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EPISODE: #208
SCRIPT: #208
PRODUCTION: #2008

FARGO

"Loplop"

Episode #208

Script by
Bob DeLaurentis

PRODUCTION PINK – PAGES – 4/29/15

26 Keys Productions
The Littlefield Company
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Beverly Hills, CA 90210

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PINK PRODUCTION PAGES	4/29/15
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NOTES :

PINK PAGES

- Sc. 30 has been OMITTED
- Sc. 31 has been OMITTED
- Sc. 32 has been OMITTED
- Sc. 33 description, dialogue changes
- Sc. 34 description changes
- Sc. 37 description, dialogue changes

BLUE DRAFT

- Sc. 1 has been OMITTED
- Sc. 2 has been OMITTED
- Sc. 3 has been OMITTED
- Sc. 4 description, dialogue changes
- Sc. 5 location change
- Sc. 7 dialogue change
- Sc. 10 description change
- Sc. 11 location change
- Sc. 12 description changes
- Sc. 13 description change
- Sc. 14 description changes
- Sc. 15 description, dialogue changes
- Sc. 17 dialogue change
- Sc. 20 description change
- Sc. 22 location change
- Sc. 26 dialogue change
- Sc. 27 location change
- Sc. 30 description, dialogue changes
- Sc. 31 description, dialogue changes
- Sc. 32 location, description changes
- Sc. 33 location, description changes
- Sc. 34 location, description changes
- Sc. 35 location change
- Sc. 36 location change

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PINK PRODUCTION PAGES - 4.29.15

- Sc. 37 location, description changes
- Sc. 40 dialogue changes
- Sc. 43 description, dialogue changes
- Sc. 45 description, dialogue changes

CAST

Lou Solverson.....Patrick Wilson
Ed Blumquist.....Jesse Plemons
Peggy Blumquist.....Kirsten Dunst
Hank Larsson.....Ted Danson
Dodd Gerhardt.....Jeffrey Donovan
Ohanze Dent.....Zahn McClarnon

RECURRING/REGULARS

Mike Milligan.....Bokeem Woodbine
Gale Kitchen.....Brad Mann
Constance Heck.....Elizabeth Marvel
Sergeant Schmidt.....Keir O'Donnell

GUEST CAST

Jack Hawk.....Dan Jeannotte
Pierre Laveau.....Brendan Taylor
Marie Laveau.....Sarah Lind
Untersturmfuhrer Mueller.....Mark Cowling

NON-REGULARS

Albert.....MacKenzie Gray
Maynard Oltorf.....Bob Bainborough
Bartender.....Garry Chalk
Shitkicker #1.....Jesse J. Pierce
Shitkicker #2.....Aaron Zeffer
Shitkicker #3.....Ross Clendening
State Cop #1.....Doug Chapman
Undertaker.....Markus Parillo
Killer #2.....Johnson Phan
Killer #3.....Alexander Chiang

SETS /LOCATIONS

INTERIORS

BAR - RURAL, SD - DAY

ABANDONED CHURCH - FRANCE
BASEMENT - NIGHT
HALLWAY - NIGHT

MILLIGAN'S SUITE - PEARL HOTEL - DAY

GERHARDT CAR (TRAVELING) - RURAL, MN - DAY

GERHARDT CAR - LUVERNE, MN - NIGHT

HANZEE'S TRUCK (TRAVELING) - RURAL, SD - DAY

HUNTING CABIN - RURAL, SD
HUNTING CABIN - DAY/NIGHT
BATHROOM - NIGHT

CONVENIENCE STORE - RURAL, SD - DAY/NIGHT

SOUTHNIK HOTEL - SIOUX FALLS, SD
HALLWAY - DAY
HOTEL ROOM - DAY

PEGGY & ED'S HOUSE - LUVERNE, MN
PEGGY & ED'S HOUSE - NIGHT
KITCHEN - NIGHT
BASEMENT - NIGHT

EXTERIORS

RURAL, SD

BAR - DAY
CONVENIENCE STORE - DAY/NIGHT
HUNTING CABIN - DAY

LUVERNE, MN

GERHARDT CAR - NIGHT

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PLAYBACK/SFX

1 OMITTED 1 *

2 OMITTED 2 *

3 OMITTED 3 *

4 INT. BASEMENT. PEGGY AND ED'S HOUSE. LUVERNE, MN - NIGHT 4

We are in a GOAT PATH of stacked magazines, PUSHING FORWARD,
as if moving through the folds of Peggy's mind. *

We see the following text: *

*This is a true story. The events depicted took place in
Minnesota in 1979.* *

At the request of the survivors, the names have been changed. *

*Out of respect for the dead, the rest has been told exactly
as it occurred.* *

As the last line fades we EMERGE FROM THE PATH to FIND -- *

PEGGY BLUMQUIST *

sitting at the bottom of the stairs. DODD GERHARDT is sitting
on the floor, back to a post, bound, unconscious. *

The dead goon (gut shot) is laying on the stairs above her,
frozen in death. Peggy sits on the steps below, holding the
cattle prod. She is lost in thought, in shock possibly, or
something more profound.

