

# OZARK

**"A Hard Way To Go"**

Episode 414

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1 EXT. LANGMORE TRAILERS - MORNING

1

Dawn. RUTH sits on the couch, caked in mud, drinking a beer. She stares at something in the distance, transfixed. We patiently take her in. Finally, we see what she sees --

It's WYATT. He's across the compound, wandering the space where the new house will be. Nearby --

A cement mixer pours the foundation of a swimming pool. At the bottom is the faint outline of a freshly-dug grave.

Cement pours in. Wyatt glances at Ruth. They meet eyes. As --

The sound of wheels on gravel intrudes. Ruth keeps looking at Wyatt as we angle to where --

Marty steps from his mini-van. He stares across the modified compound. A bizarre sight. A beat and he moves to Ruth, who assumes he must know about Nelson. Says --

RUTH

I don't care how many people you  
send at me, I'm not fuckin'  
lauderin'.

MARTY

Fine, I don't care, I don't need  
you to anymore.

Which makes Ruth pause, trying to process. As she does, Marty suddenly takes in Ruth -- outside, drinking, caked in mud.

MARTY (CONT'D)

What the hell are you doing out  
here, anyway?

RUTH

Pourin' the foundation on my pool.

MARTY

You're covered in fucking mud.

RUTH

You wanna tell me what the fuck you  
want, Marty?

A beat.

MARTY

You have to help me get my kids  
back.

RUTH

You gotta be fuckin' kidding me.

He's not. A beat. A certain desperation to both of them.

MARTY

Javi's mom knows Navarro didn't kill him. She wants answers. Help me get my kids back or I'll tell her exactly what happened.

Ruth just stares. Finally --

RUTH

You're really willing to get me killed?

MARTY

You killed her son.

A beat.

RUTH

And why am I responsible for your fuckin' family?

MARTY

Because I don't know what else to do. Wendy checked herself into that same fucking hospital that Ben was in and she won't leave without them.

RUTH

That's not my business.

MARTY

Bullshit. You killed Javi. You refused to launder. You stole Jonah and made it so you're the only person he might actually listen to right now. This is all your business.

A beat. Ruth studies Marty. Finally --

RUTH

And if Jonah doesn't listen to me?

MARTY

I don't know. Kidnap him, kill Wendy's dad, I don't fucking care.

(MORE)

MARTY (CONT'D)

If my kids get in that van to go to North Carolina, I'm telling Javi's mom everything.

They hold a look. He starts to walk away. Ruth calls out --

RUTH

Is this you or is this Wendy?

Marty stops, turns.

MARTY

This is me.

A beat and Marty continues toward the mini-van. When he does, Ruth turns to look at --

Wyatt. He stares at Ruth. Sad. Worried. And --

Marty glances back at Ruth. He sees her staring into the distance and follows her gaze to... nothing. Just a cement truck and the blueprint for a new future.

Marty glances back at Ruth. She turns. They hold one last look. As Marty gets into the mini-van...

**CHAPTER CARD: "OZARK"**

FADE IN:

2 INT. STATE MENTAL HOSPITAL - BEDROOM - MORNING 2

WENDY wakes. She sits up and takes in her stark, three-person bedroom. Two ROOMMATES are still sleeping.

We see her bag, by the nightstand, still packed. Wendy looks at it, as if considering opening it. And then --

-- Wendy, in the same clothes, gets a tray of food in the cafeteria. And --

-- Wendy watches patients stare blankly at the TV in the common room. She eats, in the fluorescent glow, as we HEAR:

CAMILA (O.S.)

Where's Wendy? Is everything okay?

3 INT. BYRDE HOUSE - MORNING 3

Marty hands CAMILA a cup of coffee. He looks like he hasn't slept. She moves around the house, taking stock.

MARTY

There's too much work to do for the foundation event. We decided to divide and conquer.

CAMILA

So, what's this? Am I being divided or am I being conquered?

Marty pauses. Camila gives a small smile. A beat.

CAMILA (CONT'D)

And your kids? Are they still out of the house?

(a grim nod)

So, we can speak freely.

Camila all business. Marty hands her a piece of paper.

MARTY

These are numbered accounts. They can be accessed directly by you or anyone you need to pay to facilitate your end.

CAMILA

And my brother?

MARTY

The FBI's agreed to transfer him. He won't get any warning. Anything that happens to him on the way to his new location -- if he was to try to escape and be killed for example -- well, that'd be considered fate.

A beat.

CAMILA

I'm not putting anything into motion until I meet with the FBI and get their assurances, face to face.

MARTY

That's exactly what your brother said.

CAMILA

He was a good boss.

MARTY

I'll set the meeting.

A beat. Camila looks at Marty, then around the room.

CAMILA  
Will you miss this place?

MARTY  
In some ways. It's been good to us.

CAMILA  
You look tired.

MARTY  
I am tired.

She walks, looking at Byrde family photos. A beat.

CAMILA  
Tell me again about the day Javi died?

MARTY  
There's not much to tell. We had a meeting with him in the morning. It went well. After that, we did some business to help set up our move to Chicago. Then we had dinner with Clare, went back to the hotel and came home the next day.

She holds a long look, measuring Marty. Then --

CAMILA  
Doing this was easier when I believed Omar killed Javi.

MARTY  
Are you having second thoughts?

CAMILA  
No.

A beat and she nods goodbye. Walks to the door.

Off Marty, trying to hold it all together, one last time.

4

INT. STATE MENTAL HOSPITAL - COMMON ROOM - DAY

4

Wendy sits watching a game show. An ORDERLY approaches.

ORDERLY  
Excuse me, Mrs. Byrde, you have a visitor.

Wendy gives a relieved smile. She turns to where... Ruth enters. Wendy's face falls. A beat and Ruth approaches.

RUTH

I had to see what was bullshit and what wasn't. At least you're really here.

WENDY

I'm sure that makes you very satisfied.

Ruth sits. A beat. The reason she's here --

RUTH

If I do what I need to do, that's gotta be enough. I can't control whether they stay with you.

WENDY

I have no idea what you're talking about.

A beat, Ruth realizing Wendy truly doesn't know.

RUTH

Marty told me if I didn't keep your kids from going to North Carolina, he'd tell Javi's mom that I killed him.

A faint trace of appreciation crosses Wendy's face.

RUTH (CONT'D)

'Course that makes you happy.

WENDY

What do you want from me, Ruth?

RUTH

I want you to promise that if I do my part, the rest is on you. You're their mom. If they don't wanna be with you, I can't control that.

Wendy takes this in. Gives a nod.

RUTH (CONT'D)

So, if I keep my end, you'll tell Marty to call off Narco Bitch?

WENDY

I promise.

Ruth nods. A kind of détente. A beat.

RUTH  
Your dad's a piece of shit, by the way.

Wendy nods. A beat.

