

BETTER CALL SAUL

"Bad Choice Road"

Episode #509

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Writer's Draft

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TEASER

BLACK.

The LEFT SIDE of our screen FADES UP on the SUN (and, yes, only the left side, with a dark line running down the center of the screen, because we are revisiting the SPLIT-SCREEN MONTAGE device used in Ep. 407).

A slower guitar version of "Something Stupid" plays below the following scenes as a callback to that great Teaser, but instead of telling the story of a couple drifting apart over several months, these images will tell of two souls yearning to reconnect over the span of a few hours.

L1 ON THE LEFT: DESERT - DAY L1

The SUN, flaring in the lens. A CELLPHONE lifts in front of the blinding light as the CAMERA ADJUSTS to reveal JIMMY MCGILL searching for a signal in the middle of nowhere.

Jimmy, in his protective turban, continues to haul Lalo's heavy BAGS OF CASH, while MIKE EHRMANTRAUT trails a few yards behind with his rifle. We're only an hour or so from when we left the pair in Ep. 508. Sweaty, sunburned and desperate, Jimmy powers off his phone, wanting to save the battery.

R1 ON THE RIGHT: KIM'S CONDO - LIVING ROOM - DAY R1

A WINDOW. This image FADES UP from BLACK a few seconds after the left side scene. Bright sunlight streams through the blinds, and it should look as if the sun on the left side of the split screen shines through the window on the right.

We ADJUST from the bright window to KIM WEXLER -- sitting in silhouette on the couch, a cigarette smoking in her hand. There's an ashtray piled high with butts she's burned through in the hours waiting to hear from Jimmy.

Kim picks up her phone and looks at it, making sure she hasn't missed a call. Uneasy in her own skin, she can only wait, helpless.

L2 ON THE LEFT: DESERT - DAY L2

A TELEPHOTO SHOT of Jimmy walking -- HEAT WAVES rippling through the frame. He's in hell with the heavy loads hanging from his shoulders. Grimacing through the pain...

R2 ON THE RIGHT: KIM'S CONDO - LIVING ROOM - DAY R2

CLOSE ON a LIGHTER as the FLAME sparks. Kim lights yet another cigarette.

WIDER ON HER PROFILE as the smoke drifts to the left, toward the heat waves in Jimmy's frame.

L3 ON THE LEFT: DESERT - DAY L3

A RATTLESNAKE is curled in the foreground as OUT-OF-FOCUS Jimmy and Mike walk a safe distance behind it.

R3 ON THE RIGHT: KIM'S CONDO - LIVING ROOM - DAY R3

We look through the FISH TANK as Jimmy's fish swims through the frame, and OUT-OF-FOCUS Kim paces the room behind it.

L4 ON THE LEFT: DESERT - DAY L4

CLOSE ON Jimmy's face, shiny with sweat, as he takes a knee to rest. He wipes the sweat from his eye with his shirttail.

R4 ON THE RIGHT: KIM'S CONDO - BATHROOM - DAY R4

CLOSE ON Kim's face at the bathroom sink as she splashes water to calm herself down. She pats herself dry with a towel and exits.

L5 ON THE LEFT: DESERT - DAY L5

Jimmy considers his Davis & Main PISS BOTTLE. He's dying out here. *Fuck.*

Jimmy takes a swig. *Bleeeee-ch.*

R5 ON THE RIGHT: KIM'S CONDO - KITCHEN - DAY R5

Kim fills a glass of water from the kitchen tap and pops two ASPIRINS in her mouth, trying to ease the mounting pressure in her brain.

L6 ON THE LEFT: DESERT - DAY L6

Jimmy and Mike walk toward a LOW WIDE-ANGLED LENS, slow and steady, determined to make it out of here alive...

R6 ON THE RIGHT: KIM'S CONDO - LIVING ROOM - DAY R6

Kim walks away from a LOW WIDE-ANGLED LENS, wondering if she'll ever hear from Jimmy again.

L7 ON THE LEFT: DESERT - CONTINUOUS L7

Still in the WIDE-ANGLE SHOT as Jimmy and Mike approach, Jimmy pulls out his PHONE and powers it up.

Jimmy holds it in the air, searching for a signal, when suddenly we are...

8 FULL FRAME: DESERT - CONTINUOUS 8

The SPLIT-SCREEN is GONE for good. The MUSIC abruptly ENDS. We're CLOSE ON JIMMY as he realizes: *I have a signal!*

Jimmy turns to Mike, and with no words spoken, Mike gets the message. Mike pulls out his phone and dials.

But we stay with Jimmy, who drops the money bags and hits speed dial.

Frenzied, hopeful... he puts the receiver to his ear, praying the signal goes through.

Off Jimmy, now on his knees, wanting to hear Kim's voice...

9 FULL FRAME: KIM'S CONDO - DAY 9

KIM'S PHONE sits on the living room side table. Kim is in the background, looking out the balcony window.

After a few beats, the phone BUZZES.

Kim rushes to pick it up, and a glance at the caller I.D. raises her hopes. She answers...

KIM
(into phone)
Jimmy?

The seconds feel like an eternity until...

JIMMY (O.S.)
(from the phone -- weak,
raspy)
Yeah. It's me.
(MORE)

(CONTINUED)

9 CONTINUED:

9

JIMMY (O.S.) (CONT'D)
(then:)
I'm okay.

Kim can't speak. Emotions overtake her.

She curls up on the couch, crying with relief and happiness that her worst fear hasn't come true.

Off Kim, alone, but connected to the only person in this world who matters to her right now...

END TEASER

ACT ONE

10 EXT. TRUCK STOP - STORE - DAY

10

Under the shade of an awning, Jimmy sits on one of the money bags, the second bag at his side.

The suit he wore during his desert adventure was well and truly ruined. Now he's wearing brand new clothes (bought from the ramshackle shop behind him): shorts, flip-flops, and a loud, patriotic T-shirt that reads: "*These Colors Don't Run!*"

He gulps down a bottle of blue SPORTS DRINK and eats ICE CHIPS from a big paper cup. He looks down at his feet -- they are red and raw from all the walking.

WIDE -- we see this rest stop is a bit of an outpost, a middle-of-nowhere point for truckers to refuel and catch some shuteye. One BIG RIG drives off, headed back to find the highway, with a few more trucks parked nearby.

After a few moments, Mike pads out of the store, also in new flip-flops and shorts, and a "*Land of Enchantment*" T-shirt.

With his own sports drink and cup of ice chips, Mike eases his aching body down onto the money bag right next to Jimmy (Mike's RIFLE is tucked somewhere out of sight behind the large bags).

The two sit in silence for a long beat. *Holy shit, it's been a long 24 hours.*

There's quiet, until...

A big SUV rolls up right in front of the pair.

Jimmy watches as two imposing dudes step out: VICTOR and TYRUS.

Jimmy, a little scared, looks to Mike, but with a nod, Mike silently assures him: *These are my guys.* Jimmy swallows. *Good.*

Off the quartet loading the money bags and Mike's rifle into the SUV...

11 INT. SUV - DAY - MOVING

11

Jimmy and Mike slump in the back seat, relaxing their aching bodies on the cushioned seats. Victor drives, and Tyrus is on his cellphone.

TYRUS
(into phone)
You're sure.
(then:)
Stay put, and call me if there's a problem.

Tyrus hangs up and turns to Mike.

TYRUS
Doesn't look like anyone's been down that road. Definitely no one official. Bodies, trucks, all still there.

VICTOR
A couple of flatbeds are headed their way. They'll clear it all out. Like it never happened.

Jimmy's eyes peel open, slowly recalling the horror of it all, but he does his best not to let the fear show.

TYRUS
The one who followed you. We're gonna be damn lucky if we ever find that guy.

Mike nods.

MIKE
That'll have to do. He's out in the middle of nowhere.

Jimmy closes his eyes again, just as Mike looks over.

MIKE
Don't go to sleep yet. We gotta work on your story.

Jimmy clears his raspy throat, ready to review his cover story.

JIMMY
Let's do it.

Off this...

12 INT. COURTHOUSE - BONDING ROOM - DAY 12

THUD -- Jimmy pushes through the doors. He drags the two giant MONEY BAGS the last few steps to the finish line... to a long counter with a BOND CLERK waiting behind it.

JIMMY
(dry throat)
De Guzman. Jorge.

The slow government clerk types the name into the system, then...

She freezes. She double checks what she's reading on the computer screen. She looks at Jimmy.

BOND CLERK
Seven million dollars?

Jimmy plops the heavy bags on the counter.

JIMMY
Yep.

Off the two staring at each other...

13 INT. COURTHOUSE - BONDING ROOM - HOURS LATER 13

WWWHRFTFTFTFTRRRRR-IP! CASH rips through a MONEY COUNTER.

