

NUMB3RS

“Arrow of Time”

#511/Ep. 90

Written by

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Directed by

Ken Sanzel

Production Draft – 10/17/08

Rev. FULL Blue – 10/30/08

Rev. Pink – 11/4/08

Rev. Yellow – 11/5/08

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SCRIPT REVISION HISTORY

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REV. YELLOW	11/5/08	(41,46,50,55.)

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CAST LIST

DON EPPES

CHARLIE EPPES

ALAN EPPES

DAVID SINCLAIR

LARRY FLEINHARDT

AMITA RAMANUJAN

COLBY GRANGER

NIKKI BETANCOURT

LIZ WARNER

ROBIN BROOKS

BUCK WINTERS

RAFE LANSKY

GRAY McCLAUGHLIN

JOE **THIBODEAUX** *

DEANNE DRAKE

TOBY

TIM PYNCHON

SECOND MARSHAL

NUMB3RS

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SET LIST

<u>INTERIORS</u>	<u>EXTERIORS</u>
FBI	FBI
BULLPEN	PARK
WAR ROOM	BRIDGE
TECH ROOM	LOBBY ENTRANCE
INTERROGATION ROOM	
HALLWAY(S)	TEMPLE
KITCHEN	PRISON
ARMORY	YARD
EPPES HOUSE	WALL
DINING ROOM	INSIDE/OUTSIDE
LIVING ROOM	SCRUB *
GARAGE	DESERTED ROAD
CALSCI	BEATER CAR
CHARLIE'S OFFICE	
TEMPLE	APARTMENT BUILDING
WAREHOUSE	COURTYARD SIDE
	LOMA PLACE SIDE
MOTEL	STREET SIDE
ROOM	SIDE
BATHROOM	MOTEL
APARTMENT BUILDING	ROOM *
FIRST FLOOR HALLWAY(S) *	FRONT DOOR
THIRD FLOOR STAIRWELL	OFFICE *
PYNCHON'S APARTMENT	ALLEY *
BEATER CAR	FBI CHARGER
FBI CHARGER	

NUMB3RS

“Arrow of Time”

Ep. #511 – Production Draft: Rev. Pink – 11/4/08

TIME SPAN

This episode takes place over 3 days.

<u>DAY/NIGHT</u>	<u>SCENES</u>	<u>NOTES</u>
Night One:	1-19	
Day Two:	20-34	
Night Two:	35-48	
Day Three:	49-61	
Night Three:	62-71	Scenes A65,B65 are new.*

"Arrow of Time"

TEASER

5'9"... height

156 ... weight

19 ... age

250 ... year sentence

TRANSITION INTO THE NIGHT SKY...

"Rifles" by BRMC playing...

CHARLIE (V.O.)

*Entropy. A measure of randomness, a
parameter of disorder... energy
broken down in irretrievable heat.*

BOOM DOWN TO:

1 INT. TEMPLE - NIGHT

1

coming down off of stained glass images, biblical
paintings...

CHARLIE (V.O.)

*What might appear to be chaos... even
decay...*

... to DON, wearing a suit and tie, looking in a

HEBREW PRAYER BOOK --

Foreign letters looking like so much abstraction... he looks
up at the stained glass for guidance... listens to the CANTOR
singing in an alien tongue...

CHARLIE (V.O.) (cont'd)

*... is really a system's way of
smoothing out differences -- its
search for equilibrium.*

... his POV -- FRAGMENTED GLASS IMAGES...

2 INT. EPPES HOUSE - LIVING ROOM - NIGHT

2

Where CHARLIE and AMITA canoodle on the couch -- Charlie
reading off of some note cards...

(CONTINUED)

2 CONTINUED:

2

CHARLIE
Too florid?

AMITA
For thirty overachieving grad
students? Probably. For me?

She kisses him. Charlie starts to set aside the cards, but
Amita takes his hand, pulls it back...

AMITA (cont'd)
Tell me more about irretrievable heat.

Now headed into full bore nerd foreplay...

CHARLIE
Where language might fail us, the
poetries of math and physics bring
clarity --

Charlie flips the cards away...

... the tumbling rectangles creating the basis of another
folding grid, taking us to...

3 **EXT. PRISON YARD - NIGHT**

3

*(Charlie, shot against black, will drift in and out of the
remainder of the teaser, staying out of the action, but
bridging some shots, creating a "sort of vision:")*

The GRID becomes a FENCE -- behind which TWO SEARCHLIGHTS
sweep across the yard of the UNITED STATES PENITENTIARY -
ALHAMBRA...

CHARLIE (V.O.)
-- observing spontaneous changes in
isolated systems.

... We PAN away from the light -- and Charlie -- finding an
AIR VENT --

which is kicked out... then THREE MEN climb out. GRAY, lanky,
RAFE, tattoos and jailhouse muscle ...

... and BUCK WINTERS. Two years older than we last saw him,
and three decades harder. He passes through a MAKESHIFT ROPE
LADDER (made out of dental floss) and a BLANKET.

The three men move along the shadows... dancing the crosses
of the searchlights...

(CONTINUED)

3 CONTINUED: 3

... arriving at --

THE PRISON WALL --

Where Gray swings the weighted end of the rope ladder in wider and wider arcs...

... then HURLS it up; the anchor catches on the top of the wall.

THE THREE MEN --

Climb the ladder -- Buck first, then Gray, then Rafe --

CHARLIE (V.O.) (cont'd)
Entropy is our yardstick. Measuring
progress...

4 EXT. PRISON - TOP OF THE WALL - CONTINUOUS 4

Buck throws the BLANKET over the barbed wire...

... as Gray and Rafe come up the ladder...

CHARLIE (V.O.)
... defining the boundaries of a
story... a beginning and an end.

... dropping flat as a SEARCHLIGHT BEAM narrowly skims over them...

... and then they're pulling up the ladder... they drop it over the other side and Gray is the first down...

As Buck climbs over, then Rafe --

THE SEARCHLIGHT

kisses his silhouette --

5 EXT. PRISON - OTHER SIDE OF THE WALL - NIGHT 5

Buck, Gray, and Rafe scramble off the wall and away...

6 EXT. SCRUB - CONTINUOUS 6

The trio rises up over the hill, as the PRISON, in the background, comes alive with SIRENS and LIGHTS...

... sprinting toward a '75 El Dorado, waiting for them.

(CONTINUED)

6 CONTINUED: 6

Gray is the first one to the car, opening the driver's side door --

-- revealing CHANGES OF CLOTHES inside... A FAST FOOD TRAY sitting on the front seat...

Gray jumps in as Buck scrambles around to ride shotgun, Rafe jumps in back -- the men grabbing food, starting to peel away their jumpsuits --

TIGHT ON -- THE STEERING COLUMN

Where a KEYCHAIN dangles from the ignition. Gray smiles, turns the engine over...

CHARLIE (V.O.)
Entropy has a unique ability to
choose a particular direction for
time...

The car peels away, a HAMBURGER WRAPPER flying out the window... revealing the CITY OF LA in the b.g....

7 INT. EPPES HOUSE - LIVING ROOM - CONTINUOUS 7

Amita and Charlie deep in one another's eyes...

AMITA
The Arrow of Time.

CHARLIE
The Arrow of Time.

8 INT. TEMPLE - NIGHT 8

Don gives up; closes the prayer book... gets up and walks out --

9 EXT. DESERTED ROAD - NIGHT 9

As Buck shoves his jumpsuit out of the window of the car, snagging on a roadside fence...

CHARLIE (V.O.)
Uncorrelated parts interact... find
their connections in an evolving
system...

10 EXT./INT. BEATER CAR (TRAVELING) - CONTINUOUS 10

Now all wearing civilian clothes... Gray drives and eats;
Rafe sleeps across the back seat. Buck sits back in the
passenger seat, takes a CLIPPING out of his pocket...