RUTH (CONT'D)  
I'm sorry.

WENDY  
I'm sorry about yours.

A beat. Ruth stands to go. She looks around the room she once sat in with Ben.

RUTH  
Just how bad is it in here?

WENDY  
Bad.

RUTH  
But it's bearable, right?

WENDY  
Everything's bearable.

A long beat. Ruth looks around. Finally --

RUTH  
You were right. If I'da just left him in here, he'd still be alive.

And Ruth walks away quickly. Off Wendy, watching her go.

5 INT. RUTH'S TRUCK/EXT. LAZY-O MOTEL - DAY

5

JONAH and CHARLOTTE dump belongings from a cardboard box into a dumpster, readying for their move to North Carolina. There's a melancholy to their movements. As they finish --

JONAH  
Have mom and dad tried to talk you into going to the gala?

CHARLOTTE  
(no)  
They know we're leaving beforehand.

JONAH  
I just figured -- it's a huge deal, you helped make it all possible...



A beat. Charlotte considers her brother.

CHARLOTTE

It's okay if part of you wishes we were going.

JONAH

I don't wish that.

Charlotte stares, not believing him. As --

Ruth pulls into the Lazy-O. We stay with her as --

Ruth parks. She watches Jonah and Charlotte walk back to their room. Ruth gets out of her truck. Walks to --

6 INT. LAZY-O MOTEL - OFFICE - CONTINUOUS 6

The office. Ruth opens the safe. Pulls out a gun. She takes a deep breath and --

Ruth slides the gun into the back of her pants. Walks to her desk and grabs a bottle of bourbon. And we HEAR --

7 EXT./INT. LAZY-O MOTEL - NATHAN'S ROOM - MOMENTS LATER 7

Knocking. NATHAN opens the door. Ruth holds the bottle.

RUTH

I thought you'n I should share a drink, seein' as how you're leaving tomorrow.

Ruth watches him eye the bottle. He feigns --

NATHAN

It's a little early, isn't it?

RUTH

For Ben.

He pretends to consider. Steps aside. As we catch up --

8 INT. LAZY-O MOTEL - NATHAN'S ROOM - LATER 8

Later. Ruth and Nathan have been talking and drinking.

NATHAN

So, what was it about you that got Ben over the blonde hump, anyway?

He drinks. Ruth ignores the creepiness, says --

RUTH

I don't know. I just got lucky.  
Small town. He didn't have that  
many girls to choose from.

She refills his glass. He considers whether to say something.

NATHAN

I used to get on him that he liked  
loose women. I couldn't condone it.  
(a beat)  
I didn't blame him, mind you. Young  
man, after all.

RUTH

Right.

He looks at her. A beat.

NATHAN

And it's pretty hard to get down on  
a boy when his sister, well...

He pauses.

RUTH

Trust me, you don't gotta hold  
your tongue when it comes to Wendy.

NATHAN

Let's just say she had a  
reputation.

Ruth raises her glass.

RUTH

Well, you beat her.

Nathan flinches.

NATHAN

How's that?

RUTH

I just mean you won. You got Jonah  
and Charlotte.

He considers. Relaxes again. Raises his glass.

NATHAN

Right. That's right.

They clink. Drink. Ruth refills. Considers Nathan. A beat.

RUTH

For what it's worth, any beating my daddy ever gave me, I knew was my fault.

He smiles.

NATHAN

Could use more people like you in our congregation. It's a softer scripture than I remember these days.

A beat.

RUTH

So, did Ben get whapped too?

Nathan gives her a look. A slight edge to his gaze.

RUTH (CONT'D)

We both know how he was.

A beat. Nathan nods, drinks.

NATHAN

Ben embarrassed the family but that wasn't his fault. It was just a glitch. The real problem is having that one kid who causes you shame and then you look at the one who should be better and she's even worse.

Ruth fights off a twinge of anger. A beat. She holds up the bottle. More? He shrugs: just a little.

RUTH

So, what are you gonna do when it turns out Jonah's a mini-Marty and Charlotte's a little fuckin' Wendy?

Nathan reacts slightly to the swearing. A beat.

NATHAN

They'll get in line.

RUTH

Then they'll be gone, right?

Nathan stares, studying her tone, the dynamic shifting.

NATHAN

That's the nature of parenting.

A beat. Ruth stares, hardening. Finally --

RUTH  
You don't even fuckin' want'em, do  
you?

NATHAN  
I don't like that language.

RUTH  
I don't care.

He stares.

NATHAN  
Have I done something to offend  
you?

RUTH  
No. It's just the truth. You don't  
give a flying fuck about either  
Jonah or Charlotte.

NATHAN  
I won't be spoken to like that by  
some...

He looks her up and down.

RUTH  
What?

NATHAN  
... By you.

Ruth just smiles. It's infuriating.

NATHAN (CONT'D)  
I'd like you to leave, please.

RUTH  
I'll go if you tell me why you went  
to court for kids you don't even  
fuckin' want.

He stares. A cold chill.

NATHAN  
Because fuck her. Is that language  
you can understand?

Ruth stares.

NATHAN (CONT'D)

She was a slut and an embarrassment  
and she deserves to feel every bit  
of shame I felt.

Ruth pulls the gun from the back of her pants. Levels it.

NATHAN (CONT'D)

What do you think you're doing?

RUTH

You're gonna tell Jonah and  
Charlotte you can't take'em with  
you.

NATHAN

I'll do no such thing.

Ruth moves the gun slightly. FIRES. Shoots out the liquor  
bottles sitting on a dresser.

NATHAN (CONT'D)

Jesus Christ.

Ruth levels the gun back at Nathan.

RUTH

Now, they're gonna come running in  
here and, when they do, you're  
gonna tell them everything you just  
told me or else the next shot's in  
your fuckin' head.

Nathan stares at Ruth. As Jonah and Charlotte burst in --

JONAH

Grandpa?

CHARLOTTE

What the fuck's going on?

Ruth keeps the gun on Nathan. And we catch up to where --

9 OMITTED

9

10 EXT. STATE MENTAL HOSPITAL - PARKING LOT - DAY

10

Marty pulls the mini-van into the parking lot. Parks.  
Charlotte and Jonah in the backseat. A beat.

MARTY

Does this mean you're leaning  
toward staying?

Charlotte looks at Jonah to gauge his reaction.

CHARLOTTE

Please don't push it, dad.

Charlotte and Jonah step out, leaving Marty alone as we HEAR:

SECURITY GUARD (O.S.)

Any sharp objects on you? Pen,  
pencil, keys, hair clips?

And we see--

11 INT. STATE MENTAL HOSPITAL - SECURITY - INTER-CUT 11

Charlotte and Jonah go through hospital security. Charlotte hands over her car keys.

Charlotte and Jonah meet eyes. This is all unnerving.