ALBERT (O.S.)
Peggy?

She turns. Nobody's there. Beat.

ALBERT (O.S.) (CONT'D)
Peggy?

Peggy turns again. Nothing. But when she turns back, instead
of Dodd, we see a man in a suit and tie, sitting in a sixties
analyst chair, lit from above. Let's call him ALBERT.

ALBERT (CONT'D)
Have you actualized? Fully?

If Peggy thinks this is strange, she's too polite to say
anything.

PEGGY
What?

ALBERT

Have you actualized? Fully?

PEGGY

I don't know. I mean -- I'm trying.

ALBERT

Do you feel cold sometimes, even
when it's hot?

PEGGY

Sometimes.

ALBERT

Do you understand the difference
between thinking and being?

PEGGY

What do you mean?

ALBERT

Do you understand the difference
between thinking and being?

PEGGY

I, um --

ALBERT

To be is simply to exist. Try it.
Try simply being.

A long beat. She doesn't know what to do.

PEGGY

I'm sorry -- what's the -- I mean --
how is just -- sitting here going
to help me be the best me I can be?

ALBERT

Ah. You want an explanation.

PEGGY

Well -- kinda.

ALBERT

The human mind, aroused by an
insistence for meaning, seeks and
finds nothing but contradictions
and nonsense.

PEGGY

Okay.

(beat)

It's just -- practically, I'm
sayin. As a married person -- a
woman -- who's worried she's not
living up her full potential.

ALBERT

Think or be. You can't do both.

PEGGY

(beat)

You're sayin don't think about the person I want to be -- just be that person?

ALBERT

Peggy?

PEGGY

Yes?

ALBERT (O.S.)

Peggy?

A HAND touches her shoulder. Peggy turns. Ed is standing on the steps above her, out of breath.

ED

Are you okay? Come on. We gotta -- they'll be here any --

Peggy looks back at Albert, but he's gone. Instead, Dodd sits there, eyes open, watching them.

PEGGY

We just -- we were talkin, and finally it all makes sense.

Ed looks at Dodd.

ED

You were talkin to --

DODD

This lady's lost her mind, brother. *

ED

Shut up.

DODD

She's seein people who aren't there.

ED

I said shut up.

Dodd struggles against his ropes.

DODD

And here I am -- tied up for no reason. Just a concerned citizen walkin past -- heard a cry fer help. *

*
*
*
*

Ed studies him.

*

ED

*

No. Yer a Gerhardt.

*

DODD

*

And yer some shit on my shoe. Come
here. Lemme wipe you off.

*

*

Ed comes over and KNOCKS DODD OUT.

ED
We gotta go, hon.

PEGGY
(docile, still in shock)
Okay.

He takes her arm, helps her up.

ED
The cops are comin and who knows
who else. There's no time ta pack.
Just the clothes on our back.

Ed looks at the goon on the steps.

ED (CONT'D)
Did you --

PEGGY
No. It was him. He's the leader, I
think.

Ed looks back at Dodd.

ANGLE ON DODD

unconscious.

ANGLE ON ED

He makes a choice.

ED
Then we take him with us.

CUT TO:

5 INT/EXT. GERHARDT CAR. LUVERNE, MN - NIGHT

5 *

We are inside the trunk as it opens. Ed rolls Dodd inside,
slams the trunk.

He walks Peggy around to the passenger seat.

PEGGY
We're takin his car?

ED
They'll be lookin fer ours.

He opens the door, helps her in.

PEGGY

I understand now, Ed. Everything.
What I have ta do.

ED

Good. Watch yer head now.

He closes the door, runs around to his side, jumps in, starts the car, pulls out in a hurry. We watch them reach the end of the road, turn left.

Beat. The CAMERA DRIFTS BACK to the house, taking its time. It doesn't stop THOUGH, but keeps going, swinging 180 degrees towards the road looking the other way.

Hank's prowler approaches (they didn't see Ed pull out) and pulls in. Hank and Lou climb out. It's 20 minutes after the end of episode six. Hank's head injury looks bad.

HANK

Gerhardt car is gone. So that's different.

ANGLE ON LOU

He notices the front door of the house is wide open. Lou pulls his gun. Hank pulls his. Together they go inside.

CUT TO:

6 INT. PEGGY AND ED'S HOUSE. LUVERNE, MN - CONTINUOUS 6

Lou and Hank clear the house, checking rooms. Nothing.

CUT TO:

7 INT. BASEMENT. PEGGY AND ED'S HOUSE. LUVERNE, MN - NIGHT 7

Lou comes down first, gun up. He sees the dead goon on the stairs.

LOU

Got one.

Hank appears above him. He comes down to the goon as Lou descends the rest of the way.

HANK

Gunshot.

At floor-level, Lou eyes the precarious hoarder stacks, sees the goat path. He peers along it.

ANGLE ON A SHOE

sticking out from a bend. It's clear whoever it belongs to was crushed by falling debris.