CHARLIE (V.O.)
... so, from one perspective, entropy
is a clock...

... SLAPPING IT ON THE DASH, next to the dash clock.

ON THE CLIPPING --

A PHOTO OF DON EPPES -- a PHOTO OF A BURNING CAR -- the
article headline: "THRILL KILLER MEETS HER DEMISE IN THE
DESERT."

CHARLIE (cont'd)
... charting the irreversible.

OFF Buck -- a calm look of hatred on his face --

END OF TEASER

ACT ONE

11 INT./EXT. FBI CHARGER - NIGHT 11

As LIZ and DAVID drive past --

POV -- SHERIFF'S CAR

Parked by the side of the road -- TWO SHERIFFS look at the jumpsuit, snagged on the fence...

... then a MARSHAL'S CAR, parked a little further up the road, where TWO MARSHALS bag a SECOND JUMPSUIT...

DAVID

It's like an arrow -- pointed straight back at L.A.

LIZ

Nice of them to leave us a trail of breadcrumbs.

12 EXT. SCRUB - NIGHT 12

A CRIME SCENE now -- sheriffs, U.S. Marshals, prison guards, cars coming and going.

DAVID AND LIZ --

Get out of the Charger, met by U.S. MARSHAL "UGLY JOE" THIBODEAUX, 30s, cut like a powerlifter with a beer gut... he and David exchange a bearish handshake --

THIBODEAUX

Hey, Sinclair --

DAVID

Hey, Joe... so what do you need?

-- and they're on the move --

THIBODEAUX

A really big net... got three guys over the wall -- had a car waiting. Tire tracks say a mid-sized something, older model...

LIZ

Well, that narrows it down...

(CONTINUED)

12 CONTINUED:

12

THIBODEAUX

Unless we hear about three badasses
terrorizing the countryside in their
underwear, assume they also had a
change of clothes.

LIZ

So they're already past the
roadblocks.

THIBODEAUX

Long gone... the dragnet is so the
bosses can tell the press they did
something. But check this out --

-- arriving at THIBODEAUX'S CAR -- where the ROPE and BLANKET
have been laid out -- David picks up the rope --

DAVID

Looks like --

THIBODEAUX

Dental floss.

LIZ

How the hell do they get that much
dental floss?

THIBODEAUX

Not a bad question. They definitely
had the time on their hands...

DAVID

"They" being --

THIBODEAUX

Well, that's really why I dialed you
in.

Thibodeaux hands David a stack of files --

SECOND MARSHAL

Hey, Ugly!

Thibodeaux makes a "one second" gesture to our agents and
moves off as David starts to look through the files...

LIZ

"Ugly?"

(CONTINUED)

12 CONTINUED: (2)

12

DAVID
"Ugly Joe." There's Big Joe, Little Joe, and Ugly Joe.

LIZ
There's a bigger Joe?

DAVID
No, an uglier one --

INSERT -- THE FOLDERS --

flipping through Rafe's file, then Gray's --

DAVID (cont'd)
Damn...

-- coming to Buck's.

MATCH CUT TO:

BUCK'S FILE -- ON THE MONITOR --

We are in --

13 INT. FBI - WAR ROOM - NIGHT

13

As Don, COLBY, and NIKKI look at the screen --

NIKKI
Buck Winters --

DON
(brusquely)
Tell me about the other two.

Nikki starts to argue, looks at Don, knows better by now --

ON THE SCREEN -- GRAY'S RAP SHEET

NIKKI
Gray McClaughlin... Doesn't look like he's had any time to commit a crime where he didn't get caught.

(beat)
Started out with low level drug dealing, couldn't make that work --

COLBY
-- I just read that 95 percent of small businesses fail their first year --

(CONTINUED)

13 CONTINUED:

13

NIKKI
-- starts hitting liquor stores and
gas stations --
(beat)
Not a bad looking cat --

COLBY
(grins)
Really.

NIKKI
But when you guys notice, it's okay --

DON
(not playing into the fun)
Next.

ON THE SCREEN -- RAFE LANSKY --

Not just a rap sheet, but some press clippings --

NIKKI
Rafe Lansky. One Aryan-looking
individual, but he's pretty
ethnically enlightened -- freelanced
for the Colombians, the Jamaicans,
the Russians --

DON
As?

COLBY
Hitman. He dropped at least six
bodies we know of, OC moved four
others to the Pending Inactive column
as "likely but unprovable."

NIKKI
Broke one dude's neck, tossed another
off a hotel balcony --

DON
Where are we on known associates?

NIKKI
Just got the files, boss --

Don looks at Colby --

DON
It's just like any other fugitive
case.

(CONTINUED)

13 CONTINUED: (2)

13

COLBY

Any other fugitive case, the first thing I look at is the guy who shot his --

DON

Go to the second thing.

Don exits... Nikki looks at Colby...

NIKKI

Okaaay...

Colby looks at the mug shot of

BUCK WINTERS --

DAVID (V.O.)

Buck Winters is 17 years old, hooks up with his teacher --

14 EXT./INT. FBI CHARGER (TRAVELING) - NIGHT

14

David and Liz --

DAVID

-- Crystal Hoyle. Buck's father already beats the crap out of him on a regular basis -- finds out and beats some more of the crap out of him...

(beat)

... Buck kills him for trying to keep them apart.

LIZ

Pitbull puppy love.

DAVID

Crystal and Buck shoot and rob their way across the country, get married in Vegas...

LIZ

... because really, who doesn't...

15 INT. FBI - TECH ROOM - NIGHT

15

Colby and Nikki looking at --

(CONTINUED)

15 CONTINUED: 15

ARCHIVAL REPORTS --

Clippings of Crystal, Buck... crime scene photos... newspaper reports... video of CRYSTAL'S BURNING CAR.

COLBY

... find their way to L.A. These are two seriously fearless individuals... they rob a meth lab, blow it up --

16 EXT./INT. FBI CHARGER (TRAVELING) - NIGHT 16

DAVID

We caught Buck... Crystal retaliated by kidnapping one of our agents.

LIZ

Megan Reeves? This is that case?

DAVID

Don never talked to you about any of this?

LIZ

No...

17 INT. FBI - TECH ROOM - NIGHT 17

COLBY

When Hoyle took Megan, Don lost it. Some things went down during Buck's interrogation --

NIKKI

Things like -- ?

Colby doesn't answer...

18 EXT./INT. FBI CHARGER (TRAVELING) - NIGHT 18

DAVID

All I know is that Don got the information he needed, and Buck went to the hospital. We got Megan back...

LIZ

And Crystal Hoyle went down shooting.

DAVID

Actually, she drove straight at a roadblock with a carload of hand grenades.

(MORE)

(CONTINUED)

18 CONTINUED: 18

DAVID (cont'd)
(beat)
Don was the one who pulled the
trigger.

19 INT. FBI - TECH ROOM - NIGHT 19

ON THE MONITOR --

*The same clipping Buck had... Don's photo, the burning car in
the desert...*

NIKKI
Sounds like another day in the
exciting field of crimefighting.
Why's Don acting like he did
something wrong?

COLBY
Things happen on this job that make
you ask hard questions about
yourself...
(beat)
... that was one time I don't know if
he was ready for the answers.

NIKKI
Kid ever threaten Don?

COLBY
He didn't have to.
(beat)
I'll take Lansky -- you take
McLaughlin... Unless you think you'll
lose yourself in his deep brown eyes.

20 INT. CALSCI - CHARLIE'S OFFICE - MORNING 20

Charlie is reading a newspaper as Amita and LARRY come in,
bringing coffee --

AMITA
Thought you snuck out early to work
on that lecture...