The guard nods to a unit of cubby holes, full of shoes. As they take off their shoes and --

12 INT. STATE MENTAL HOSPITAL - COMMON ROOM - MOMENTS LATER 12

Wendy gets word of her visitors from the orderly. She waits, eyes on the door. Finally, Jonah and Charlotte enter.

They approach. Jonah looks around the room.

JONAH

This is messed up, you know that,  
right?

WENDY

I know.

And she does. We feel that shame. A beat. The kids sit.

CHARLOTTE

So you know -- just because we're  
here doesn't mean we're staying.

WENDY

I know. Just... please...

Meaning: Hear me out. A beat.

WENDY (CONT'D)

When Ruth came by earlier, she told  
me it was her fault that Ben's  
dead. She said if she'd just kept  
him in here, he'd still be alive...  
I need you to know how clearly I  
know she's wrong. It's my fault,  
all of it...

(MORE)

WENDY (CONT'D)

I mean, at the end, I don't know...  
I don't know what else I could have  
done. I've thought about it a  
thousand times. He'd have gotten us  
all killed. But we never should  
have been there.

A beat, regrouping.

WENDY (CONT'D)

The truth is Ben's dead because I'm  
selfish. And I trapped him. I knew  
what our life was, I knew who he  
was. I should never have let him  
stay. He was planning to go and I  
could have just let it happen but I  
asked him to stay because I wanted  
him around and I wanted to believe  
it could be different.

(considers, a beat)

Actually, even that's bullshit... I  
did it because I was mad at your  
dad and keeping Ben around was a  
way to prove I was in control. And  
I've been trying to control both of  
you too... So, you need to do  
whatever you're gonna do... Your  
dad and I are trying to build  
something for all of us but I won't  
trap you inside it, I promise...  
I'm not gonna lie and say I don't  
want you to stay because I do. I  
want you to stay so fucking much it  
makes my teeth hurt. But if you  
want to go, please go. I promise  
you I'll still love you just as  
much.

Off Charlotte and Jonah.

13 INT. MINI-VAN/EXT. STATE MENTAL HOSPITAL - PARKING LOT - DAY 13

Marty sits, eyes closed. We stay with him until --

Jonah and Charlotte approach. They open the door, jarring  
Marty's eyes open. A beat and he sees...

Wendy walking toward the mini-van. Marty steps out as --

Wendy approaches. Marty hugs her. A beat.

WENDY

You didn't really have to threaten  
Ruth.

He looks at her. Knows she's glad he did.

MARTY

Yeah, well, I'm not saying I love you unconditionally, it's just, we've been through a shitload of conditions and I'm still here.

She gives a small smile. As they move to get into the car --

14 INT. MINI-VAN/EXT. HIGHWAY - DAY

14

The family drives a long time in silence. It feels fragile -- as if everyone is afraid to pierce the quiet. Finally --

Marty risks it. He turns on the radio. "BRING IT ON HOME TO ME" (SAM COOKE) plays.

WENDY

God, I love his voice.

Marty glances at Wendy. Turns up the radio. They drive, listening, until finally --

MARTY

We're set for the FBI tomorrow.

WENDY

Oh, joy.

She gives a smile. Checks in the mirror to see if the kids respond. Nothing. She turns back to Marty.

WENDY (CONT'D)

What's their temperature?

MARTY

Does it go above chilly?

WENDY

Well, they'll be there, anyway.

MARTY

True enough.

Wendy speaks to Marty but looks in the mirror at Jonah.

WENDY

Forty-eight more hours.

Jonah doesn't react or meet her eye.



WENDY (CONT'D)

I'm gonna call the movers this afternoon.

CHARLOTTE

Whenever. Jonah and I are packed.

Marty and Wendy share a look.

CHARLOTTE (CONT'D)

Too soon?

MARTY

Much.

A beat.

CHARLOTTE

We found an old stack of hundreds -- from the wall of the Blue Cat. We decided to hide it for someone to find...

JONAH

We put it in the Bible.

Wendy jumps in quickly, happy Jonah has spoken --

WENDY

Well, that's gonna go unfound for a long time.

-- But he doesn't respond or meet her eye. A beat.

WENDY (CONT'D)

How does the top of the Belle look?

MARTY

Incredible -- even doubling table space to handle all the RSVPs.

Wendy checks Jonah in the mirror.

WENDY

Don't worry. You don't have to go if you don't want to.

Still no reaction. Marty takes her hand for comfort. When --

CHARLOTTE

Dad --

An oncoming 18-WHEELER is drifting into their lane.

WENDY

Marty --

At once, Marty and Wendy unlock hands to each jerk the wheel out of the path of the oncoming truck and --

The mini-van swerves too hard. It rolls, flipping and coming to rest...

Upside down in the middle of the road. "Bring It On Home To Me" still plays. All else is eerie silence.

We stay here a long time. And, then, finally...

Marty slides out of the window. He opens the side door and the kids climb out. Everyone is virtually unscathed. They look at themselves, at each other, in near disbelief. A beat and everyone looks toward Wendy's side of the car to...

Nothing. The moment hangs until, finally Wendy pulls herself out. She checks herself, as if she can't trust that she's actually alive. She looks toward her family, staring and --

Jonah rushes to her. Hugs her. Wendy holds him for dear life.

Off Wendy and Jonah.

15

EXT. BYRDE HOUSE - DAY

15

A taxi rolls up to the house. A black SUV is waiting. The PRIEST steps out as the Byrde family emerges from the cab.

WENDY

Go ahead and lie down. I'll be right in.

The kids seem skittish, hurry inside.

PRIEST

Is everything okay?

MARTY

We had a car accident.

PRIEST

But you're all unharmed.

WENDY

A little bruised, a bit jumpy but we're okay.

The priest crosses himself; Wendy seems impatient with this. A beat and --

PRIEST  
He wants to see you.

MARTY  
Of course. We can go tomorrow,  
before the event.

PRIEST  
He's insisting on it being today.

A beat, Marty and Wendy wary.

PRIEST (CONT'D)  
Nelson is missing.

MARTY  
Missing how?

PRIEST  
(gravely)  
It's not like him.

This seems to register something in Marty. Wendy notices.

PRIEST (CONT'D)  
He's very agitated about it. He  
knows there are messages that I  
won't deliver. I think that's why  
he's asked me to fetch you.

Wendy watches Marty, who processes, finally says --

MARTY  
Of course. I just need to run an  
errand first.

He walks to the Cutlass.

MARTY (CONT'D)  
I won't be long.

Wendy watches Marty drive away. The priest watches Wendy.

PRIEST  
Are you sure you're okay?

WENDY  
I'm good.

PRIEST  
It's not healthy to be around so  
much death.

WENDY  
We're all perfectly fine.

PRIEST  
You're lying to yourself.

WENDY  
You're overstepping. Again.

A beat.