THREE MONEY COUNTERS, in fact, as the clerk has TWO ASSISTANTS helping with the count. They efficiently put money bands around each pile they finish. TWO ARMED COURT GUARDS stand watch over the insanely large amount of dough.

Jimmy sits on the visitors' side of the counter in a waiting chair, hunched over, leaning on his knees. His whole body hurts. His brain hurts.

He sips from a water bottle, absently looking in the empty bags that once contained the money. Inside, his Esteem LICENSE PLATE, and...

The "World's 2nd Best Lawyer" MUG -- pierced by a stray bullet. Jimmy couldn't leave it behind, but now he worries the mangled piece in his hand, wondering if he should toss it away in the nearby TRASH BIN. But just then...

The *CLIP-CLOP* of shoes draws his attention. Jimmy quietly wraps the mug inside the ripped money bag, then stuffs that bag deep inside the other bag. He sees...

(CONTINUED)

13 CONTINUED:

13

ADA GINA and her TWO ASSOCIATES enter the room. Once they got word what was happening down here, they just had to see the cash for themselves.

ADA Gina looks at the money mountain, then turns back to Jimmy.

ADA GINA
Seven million. Your client has seven million dollars. Where'd it come from?

Jimmy gives her an honest answer.

JIMMY
It's not for me to ask where a client gets his money.

ADA Gina eyes the cash again, then looks at Jimmy in his drained, sunburned state. She moves closer to him.

ADA GINA
And just who exactly is your client?

Jimmy takes an even beat, then responds:

JIMMY
Jorge de Guzman.

A flicker of suspicion, and ADA Gina turns to her associates. With a nod, they all exit the room.

Jimmy, alone, remains silent... until the clerk starts piling some cash on the counter.

BOND CLERK
Yes, hello?
(gets Jimmy's attention)
This is extra.

Jimmy approaches to see about \$100k, realizing, *oh yeah...* his payment. He swallows, then...

Jimmy collects the stacks and puts them in the money bag.

JIMMY
And now... Mr. De Guzman?

Off Jimmy's request...

14 EXT. MDC - NIGHT

14

LALO SALAMANCA walks out the doors, wearing the same clothes as when he was arrested in Ep. 506. Casual, confident...

He finds Jimmy leaning against a wall, waiting, still wearing the patriotic T-shirt, the money bag at his side.

Lalo scans his lawyer: sunburned-head to flip-flop toes.

LALO

Well. You must have a story.

Jimmy plays it cool.

JIMMY

Car trouble. Broke down about six miles from the pick-up site.

(then:)

Y'know there's no cell reception out there, right?

LALO

Car trouble.

JIMMY

Yeah. Just... kaput.

LALO

Why so long? Not that far back to the main road. You didn't just hitchhike?

Lalo is unreadable. *Is he buying the rehearsed story?* Jimmy swallows.

JIMMY

I thought of that, yeah. But with seven million in cash... I was afraid who might pick me up. I didn't think it was worth the risk.

(shrugs)

I went north. Maybe not the smartest idea, but... after a night lost in the desert, I made it.

Lalo continues to examine Jimmy, but then... a big smile crosses his face.

LALO

That was the right call. Hey, you did good!

(CONTINUED)

14 CONTINUED:

14

Lalo puts a grateful hand on Jimmy's shoulder, who does his best to not recoil in pain, but fuck, *it hurts!*

JIMMY

Ahhh-ahhhhh--

Lalo pulls his hand away. *Oh. Sorry.*

JIMMY

Anyway, look... I wouldn't be too happy, yet. That seven million, it sent up a huge flare. They're looking into you.

(then:)

I don't know how long "Jorge de Guzman" is gonna hold up.

Lalo waves him off.

LALO

Ahh. By the time these dipshits figure it out, I'll be long gone. Back home in Mexico, y'know?

A hint of relief flashes on Jimmy's face, which Lalo misreads.

LALO

Hey, but don't worry. You and me? We're not done. We're gonna do things. Big things. "Friend of the cartel," right?

Jimmy nods.

JIMMY

Right.

At that moment, NACHO VARGA rolls up in his red Javelin. Lalo gives his lieutenant a nod, but before he joins him, he checks with Jimmy:

LALO

My cousins. They pay you?

Jimmy pats the money bag and nods. Lalo smiles.

LALO

Perfecto. Hey, buy something nice for your wife. She's a looker.

Lalo walks toward the car. It takes a moment for what Lalo said to sink in with Jimmy.

(CONTINUED)

14 CONTINUED:

14

JIMMY

My... my what?

LALO

Yeah. She came to visit me. Nice job! For someone who marries that far up, *te respecto*, you know?

Lalo jumps in the passenger's seat next to Nacho, and they zoom away.

Off Jimmy, utterly stunned and confused -- *Kim met Lalo?!?!?!?*

15 INT. KIM'S CONDO - BATHROOM - NIGHT

15

CLOSE ON JIMMY'S BACK as his patriotic shirt is lifted over his head: bruised, cut and burned from carrying those bags hour-after-hour through the brutal desert.

Kim helps Jimmy get his clothes off (we're joining them past their tearful reunion, and Kim is now in full caretaker mode). She reacts to the DEEP CUTS on his shoulder blades.

KIM

Oh my God, Jimmy. You need to go to an emergency room.

JIMMY

I'm okay, I'm okay... I-- I washed it out good at the truck stop--

KIM

At least let's go get an IV, you're dehydrated--

JIMMY

I don't need an IV. I've been pounding down sports drinks nonstop. I, really, I'm okay...

The bathtub FAUCET has been running, and Kim kills the flow. The tub is full with an OATMEAL MIXTURE.

KIM

Okay, well, you're getting in the bath. C'mon, it'll help your skin...

Jimmy peels off his boxers and (as we keep the naughty bits framed out) he steps in...

(CONTINUED)

15 CONTINUED:

15

JIMMY

What is this, Cream of Wheat?

KIM

Oatmeal. It's an oatmeal bath.
Anti-inflammatory. It'll help your
sunburn.

Jimmy sinks into the water.

KIM

The temp okay?

JIMMY

Ahh, yeah. It's good.

KIM

You sure?

JIMMY

Yeah.

KIM

You don't want food or anything
else to drink?

JIMMY

I'm good. I'm just gonna... sit.
This is good.

Jimmy closes his eyes, feeling the warmth of the water. As
Kim gets a washcloth, soaking it to clean his wounds...

KIM

I can't believe you walked alone
through the desert for thirty-six
hours. I just can't fathom it...

Jimmy quietly swallows.

JIMMY

That's right. All by myself.

Now we know, Jimmy told Kim the same story he told Lalo.
Yes, they married and promised to tell each other the truth --
but that was to protect her from *legal* jeopardy. Lalo is a
whole other ball of wax, and at the moment, Jimmy feels it's
safer to lie than to wrap her up in all the death and mayhem
he barely soldiered through alive.

Kim gently dabs the wounds on his shoulders with the
washcloth. In this moment of quiet, with his own lie hanging
in his throat, Jimmy asks:

(CONTINUED)

15 CONTINUED:

15

JIMMY

So...

(then:)

Anything you wanna tell me?

Kim is momentarily confused.

KIM

About..?

JIMMY

Lalo. You saw Lalo.

Kim wasn't hiding this, but with everything that's happened, it just hadn't come up yet.

KIM

Well, yeah, I saw him.

(off his look)

Short of going to the police, Lalo was my only lead to figure out what happened to you.

Jimmy's temperature rises, maybe irrationally, but his emotions are colored by all he experienced in the desert. Also, Mike's words about keeping the people he cares about safe and separate from the danger are still with him.

JIMMY

Listen, you have to stay away from people like Lalo.

KIM

Jimmy--

JIMMY

You don't see Lalo. I see Lalo. I'm in the game. You're not in the game.

KIM

(confused)

What... game? Look, it was perfectly safe. I was at MDC, surrounded by guards. Just like any lawyer visiting a client.

JIMMY

But he's not your client. So, please, just... keep away.

KIM

Jimmy, I was worried about you--

(CONTINUED)

15 CONTINUED:

15

JIMMY

And I'm worried about you. Look,
when I was out there...

(then:)

I didn't think I was gonna make it.
I thought I was done. Dead. I was
this close to giving up. And the
only thing that kept me going was
knowing you were here.

(then:)

So...

Jimmy trails off. There's nothing else to be said. Kim
hears his words, quietly moved. She still doesn't fully
understand the problem with her seeing Lalo, but Jimmy's been
through so much, she's not going to push it.

KIM

Okay. I won't see Lalo again.

JIMMY

Good.

(then:)

Good.

Jimmy closes his eyes again as Kim continues to tend to his
wounds. After a few beats, she finally has to ask:

KIM

After all this...

(then:)

Was it worth it?

Jimmy considers. He can't let her know about the gun to his
head, the guy getting his head blown apart, all of the
death...

Jimmy looks at her and nods.

JIMMY

Go look in the bag.

Kim pauses a moment, wondering what he means.