CHARLIE
I made the mistake of buying a paper
with my coffee. Remember that idea I
had for a finding in Complex
Polynomial encryption? Withers'
group just patented it.

(CONTINUED)

20 CONTINUED:

20

AMITA

It wasn't Withers... it was his collective. In fact, a civil engineer suggested attacking it through Riemann's Hypothesis.

LARRY

Color me stodgy, but these attempts to manufacture insight by committee run counter to the history of great thought...

AMITA

There are plenty of instances of great thought coming in the work of groups -- Pissarro, Monet, and Degas... Wedgewood, Watt, and Darwin...

CHARLIE

Oppenheimer, von Neumann, Wilson, and Weiskopf... the Neo Confucians,...

LARRY

Fine, fine, go ahead and pelt me with specifics...

CHARLIE

We should start a think tank. Meet once a month... anything we come up with, everyone shares in...

AMITA

(dryly)

Don't know why I didn't suggest that in the first place...

CHARLIE

We could get Osaki for chemistry... and Galuski, because you want that down and dirty engineering perspective...

AMITA

You know who would bring a completely fresh dimension of thought? Your dad.

LARRY

Certainly -- 35 years of practical experience in Urban Planning, but the fresh eye of a student --

(CONTINUED)

20 CONTINUED: (2)

20

CHARLIE

Yeah... I don't think so.

Before Larry and Amita have a chance to recover from their initial surprise, David and Liz enter...

... and Liz tosses the DENTAL FLOSS ROPE LADDER (bagged as evidence) on the table.

DAVID

So... who wants to talk dental floss?

21 INT. FBI - BULLPEN - DAY

21

Colby working his computer as Nikki crosses over -- tosses a PRINTOUT on his desk...

NIKKI

Gray McClaughlin has a girlfriend.
Deanne Drake... Visited him twelve
times in the last eighteen months.

(beat)

Marshals are already staked out on
her house and tapped into her phones -
- no activity. I got a work address,
figured we could shake her up --

COLBY

(reads)

Pier 16... and she is...

NIKKI

(okay)

A forklift driver.

COLBY

(knows he has her)

So McClaughlin attracts the girly,
super-feminine type.

(beat)

How did she hook up with this "good
looking cat?"

Nikki hesitates -- knows the answer is going to get her balls
busted again --

NIKKI

Prison pen pal web site -- insert
your next joke here --

Colby gets up, grabs his coat off his chair --

(CONTINUED)

21 CONTINUED:

21

COLBY

No way I squander this opportunity --
I'll have to throw some ideas around
with David, really get it right --

NIKKI

You know that I'm never going to
share again.

Don intersects them on their way to the door --

COLBY

Nikki found a known associate on
McClaughlin -- figured we'd --

DON

(distant)
Yeah... great.

Colby and Nikki exchange a look as they head for the elevator
-- Don drifts toward the kitchen --

22 INT. CALSCI - CHARLIE'S OFFICE - DAY

22

David, Liz, Charlie, Amita, Larry -- drinking coffee and
staring at the ladder --

DAVID

It's thirty feet long --

AMITA

Floss is sold in containers of 20 to
150 yards --
(off the others)
-- I'm an informed shopper --

CHARLIE

Eyeballing the density of the rope,
I'd have to guess we're looking at
18, 19,000 feet...

LIZ

Eyeballing...

LARRY

3 and one half miles of dental
floss... even assuming an average
container size of 50 yards --

AMITA

127 rolls of floss.

(CONTINUED)

22 CONTINUED:

22

LIZ

You guys find new and special ways to
freak me out all the time...

CHARLIE

This really doesn't tell you anything
you don't know --

DAVID

(thinking)

127 rolls of floss -- which is a
restricted item in prison for exactly
this reason --

LIZ

Well, this and the fact that it's a
great way to slice through someone's
jugular vein...

LARRY

Ugh.

CHARLIE

We might be able to apply a Simplex
Algorithm -- the amount of time it
would have taken to build the ladder,
based on difficulty of access --

LARRY

-- they had limited time to work on
it, when guards and other prisoners
weren't watching them --

AMITA

-- they would have had to find a way
to hide the empty containers, throw
them out...

LIZ

Okay... some Floss Math tells us when
they started, it might say something
about where they're going.

The math geeks exchange amused looks --

LIZ (cont'd)

What.

CHARLIE

"Floss math?"

(CONTINUED)

22 CONTINUED: (2)

22

DAVID
(puzzling over it)
We have to be talking about at least
a few months of planning. Buck
Winters was all impulse, and the
other two are no masterminds --

Charlie, Larry, and Amita startled by this --

CHARLIE
Buck Winters?

DAVID
Don didn't -- ?
(off Charlie)
It just went down last night... he
probably doesn't even know you're up
yet...

OFF Charlie -- concerned and unconvinced about that -- and
Larry -- reliving a dark moment as he thoughtfully drinks --

23 INT. FBI - KITCHEN - MORNING

23

Don sits at a table, staring off into space, his cup of
coffee untouched...

... as ROBIN enters.

ROBIN
I just saw the teletype...

DON
Yeah... Marshals dialed us in.

ROBIN
Let's just assume the requisite stoic
Don Eppes posture... how are you
really doing?

DON
You lock up enough bad guys, enough
years, sooner or later some of them
get back out.

ROBIN
Don, this kid killed for Crystal
Hoyle -- murdered his father for
trying to get between them.
(beat)
You're the man he blames for her
death.

(MORE)

(CONTINUED)

23 CONTINUED: 23

ROBIN (cont'd)
He breaks out of jail, makes a
beeline straight toward you, doesn't
even try to hide his tracks...

Don looks her squarely in the eye --

DON
He's just one more fugitive. We hunt
him down and put him back, business
as usual.

Robin studies him for a long beat...

ROBIN
I hope you're just lying to me, and
not to yourself.

24 INT. WAREHOUSE - DAY 24

Colby and Nikki walking through rows of crates and boxes...

... toward DEANNE DRAKE, with her back to us -- shoulder and
short hair and work gloves, loading boxes on a palette --

COLBY
Deanne Drake?

Deanne turns around, a crate in her hands; she's bigger from
the front -- six foot, built like a fullback --

Colby gives Nikki a smirk, Nikki has an "ah shit" expression
as she pulls out her creds --

NIKKI
FBI --

Deanne HURLS the crate at them -- both agents dodging it...

... as Deanne charges straight at them. She grabs Colby by
the shirtfront -- THROWING him against some boxes...

... Nikki watching -- dumbfounded --

COLBY
Hand please?

(CONTINUED)

24 CONTINUED:

24

NIKKI
Punch her!

COLBY
(baffled beat)
She's a girl --

With a roar, Deanne pushes him through more boxes -- they go to the ground, Deanne landing on top, Colby trying to push her off --

-- as Nikki picks up a two-by-four --

NIKKI
"Girl" must mean something different
in Idaho...

-- and BREAKS it across the back of Deanne's head. Deanne slumps...

... on top of Colby. Nikki looks down at them -- takes out her phone --

COLBY
Hand, please?

NIKKI
Just a second --

She SNAPS A PHOTO with the phone --

NIKKI (cont'd)
Something to think about when that
next funny remark comes into your
head...

Then Nikki helps pull Deanne off of Colby...

25 INT. MOTEL - ROOM - DAY

25

TIGHT ON A GYM BAG --

Unzipping... to reveal a DOZEN HANDGUNS. All different makes and models... a pair of hands starts pulling them out --

TOBY
Glock nines, Colt .380, if your
imagination doesn't go any further...

(CONTINUED)

25 CONTINUED:

25

PULL BACK -- REVEAL --

TOBY, a skinny kid with wire-rimmed glasses, laying the guns out on one of two beds in the dingy room. Buck, Gray, and Rafe look on...

