Hope you aren't too mad. You're  
my partner, come hell or high water, and I'm only doing this  
for the both of us.

FADE OUT.

THE END