PRIEST  
How many times does God have to  
point at you before you take  
notice?

Wendy just stares.

PRIEST (CONT'D)  
I believe that accident was your  
last warning.

WENDY  
No. It was an assurance that we're  
gonna make it out alive.

Wendy walks to the house. Off the priest, watching her go.

16

EXT. LANGMORE TRAILERS - DAY

16

Marty drives up. Walks to Wyatt and Three's trailer. Knocks.  
A beat and Ruth opens the door. An impatient --

RUTH  
Yeah?

MARTY  
I need to know if Nelson's in the  
bottom of your pool.

Ruth freezes. Marty knows.

MARTY (CONT'D)  
Oh, fuck.

RUTH  
It's not your fuckin' problem.

MARTY  
It's all my problem. You. You are  
always my fuckin' problem.

A beat, Marty trying to gather himself. He talks FAST --

MARTY (CONT'D)

Okay, here's the situation. Navarro knows Nelson's dead. At least he has a pretty good idea. But the truth is, Navarro's about to be out of the picture.

RUTH

Out of the picture, how?

MARTY

Out of the picture, out of the picture, just let me fucking talk. Navarro's about to be out of the picture. He'll never be in a position to hit back. You'll be safe. But I also understand if you don't trust me. So, if you want, I have the name of a PI who can get you a whole new identity. You've got money. You can start completely clean.

RUTH

I like my fuckin' name.

Marty nods, happy with this answer. A beat.

RUTH (CONT'D)

You're sure Navarro's out?

MARTY

It's all in motion. But there's one thing. We're meeting with the FBI tomorrow -- they're gonna want assurances that you'll let the cartel launder through the casino.

RUTH

The fuckin' FBI?

MARTY

That's right. And it can't be a crime if they're sanctioning it, right?

Ruth considers.

MARTY (CONT'D)

Just meet with them tomorrow, hear'em out, please?

RUTH  
I guess I always got time for my  
fuckin' government.

Marty relaxes. A beat.

MARTY  
Jonah and Charlotte are home, by  
the way. Thanks for your help.

RUTH  
Yeah, well, you were gonna have me  
killed if I didn't, so...

Then, softening, at least a little --

RUTH (CONT'D)  
Anyway, they deserve him less than  
they deserve you.

Marty nods. A beat. He looks out across the compound.

MARTY  
It's gonna be amazing. I'm proud of  
you.

A beat between them. He walks away. Off Ruth, taking in this  
last moment.

17 EXT. SPRINGFIELD FEDERAL PRISON - ESTABLISHING - EVENING 17

We see the prison from above. As we HEAR --

NAVARRO (O.S.)  
Thank you for coming so quickly.

18 INT. SPRINGFIELD FEDERAL PRISON - VISITING ROOM - EVENING 18

Marty and Wendy take a seat across from NAVARRO.

WENDY  
It sounded like an emergency.

NAVARRO  
I believe my sister was behind the  
attempt on my life.

Marty and Wendy share a look. This is not what they expected.

MARTY  
Why would you think that?

NAVARRO

She came to see me. She was talking about the past. Reminiscing. She was saying goodbye.

WENDY

That could have been anything.

NAVARRO

No. She's my sister. I know.

Marty interjects quickly, to not arouse suspicion --

MARTY

What do you need us to do?

Navarro hands them a small piece of paper.

NAVARRO

Call this number. He will come from Chicago and take care of Camila.

Marty and Wendy nod. Wendy considers Navarro, ordering a hit on his own sister --

WENDY

I'm sorry.

NAVARRO

I am too. She's my sister. I love her.

Here and throughout, Navarro studies them as they answer.

NAVARRO (CONT'D)

You heard about Nelson?

(they nod)

It's how I knew for sure that it was Camila. She ordered the first hit, now, she's taken out Nelson to get ready for another try.

A beat.

NAVARRO (CONT'D)

And the work to get me out, how does it go?

WENDY

Good.

NAVARRO

You've laundered enough?

MARTY

(nods)

Everyone who needs to be paid in  
Mexico'll be paid.

NAVARRO

So, the SDN list?

WENDY

It's all set.

A beat. Navarro considers them. Then, says to Marty --

NAVARRO

I'll need you to step back in and  
go down to Mexico.

MARTY

Of course.

Off Navarro, considering them.

19 INT. SPRINGFIELD FEDERAL PRISON - HALLWAY - EVENING 19

Marty and Wendy step into the hallway. A beat. A question  
hangs in the air.

WENDY

Don't worry. He believes us.

And --

20 EXT. LAKE OF THE OZARKS - MORNING - ESTABLISHING 20

A new day dawns.

21 INT. RUTH'S TRAILER - MORNING 21

Ruth wakes to HEAR...

*"I am an old woman, named after my mother..."*

A familiar voice is singing "ANGEL FROM MONTGOMERY" outside.  
Ruth sits up, disoriented. She stands and walks to the door --

22 EXT. LANGMORE TRAILERS - CONTINUOUS 22

-- And Ruth steps out the door to see...

The trailers are exactly as they used to be -- every piece of  
junk and trash intact.



RUSS sits on the couch, playing guitar and singing "Angel From Montgomery." CADE is on the grill. He smiles when he sees Ruth step out.

CADE

Well, look who decided to grace us  
with her presence.

When we HEAR --

BOYD

Incoming.

And BOYD launches a bottle rocket, just missing Cade's head.

CADE

Motherfucker, I will cut you.

Russ stops singing just enough to say --

RUSS

Shut the fuck up. Both of you. This  
is fuckin' beautiful.

And then he goes back to the song. Boyd has walked to the couch and picked up a second guitar. He accompanies Russ with a perfect slide guitar lead.

We watch and listen. Ruth looks up to see Wyatt, on the roof, watching all of it.

Ruth walks to the ladder, climbs up and sits next to Wyatt.

*"Make me an Angel that flies from Montgomery..."*

The song fades away as they stare out across the compound. We see their POV --

The compound is back to its present-day self. Fully razed.

WYATT

You're really building it.

RUTH

Yeah. Whattaya think?

WYATT

I don't know. It's weird.

RUTH

Good weird?

When Ruth is interrupted by --

THREE (O.S.)

Who are you talking to?

Ruth looks down to see THREE outside the trailer.

RUTH

No one.

Three considers. A beat.

THREE

You're talking to Wyatt, aren't you?

A beat.

RUTH

Yeah.

THREE

Is he there right now?

Ruth glances to her right. Wyatt is there.

RUTH

Yeah.

THREE

You mind if I sit with you guys?

RUTH

'Course not.

Three climbs the ladder. Ruth watches him come up. Wyatt is at her side so she motions for Three to take the other side. (He doesn't see Wyatt.)