JIMMY

The bag. In the living room.

Jimmy motions with his head, and gives a nod to urge her
along.

Kim puts the washcloth down and stands, crossing through the
bedroom and into...

16 INT. KIM'S CONDO - LIVING ROOM - CONTINUOUS

16

Kim steps out to find the grey CANVAS BAG.

JIMMY (O.S.)
On the chair. The grey bag...

Kim unzips the bag to reveal...

The ONE HUNDRED THOUSAND IN CASH.

Wow. It is an impressive sight. But...

Kim notices the second bag stuffed inside this one. She unwraps it to find: the TRAVEL MUG. And the bullet damage.

Holy shit. It's clear there's a huge part of the story she doesn't know.

JIMMY (O.S.)
You see it?

Kim doesn't let on about what she's found.

KIM
Yeah, Jimmy. I see it.

JIMMY (O.S.)
That's what it's all about.

Kim looks back Jimmy's way and considers... then wraps the mug back up and places it exactly as she found it.

Off Kim returning to the bathroom, planning to say nothing about the discovery, we...

END ACT ONE

ACT TWO

17 INT. POLLOS HERMANOS - NIGHT 17

The inside of the restaurant is dark and empty -- closed for the evening, except...

MIKE (V.O.)

Six guys, three vehicles, heavily armed. My guess is they followed the Salamanca cousins up from Chihuahua...

18 INT. POLLOS HERMANOS - GUS'S OFFICE - NIGHT 18

GUS FRING and Mike speak in the back OFFICE. Mike details his account of what happened out in the desert.

MIKE

Trailing the money but not wanting to take those two on. The gunmen waited for the handoff. Once the lawyer was far enough away, they swooped in. Figured they had an easy target.

GUS

How did they know about the money?

Mike shakes his head. He doesn't know.

MIKE

No I.D. on any of them. And I'm no expert, but they had tattoos... Same symbol I saw when I was on the job back east. A Colombian gang.

"Colombian gang" catches Gus's interest.

GUS

Draw it for me.

Mike grabs a piece of paper and a pen. On the desk...

Mike draws a SYMBOL -- the tattoo we saw on the gunmen who ambushed Jimmy.

Gus examines the drawing, then:

(CONTINUED)

18 CONTINUED: 18

GUS
These men were hired.

MIKE
By who?

Off this question...

19 INT. MEXICAN HACIENDA - OFFICE - NIGHT 19

CLOSE ON A GOLF BALL -- it sits on a tee, and *WHAP!*

The ball gets SMACKED into an IMPACT HITTING SCREEN that uses crude graphics to chart the ball's trajectory (as if out on an actual golf course). Now we realize this is a high end (circa 2004) ELECTRONIC GOLF SIMULATOR. We're in a HOME OFFICE, and it's JUAN BOLSA who holds the club.

Bolsa sets up the ball again. Takes another swing -- *WHAP!*

Bolsa watches his shot track on the screen, satisfied, when...

His CELLPHONE rings. He sets his club down and answers.

BOLSA
(into phone)
Sí.

INTERCUT WITH:

20 INT. POLLOS HERMANOS - GUS'S OFFICE - NIGHT 20

Gus talks on a BURNER PHONE, while Mike quietly listens.

GUS
(into phone)
I trust you've heard the good news.

BOLSA
Gustavo. Which good news is that?

GUS
Our colleague has been released by the American authorities. At a substantial price, but, he's free and, I'm told, will be returning home to continue operations.

Bolsa is as smooth as ice, revealing nothing but a positive response.

(CONTINUED)

20 CONTINUED:

20

BOLSA

That is good news. But coming south you say?

GUS

That's correct. Forfeiting bail is the only way to assure he remains out of prison.

BOLSA

Well, then. All will be returning to normal. And, I trust, your run of bad luck will be behind you.

GUS

Bad luck?

BOLSA

The DEA. The fire. The arrests.
(then:)
My hope is that it's over.

GUS

(positive)

Yes. I believe the coming weeks will be our best yet.

BOLSA

Excellent. I'll pass on the good news. Goodnight, Gustavo.

GUS

Thank you. Enjoy your evening.

Gus hangs up the phone, thoughtful. Then... he looks to Mike.

GUS

I just spoke with the man responsible for the attack.

Mike raises an eyebrow.

MIKE

Someone we need to worry about?

Gus shakes his head.

GUS

He was trying to protect his own business... by protecting our business.

(CONTINUED)

20 CONTINUED:

20

MIKE

Well, if that's him trying to help...

Gus considers.

GUS

He knows nothing about what we're trying to accomplish.

(then:)

Once Salamanca is south of the border, our actions must be unimpeachable. Any reflection on me... will not be greeted with kindness.

Mike nods. *Understood.* Off this...

21 INT. POLLOS HERMANOS - NIGHT

21

Mike and Gus walk toward the front of Pollos, with Gus ready to lock up, but Mike hesitates.

MIKE

There's one more thing we should discuss.

(then:)

Nacho Varga.

Gus pauses, curious.

MIKE

He wants out. He's done what we've asked, held up his end. I think it's time to cut him loose.

GUS

I see no reason to give up an asset.

MIKE

Once Salamanca's dealt with, we have no use for Varga. He's the only guy they have running things up here. If he disappears, the Salamanca operation falls apart.

(then:)

That territory has to go to someone.

Mike's implication is clear: the territory would go to Gus. Gus considers, but:

(CONTINUED)

21 CONTINUED:

21

GUS

Varga stays. Better to control the opposition without their knowledge.

Now Mike finally reveals what's behind the ask...

MIKE

You've got a gun to his father's head. That doesn't sit with me.

(off his look)

If you're wanting to hold Varga for the long run, I don't think fear is the best motivator.

GUS

A dog who bites every owner he's had can only be disciplined with a firm hand. Or... put down.

Mike knows Nacho's past well -- his attempts to kill both Tuco and Hector. There's no point in arguing. Mike nods. End of discussion.

Gus opens the restaurant door.

Off Mike, exiting, realizing he can't help Nacho, we...

22 EXT. NACHO'S PLACE - COURTYARD - NIGHT

22

Nacho talks quietly into his phone, looking through his window at AMBER and JO in the kitchen as they cook (Amber runs a wooden spoon through a frying pan of ground beef, Jo chops vegetables). Lalo is nowhere in sight.

NACHO

(into phone)

He's taking care of business tonight. Tomorrow morning he's seeing Hector to say goodbye. After that, I drive him south. He didn't tell me where. All I know is I'm dropping him off, then somebody else is taking him over the border.

TYRUS (O.S.)

That it?

NACHO

Yeah.

(then:)

(MORE)

(CONTINUED)

22 CONTINUED: 22

NACHO (CONT'D)
Once he's down, that's it, right?
He's done?

TYRUS (O.S.)
Just do what you're told and don't
worry about it.

Click.

Nacho pockets his phone. He can't wait for this to be over.
He turns and enters...

23 INT. NACHO'S PLACE - CONTINUOUS 23

Amber and Jo look up from the mess of a Mexican meal they're
cooking.

AMBER
Baby, how does he like it? Spicy?
Extra spicy?

Nacho, walking past without stopping, toward the bathroom...

NACHO
Just make it however. He'll add
extra if he wants.

24 INT. NACHO'S PLACE - BATHROOM - NIGHT 24

Lalo is just out of the shower, drying himself with a towel
and checking out his moustache in the steamed mirror.

LALO
Ignacio? What's the deal?

Nacho appears in the open door.

NACHO
The crew's headed to El Mich.
Everyone should be there about
forty minutes or so.

LALO
Excelente.
(then:)
What clothes you got? My shirt
stinks from that shithole.

Lalo stays focused on the mirror, as Nacho moves off...

25 INT. NACHO'S PLACE - CLOSET - CONTINUOUS 25

Nacho looks at his row of shirts, but notices...

The door in his closet, where his safe is, isn't shut all the way. He moves closer, feeling something is off.

Nacho opens the door and bends down to his safe, and there, he finds...

Scratches. As if somebody was trying to break in.

Nacho quickly spins the combination and opens the door. He looks inside...

All his money, and the IDENTITY CARDS for his dad and himself are still there.

A breath of relief. But he's fucking pissed. He quickly puts everything back and locks the safe, charging out to...

26 INT. NACHO'S PLACE - KITCHEN - CONTINUOUS 26

Amber and Jo are still figuring out the meal. Jo holds up a RED BELL PEPPER in one hand and a PEPPER SHAKER in the other.

JO

So how do they get this pepper into this pepper?

AMBER

You're such a weirdo. It's the same way they make grapes into raisins. They just dry it out.

JO

Oh. That's crazy.

Nacho appears...

NACHO

You trying to steal from me?

The two ladies look at Nacho, then to each other. Trying to be casual, but caught like rats.

AMBER

What, baby?

NACHO

You tried to break into my safe.