TOBY (cont'd)
Beretta .25 if you're going in
close... drop a silencer on that
puppy, you're a whisper. Dan Wesson
.357 -- six shots, but what a six.

Buck looks at Rafe -- who smiles indulgently --

RAFE
Whatever you want.

Buck picks up a DESERT EAGLE...

TOBY
Desert Eagle 50 cal, courtesy of our
Israeli friends.

GRAY
Thing's bigger'n you are.

TOBY
Man's not wrong... that's a whole
lotta' gun...

Buck smiles at Rafe --

BUCK
That'll work... we've got a whole lot
of plans.

Rafe's expression fades to concern as Buck sights down the barrel...

END OF ACT ONE

ACT TWO

26 INT. FBI - INTERROGATION ROOM - DAY

26

Colby paces behind Deanne... Nikki sits across the table...

DEANNE

You've got nothing to hold me on.

COLBY

Aside from assaulting a Federal Agent? How about a stolen Chrysler your boyfriend ditched in Crenshaw?

DEANNE

I drive an F-150.

COLBY

You watch TV, Deanne... you have to know that if you sneeze, we can DNA match a booger off the dashboard. You can go down that road with us...

Deanne doesn't answer, but you can see the nervousness in her face.

COLBY (cont'd)

... but accessory to escape is ten to fifteen, especially if you look like a bad citizen.

NIKKI

So far, you don't look like a good citizen.

(beat)

You're not the first woman to screw up a good life over a bad man. You put it out there, I get it... you have to put it out there...

(beat)

... but you drew a creep.

Deanne silent for one more long beat -- Colby and Nikki let her be -- then --

DEANNE

Think I didn't know -- deep down? He's a looker, but he's no actor.

(beat)

He's got this way about him, though... the way he looks at you... made me crazy stupid...

(CONTINUED)

26 CONTINUED:

26

COLBY
(sidelong look at Nikki)
Yeah... he has that effect on a lot
of women.

NIKKI
How'd you get the floss in?

DEANNE
The what?

NIKKI
The dental floss.

DEANNE
What are you talking about? He wanted
a car, three changes of clothes...
(beat)
Wait... what... dental floss?

Nikki and Colby exchange a look -- Nikki exits out into --

27 INT. FBI - BULLPEN - CONTINUOUS

27

Nikki heads over to Don, who stands at his desk, eye half on
the interview continuing between Colby and Deanne --

NIKKI
Says she set the car, but she doesn't
know where they are.

DON
Okay... write it up.

Nikki heads for her desk, pauses...

NIKKI
Hey, boss... for what it's worth, I
read the file, talked to some
people...
(beat)
... I think you did what you had to
do with the kid. You made some hard
choices, but you were on the side of
the angels.

Don nods... then turns back to his paperwork.

28 INT. EPPES HOUSE - GARAGE - DAY

28

Charlie, Larry, and Amita at work. Expressions on the boards...

(CONTINUED)

28 CONTINUED:

28

... MODELS of the DENTAL FLOSS on Amita's COMPUTER...

... and ROLLS UPON ROLLS OF DENTAL FLOSS scattered across the table.

CHARLIE

Has California Corrections given us more details on trash procedures?

AMITA

Still waiting... but I have some interesting data on pilferage from the prison infirmary -- definite data spikes there --

LARRY

One has to admire the ingenuity at work here... creating the unexpected out of the mundane, like Robinson Crusoe...

AMITA

... Professor on Gilligan's Island...

LARRY

Similar circumstance... necessity plus freedom from distraction...

CHARLIE

I don't know... there was Mary Ann...

AMITA

Smart man, staying away from Ginger...

LARRY

On that topic of choosing one's words... have you spoken with Don?

CHARLIE

(a little veiled)

If he wants to talk about the case, he'll get around to it.

(beat)

How are you doing? This must bring up some... stuff... Megan's kidnapping...

LARRY

(also veiled)

Mmmm... yeah.

(CONTINUED)

28 CONTINUED: (2)

28

AMITA

(exasperated)

Yet again, male communication tests the limits of Shannon's source coding theorem.

LARRY

Granting you that, I'll inelegantly reintroduce the idea of bringing Alan into our think tank.

CHARLIE

(glibly)

Sure... because we don't spend enough time together under the same roof, at the same school...

Larry and Amita give him a "no sale" look --

CHARLIE (cont'd)

Okay... I was seven years old, and I asked my dad to help me figure out a good estimate for the remainder term in a Taylor expansion of the hyperbolic cosine. I remember our eyes meeting, and this... tacit understanding that we'd crossed the Rubicon.

(beat)

When you're seven, your father needs to be seven feet tall and infallible. So I separated math from my Dad... irrational as it may be, I'd prefer to keep it that way.

As Larry and Amita exchange a look...

29 EXT. FBI - PARK - DAY

29

Don and ALAN walking...

ALAN

Surprised you have time for me... what with Buck Winters on the loose...

(off Don)

They have this thing called the internet now. Gives you the news.

DON

You don't have anything to worry about.

(CONTINUED)

29 CONTINUED:

29

ALAN

That's a fairly ridiculous statement.

(beat)

But I know you can take care of yourself. What I can't figure out is this strange... detachment.

DON

Is that what it looks like?
Detachment?

ALAN

I know these past few years there've been some dark days... but you've made a lot of changes, haven't you?

Don considers for a moment, then:

DON

I'm scared that if I go out there I'm going to have to kill that kid.

As Alan absorbs this...

30 INT. FBI - WAR ROOM - DAY

30

Charlie with David, Liz --

-- and the dental floss rope.

CHARLIE

Eight to nine months.

A pause --

LIZ

That's it? No bells and whistles?

CHARLIE

I tracked the rates of dental floss being stolen from the infirmary, allowed for parallel escape plans, blah, blah, blah.

(beat)

Now ask me what's really interesting about this rope.

DAVID

Charlie, what's really interesting about this rope?

(CONTINUED)

30 CONTINUED:

30

CHARLIE

Floss is generally fabricated from bundles of nylon or Teflon filaments. It's produced in different decitexes and thicknesses --

DAVID

-- makes some brands stronger than others?

CHARLIE

And sharper -- build this rope with the wrong kind of floss, it won't sustain body weight -- or it cuts your hands.

LIZ

Lab had the same idea -- they didn't find any blood anywhere on the rope.

CHARLIE

Exactly... and all my models indicate that there was no trial and error...

(beat)

The rope wasn't built -- it was engineered. Which requires a certain amount of aptitude, if not expertise.

DAVID

Which is none of our three guys...

POV -- DON

Walking down the hallway --

CHARLIE

Excuse me --

31 INT. FBI - HALLWAY - CONTINUOUS

31

As Charlie hurries out, joins Don...

DON

Hey...

CHARLIE

(tries to keep it light)

So... you don't write, you don't call...

(CONTINUED)

31 CONTINUED: 31

DON
You know how it is... anyway, David
said he was filling you in...

CHARLIE
Yeah -- we found an interesting --

DON
(absently)
Great...

Don peels off, leaving a puzzled, perturbed Charlie behind...

32 INT. APARTMENT BUILDING - HALLWAY - DAY 32

David KNOCKS on the door as Colby stands to one side... and
TIM PYNCHON, 50s, jailhouse hardened but with smart eyes,
answers.

COLBY
Tim Pynchon?

PYNCHON
FBI?

Colby and David exchange an impressed look --

PYNCHON (cont'd)
It's the shoes.

33 INT. PYNCHON'S APARTMENT - DAY 33

A spare, but well-maintained studio... as Pynchon lets David
and Colby in...

PYNCHON
This is because I cellied with Gray
McLaughlin, right?

COLBY
Until 10 months ago.