And then we just sit with the three of them, on the roof. They stare out across the compound. A pure POV. And then --

Ruth reaches out her hand. Three takes it. It's just them now. As they glance at the compound, all leveled to the ground, making way for their new future.

23

EXT. REHAB CENTER - DAY

23

Scaffolding frames the "Shaw Family Rehabilitation Center." It's close to complete but still under construction. Wendy emerges from inside with CLARE SHAW and a GROUP of DONORS.

WENDY

Thank you for taking the time to tour the facility. I hope it wasn't too dusty for you.

DONOR

It was impressive. Even half-finished.

WENDY

Well, spread the word. We're hoping to break ground on centers in Michigan and Ohio in the next eighteen months.

The donor and group shake hands with Clare.

DONOR

We'll see you tonight.

CLARE

Thank you for coming.

The group walks away, leaving Wendy and Clare. A beat.

WENDY

So? How does it feel?

CLARE

What?

WENDY

Come on. Your business is thriving. Your name's on a building. It's okay to feel proud of yourself.

CLARE

I wouldn't say pride is something I feel an overabundance of.

WENDY

What about your father? Is he happy with the direction of the family business?

CLARE

He is.

WENDY

So, maybe you settle for satisfaction?

Clare manages a faint smile.

CLARE

I could muster that.

A beat. The smile fades. Then --

CLARE (CONT'D)

I'm scared.

WENDY

You're making the same product  
you've always made, you're  
contributing to the world...

CLARE

I'm not asking for you to justify  
it. I'm saying -- you're at the end  
of this. I'm still at the  
beginning. How do you manage the  
fear?

Wendy considers.

WENDY

Keep your lies to a minimum.

CLARE

That's enough?

WENDY

I didn't say that.

Off Wendy, we see --

24 INT. MISSOURI BELLE - SECOND FLOOR - DAY

24

Ruth and Rachel on the move. Rachel holds a clipboard.

RACHEL

I thought the whole point was no  
laundering. Start clean.

RUTH

Well, it ain't a crime if you're  
doin' it for the FBI.

RACHEL

You've got a whole lot more faith  
in those fuckers than I do.

Meaning: Petty, her addiction. Etc. Ruth considers this as  
they exit and --

A25 EXT. MISSOURI BELLE - CONTINUOUS

A25

Ruth and Rachel climb the stairs to the top of the Belle,  
transformed for the Byrde Family Foundation event. It looks  
amazing.

Rachel waves down a WORKER.

RACHEL

Cheryl, they're still adding RSVPs.  
We're gonna need to bring more  
tables out of storage.

CHERYL

I'll put 'em audience left, to make  
sure they still have an eyeline.

Cheryl moves off. Rachel and Ruth eye the stage and the  
magnificent Byrde Family Foundation signage.

RACHEL

Those dickheads are lucky I got a  
work ethic as a pre-existing  
condition.

A beat. Back to --

RUTH

All we gotta do is hear 'em out.

RACHEL

Or we can get the fuck outta here.

RUTH

We've talked about this.

RACHEL

How long before they find out?

RUTH

No one's findin' that body. And,  
besides, Marty says if the deal  
goes through, that means Navarro  
won't ever be around to ask  
questions.

A beat. What's really eating at Rachel --

RACHEL

When I pulled the trigger, he just  
stared at me like nothing in the  
world made sense.

RUTH

Good. I hope it was fuckin' painful  
too.

RACHEL

It's not like killing an animal.

RUTH

He was a piece of shit.

RACHEL

Still.

A beat.

RUTH

He murdered my dad and he murdered Ben.

RACHEL

I still killed a person.

RUTH

No, you didn't. You were never there.

Rachel stares. A beat.

RUTH (CONT'D)

If it works, we'd be takin' back the Ozarks. No more: "Welcome to the tenth annual Byrde Family Chicken Choke. Grab your dicks and head this way."

Rachel manages a smile. A beat.

RACHEL

I suppose there's worse things than managing a business that's pushing so much cash through, it can't ever go under.

Off Ruth, watching Rachel come around.

25 INT. FUNERAL HOME - MAIN ROOM - DAY 25

Marty, Wendy and JIM RETTELSDORF wait nervously. As -

26 INT. FUNERAL HOME - ENTRY - SAME MOMENT 26

SAC CLAY and EXECUTIVE ASSISTANT DIRECTOR GRAVES enter. They pass HARRY, who tries to look small in his office. He gives a slight nod. They continue on and --

Harry stands to peek outside and...

Camila and her BODY MAN enter, pushing past Harry.

HARRY

Good afternoon.

They don't respond. As we INTER-CUT between here and...

Marty, Wendy, etc. Camila and her man enter.

MARTY

Camila Navarro Elizondro, this is  
SAC Clay and Executive Assistant  
Director Graves.

They shake hands, wary. Graves says to Camila, Marty and  
Wendy.

GRAVES

So you're aware. Mr. Navarro is  
being transferred this evening.

That information passes through the group as --

Harry is stepping back into his office when he sees Ruth and  
Rachel enter. He's surprised. He turns.

HARRY

Why, Ruth.

RUTH

Heya, Harry.

HARRY

This meeting certainly is getting  
eclectic.

RUTH

Are all the swinging dicks already  
here?

HARRY

Well, that's not a characterization  
I'd offer, per se, but --

-- He nods to the other room. Ruth and Rachel walk on and --

Marty, Wendy and the others turn to see Ruth and Rachel.

MARTY

Ruth Langmore, Rachel Garrison,  
these are agents Clay and Graves.  
This is Camila Elizondro.

Nods all around. Ruth tries not to focus too much on Camila.

MARTY (CONT'D)

Ruth and Rachel are taking over  
operation of the Missouri Belle and  
have a full understanding of our  
mission. I taught Ruth all the  
protocols myself.

Everyone is about to settle in for business when --

RUTH

Before we start, I just wanna say -- the last FBI agent that my partner worked with fucked her up inside-out. Got her strung out... So, we'd like an apology before we agree to sit down and talk about any of this shit.

Rachel looks at Ruth: what is she doing? Ruth dismisses it.

A stunned silence travels through the room. All eyes on Ruth. Is this really going to be derailed over this? Finally --

SAC CLAY

On behalf of the Federal Bureau of Investigation, I'd like to apologize for our treatment of you.

RACHEL

Thank you. I appreciate that.

People relax, at least a little. Graves hands over documents.

GRAVES

These are papers guaranteeing you freedom from prosecution as a cooperating witness.

(then to Camila)

Ms. Elizondro, our agreement will be verbal but binding...

Camila nods, everyone on the same page. As they continue and we JUMP FORWARD to --

27 INT./EXT. FUNERAL HOME - DAY

27

Later. Marty and Wendy stand in the entrance, watching the various players all walk back to their vehicles. A beat.

WENDY

No celebrating yet.