(CONTINUED)

26 CONTINUED:

26

JO

What? No. We wouldn't do that--

NACHO

Bullshit--

AMBER

Babe, we didn't go near your safe--

Nacho looks like he might kill them.

NACHO

You think you can lie to me?

AMBER

We're not lying!

NACHO

Tell me the truth.

Again, the girls look at each other. *What do we do?* Then:

JO

You were gone, baby! We were just lookin' for stuff.

AMBER

You always say treat this like our home. We just went lookin' around.

But Nacho's made up his mind...

NACHO

Get out of here--

AMBER

Please, please, please, one more chance?!

JO

We won't do it again! We swear, please--

NACHO

Go. Now. Don't come back.

AMBER

C'mon baby, please, give us another chance, one more chance, we--

Backing out of the kitchen, the breath leaves Amber's body as she and Jo see...

(CONTINUED)

26 CONTINUED: 26

LALO. A GUN at his side (he picked up one of Nacho's guns). Wearing just his pants, a towel over his shoulder, Lalo's eyes shift to Nacho.

LALO
Hey. Sure you wanna toss these two out?

The women are frozen in their tracks. Nacho knows in an instant if these two stay the situation will get very nasty, very fast. He grabs the girls by their arms.

NACHO
C'mon, get out.

JO
We're sorry, we're so sorry--

NACHO
Just shut up. Shut your mouth.
Get out of my sight.

He picks up their HANDBAGS off a chair and guides them out to the front door.

NACHO
Move... Get out! Go...

27 EXT. NACHO'S PLACE - NIGHT 27

The door opens, and Amber and Jo stumble out with a shove from Nacho.

He flings their handbags far into street. After their stuff hits the road, Nacho addresses the two.

NACHO
You come back, you're done.
Understand?

Nacho marches back inside.

Off Amber and Jo looking at each other, lucky to be alive, wondering where to go and what to do next...

28 INT. NACHO'S PLACE - KITCHEN - NIGHT 28

Nacho walks back inside, finding Lalo over the stove, eating the food the girls were preparing straight out of the pan.

(CONTINUED)

28 CONTINUED:

28

LALO

That's the way it is. Only so many people in this world you can trust.

He eyes Nacho -- is Lalo talking about him, too? Then:

LALO

Their food sucks, anyway. No spice.

Lalo drops the whole pan of food into the sink and walks back toward the bedroom.

LALO

(Spanish - with SUBTITLES)
I'll cook us something up at El Mich.

Off Nacho, counting the hours until Lalo is out of his life...

29 INT. KIM'S CONDO - KITCHEN - MORNING

29

CLOSE ON DRIPPING COFFEE as it filters through and into the carafe.

Kim's up early, peeling ORANGES for the juicer. After a few moments...

Jimmy shuffles out of the bedroom -- the night's sleep not doing much for his aching body.

KIM

Hey. Hungry? You good with cereal? Or you want me to try an omelet?

JIMMY

Cereal... probably safest thing for my stomach.

Kim immediately goes for a bowl and box of cornflakes...

JIMMY

I'll get it--

KIM

I got it, I got it. Just... relax.

Jimmy settles on a chair at the kitchen island.

(CONTINUED)

29 CONTINUED:

29

Kim sets him up with a bowl on the counter, grabs the milk from the fridge and pours. Jimmy notices the time.

JIMMY

You going in late?

KIM

I, uh... just thought I'd stay home today.

JIMMY

Kim. I can take care of myself.

KIM

I already called in sick, so... you're stuck with me.

Jimmy takes a moment, and can't help but smile. He doesn't want to screw up her day, but... it's also nice to be cared for.

Jimmy picks up his spoon, thinking about eating, when he notices...

Kim loads an orange into the juicer. *RRRRANGGGG!*

Jimmy fixates on the GRINDING PULP.

Another orange goes in... *RRRRANGGGG!*

Jimmy's starting to feel weak. Then, another orange, and...

RRRRANGGGG! The juicer kicks out pulp onto Kim's shirt.

SPLAT! Kim FLINCHES! It has the feeling of Jimmy flinching after the blood spatter hit him out in the desert.

We FOCUS ON Jimmy... all he can think about is his own shirt splattered by blood as Kim reacts to the mess on her shirt.

KIM

Oh... damn it...

She tries wiping it off...

Jimmy's going to be sick.

He spins away, the whole room spinning as he accidentally knocks his cereal off the counter -- CRASH!

The bowl CRACKS and SPLATTERS on the floor, making a huge mess.

(CONTINUED)

29 CONTINUED:

29

Jimmy refocuses, moving to clean up, his body aching so much it's hard for him to bend down...

JIMMY

Ah... God, I'm sorry. Shit. I don't think... my stomach's ready for this.

Kim is quickly on top of it, grabbing a towel and moving to collect the broken pieces.

KIM

Jimmy. It's not a big deal.

But she sees he's struggling, suffering with whatever secret he's keeping from her.

Off Jimmy, leaning on the bar for support...

30 INT. KIM'S CONDO - LIVING ROOM - LATER

30

CLOSE ON an EPSOM SALT BATH -- a little plastic tub on top of a towel. Jimmy sits on the couch and lowers his aching feet into the warm water.

Kim nuzzles up next to him, ready to watch a movie. He checks in again:

JIMMY

You're sure you don't need to go into the office?

KIM

I'm sure. We both need to take it easy today. How about a day without drama?

JIMMY

That sounds... real good, actually.

Kim hits PLAY on the DVD remote. A harmless old black-and-white comedy starts.

They watch the film, but Jimmy's distracted. He absently wipes at his shirt, as if erasing blood spatter.

Jimmy's mind is still out in the desert. He has a long distance stare -- a person trying to see nothing for fear of seeing the thing that horrifies him most. Then:

BZZZZ-ZZZZ! Jimmy's CELLPHONE scares him enough to flinch. He collects himself to answer.

(CONTINUED)

30 CONTINUED:

30

JIMMY
(into phone)
Saul Goodman, speedy justice for
you.
(listens, then:)
I'm sorry. Today's just... it's
just impossible today. I can't
help you.
(listens, then:)
That's right.

Jimmy, still absently wiping at his shirt, almost hangs up,
but then... he quietly feels the need to get out of here.

JIMMY
I'm sorry, they're doing what?
(listens, then:)
Hold on. Give me forty-five
minutes, I'll meet you down there.

KIM
Jimmy, no--

JIMMY
(into phone)
You tell them I'm on my way.

Jimmy hangs up, and Kim tries to stop him from leaving.

KIM
Jimmy, you can barely walk. What
are you doing?

Jimmy takes his feet out of the tub and dries them with a
nearby towel.

JIMMY
It's a client. He's in big
trouble. They're trying to kill
his plea deal because his buddy was
carrying weed.

KIM
Get a continuance, you don't have
to do this today--

JIMMY
He's scared out of his mind. I'm
not gonna feel right leaving him
hanging.

Kim can't help but finally say:

(CONTINUED)

30 CONTINUED:

30

KIM

Look, Jimmy... I know you're lying.

(Jimmy pauses)

I know something terrible happened in the desert. And this isn't about our deal, I'm not insisting or forcing you to tell me.

(sensitive)

I just want you to know... that I'm here for you, and you can tell me. Okay? No judgments.

Jimmy lets this seep in.

JIMMY

No judgments.

Kim nods. Jimmy thinks about it a moment, swallowing back his fear. Then...

JIMMY

Okay. You're right. Something happened. When I was out there...

Is Jimmy close to revealing the truth? Then:

JIMMY

When I was in the desert, I... I had to drink pee. Okay? I didn't have any water, so to survive I drank my own pee. A lot. Okay? That's it, so...

(then:)

I'll recover. But we never need to mention it again.

Kim nods. She damn well knows "drinking pee" isn't what's weighing on him. But she decides to accept it. For now.

Jimmy motions to the bedroom.

JIMMY

I gotta get ready and get going.

Jimmy pads off, leaving Kim quietly frustrated and helpless. Off this...

31 INT. SCHWEIKART AND COKELY - HALLWAY - DAY

31

Kim comes around the corner, now dressed for work. Since Jimmy went to the courthouse, she decided to keep busy as well. MARCIE, at her desk, is surprised to see Kim approach.

MARCIE

Kim. Feeling better?

KIM

Just a twenty-four hour thing.

It's passed.

(then:)

Besides, I thought I should come in and prep the Colorado meeting.

MARCIE

Oh. They moved that up to this morning. Steph handled it.

KIM

There wasn't pushback from the Boulder city council?

MARCIE

Steph cleared up the building code issues. Everything's moving forward.

KIM

Wow. Great. That's great.

Well...

(then:)

Okay.

Kim is pleased to hear the news, but finds herself momentarily flatfooted, not sure what to do next.

MARCIE

You wanted to write letters to the planning board in Broomfield.