PYNCHON
Hit the DNA lottery... thank you LAPD
for mislabeling evidence.
(beat)
I haven't talked to McLaughlin since
they gave me my 116 dollar suit. You
can do a phone dump, toss my
capacious abode...

David and Colby look around as Pynchon settles into a chair --

(CONTINUED)

33 CONTINUED:

33

COLBY

Long way down for a guy who was doing six and seven figure takedowns.

DAVID

Guess high end burglaries don't really prepare you for the contemporary job market...

PYNCHON

It's all computers these days.

DAVID

You do strike us as the kind of guy who'd cook up a bulletproof escape plan. Design a rope ladder out of dental floss.

(beat)

You know who doesn't strike us that way?

COLBY

Gray McClaughlin. Rafe Lansky. Buck Winters.

Pynchon pauses a beat, then:

PYNCHON

You guys going to give me some love if this is a "What if" conversation?

COLBY

Depends on the "what if."

PYNCHON

What if a guy is looking at fifteen for a Bel Air vault he didn't blow... spends two years figuring his way out -- as an intellectual exercise, of course...

DAVID

Does this guy involve his cellmate in this "intellectual exercise?"

PYNCHON

Kind of rude not to. So... what if he catches a break, finds out he's going home... and his cellie offers him 5 G's for the plans?

COLBY

Where's Gray get 5 G's?

(CONTINUED)

33 CONTINUED: (2)

33

PYNCHON

He used to deal with a guy named Nestor... Ruiz, Luiz... that's a guy who might hide him out.

(beat)

In this "what if" scenario.

34 EXT. APARTMENT BUILDING - COURTYARD SIDE - DAY

34

As Colby and David head to their car...

COLBY

How many things didn't you like about that conversation?

DAVID

Aside from him cooperating before we even got in the door, confessing sideways to two felonies, then pointing us at some other guy?

COLBY

Yeah, aside from that.

DAVID

A six figure safecracker risks his dumb luck release for pocket money?

COLBY

Actually, I think I'm still stuck on that remark about my shoes.

35 EXT. FBI - BRIDGE - NIGHT

35

Robin nurses a cup of coffee, leans on the rail, staring up into the sky...

... as Larry approaches... silently taking a position on the rail next to her...

ROBIN

(thoughtfully)

I'm standing here, hoping that a 19 year-old boy gets himself stabbed in a bar fight -- or ODs in an alley...

LARRY

I once stood not far from here, wishing a similar end to the woman he loved... Because she threatened someone I cared for... made me feel helpless.

(MORE)

(CONTINUED)

35 CONTINUED:

35

LARRY (cont'd)

(beat)

Later, I came to find out that, if her actions were unfathomable, her motives weren't.

ROBIN

I don't want to know why this kid is the way he is. I don't want to know what Don did to save your girlfriend.

(beat)

I want what I can't have... for a boy and a man to leave the past where it sits.

LARRY

In cosmology, the Arrow of Time simply points in the direction of expansion; if the universe decides to contract one day... well...

ROBIN

The past will come looking for us whether we want it to or not?

LARRY

Cosmologists argue that the future will continue to point in the same direction...

(beat)

... but perhaps the universe has a more open mind.

As Robin and Larry silently muse...

36 EXT. APARTMENT BUILDING - COURTYARD SIDE - NIGHT

36

DAVID AND COLBY --

Parked across the street -- with a view of the courtyard --
as --

NIKKI and LIZ --

Come around the corner and pull up alongside. The two drivers roll down their windows...

LIZ

Which apartment are we staring at?

DAVID

Ground floor, third in on the left hand side...

(CONTINUED)

36 CONTINUED:

36

COLBY

Hope you guys didn't have any big plans for the night...

NIKKI

Just this photo I've got to e-mail to Idaho...

POV -- The door as Pynchon comes out, locks his door --

DAVID

And that would be him.

Pynchon heads through the courtyard, toward a staircase leading back up --

NIKKI

Where's he going?

COLBY

There's a rear exit on the third floor, right through that arch... Dumps out on Loma...

LIZ

Got it --

Liz reverses down the street and disappears... as...

POV -- PYNCHON

Visible through the arches, going up the stairs to the second floor... then the third...

37 EXT. APARTMENT BUILDING - LOMA PLACE SIDE - NIGHT

37

Pynchon passes by the arches -- on the inside of the building...

... as Liz and Nikki roll up behind him...

LIZ

(into radio)

We've got him...

... and he keeps on going... disappears into an internal hallway...

LIZ (cont'd)

(into radio)

... but he's not coming out.

(CONTINUED)

37 CONTINUED: 37

And a LIGHT GOES ON in a street-level apartment.

NIKKI
(into radio)
He went into another apartment...
40...

38 OMITTED 38

39 EXT. APARTMENT BUILDING - COURTYARD SIDE - CONTINUOUS 39

COLBY
Borrowing a cup of sugar?

DAVID
Borrowing the landlady?

LIZ (ON RADIO)
There's a window on the street --
we're going to take a look...

40 EXT. APARTMENT BUILDING - STREET SIDE - CONTINUOUS 40

As Nikki and Liz get out of the car -- walk down the street
to a --

BARRED WINDOW --

Curtain flapping inside... they crouch and peer inside...

POV --

Pynchon talking and pacing... Gray sitting on the bed.

Then Pynchon looks to the window... his startled expression
drawing Gray's gaze --

-- in one fluid motion Gray pulls a gun -- fires -- rolls off
the bed...

NIKKI AND LIZ

Ducking and drawing guns as bullets punch holes in the glass.
They fire back as

GRAY AND PYNCHON --

Disappear from the window...

NIKKI AND LIZ --

Double back to the gate...

41 INT. APARTMENT BUILDING - 3RD FLOOR STAIRWELL - CONTINUOUS 41

Liz and Nikki crash through the gate as Pynchon and Gray corner the staircase going down -- both armed, both popping off shots --

LIZ
(into radio)
Shots fired! Agents need help --

42 EXT. APARTMENT BUILDING - COURTYARD SIDE - NIGHT 42

Colby and David already running in --

DAVID
(into radio)
Everyone okay?

LIZ (ON RADIO)
Yeah -- they're coming your way --

POV -- SECOND FLOOR ARCHWAY

Where Gray and Pynchon are visible running down the stairs -- trading shots with Liz and Nikki --

-- they see David and Colby -- shoot at them, forcing them to take cover as they return fire --

-- Gray leaping the 1st floor stairs and running right -- as Pynchon hits the floor and goes left...

DAVID
(into radio)
We've got McLaughlin -- stay with Pynchon!

43 INT. APT. BUILDING - FIRST FLOOR - HALLWAY #1 - CONTINUOUS 43

Nikki and Liz come down the second floor stairs... take off after --

Pynchon... the chase taking them down a long hallway -- trading gunshots --

-- Pynchon finally catches a few bullets -- going down --

44 INT. APT. BUILDING - FIRST FLOOR - HALLWAY #2 - CONTINUOUS 44

DAVID and COLBY --

(CONTINUED)

44 CONTINUED: 44

chase Gray down a narrow hallway with FLICKERING FLUORESCENTS -- they swap shots before Gray's gun clicks empty -- he turns for the fire escape --

-- DAVID charging at him -- makes contact --

45 EXT. APARTMENT BUILDING - SIDE - CONTINUOUS 45

as DAVID and GRAY crash through the FIRE ESCAPE WINDOW ...

... which takes them both over the railing...

... CRASHING into GARBAGE in the courtyard below.

COLBY -- leans over the rail -- looks down at --

DAVID -- Who is sitting on an unconscious Gray...

COLBY
You alright?

DAVID
Yeah... he was nice enough to break
my fall.

46 INT. FBI - BULLPEN - NIGHT 46

Don sits alone at his desk... staring at the PHONE... until it RINGS...

DON
Eppes...