Marty nods. And we see --

28 EXT. TUCK'S HOUSE - DAY

28

Ruth, Rachel and TUCK, on the porch. As Tuck says to Ruth --

TUCK

Thanks for sending me the Young Thug mix.



RUTH

Yeah, well, it can't all be old  
shit.

TUCK

Why not? The old shit's better.

Ruth smiles. God, she loves Tuck.

RACHEL

We were thinking maybe you'd like  
to come work for us. The job'd  
start tonight.

Tuck considers. He seems wary.

RACHEL (CONT'D)

What's the matter? I thought you'd  
be happy.

TUCK

Well, how much does it pay?

Off Rachel and Ruth.

29

EXT. LAZY-O MOTEL - DAY

29

Various CHURCH GROUP members pack up the van. Among them, we  
see SAM loading a bag. As the Cutlass pulls in and --

Wendy steps from the car. Walks toward Sam.

WENDY

Sam, what are you doing?

SAM

I'm moving to North Carolina.

WENDY

I can see that.

SAM

Annalise thinks it's a good idea.

Wendy processes. Turns to see ANNALISE standing across the  
lot with Nathan. As --

SAM (CONT'D)

She says she can teach me to be  
grateful.

WENDY

I'm sure there's plenty of things  
she'll be willing to teach you.

A beat just hangs, until...

SAM  
So, I guess this is...

WENDY  
A temporary farewell.

A beat, Sam nostalgic.

SAM  
Thanks for always having my back.

Wendy doesn't touch this. They hug. A beat and she walks to --  
Nathan and Annalise.

WENDY  
Congratulations, you seem to have  
scored at least one lost soul.

NATHAN  
What do you want, Wendy?

Wendy checks herself. A beat.

WENDY  
I'm not here to fight with you.

NATHAN  
Then what?

WENDY  
Our foundation is making a generous  
donation to the site dedicated to  
finding Ben. There's a healthy  
stipend, in perpetuity, until he's  
found. I'd like you to be in  
charge.

Nathan, conflicted on many levels, looks to Annalise.

ANNALISE  
You could afford to continue your  
work.

WENDY  
Or any other work you see fit.

Wendy looks at Nathan: just take the bribe. He nods. Annalise  
seems obliviously happy.

ANNALISE  
Goodbye, Wendy.

WENDY

Safe trip.

Annalise walks away. Wendy watches her approach Sam, notices her place a hand on his back, just slightly. Then --

Wendy turns back to Nathan. It's just them now.

WENDY (CONT'D)

You got everything you wanted.  
You're a grieving father, you have  
money, you have status in your  
church group. You just don't get to  
hurt me.

NATHAN

I suppose you're proud of yourself.

WENDY

Not at all.

And Wendy walks away, toward her car.

30 OMITTED

30

31 INT. BYRDE HOUSE - HALLWAY - DAY

31

Wendy enters. Marty approaches, from the bedroom, wearing a tux. Wendy is afraid to ask "are the kids coming?" When --

CHARLOTTE

Hey.

Charlotte steps from her room, dressed for the evening.

WENDY

You look beautiful.

A beat and Jonah steps out of his room, wearing a suit.

JONAH

Hey, mom.

A beat between them. Wendy tries to hold back the emotion.

WENDY

I'll go get dressed.

Wendy heads down the hall as --

32 INT. SPRINGFIELD FEDERAL PRISON - NAVARRO'S CELL - DAY

32

TWO GUARDS enter Navarro's cell. One holds shackles.

OFFICER BRADLEY

Up.

NAVARRO

What the fuck's going on?

OFFICER SILVA

You're being transferred.

NAVARRO

Transferred where?

No answer. Just --

OFFICER BRADLEY

Give me your hands...

Navarro steps forward, holds his hands out.

NAVARRO

Tell me where the fuck you're taking me.

OFFICER SILVA

Let's go.

Off Navarro, wondering what the hell is happening.

33

EXT. MISSOURI BELLE - EVENING

33

Guests funnel into the main entrance of the Belle. As they do, we find Tuck, at the door, dressed in a suit.

TUCK

Welcome to the Missouri Belle...

He greets guests as they enter. He sees the Byrdes approach. There are smiles from everyone.

MARTY

Tuck, hey, it's so great that you're working here.

TUCK

They're paying me a hundred and fifty thousand dollars a year.

Marty and Wendy share a look. As Tuck continues greeting --

TUCK (CONT'D)

Welcome to the Missouri Belle.

-- And the Byrdes continue on. As --

34-pt1 EXT. MISSOURI BELLE - UPPER DECK - EVENING

34-pt1

We scan across the top of the Belle, through the black tie affair in all its grandeur. People are wall to wall yet it somehow feels comfortable, regal.

Rettelsdorf stands in the middle of the whole affair, holding a Scotch, taking it in. Marty and Wendy approach.

RETTELSDORF  
Congratulations.

WENDY  
Has anyone backed out?

RETTELSDORF  
Not only has no one backed out,  
we're still fielding requests.

He takes a breath.

RETTELSDORF (CONT'D)  
The whole place smells like freshly  
printed money.

MARTY  
Are most of the late additions  
local?

RETTELSDORF  
A few. But you've also got a  
serious Rust Belt wave.

Marty and Wendy share a look. This is good.

WENDY  
Tease me a few names, just for the  
high.

RETTELSDORF  
DeGroot, Bedwell, Militti,  
Findley...

She smiles.

WENDY  
So, we're bulletproof?

RETTELSDORF  
It's a goddamn coronation.

A beat.

WENDY  
Is Schafer here?

RETTELSDORF  
He's at the blackjack tables. VIP  
section.

Rettelsdorf looks at Wendy.

RETTELSDORF (CONT'D)  
You have that look in your eye.

She smiles. A beat and Wendy moves off, alone. And we find --

34-pt2 INT. MISSOURI BELLE - SECOND FLOOR - MOMENTS LATER

34-pt2

RANDALL SCHAFER at a blackjack table. He sees Wendy approach,  
finishes his hand. He steps to Wendy with a perfunctory  
smile. But --

WENDY  
You're gonna want to make a quiet  
exit.

SCHAFER  
What are you talking about?

WENDY  
We're instructing our people in  
Wisconsin and Michigan to pull your  
voting machines.

SCHAFER  
You can't do that.

WENDY  
It's done.

He looks at her. Keeps a tight smile as he looks around --

SCHAFER  
You need me on this board if you  
want your foundation to not die on  
the fucking vine.

WENDY  
Oh, please. Take a look upstairs,  
Randall.

Then --

WENDY (CONT'D)  
You should also know we've talked  
to our good friends in the FBI.  
(MORE)

WENDY (CONT'D)

We're going to use this as one of our first signature anti-corruption partnerships.

A beat, his agitation rising.

SCHAFFER

It'll blow back on you.

WENDY

We're already out in front of it. "Change starts at home... Cleaning up our own house... Yada, yada, yada..." You know the drill.