KIM

Right. Yes, that's right. I'll get started on that, if you can get me those names.

MARCIE

(smiles)

List is on your desk.

KIM

Of course. Great.

(CONTINUED)

31 CONTINUED: 31

Kim nods and moves into her office...

32 INT. SCHWEIKART AND COKELY - KIM'S OFFICE - DAY 32

Kim enters and drops her purse on a chair. She sits at the desk, sees the LIST OF NAMES that Marcie left for her. A quiet sigh, then...

She fishes out her HAND RECORDER. She pushes RECORD and begins to dictate a letter. A dry, boring letter.

KIM

Okay, first letter is for...

(off list)

Mr. Armand Bekaris, Chairman of the Planning and Zoning Commission, and let's just cc the Vice Chair, Elaine Perlman while we're at it.

(clears throat)

"Dear Mr. Bekaris. Mesa Verde Bank and Trust respectfully submits the following request for your consideration..."

She absently rotates her chair around and pauses... looking up at the line of Mesa Verde statuettes...

KIM

(checks notes)

"In regards to the Resolution number PZ 2004-dash-36 Variance appeal to allow a six-and-one-half foot encroachment..."

... then down to the framed PHOTO and LETTER her client, Diana Pender, gave to Kim. A beat, then:

KIM

"Into the minimum required rear yard setback..."

(lost in thought)

Um... "Rear yard setback for a drive-thru awning to allow..." Strike that. "To facilitate access... at the property at 841 North..."

Kim fades off, and continues to glance around the office.

After almost losing Jimmy, Kim questions what's really important in life. All the stress... the lying to Kevin, Paige and Rich... *for what?*

(CONTINUED)

32 CONTINUED: 32

All she really cares about are her *pro bono* cases. Beyond that, *what's the point?* Does she really want her primary function in life to help Mesa Verde build more and more banks?

Coming to a decision, she sets down the recorder and walks out to...

33 INT. SCHWEIKART AND COKELY - HALLWAY - CONTINUOUS 33

RICH SCHWEIKART, who is just outside his office talking to his ASSISTANT at her desk.

SCHWEIKART

(to assistant)

I wanted to send a bottle of scotch as a congratulations, but then I remembered Miller doesn't drink. Can you call his assistant and get some intel on what he's into these days..?

(sees Kim approaching)

Kim. They told me you were out sick today.

KIM

Yeah, no, uh... Rich, you free to talk?

SCHWEIKART

Everything okay?

KIM

Yeah, I just... need a minute.

SCHWEIKART

Okay...

Rich leads the way, then closes his door after Kim enters.

We STAY OUTSIDE the office, but we can see through the window as Rich sits at his desk and Kim stands across from him.

We're watching (but not hearing) Kim explain herself to Rich. Whatever she's saying, Rich is clearly gobsmacked -- completely shocked. Kim appears confident in her manner.

As they talk, we PUSH IN on the office door. A few beats after they're out of our view, the DOOR OPENS and...

WIDE -- Kim exits, walking down the hall toward her office. Rich appears in his doorway, calling:

(CONTINUED)

33 CONTINUED:

33

SCHWEIKART

Kim? You don't have to do this today.

(then:)

Just give yourself some time to think about it.

KIM

I have, Rich.

Kim keeps moving, and she actually seems... *happy*. She ducks quickly into...

34 INT. SCHWEIKART AND COKELY - KIM'S OFFICE - CONTINUOUS 34

She grabs her purse and takes a look around. A nervous nod -- *is this the right decision?*

She then continues out with confidence...

35 INT. SCHWEIKART AND COKELY - HALLWAY - CONTINUOUS 35

Kim stops back with Marcie...

KIM

Marcie, can you do me a favor?
Copy all of the pro bono files and send the originals to my place?
Also, no rush, box up my diplomas and photos, please.

Marcie (and probably the audience) are confused.

MARCIE

Are... we moving offices?

KIM

I don't want you to worry. I talked to Rich and you'll be reassigned to one of the partners.

MARCIE

Wait, reassigned..?

If we didn't know it, we definitely know it by now... Kim is quitting Schweikart and Cokely! Kim fishes in her purse and pulls out her CAR KEYS, placing them on the desk...

KIM

Oh, they're gonna want these. I'm parked in my usual spot.

(MORE)

(CONTINUED)

35 CONTINUED: 35

KIM (CONT'D)
(then:)
Thank you, Marcie. Good luck.

MARCIE
Kim?

Kim moves off, but then remembers something at the last second. She turns back into...

36 INT. SCHWEIKART AND COKELY - KIM'S OFFICE - CONTINUOUS 36

Kim beelines to her desk and opens the drawer to retrieve...

The ZAFIRO AÑEJO STOPPER. Like Jimmy going back for his "2nd Best Lawyer" travel mug, it's something Kim can't part with.

With the stopper in hand, Kim leaves the office for good, and we...

END ACT TWO

ACT THREE

37 INT. CASA TRANQUILA - COMMON AREA - DAY

37

CLOSE ON HECTOR'S BELL. We hear Lalo speaking SPANISH, with SUBTITLES throughout the scene...

LALO (O.S.)
*I know you don't like it. I don't
like it. I hate it.*

WIDER: We see Lalo sitting with HECTOR SALAMANCA. The room, as usual, is quietly busy with RESIDENTS and STAFF.

LALO
*Look, cops are gonna go crazy
looking for me for a few months.
Maybe a year. Then the heat'll die
down, like it always does.
(then:)
Until then, Ignacio... or one of
the other guys... they'll get you
anything you need.*

But Hector, while limited in his ability to communicate, definitely seems disgruntled.

LALO
(nods)
*Tío. Come on. I'll be back.
Until then, still lots of moves to
make against Fring. When I'm home,
I'll have Eladio's ear. He'll be
sick of the Chicken Man. Then,
what's Fring's... will be ours.*

This cheers up Hector a little, but a question still hangs in the air. If Lalo is gone, and with Hector in his condition, who's going to be in charge of things?

LALO
*Eleven months from now, Tuco gets
out of prison. He'll run things
here.*

Hector gives a sideways glance.

LALO
*I know. Tuco. He's a hothead.
When he's on the stuff, he's...*

(CONTINUED)

37 CONTINUED:

37

Lalo shakes his head. He doesn't need to finish. Then:

LALO

*We'll make sure someone's on him.
He'll stay clean.*

As Lalo's talking about Tuco, he probably doesn't believe his own words. *Can Tuco really be the only option left to lead the Salamanca family up north?*

At that moment, a NURSE comes over for Hector.

NURSE

Hi there. We're bringing birthday cake out for Louise, one of our residents. Everyone's going to sing. Hector really doesn't like to miss these.

LALO

Yeah. Just... give us a minute.

The nurse hears this, and steps back as Lalo eyes her.

Lalo leans in and gives his uncle a hug, then whispers close in his ear...

LALO

La familia es todo.

Family is all.

Lalo stands and gives Hector a last nod goodbye. He motions to the nurse to come take him, and turns away.

Lalo walks to the exit. The nurse wheels Hector over into a circle of oldsters.

Lalo, near the door, looks back just as...

The nurse fits an awkward BIRTHDAY HAT on Hector's head.

A CAKE WITH CANDLES is presented to SWEET ELDERLY LOUISE, happy for the attention as the residents and staff SING. Hector glares with murder in his eyes.

GROUP

Happy birthday to you,
Happy birthday to you,
Happy birthday dear Louise,
Happy birthday to you!

Off Lalo, leaving Hector in this strange hell...

38 EXT. CASA TRANQUILA - PARKING LOT - DAY - MOMENTS LATER 38

Lalo walks to Nacho's car, where Nacho waits behind the wheel (we may see Lalo's large DUFFEL BAG in the back seat).

Lalo gets in the passenger seat and sits for a moment, contemplative, while Nacho watches. He finally asks:

NACHO

Where to?

Lalo snaps out of it enough to respond:

LALO

Go. The border.

Nacho nods. He starts the engine and they drive off. As they pull away, REVEAL...

ACROSS THE PARKING LOT

VICTOR. He sits in his SUV, looking at his TRACKING DEVICE (the same one he used back in Ep. 401).

Receiving a clear signal, Victor hits the gas and follows Nacho and Lalo. Off this...

39 INT. COURTHOUSE - CORRIDOR - DAY 39

Jimmy pushes sadly out the doors of a COURTROOM. He seems a little lost and introspective as he pads up the teeming courthouse hall. A moment later...

Behind him, DDA BILL OAKLEY exits with pep in his step. Spotting Jimmy, he quickly follows after.

DDA OAKLEY

Hey! That was something, what happened in there.

(then:)

Look, don't feel bad. You can't win 'em all.

It seems Oakley is trying to console Jimmy for just losing a case to him, but as we go on, it's clear that Oakley is only here to brag and rub salt in the wound.