INTERCUT WITH:

47 EXT. APARTMENT BUILDING - NIGHT 47

TIGHT ON David -- flashing lights and activity behind him --

DAVID
We have McCloughlin.

This isn't the call Don was expecting... then...

DON'S PHONE --

Starts to RING on a SECOND LINE... his expression shifts...

DON
Keep me posted...

That abruptly, Don switches to the SECOND LINE...

(CONTINUED)

47 CONTINUED: 47

DON (cont'd)
Eppes.

INTERCUT WITH:

48 INT. MOTEL - ROOM - NIGHT 48

And BUCK WINTERS...

BUCK
You know who this is?

Don pauses...

DON
Yeah...

BUCK
Then you know what I want...

OFF Don...

END OF ACT TWO

ACT THREE

49 INT. FBI - BULLPEN - MORNING

49

Liz reports to Don with a SHEET OF PAPER in hand...

LIZ
Winters called you from a burner
cell. Untraceable, but if he tries
again, tech boys'll try to get a
triangulation.

DON
(takes the sheet)
Okay... thanks.

LIZ
Two minute and 38 second
conversation... what did you two
fellas talk about?

DON
About what you'd expect.

Liz pauses for a beat --

DON (cont'd)
Anything else?

LIZ
No... I'm just trying to figure out
if this is eating you up, or you're
being a tool.

DON
It can't be both?

LIZ
Put everything else aside, and
there's an office full of people
trying to take down two escaped
killers. It'd be pretty screwed up if
our biggest obstacle was our boss.

DON
(subdued)
I'll try to stay out of your way.

Seeing that she's getting nowhere, Liz leaves...

50 INT. FBI - INTERROGATION ROOM - MORNING

50

Robin stands in the background as Nikki interrogates Gray; with two women in the room, he exudes an easy charm...

NIKKI

How'd you get Pynchon to hide you out?

GRAY

Ask Pynchon.

NIKKI

He's hard to understand with tubes in his throat. You don't get interesting, you might get hard to understand, too.

Gray considers a beat; then, with half a smirk...

GRAY

You stare at the same walls, hear the same stories 23 hours a day. For grins, I tell Pynchon about a drug stash the cops didn't find on my last pinch.

NIKKI

This is when he finds out about Nestor?

GRAY

There isn't a Nestor... it was a jail story. Hidden drug stash, buried pirate treasure -- same difference.

(beat)

For a smart guy, Pynchon believed what he wanted to believe, you know? Got obsessed, started planning his way out...

(beat)

After he jackpotted that appeal, he obsessed on me getting out, leading him to the buried treasure.

NIKKI

You strung him along. Him and Deanne.

GRAY

Is anyone really surprised by my lack of character?

(CONTINUED)

50 CONTINUED:

50

NIKKI

And Buck and Rafe?

GRAY

I needed motivated partners; they've got like 600 years in jail between them. Guys like those, though, you go your separate way first opportunity.

NIKKI

Where's their separate way?

GRAY

I have theories.

NIKKI

Such as?

GRAY

Such as, what kind of deal do we make?

Robin finally speaks up --

ROBIN

Here's your deal... accessory after the fact.

GRAY

To what?

ROBIN

Everything. You facilitated an escape... you're culpable for every crime I can prove is a by-product of that escape. Winters and Lansky steal a car? It's on you. They rob a bank? It's like you were driving the car.

(fiercely)

They kill a federal agent? I've got good seats in the gallery, watching them cook you.

She stares at an uncertain Gray...

ROBIN (cont'd)

Go ahead... doubt me. Put your jailhouse law degree against mine.

(beat)

(MORE)

(CONTINUED)

50 CONTINUED: (2)

50

ROBIN (cont'd)

Then look at the clock and try to figure out how many more crimes your partners are putting on your tab while you sit here and don't talk.

Silence for a beat -- then --

GRAY

Buck wants to kill some cop. Rafe doesn't want to, but that's Buck.

NIKKI

Buck's the alpha dog?

GRAY

When the kid made a deal with Rafe, everyone figured it was what it was -- fish staying alive behind some muscle. After a while, though, you just couldn't tell any more... maybe love, maybe something else.

NIKKI

So where are they?

Gray hesitates, flicks a look at Robin, then --

GRAY

The Starline Motel -- least, that's where they were.

As Nikki hurries out --

51 EXT. FBI - LOBBY ENTRANCE - DAY

51

One of the CHARGERS parked out front -- David is taking SWAT gear out of the trunk, checking his MP5 --

ALAN (O.S.)

All I've got in my trunk is a blanket and a flashlight.

David turns to see Alan -- concerned, uncomfortable --

ALAN (cont'd)

Looks like you're hunting bear --

DAVID

(lightly, but strained)
Nah... I like bears...

An awkward beat between them...

(CONTINUED)

51 CONTINUED:

51

DAVID (cont'd)
Actually, Alan... probably not the
best time... Don's kind of busy...

ALAN
No, I know... I wasn't...
(beat)
... David, you've worked with Donnie
longer than anyone... you know...
(beat)
I didn't do everything right... when
you have kids, you'll see that it's
pretty much impossible to do
everything right... but I think
I've...

Alan trails off... having real difficulty getting this all
out... but David reads it... puts a hand on his shoulder...

DAVID
Don't worry. I'll take care of him.

Alan smiles thinly... this is what he needed to hear, even if
it doesn't make everything all right...

52 INT. CALSCI - CHARLIE'S OFFICE - DAY

52

Charlie is staring at a blackboard... lost in solemn thought
as Larry enters...

LARRY
Viterbi Algorithms? Didn't you say
they were "for suckers?"

CHARLIE
I had this idea about predicting Buck
Winters' next move using a Forward-
Backward Algorithm, then it sort of
drifted...
(beat)
Look at my work. Tell me it isn't
right.

Silence for a beat as Larry looks over the work...

LARRY
Oh.
(beat)
Have you spoken to Don about this...

CHARLIE
No... but I'm going to.

(CONTINUED)

52 CONTINUED: 52

As Charlie leaves...

53 EXT. MOTEL - OFFICE - DAY 53

NIKKI AND LIZ --

wearing street clothes, leave the MANAGER'S OFFICE, head down the stairs, and around the corner to --

A54 EXT. MOTEL - ALLEY - CONTINUOUS A54

DAVID AND COLBY --

(in hero tac) wait for Nikki and Liz... as...

THIBODEAUX AND A MARSHAL

*

pull up and meet with them (also in hero tac)...

THIBODEAUX

Nice of you to invite us this time,
Sinclair.

DAVID

Yeah, thought I'd throw you the bone.

Nikki and Liz open their trunk -- start suiting up...

LIZ

Room 7... manager's pretty sure
they're still inside.

COLBY

Because?

NIKKI

He had to knock on the door this
morning for -- quote -- "one big
assed fight" -- end quote. Buck
answered the door, apologized, gave
him fifty to forget about it.

LIZ

Their car is still parked in front of
the unit -- '75 Caddy, comes back
stolen.

Liz takes out a SKETCH of the motel layout --

LIZ (cont'd)

This unit here... bathroom window
here.

(CONTINUED)

A54 CONTINUED:

A54

DAVID
(to Thibodeaux)
Got a lucky side?

THIBODEAUX
The way you guys hit a door? We'll
wait in the alley and watch them
squeeze out the window.

The two groups split off...

QUICK CUT TO:

54	OMITTED	54
55	OMITTED	55
56	INT. MOTEL - ROOM - DAY	56

As the DOORKNOB explodes and the door swings open -- a FLASH
BANG GRENADE preceding --

TEAM ENTRY --

David and Colby and Nikki and Liz -- a beat as they take in
the room, which has been trashed --

THIBODEAUX (O.S.)
Sinclair!