SCHAFFER

You don't want to do this.

WENDY

Oh, but I do.

A beat. He glares.

SCHAFFER

Without me, you have no chance to get anyone off the SDN list.

WENDY

I'm well aware.

She smiles. As she walks off, we find --

34-pt3 JONAH AND CHARLOTTE

34-pt3

On the staircase to the second floor. They walk and talk.

CHARLOTTE

Are you gonna miss it?

JONAH

I'll miss the caves. And the crickets, maybe. And I'll miss being close to Buddy.

Charlotte nods.

JONAH (CONT'D)

Are you gonna miss *anything*?

CHARLOTTE

If I'm honest ...?

The answer is no. A beat.

CHARLOTTE (CONT'D)

I just can't believe it's over.

JONAH

When we get to Chicago, will you go to Portillo's with me for chocolate cake shakes?

CHARLOTTE

You really have to ask me that?

She smiles. Ruth approaches. Looks Jonah up and down.

RUTH

Goddamn, Jonah. You look like a grown-ass man in that suit.

He smiles.

RUTH (CONT'D)

You know there's a job for you here, any time you want it.

JONAH

I'm kinda thinking I'm gonna go legit. At least until I get through high school.

Ruth smiles. She gives him a kiss on the cheek. Walks away. We stay with Jonah, processing the moment. Then we see --

34-pt4 EXT. MISSOURI BELLE - UPPDER DECK - NIGHT

34-pt4

Marty and Wendy with Clare. They drink champagne.

CLARE

Have you decided where you're going to live in Chicago?

WENDY

We were talking northern suburbs but I think we're gonna live in the city instead. Different rhythm.

Clare nods. Camila approaches. A BODYGUARD follows at a close but respectful distance.

CAMILA

There you are... It seems congratulations are in order. For all of us.

She raises her glass. They all drink. She looks around.



CAMILA (CONT'D)

This is impressive.

MARTY

It's a beginning.

He glances to Wendy. A beat. Camila looks to Clare.

CAMILA

I'm glad you're here. I've been thinking more and more about the day my son died. I keep trying to make sense of it. Is there anything you can remember about that day that seemed odd?

CLARE

Nothing I can think of.

CAMILA

The reason I ask -- that afternoon in your office, when I brought up my son, you seemed to get nervous.

CLARE

Did I? I wouldn't know why.

Wendy tries to give Clare a look: Just stay calm.

CAMILA

You met him in the afternoon, yes?

CLARE

The morning.

CAMILA

And then he called me at night and said he'd made a deal. For the stock options.

CLARE

That's right. I needed the day to think about it. We spoke on the phone that night.

CAMILA

Where were you that night?

Marty and Wendy hold their breath, look to Clare: keep it together.

CLARE

I had dinner with Marty and Wendy and then I went home.

CAMILA

So, you called him after your dinner.

CLARE

That's right.

CAMILA

He made it sound as if he was going to see you.

CLARE

No, it was much too late.

CAMILA

Are you saying he was lying?

CLARE

Of course not. It just sounds like a miscommunication.

CAMILA

Right.

Clare is clearly nervous. Camila studies her a beat. She looks to Marty and Wendy, then back to Clare. A beat.

CAMILA (CONT'D)

Hear me very clearly. I'm about to take over for my brother. You know our business. I realize it must be frightening for you. So, if you know something about my son's death and you haven't told me, I would forgive it this one time. But if you aren't telling me something now and I find out later, well... I will have someone slice you from your cunt to your chin.

Clare freezes. Wendy implores her with a look to stay calm.

CLARE

It was Ruth Langmore.

A beat. A moment of confusion for Camila.

CAMILA

The girl here? From the casino?

Everything comes out in a rush --

CLARE

Javi killed her cousin, she followed him to my office and she shot him, I'm sorry. I didn't know what to do. I had my head of security take care of the body, I'm so sorry...

Camila spins on Marty and Wendy.

CAMILA

Did you know?

MARTY

Of course not.

CLARE

I didn't tell anyone, I was terrified, I was sure I'd be killed.

Camila considers Marty and Wendy. Nods. Believes this.

CAMILA

Thank you for telling me. I promise you, I'm true to my word. You're safe. But if you ever lie to me again, about anything --

CLARE

-- I won't, I know, I swear.

Camila stares across the party. Locates Ruth.

CAMILA

You're close to this girl?

Marty and Wendy share a look. Camila glances at her Bodyguard. He approaches, listens as she says --

CAMILA (CONT'D)

If you warn her. If I sense someone following me. If she suddenly even thinks about leaving town. I kill all of you.

She guides the henchman with her eyes toward Jonah and Charlotte, across the party.

CAMILA (CONT'D)

(to bodyguard)

You see their children?

He nods.

CAMILA (CONT'D)  
(re: Marty and Wendy)  
If they even meet eyes with that  
Langmore person...

Camila walks away.

A beat and the bodyguard walks off, in the direction of Jonah  
and Charlotte, leaving Wendy, Marty and Clare.

CLARE  
I'm sorry.

34-pt5 -- But Wendy just turns and walks away. Marty follows. 34-pt5  
They work through a crowd of glad-handers. Finally...

WENDY  
What the fuck are we supposed to  
do?

MARTY  
I don't know.

They settle into a spot on the outer edges of the party -- an  
edge of desperation to them we've never seen.

WENDY  
Okay. Okay. We can fix this... We  
have the number for Navarro's  
hitman. We can call in the hit on  
Camila.

MARTY  
They're moving Navarro tonight.  
He's not gonna survive.

WENDY  
So, we call the FBI -- ask them to  
cancel the transfer.

MARTY  
And then what? We lost Schafer. We  
have no way to get Navarro off the  
SDN list.

Wendy glances toward Jonah and Charlotte, cutting across the  
party toward them, unaware that the bodyguard trails them.

MARTY (CONT'D)  
Do you really need me to say it?

Wendy does.

MARTY (CONT'D)

Anything we try to do is suicide.

Wendy and Marty absorb this reality. Charlotte and Jonah approach.

CHARLOTTE

People are asking for you.

They lead their parents back into the crowd. As --

34-pt6 RUTH

34-pt6

Approaches Rachel.

RUTH

You good? Need help covering anything?

RACHEL

Not unless you wanna test all the brie, make sure it's room temperature.

Ruth smiles. As --

34-pt7 MARTY AND WENDY

34-pt7

Shake hands with well-wishers. Their POV --

They sneak furtive glances toward Ruth then toward the bodyguard, hovering, watching. Time seems to suspend -- all bodies and noise and glad handing juxtaposed with their helplessness.

As we go back to --

34-pt8 RUTH AND RACHEL

34-pt8

They look out across the high-brow crowd.

RUTH

I think I'm gonna get outta here before people start making fuckin' speeches.