DDA OAKLEY

But that one, jeesh. I mean, I thought for sure I was gonna lose. There wasn't a chance in hell I was supposed to win that one. But...

(MORE)

(CONTINUED)

39 CONTINUED:

39

DDA OAKLEY (CONT'D)
there you were. Snatching defeat
from the jaws of victory.

Jimmy walks faster to escape the gloating, and Oakley does his best to keep up...

DDA OAKLEY
Ball in your hands, at the goal
line, fumble! Law students are
gonna review the "Goodman Debacle"
as a teachable moment, so at least
there's that. Think of all the
kids you'll help learn "what not to
do" when faced with underwhelming
odds! So embarrassing. You'll
probably have to change your name
again!

Jimmy breaks away even faster as Oakley gets lost in the courthouse throng, and Jimmy escapes into...

40 INT. COURTHOUSE - STAIRWELL - CONTINUOUS

40

Jimmy shuts the door and leans flat against the wall. He finds a moment of peace here. He almost catches his breath when...

Oakley appears in the rectangular window.

DDA OAKLEY
Hey! Just want you to know... I
don't think any less of you.
You're still... a lawyer.

Oakley walks away, giggling like a schoolboy -- the Frank Burns of DAs.

Jimmy is short of breath. He's not himself. It's not just being off his game and losing to Oakley. He's suffering PTSD the same way as when he saw Kim splattered with juice pulp. He can't shake what happened in the desert.

Jimmy pulls out his phone and makes a call. Waits for an answer, then:

JIMMY
(into phone)
It's me. I need to talk to you.

Off this call for help...

41 EXT. DOWNTOWN STREET - DAY 41

CLOSE ON THE SIDEWALK. A single ANT walks past Jimmy's foot.

Jimmy stares down at it. He stands exactly in the same spot he dropped his ice cream back in Ep. 502.

He stays lost in thought for a few moments, even after a car rolls up and parks next to him. We don't see who it is, but Jimmy suddenly takes note of it. He's not surprised -- in fact, it's the person he just phoned.

Jimmy opens the passenger's side door and climbs into...

42 INT. MIKE'S CAR - CONTINUOUS 42

It's Mike. They stay parked here. Jimmy stares off. Mike waits, until:

MIKE

You can start talking any time.

Jimmy takes a breath.

JIMMY

Yeah. You said... you said this goes away.

(then:)

What was the time frame on that?

Mike quickly understands what he's talking about.

MIKE

It's different for different people, I suppose.

JIMMY

But for me. When do you think it will be over for me?

Mike stares at him. He takes a breath. He's seen more and suffered more than Jimmy will ever know. Mike tries to explain:

MIKE

Here's what's gonna happen. One day... one day you're gonna wake up. Brush your teeth. Eat breakfast... go about your business. Sooner or later, it hits you. You realize, you haven't thought about it. None of it.

(MORE)

(CONTINUED)

42 CONTINUED:

42

MIKE (CONT'D)

(then:)

That's the moment. When you realize you can forget. When you know that's possible... it all gets easier.

Close viewers might recognize an echo of what Stacey said in the group therapy session in Ep. 404. Clearly Mike's been thinking about it. But Jimmy is dumbfounded.

JIMMY

So... what happened out there? It doesn't bother you?

Mike is secure in his belief.

MIKE

Them wanting to steal that seven million? That didn't work for me. Not to mention they were gonna shoot you in the head. It was them or us. Cut and dried.

(then:)

They were in the game.

Jimmy looks up.

JIMMY

What about Fred? The kid at Travel Wire. Was he in the game?

Mike takes a beat, shakes his head.

MIKE

No. There was a lot wrong with what happened there.

JIMMY

Yeah. Lalo. Lalo killed that guy. For what? He killed that guy and we're helping him. All this, all this shit to help him get out of jail and get away.

Mike hesitates, then offers:

MIKE

That's not the end of the story.

It takes a long moment for Jimmy to understand that last statement.

(CONTINUED)

42 CONTINUED:

42

JIMMY

Wait a minute. What does that mean? "Not the end of the story." Are you saying..? Are you saying what I think you're saying? Is something gonna happen to Lalo?

Mike shakes his head and looks away, wanting to change the subject.

MIKE

I didn't say that.

JIMMY

Jesus. Jesus, what am I involved with? What are you saying's gonna happen--?

MIKE

Look. We all make our choices. Those choices put us on a road. (Jimmy listens) Sometimes those choices seem small. But they put you on the road. You think about getting off, but eventually... you're right back on it. And the road we were on led us out to the desert and everything that happened out there... straight to where we are, right now. And there's nothing to be done about that.

(then:)

Understand?

Jimmy lets Mike's words sink in, then, dripping with sarcasm:

JIMMY

I can't believe... there's a billion people on this planet, and the only person I have to talk to about this is you?

The two stare at each other. Mike's words didn't help at all. Mike doesn't say anything, but his face lets Jimmy know, "*You can get out now.*"

Jimmy exits to...

43 EXT. DOWNTOWN STREET - DAY 43

Jimmy exits onto the sidewalk, and Mike peels away. He feels no better than when he got into the car. Maybe worse.

He looks down at the ground again. He sees...

The ANT.

After a moment, Jimmy STEPS ON it -- *SPLAT* -- and walks off down the sidewalk.

44 INT. NACHO'S CAR - DAY - MOVING 44

Nacho drives on a stretch of roadway, the RADIO PLAYING, with Lalo slumped low and sleeping in the passenger's seat. Nacho slows the car, looking out at the mile markers.

NACHO
This the turn?

Lalo looks up.

LALO
Yep.

Nacho makes a left onto...

45 EXT. UNMARKED DIRT ROAD - CONTINUOUS 45

Not the best terrain for Nacho's red Javelin, but he doesn't have a choice.

The car navigates down the dusty road, and...

DISSOLVE TO:

46 EXT. DIRT ROAD - DAY 46

We're HIGH AND WIDE as Nacho's car rides along the trail.

A NEW SONG is on the radio, which soon CUTS OUT with a hiss of STATIC. Not only is there no cell service out here -- even commercial radio doesn't reach into this wilderness.

DISSOLVE TO:

47 EXT. DIRT ROAD - ARROYO AREA - DAY 47

Nacho and Lalo drive past the spot where Jimmy broke down, but the Esteem is nowhere in sight (it's down in the ditch where Mike and Jimmy pushed it).

DISSOLVE TO:

48 EXT. DIRT ROAD - AMBUSH AREA - DAY 48

Farther down the road, they pass the spot of the ambush.

As promised by Victor and Tyrus, all of the bullet-riddled cars and bodies killed by Mike have been swept out.

DISSOLVE TO:

49 EXT. ABANDONED WELL - DAY 49

The drop-off spot. Nacho brings his red Javelin to a stop. Kills the motor.

The Cousins aren't here yet, but Lalo gets out, grabbing his duffel bag. He takes a few steps toward the well.

Nacho follows out after him, waiting. After a moment of scanning the horizon:

NACHO

You want me to wait?

LALO

(thinks, then:)

Nah. They'll be here.

(Nacho still waits)

Really. Go.

NACHO

You sure.

LALO

Yeah, yeah! Look, man, I'll be in touch soon.

(then:)

Hey, that fire you did at Fring's? That was good stuff. We'll do more. *Lo prometo.*

NACHO

Yeah. Sounds good.

(CONTINUED)

49 CONTINUED:

49

Nacho nods and heads back to his car. On the way, he notices...

A CHIP in the red paint on the front end of his car. *Fuck*. It must have happened during their ride on the dirt road.

Lalo sees him:

LALO

Ah, that sucks, dude.

(then: in SPANISH with
SUBTITLES)

*Take it back to Hector's garage.
Those monkeys will fix it right up.
Like new.*

NACHO

I will. *Gracias*.

Nacho climbs back in the car. But we linger on Lalo.

Something about this last exchange has the wheels in his brain turning.

50 INT. NACHO'S CAR - SAME

50

Nacho takes a breath, finally rid of Lalo Salamanca, and aware that soon... he'll be gone for good. Dead.

He turns on the engine and begins a U-turn around, when...

KNOCK KNOCK. Lalo taps on the passenger's side window.

Nacho brakes and looks at him. *Fuck*. Lalo climbs in.

LALO

Take me back up the road. Slow.

NACHO

Why?

LALO

Just do it. Go. Six or seven
miles back.

Nacho puts the car back in gear and does what he's told. He heads back the way they came at a slow speed...

51 EXT. DIRT ROAD - ARROYO AREA - DAY 51

CLOSE FOCUS on a piece of DESERT BRUSH, when behind it the red Javelin rolls into view.

We are close to the spot where Mike and Jimmy ditched the Esteem.

52 INT. NACHO'S CAR - SAME - MOVING 52

Lalo keeps focused on the road.

NACHO
What are we looking for?

LALO
Lawyer said his car broke down.
Six miles from the pick up. Where
is it?