They look past the bed -- see

57	INT. MOTEL - ROOM - BATHROOM - CONTINUOUS	57
----	---	----

Thibodeaux and his Marshals at the window, with an MP5 --

POV -- THE SHOWER STALL

Where Rafe is slumped, half naked, his GUN still in his
hand...

... and a BULLET HOLE in his heart. A PILLOW falling off his
chest has blood and a bullet hole, and feathers stuck to his
chest.

COLBY
Looks like Buck broke his heart.

58	INT. FBI - WAR ROOM - DAY	58
----	---------------------------	----

Don sits alone in the war room...

(CONTINUED)

58 CONTINUED:

58

ON THE SCREEN --

Images of Buck, case files and photos of Crystal Hoyle... the burning car footage... Don studies them absently as

Charlie enters...

CHARLIE

So there's this thing called a Viterbi Algorithm... a way of finding the most probable sequence of hidden states...

DON

"Hidden states," huh...

CHARLIE

You've got a man who does only three things...

ENTER AUDIENCE VISION --

tilted down toward CHARLIE, as he sheds off THREE SIMPLIFIED FIGURES OF MEN... one sleeping, one eating, and one with a rifle...

CHARLIE (cont'd)

Sleep, eat, and hunt. He chooses which one to do based on the season, the time of day, and the weather...

... SYMBOLS of day/night, a figurative calendar of four seasons, and weather icons spin out as well -- they begin to mesh with the three men in various combinations --

CHARLIE (cont'd)

... if we can only see the man... only know what he's doing at some moment frozen in time...

... zero in on the hunter figure -- then icons of AUTUMN... NIGHT... CLEAR WEATHER...

CHARLIE (cont'd)

... the Viterbi Algorithm can tell us what the world looks like at that moment.

RETURN TO SCENE --

(CONTINUED)

58 CONTINUED: (2)

58

CHARLIE (cont'd)

I took a similar approach with Buck Winters, hoping to predict his actions... specifically those things that could be inferred from the states of "Buck hiding from the police," "Buck with gun" --

DON

"Buck trying to kill Don"...

CHARLIE

The Viterbi told me that you already know where to find Buck Winters.

Don doesn't respond to that. Charlie doesn't press.

CHARLIE (cont'd)

Don... why didn't you call me when you found out that he'd escaped?

DON

Because there wasn't any math.

CHARLIE

Five years down the road... you know that there's always math.

(beat)

What the hell is wrong with you?

Don looks up at the

ON SCREEN -- THE FILE ON CRYSTAL --

DON

Getting Megan back, I didn't see any other way... and the kid made his choices...

(beat)

Judaism talks about "natach lach"... basically, time in this life is short, you have to spend it on the things you can control...

CHARLIE

How are you controlling the situation by shutting everyone out?

Don doesn't answer...

(CONTINUED)

58 CONTINUED: (3)

58

CHARLIE (cont'd)

In perceptual terms, memory can only increase as correlations increase... the arrow of time has to take you from the past to the future...

(beat)

What you do tonight, tomorrow... it doesn't put the bullet back in the gun. Think about what you're about to do... the regrets you may have two years from now.

OFF Don, considering...

59 EXT. MOTEL - DAY

59

CRIME TECHS flowing in and out of the room -- Thibodeaux meets up with David and Colby --

THIBODEAUX

Broken glass on the curb out back -- Buck stole another car.

DAVID

Crime techs thinks Rafe was cold-cocked, then dragged into the tub before he was shot.

THIBODEAUX

... goes out the bathroom window so the manager doesn't see him, steals a new car to give himself a head start.

COLBY

Gray McLaughlin has Buck calling the shots -- what changed?

THIBODEAUX

Maybe Rafe doesn't want to be in the last reel of *Butch Cassidy and the Sundance Kid*...

(beat)

What's up with your boss, anyway? Some mope comes gunning for me, I'd be the first through every door and not giving him a whole lot of chance to surrender.

David and Colby exchange a look -- neither has the answer --

(CONTINUED)

59 CONTINUED: 59

NIKKI AND LIZ --

Signal to David and Colby --

DAVID
Excuse us, Joe --

-- the four agents move off to confer privately... Nikki has a BURNER CELL PHONE in an evidence bag --

LIZ
Recovered Winters' burner from a dumpster four blocks away. I think he was watching us hit his room.

*
*
*

COLBY
He was waiting for Don...

*
*

DAVID
Start a dump --

NIKKI
Already on it... meantime, we pulled the last few numbers off the memory --

LIZ
-- you need to see this --

Liz shows them her notebook --

COLBY
That's Don's cell. Why didn't he --

NIKKI
That number was incoming -- not outgoing.

A long beat as they take this in, before David says it out loud --

DAVID
Don called Buck?

As we go out on HIGH NOON-STYLE IMAGES of --

60 BUCK WITH A GUN IN HIS WAISTBAND 60

61 DON SUITING UP -- 61

END OF ACT THREE

ACT FOUR

62 INT. FBI - ARMORY - NIGHT

62

Don, in a T-shirt and jeans, straps on a CASUAL TAC VEST...
... as David enters.

DAVID

Buck calls you through the FBI
switchboard. Two of you talk for two-
plus minutes -- you tell us it's
nothing but B.S. threats, and I say
"okay" --
(beat)
-- ever think to mention that he gave
you his phone number?

DON

The motel lead came in. He'd been
there, we wouldn't be having this
conversation --

DAVID

But here we are... having this
conversation.
(beat)
You called him -- you called him out.

Don throws a BUTTON-DOWN shirt on -- starts to close it over
the vest --

DON

Scramble a four man tac team and two
long rifles -- tell the marshals to --

DAVID

You don't get to do that, Don -- you
can't play off like you've got a
clear head on this. Sleepwalking
through the case, taking the back
seat -- I kind of get that. But you
withheld information...

DON

(evenly)
You've got two choices, David. Turn
me in, or let me lead.

David knows he's right, but wrestles with that...

(CONTINUED)

62 CONTINUED:

62

DAVID

Even on your worst damned day, you've never pulled this kind of High Noon crap --

Don checks his gun, holsters it --

DON

(goes on)

Whatever you see, whatever goes down, no one moves until I signal... whatever you see.

Don starts out the door --

-- and David puts a hand on his chest. Stops him cold.

DAVID

I told your father I would keep you alive. You will not make a liar out of me.

Don looks David squarely in the eye; not defiant, not anxious; just calm, even impassive.

David pauses, then steps aside, lets him leave...

63 INT. EPPES HOUSE - DINING ROOM - NIGHT

63

Charlie, Larry and Amita, as Alan brings out pie...

ALAN

Word around Calsci is that tomorrow's hot ticket is a lecture on time-reversible chaotic systems by Professor Charles Eppes...

CHARLIE

Funny thing is... just today I think I argued against my own point with Don... metaphysically, speaking, anyhow.

(beat)

Guess I'm sort of stuck on the arrow of time...

LARRY

I had a related musing -- clearly we're circling around some underlying truth...

(CONTINUED)

63 CONTINUED: 63

AMITA
Don versus entropy...

CHARLIE
Sure... where's Maxwell's Demon when
you need him.

ALAN
Maxwell's Demon --

CHARLIE
You know --

We TRANSITION TO...

64 INT. TEMPLE - NIGHT 64

Don sits at the foot of the ark... hands empty... waiting...
back to the door...

CHARLIE (V.O.)
... the man who stands alone at the door.

A65 EXT. TEMPLE - CONTINUOUS A65

Where ROBIN sits in her CAR --

HER POV -- BUCK --

CHARLIE (V.O.)
In two adjoining rooms, the
temperature and pressure are the
same...

walking to the door, pausing... then entering...

B65 INT. TEMPLE - CONTINUOUS B65

Buck... enters... passing by...