RACHEL

Save me some mezcal or I'll hate you forever.

Ruth nods. She cuts through the crowd as --

34-pt9 MARTY AND WENDY

34-pt9

Step from one group to the next. We sense their awareness that Ruth is on the move. Marty sneaks a glance toward the bodyguard.

WENDY

Is he still watching?

He is.

MARTY

Just look at me.

Wendy does. They block out the rest of the world.

MARTY (CONT'D)

Talk to me.

A beat. Wendy's greatest fear --

WENDY

I'm afraid I'll lose you.

MARTY

You won't.

WENDY

What if this is too much to bear?

MARTY

It won't be.

Finally, he glances toward where Ruth had been. Wendy follows his gaze. She's gone.

A long beat, devastated. He guides her into the crowd as --

35 INT. PRISON VAN/EXT. ROAD - NIGHT

35

A prison van drives along a deserted road. The two guards are up front. Navarro is shackled to a pole in back. When --

The van pulls to the side of the road.

NAVARRO

Why the fuck are we stopping?

The driver ignores Navarro. Says to his fellow guard --

OFFICER SILVA

I gotta take a piss. You got him?

The other guard nods. The driver steps out. Circles.

He slides open the van door. Says to Navarro --

OFFICER SILVA (CONT'D)  
You. Watch your mouth.

But instead of closing the door, he pulls out his revolver. Before Navarro can say anything, he puts it to the grate, behind his fellow guard's head.

He pulls the trigger.

Navarro recoils. Silva moves to him and quickly unlocks his cuffs. Navarro stays silent, wary.

OFFICER SILVA (CONT'D)  
(in Spanish)  
*Hay un coche a media milla de la  
carretera. Te lleva a un avión.*  
[There's a car half a mile up the  
road. It will take you to a plane.]

He takes Navarro's cuffs and straps one clamp to his wrist. He hands the gun to Navarro, who is still cautious.

OFFICER SILVA (CONT'D)  
*Vamos.*

Silva loops the cuffs around the metal pole. Navarro finally turns to hurry off. The moment he does --

The guard stops with the cuffs. He un-clicks an ankle holster. Navarro hears. He turns as --

Silva pulls his gun. Navarro knows what's happening but continues through the motions, as if hoping for a miracle.

He raises the guard's gun.

OFFICER SILVA (CONT'D)  
*Tus huellas están en la pistola.*  
[Your prints are on the weapon.]

Navarro pulls the trigger. Click. It's unloaded.

Silva fires multiple rounds into Navarro as --

MUSIC UP: "THEY REMINISCE OVER YOU" (PETE ROCK & CL SMOOTH)

Ruth drives, listening to "They Reminisce Over You," lost in the song. We drive with her a LONG time, alive with the music. Finally --

37 EXT. LANGMORE TRAILERS - SHORT TIME LATER

37

Ruth pulls into the compound. A car is waiting. Weird. She steps from her truck warily and --

Camila steps from the shadows, holding a gun. Ruth freezes, instantly understanding what's happening. A beat.

RUTH

How did you figure it out?

CAMILA

Clare Shaw told me.

Ruth nods. This seems to be a real relief to her. A beat.

RUTH

I'm not sorry. Your son was a murdering bitch... Guess I see where he got it from.

Camila just stares.

RUTH (CONT'D)

Well? You gonna do this shit or what?

And Camila pulls the trigger as --

38 EXT. MISSOURI BELLE - UPPER DECK - NIGHT

38

Applause. A staggeringly handsome, MUSTACHIOED MC, JOSH, welcomes Marty, Wendy, Charlotte and Jonah to the stage as the crowd all stand, clapping.

Marty and Wendy look gutted but do their best to project happiness, knowing the kids don't know. They wave to the crowd; the kids mimic the action.

We watch them wave -- from one side of the stage to the next, utter despair whitewashed as triumph... The moment slows down, the family framed on stage, as --



39 EXT. LANGMORE TRAILERS - NIGHT 39

Ruth lies dead in her best dress -- a solitary figure on the ground of the future Langmore estate. And we go --

BLACK

And then, just as we're sure it's all over, HEADLIGHTS break the darkness.

40 EXT. BYRDE HOUSE - NIGHT 40

The lights of the Cutlass as it pulls into the driveway. The family steps out. Jonah and Charlotte head inside. Marty and Wendy pause.

MARTY

I love you.

WENDY

I love you too.

They walk to the house and --

41 INT. BYRDE HOUSE - MOMENTS LATER 41

Marty and Wendy enter. The kids disappear to their rooms. Marty walks to the table as Wendy heads to the kitchen. She opens the fridge. Grabs a bottle of wine. When we notice --

A MAN sitting on the edge of the trampoline.

Wendy pours the wine, oblivious. She walks, holding two glasses, toward Marty, when she notices --

Broken glass on the floor. A hole in the sliding glass door.

WENDY

Marty?

He walks to her. Their eyes rise from the glass to the figure seated outside.

Marty flips on the patio lights and we see --

It's MEL SATTEM. They each relax, just a little. They walk outside to --

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Mel. He's holding the goat cookie jar.

MEL

I apologize for breaking in, I had to find my boy here but, FYI, once I got him, I came back outside, I didn't wanna be intrusive.

He pauses, looks at their formal clothes.

MEL (CONT'D)

Big night, huh?

MARTY

What do you want?

Mel thinks. Then, as if settled in for the long haul --

MEL

I couldn't do my job, everything I've been dreaming about for four years, back on the force, Chicago PD, all I could think about was you people.

(then re: cookie jar)

And then I got to thinking about this guy, I mean, who doesn't ever fill their cookie jar, what's with that, and why give it to a kid, except, well, that kid loved your brother and your brother wanted to run away and raise goats and so then I got sorta crazy-obsessed with knowing what's inside this cookie jar, ya know, if it's not cookies... And do you know what the answer is? Evidence. DNA. I mean, we're talking chunks, bone, maybe even teeth. You must have one seriously old-ass crematorium.

A beat.

MARTY

We can pay you.

WENDY

Anything you want.

MEL

I don't want your money.

MARTY

Name a price. You can change your life. You can change anyone's life you want.

MEL

Except that your money is toxic.

WENDY

But it won't be ours, it'll be yours. Money doesn't know where it came from.

MEL

Don't you get it? You don't get to win. You don't get to be the Kochs or the Kennedys or whatever fucking royalty you think you are. The world doesn't work like that.

WENDY

Since when?

And then we HEAR the sound of a shotgun being pumped. Mel turns to see --

Charlotte and Jonah. Jonah has the shotgun leveled at Mel. A moment passes between the family.

Marty and Wendy look from Mel to Jonah then back to each other. They share a beat. An understanding. As they look back at Jonah and we go --

BLACK

And, over black, we hear the shotgun blast.

END OF SERIES