Nacho has no response. Then, Lalo spots something.

LALO
Let me out here.

Nacho stops. Lalo jumps out...

53 EXT. DIRT ROAD - ARROYO AREA - CONTINUOUS 53

Lalo walks the shoulder, where there's some disturbed foliage, and the arroyo below.

Nacho stops the car and gets out. *What does Lalo see?*

Lalo spots something down in the brush. That shade of yellow, how could he not see it?

Lalo scrambles down the bank...

54 EXT. ARROYO - CONTINUOUS 54

He finds the ESTEEM. He looks it over, and finds...

A BULLET HOLE.

Huh. Lalo smells a rat.

55 EXT. DIRT ROAD - ARROYO AREA - MOMENTS LATER

55

Nacho waits, until...

Lalo appears over the side, a new dangerous look in his eyes. He heads for the Javelin.

LALO

Come. Back to Albuquerque.

Fuck. Not what Nacho wanted to hear.

NACHO

What about Marco and Leonel?

LALO

What about them? I'll get them a message. Let's go.

What does Lalo have in mind? Lalo gets in the passenger's seat and slams the door.

Nacho takes a breath, and with no other option but to follow Lalo's orders, he gets back behind the wheel.

Off Nacho's car headed back up the dirt road, we...

END ACT THREE

ACT FOUR

56 EXT. KIM'S CONDO BUILDING - NIGHT 56

A TAXI pulls up in the quiet lot.

Kim gets out, tired... but in a good mood. After leaving S&C, she spent the rest of her day helping clients at the courthouse.

Off Kim walking inside with her briefcase...

57 INT. KIM'S CONDO - ENTRANCE - NIGHT 57

Kim unlocks the door and enters. The place is completely dark.

She assumes Jimmy isn't home yet, but then notices his KEYS in the collection dish. She looks into the bedroom, where she sees...

Jimmy, in his work clothes (but missing his shoes and jacket), is sprawled out flat on the bed.

KIM
Jimmy? You okay?

She walks into...

58 INT. KIM'S CONDO - BEDROOM - CONTINUOUS 58

Jimmy lifts his head, groggy...

JIMMY
Hmm? Yeah. W-What time is it?

KIM
(off the clock)
It's six-thirty. I'm sorry. You want to go back to sleep?

JIMMY
(not moving)
No. I'm up.

Kim sits on the end of the bed, a hand on his leg.

(CONTINUED)

58 CONTINUED:

58

KIM

You can still go to the doctor, you know. No harm in getting checked out.

JIMMY

I'm fine. I think I just need food. I haven't really eaten since... before everything.

KIM

Okay. Maybe go easy. Just some soup at first.

Jimmy notices something's up with Kim. Reserved. We know she has news to break, and she's considering how to say it.

JIMMY

Kim. I'm really okay.

KIM

I know. Good.

JIMMY

Yeah. You seem... worried, maybe?

KIM

No, it's just... I have news. It can wait. Let's get some food in you first.

JIMMY

What kind of news?

KIM

Nothing bad.

JIMMY

(quietly relieved)
Oh. So good news?

KIM

Yeah. I think so.

JIMMY

Great. So lay it on me.

Kim nods, then:

KIM

I, uh... I quit Schweikart and Cokely. I gave up Mesa Verde.

(CONTINUED)

58 CONTINUED:

58

Jimmy stares blankly. *Is he even registering what she said?*

KIM

How 'bout we get some food
together?

Kim stands and heads for the kitchen, turning lights on as she goes. Jimmy forgets about his exhaustion -- he pops out of bed and follows Kim. He needs answers.

JIMMY

Hold on, what? What happened? Did
somebody say something about what
we did? Was it Rich?

59 INT. KIM'S CONDO - LIVING ROOM/KITCHEN - CONTINUOUS

59

KIM

No. Nobody said anything. It just
felt right.

JIMMY

(dumbfounded)
It felt right? How? Why?!

KIM

I just... I keep pushing Mesa
Verde aside to do my pro bono work.
Then, when you were gone... I
didn't know what happened. I mean,
Jimmy...

(remembering)

I thought you were dead. So,
that... all of it helped me see
what's important, and what isn't.
Mesa Verde isn't.

Jimmy's phone BUZZES, but he quickly mutes it, wanting to focus on Kim.

JIMMY

You're just going to throw it away?
You busted your ass for all of it!

KIM

I'm not throwing it away. I did
S&C, I did Mesa Verde... I achieved
that. I had that experience.

(then:)

It doesn't make me happy.

(CONTINUED)

59 CONTINUED:

59

JIMMY

C'mon, look, it's... it's been a rough few days. Just... wait on the decision. Call Rich and tell him you're thinking it over--

KIM

I already talked to Rich, and Paige called me, too. We had a very nice, long conversation. It's done.

(smiles)

I spent the afternoon at the courthouse with pro bono clients. Without Mesa Verde hanging over me...

(then:)

It was the best afternoon I've had in a long time.

JIMMY

Okay, "pro bono" is wonderful and all, but "pro bono" means no money. What's the plan here?

KIM

(confident)

I don't know. But I'll figure it out.

JIMMY

Look, leaving Schweikart, I get it. Bunch of stuffed shirts. But Mesa Verde? It's like leaving the Yankees to go play amateur ring toss.

KIM

No, it's not. I'm leaving something that makes zero difference in the world to helping people who are actually in need.

Jimmy is not a fan of this radical change in Kim. She fought for Mesa Verde, Jimmy pulled a lot of underhanded shit against Chuck to get it back when she lost it, and this mega-client was a source of stability and stature in her life. Jimmy can't help but say:

JIMMY

Listen. This is a bad idea.

Kim is taken aback.

(CONTINUED)

59 CONTINUED:

59

KIM

What?

Jimmy's too emotional to express himself. He tries to explain it like Mike did (and mangles the logic completely):

JIMMY

Look, we all make choices. And those choices put us on a road. And the road... it's got good choices and bad choices. And this is the bad choice road.

Kim stares at him.

KIM

What are you even talking about?

Jimmy's phone rings again. He kills it.

JIMMY

Bad choices lead to bad roads that lead to bad places.

KIM

When you decided to be "Saul Goodman," I didn't get it, and still really don't, but I stood by your decision. And this isn't me changing my identity. I'm just leaving a job.

JIMMY

What I did is completely different!

KIM

How--?

JIMMY

I was leaving failure for success--

KIM

It's not different! You believed it was right for you, at least give me the courtesy of believing this is right for me.

JIMMY

(shakes his head)
I'm just giving you a reality check. This is too far, too fast.

(CONTINUED)

59 CONTINUED:

59

KIM

And I'm giving you a reality check.
This is really none of your damn
business.

This silences Jimmy. The two stare at each other for a long beat. Kim is fed up with Jimmy trying to control her decisions.

Then... there's a gentle KNOCK at the door. The sound takes them out of their quiet standoff.

As Kim moves for the door, Jimmy's phone BUZZES again. This time he answers.

JIMMY

Yeah?

60 INT. MIKE'S CAR - NIGHT - TRAVELLING

60

Mike is behind the wheel -- driving fast.

MIKE

Listen to me. Put your phone on
mute. Leave it on so I can hear.

61 INT. KIM'S CONDO - LIVING ROOM - CONTINUOUS

61

Jimmy is confused.

JIMMY

So you can hear? Hear what?

MIKE (O.S.)

(from phone)

Do what I said! Right now, mute it
and put it down...

Meanwhile, Kim backs away from the door, having looked through the peephole. She is stunned. She locks eyes with Jimmy. Afraid.

KIM

Jimmy.

Jimmy swallows -- *oh shit*. He does what Mike told him: he mutes the phone and sets it down by the fish tank, just over the bar, obscured in a basket of knickknacks on the counter.

Jimmy walks to Kim, and they look at the front door.

(CONTINUED)

61 CONTINUED:

61

KNOCK KNOCK.

Jimmy goes to the door and opens it. Revealing:

Lalo. A smile on his face.

LALO

Hey, guys! I come in?

Lalo doesn't wait for an answer. He steps inside.

Jimmy is shaken to the core, but does his best to hide it.

JIMMY

Lalo. Hi. Thought you'd be down south... enjoying freedom.

LALO

Yeah, well...

(then:)

Had some business to attend to.

Lalo gently shakes Kim's hand.

LALO

See? Told you he'd be back.

Lalo snakes through the condo, silently checking things out, making sure no one else is here. Taking his time...

LALO

Nice. I like it.

Jimmy is at a loss.

JIMMY

Um, can I get you a drink? There's beer in the fridge, I think...

Lalo doesn't answer.

JIMMY

Or maybe you're not staying that long?

Lalo stops at the FISH TANK, not far from Jimmy's open phone.

He looks at the fish. *TAP-TAPS* on the tank. Smiles.

He *TAP-TAPS* again.