SWAT TEAM CHARLIE --

Colby, with two SWAT cops, armed with MP5s... hiding behind
the seats...

UP IN THE BALCONY --

NIKKI and LIZ in hero tac... sighting their M4s...

DAVID AND THIBODEAUX --

also in hero tac, MP5s at the ready, move into position...

(CONTINUED)

B65 CONTINUED:

B65

CHARLIE (V.O.)
... a state of perfect equilibrium.

ON LIZ AND NIKKI --

LIZ
I've got him.

NIKKI
(into radio)
SOG Bravo has the shot.

ON DAVID --

Thinking about it for a good long beat...

DAVID
(into radio)
Stand by.

THIBODEAUX
Stand by? For what?

DAVID
Don's calling the signals on this.

As we PAN away -- Charlie appears faintly in the vaulted ceiling, "vision-esque"...

CHARLIE (V.O.)
Every time the Demon opens the door,
he admits only those molecules he
chooses... heating one room and
cooling the other... *

65 EXT. TEMPLE - NIGHT

65

Robin in her CAR -- listening to the FBI CHATTER on a RADIO...

CHARLIE (V.O.)
... in violation of the Second Law of
Thermodynamics. *

COLBY (ON RADIO)
SOG Charlie, we've got the shot,
too...

(CONTINUED)

65 CONTINUED: 65

DAVID (ON RADIO)
10-4 SOG Charlie... everyone stands
by...

66 INT. TEMPLE - CONTINUOUS 66

Buck moves down the aisle. Don is aware of him, but doesn't
move...

CHARLIE (V.O.)
*The Demon opens the door not only to
two rooms... but to the possibility
of perpetual motion... of the
rearrangement of everything we know
to be real.*

... as Buck gets closer...

BUCK
Should be a gun in your hand.
(beat)
Unless you came here to die...

Don doesn't respond... doesn't move; Buck is a little
unnerved... presses on...

BUCK (cont'd)
I loved her.

Don stands up... slowly moves toward him...

DON
I know you did.

BUCK
You made me betray her. And then you
killed her.

Buck takes his hands out of his pockets... unzips his jacket
to reveal the

DESERT EAGLE

In his belt...

(CONTINUED)

66 CONTINUED: 66

ON DAVID --

As Thibodeaux looks at him --

THIBODEAUX

What the hell is this -- therapy? How far is he going to take this?

David doesn't respond -- he's fighting between his faith in Don and his every instinct --

67 EXT. TEMPLE - CONTINUOUS 67

Robin watching the closed door with increasing consternation...

NIKKI (ON RADIO)

SOG Bravo has a visual on the gun...

COLBY (ON RADIO)

SOG Charlie has a clear shot...

DAVID (ON RADIO)

Everyone stands by for my call...

A68 INT. TEMPLE - CONTINUOUS A68

BUCK

I wake up every day and know that I failed her. I sold her out because of some bruises and broken bones...

(beat)

I was weak... I had to learn how to get strong. You did that for me.

(beat)

You and Rafe.

DON

That why you killed him?

BUCK

I killed him because he was afraid to die.

(beat)

You're not truly hard inside until you're willing to give away the things you love... give your life away.

(beat)

He never really understood that my future wasn't his to decide...

(MORE)

(CONTINUED)

A68 CONTINUED:

A68

BUCK (cont'd)
or maybe he figured it out those last
few seconds... I don't know.

Silence. Buck puts his hand on the butt of his gun.

BUCK (cont'd)
You've got three seconds to go for
it...

DON
(softly)
It's not going to be like that.

Don makes a brief hand signal...

ON DAVID AND THIBODEAUX --

DAVID (ON RADIO)
Adam and Charlie are going in --
Bravo hold your position.

They move out... along with

SWAT TEAM CHARLIE --

Colby and his team advancing -- MP5s aimed and ready as they
close in on Buck's back...

DON --

Makes a fist -- holding the two assault teams up fifty or
sixty feet away...

ON BUCK --

Wavering in the face of the firepower... hand still on the
butt of the gun.

DON
That's 180 bullets ready to come
downrange on you. You'll never get
the gun out of your belt.

BUCK
You think I care?

DON
Two years planning this, and you let
me pick the place and time? I know
you care.
(beat)
(MORE)

(CONTINUED)

A68 CONTINUED: (2)

A68

DON (cont'd)

You're not looking for a fair
fight... you didn't even come here to
kill me. You came here to die the
same way Crystal did.

(beat)

But I had to kill her... I don't have
to kill you.

Buck pauses a beat... his eyes start to water...

BUCK

Why? Why can't you do this for me?
You owe me this!

(beat)

I'm 19 years old... they sentenced me
to two hundred and fifty years!

(beat)

You can't know what it's like... the
rest of your life I have to pay for
things I can't take back... think
about the things I didn't do...

DON

I know what it's like... it's life.

(beat)

You want to die? That's in your
hands. But you don't get to decide
how I live with it.

There's still a long, pregnant moment in which it looks like
Buck might do it...

... and then he collapses to his knees... SCREAMING out with
animal pain...

... as Colby and Thibodeaux rush in... slam him to the ground
and handcuff him...

68 INT. EPPES HOUSE - LIVING ROOM - NIGHT

68

ALAN

It's really kind of so much hokum,
though, isn't it?

CHARLIE

"Hokum?"

ALAN

Maxwell's Demon is a thought
experiment. Plenty of theoretical
applications, I'll grant you that...

(MORE)

(CONTINUED)

68 CONTINUED: 68

ALAN (cont'd)
but when the window breaks, the cold
air still rushes in. Gears fail...
oil leaks...

69 INT. TEMPLE - NIGHT 69

OFF the stained glass -- and Alan, "vision-esque"...

ALAN (V.O.)
*... sooner or later, the engine will
break down.*

... finding Buck, handcuffed, pulled up, led away...

Don looks at the crying, devastated Buck with empathy... even
sadness....

... looks at David...

DON
Couldn't've been easy... trusting me,
holding your fire...

DAVID
Most days, I wouldn't think twice...
(beat)
No... it wasn't easy.

David walks away... past Colby, who meets Don's eyes...

COLBY
Whatever you were planning, you
should've brought us in right away.
(beat)
If not because we're your teammates,
then because we're your friends.

*

Colby turns and walks off as well... joining David and Nikki
and Liz...

... and, after a moment, Don is left alone.

70 INT. EPPES HOUSE - LIVING ROOM - NIGHT 70

As Charlie mulls Alan's insight over coffee...

(CONTINUED)

70 CONTINUED:

70

CHARLIE

Dad... a few of us at Calsci have been talking about putting a think tank together... meet once a month, kick some ideas around...

(beat)

The very first good idea that came up... well, we were wondering if you might be interested in joining us.

ALAN

(demurring)

You know, I still remember the day you asked me about an estimate for the remainder term in a Taylor expansion of the hyperbolic cosine.

Larry and Amita exchange smiles...

AMITA

That's a very specific memory, Alan.

ALAN

One never forgets the moment he realized he had nothing left to teach his 7 year-old son about math.

CHARLIE

But look at how much you've taught me about everything else since then.

Alan considers for a beat, smiles softly:

ALAN

I think you've given me another very specific memory.

AMITA

(raises her coffee cup)

To our new venture.

The others raise their coffee cups as well...

LARRY

To the causal arrow of time... within the small sphere of our lives, we can stare into the past...

71 INT. TEMPLE - NIGHT

71

Don looks up at the frieze again...

(CONTINUED)

71 CONTINUED:

71

*LARRY (V.O.)
... but only the future is within our
control.*

... sits down and opens the bible. Sticking with it this time. Behind him

ROBIN --

Enters... sits down silently beside him. We tilt back up to the

STAINED GLASS...

... moonlight pushing shapes and colors through...

END OF EPISODE