(CONTINUED)

61 CONTINUED:

61

JIMMY

Hey, you... I'm sorry. You shouldn't do that. It... upsets the fish.

Lalo looks at Jimmy. Then... nods. *Fair enough.* He makes his way to the couch.

Jimmy and Kim watch him plop down on the center cushion, put his legs up and spread his arms out. As he does...

The GUN in Lalo's waistband is quite evident.

Both Jimmy and Kim take note, but remain stoic.

Jimmy clears his throat.

JIMMY

Lalo, if... you wanna talk, we can talk. Kim was just stepping out, so we can just--

LALO

(interrupts)

Nah. She can stay.

(then:)

I mean, she's part of the "legal team," right? Sit down. Relax. We're just gonna... "talk."

Jimmy and Kim look at each other.

LALO

C'mon. Sit.

Jimmy and Kim sit down in the chair and end sofa on either side of Lalo. *What are they going to talk about?*

JIMMY

Okay.

LALO

Yeah, so...

(then:)

Tell me what happened.

JIMMY

What happened.

LALO

Right. When you picked up the money. Walk me through it.

(CONTINUED)

61 CONTINUED:

61

Lalo is as friendly as can be, which somehow makes him seem even more dangerous.

JIMMY

You mean, what I told you already?

LALO

Yes.

JIMMY

Okay, ah... Well. I picked up the money. From your cousins. Right where you told me.

(a beat)

Driving back, my car crapped out, six or seven miles down that road. I didn't have cell service, so I walked. North. Through the night. I slept, but kept going the next day until I finally found a truck stop. Cleaned up in the bathroom, bought new clothes and called a cab. Delivered the money. They took a few hours to count it and then... then I saw you.

Kim watches Jimmy as he tells Lalo the same lie he told her, but he's clearly nervous, off-kilter from the physical and mental trials he's suffered through.

The thing weighing on Jimmy most: Lalo is here with Kim, and there's no telling what this killer will do if Jimmy's caught in a lie.

Lalo nods.

LALO

Tell me again.

Lalo is using a classic interrogation tactic, forcing Jimmy to tell the story again and again to see if there are any inconsistencies.

JIMMY

What?

LALO

Tell. Me. Again.

Jimmy shifts in his seat. Clears his throat.

(CONTINUED)

61 CONTINUED:

61

JIMMY

Fine, sure. I, uh, I picked up the money from those two fine... gentlemen. My car broke down. I didn't have phone service. I was afraid to hitchhike with the money, so I walked.

(clears throat)

Ran out of water, drank my own pee. You want more details, there ya go. Made it to a truck stop, called a taxi. The driver took me right to the courthouse. I paid the bail, got you out.

(then:)

I-I don't understand what you're after..?

Lalo shrugs.

LALO

I just want to hear your story.

KIM

Lalo, this is exactly what he told me, so if you could let us know what--

But Lalo holds up a finger.

LALO

Shhhhh. Sh.

Kim quiets. Lalo stands and moves back to the fish tank.

LALO

I just like to hear the story. I mean, I paid a lot of money for this story, right? So I think I can hear it as much as I want.

Again, at the fish tank: TAP-TAP. TAP-TAP. Then:

LALO

So... tell me again.

JIMMY

I picked up two big bags of money. Seven million dollars. The heavy, heavy bags you hired me to get.

As Jimmy nervously details the story again, we ADJUST TO THE OPEN CELLPHONE.

62 EXT. CONDO ROOFTOP - NIGHT

62

A POV OF LALO THROUGH A SNIPER'S SCOPE. Catching him through the curtains of Kim's balcony door. We hear the tinny SOUND of Jimmy telling the story.

JIMMY (O.S.)

I put them in the trunk of my car.
Drove maybe ten minutes, the engine
went. I couldn't fix it.
Overheated or something. So...

REVEAL: Mike is on the ROOF of a condo across the lot, his sniper rifle trained on Lalo at the fish tank.

Mike has an EARPIECE in, and hears Jimmy coming apart a little.

JIMMY (O.S.)

(thru EARPIECE)

I walked. I walked and walked,
north. Through the desert.
Walked, walked, walked. Got to the
truck stop and went in the
bathroom. Stuck my head under the
faucet, bought a giant pack of
energy drinks. Called a taxi and
waited.

63 INT. KIM'S CONDO - LIVING ROOM - CONTINUOUS

63

Jimmy finally cracks, motioning to Kim.

JIMMY

Look, if there's a problem, just
let her out of here, she doesn't
have to be here, she didn't do
anything. It's me, it's all me.

LALO

All you. What'd you do, Saul?

JIMMY

Whatever you think I did, I don't
know. Something's going on here,
so please, just...

LALO

I saw your car.

Jimmy silently processes this. Then, he shrugs.

(CONTINUED)

63 CONTINUED:

63

JIMMY

Okay? I--

LALO

You push it in a ditch?

Jimmy swallows.

JIMMY

I, what?

LALO

Did you push it in a ditch?

Jimmy is really about to crack.

JIMMY

I don't think so.

Lalo smirks.

LALO

You don't think so? You either did or you didn't.

JIMMY

Lalo, I... don't know what you want.

(then:)

You want the money back? Just take it. It's in the other room.

LALO

I just want what happened.

JIMMY

I told you what happened.

LALO

Did you?

JIMMY

Look, okay, I--

Kim's had enough. She stands and approaches Lalo.

KIM

Are you kidding me with this? Do you know what he did for you?

(then:)

Seven million dollars of your money.

(MORE)

(CONTINUED)

63 CONTINUED:

63

KIM (CONT'D)

He hauled it across a goddamn desert without one penny missing. He got you out of jail for, let's face it, a murder you're definitely guilty of. He's done everything you asked and gone beyond what any lawyer would EVER do. What he did for you? I'd never do it. So what, exactly, are you getting at? What do you want to know?!

Off Kim moving closer to Lalo...

64 EXT. CONDO ROOFTOP - SAME

64

Mike looks through his scope, his rifle trained on the scene.

POV THROUGH THE SNIPER SCOPE. Kim is dangerously close to being in the line of any shot he'll take if things start to go south.

65 INT. KIM'S CONDO - LIVING ROOM - CONTINUOUS

65

Lalo, amused by Kim confronting him, decides to answer.

LALO

I found his car in a ravine. Bullet holes in the side. So... I'm just waiting to hear how it happened.

Jimmy silently watches Kim, who appears unafraid of Lalo.

KIM

Bullet holes. That's it? Wow. Look, I don't know what it's like where you're from, but here in New Mexico, you leave a soda can sitting out and someone takes a shot at it. This is what you're on about?

(then:)

You don't think it's possible a couple of yahoos with guns shot up a piece of junk car and rolled it down in a ditch? End of story.

Lalo looks at Jimmy. *Is it the end of the story?*

But Kim pushes forward:

(CONTINUED)

65 CONTINUED:

65

KIM

Just what kind of operation are you running? Tell me. Cause I know why you sent Jimmy to do this job. It's obvious.

(pointed)

You have no one else you can trust. So you send a lawyer through the desert to pick up your seven million bucks? No offense, but you need to get your house in order.

Lalo chuckles.

LALO

Really?

KIM

Yeah, really. If you don't trust your men with your money, you've got bigger problems than if you trust Saul Goodman.

(then:)

For the record, he tells me everything, and he doesn't lie. Not to me, not to his clients. He's telling you the truth. So, look, next time you have a bunch of money and no one to trust, leave him out of it, okay? Try a wire transfer. Try a shell company. You ever hear of the Cayman Islands? Jesus. Get your shit together and stop torturing the one person who went through hell to save your ass.

This pauses Lalo. He stands silent, for what seems like an eternity.

The quiet seems endless... then...

Lalo turns and walks out of the condo.

The door SLAMS. BOOM.

Jimmy and Kim look at each other, at a loss for words.

Holy fuck. *Did that just really happen?*

66 EXT. KIM'S CONDO BUILDING - PARKING LOT - NIGHT 66

Another POV FROM THE RIFLE SCOPE: Lalo walks through the lot and to Nacho's waiting car.

Mike looks out from behind the rifle, quietly impressed. Kim's defense of Jimmy actually worked. Lalo is leaving!

67 INT. NACHO'S CAR - NIGHT 67

Lalo gets in and sits quietly next to Nacho. Thinking about what Kim said to him. Finally, with the silence being too much...

NACHO
Now what?

LALO
Mexico.

Nacho moves to start the engine.

NACHO
Back to the same place?

Lalo shakes his head, eyeing Nacho.

LALO
No. Change of plans. You're taking me all the way down.

Nacho is frozen.

LALO
C'mon, Ignacio. Go. Got a long trip ahead of us.

Off Nacho, starting the car engine and wondering what he's in for...

68 EXT. KIM'S CONDO BUILDING - PARKING LOT - CONTINUOUS 68

The Javelin drives away into the night, and we...

END EPISODE