LOU

There's another in the labyrinth.
Male from the size of the footwear.

Hank comes over, looks.

HANK

Ed was wearin boots with red laces.

*

LOU

So a Gerhardt, yer thinkin.

But Hank's head injury is catching up with him. He goes and sits on the stairs. Lou looks at him, worried.

LOU (CONT'D)

I'm callin the medic.

HANK

Yeah, I think prolly you better.

CUT TO:

8

EXT. PEGGY AND ED'S HOUSE. LUVERNE, MN - NIGHT

8

An ambulance is outside. Paramedics help Hank into the back.

HANK

This is just embarassin.

LOU

I'll get an APB out on the Gerhardt boys, then see about starting the hunt fer Ed and Peggy.

HANK

Don't tell Betsy I'm down.

LOU

Yeah, she scares me more than you,
so I'm gonna call.

The paramedics close the back door. Lou goes to his car, and as they pull away, he looks around one more time, then climbs inside and pulls out.

Beat.

OHANZEE DENT comes out of the woods, gun up. He's been waiting for them to leave. He looks around, goes into the house.

CUT TO:

9 INT. BASEMENT. PEGGY AND ED'S HOUSE. LUVERNE, MN - NIGHT 9

Hanzee comes down past the goon, looks around. He sees the ROPE on the floor from where Dodd was tied to the post, examines it.

CUT TO:

10 INT. KITCHEN. PEGGY AND ED'S HOUSE - NIGHT 10

Hanzee comes into the kitchen. He's been here before. Now he's looking for anything that will tell him where they went. He searches stacks of papers, looks up.

ANGLE ON THE REFRIGERATOR

Stuck down with a magnet, a hotel reservation sheet with a handwritten note.

Here's the info on the seminar. We're in the Sheraton Hotel. Room 18. Can't wait -- Constance. *
*

HANZEE

takes it down, looks at it.

CUT TO:

11 INT. GERHARDT CAR (TRAVELING). RURAL MINNESOTA - DAY 11 *

Ed drives. Peggy is in the passenger seat.

PEGGY

I've been doin it all wrong, don't ya see? Both of us. Wantin things, tryin ta be somethin we're not.

But Ed is in his own head. They're having two different conversations.

ED

We make a trade, is what I'm thinkin. Sell their man back to them fer freedom.

PEGGY

Like how when yer a kid ya need permission ta go to the washroom?
(MORE)

PEGGY (CONT'D)

Raise yer hand, wait fer teacher to call on ya. And meantime you just hafta go so bad.

ED

(shit)

Shoulda looked at his wallet when he was out. Know just who we're dealin with.

PEGGY

But ya just go. Don't ask. Just go.

ED

Till then we stick ta small roads, outta the way motels, keep movin.

PEGGY

(excited)

A road trip.

ED

Or -- hold the phone -- Uncle Grady's got that hunting cabin outside Canistota. Empty now. We go there, hole up.

She looks at him adoringly.

PEGGY

See? We're movin now. Things are flowin. Not trapped anymore.

ED

Well, I mean -- that was our home.

PEGGY

Yeah, but the energy -- lookin back, ya gotta admit -- it was -- we were stuck in the mud -- emotionally, I mean. And now, we're flyin.

ED

(considers that)

Well, we got a plan. That's what matters. We got a plan fer how to get outta this.

(beat)

Except -- well, the cops. That's -- we still gotta figure that out.

PEGGY

See it -- then be it. That's from Lifespring.

He thinks about that.

ED

Well, we'll figure it out. Right now I just gotta keep us alive.

PEGGY

Yer doin it, hon. We both are. We're actualized!

She smiles at him, filled with happiness. He smiles back, worried about her. *What is she talking about?*

CUT TO:

12 EXT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY 12

The Gerhardt car pulls in, stops. Ed and Peggy get out. *

PEGGY

Oh, I like it. How come we've never come here before?

ED

You said Uncle Grady smells like athlete's foot.

He looks at the trunk.

ED (CONT'D)

Well, guess we better get him inside.

Ed approaches the trunk.

PEGGY

Hold on.

She goes to the car, gets the cattle prod.

PEGGY (CONT'D)

(off Ed)

In case he's feisty.

Ed puts the key in the lock, opens the trunk.

ANGLE ON DODD

Inside, knees drawn to his chest. He's managed to untie everything but his hands, which are tied behind his back. He KICKS ED, who goes flying. *

Dodd moves to climb out of the trunk.

PEGGY

jabs Dodd with the cattle prod. He howls, electricity shorting out the reasoning center of his brain. And yet he's a bull, so he makes it out of the trunk.

Peggy jabs at him again, misses.

Dodd staggers off, moving to escape, weaving away from them like a chicken with no head.

ED

gets to his feet. He and Peggy watch Dodd stagger. Then Peggy takes a few steps to him and JABS HIM AGAIN. Dodd shudders -- electrocuted -- and falls, twitching.

Ed comes over and they look down at him.

ED

Good thinkin.

PEGGY

We're a team, aren't we?

*

CUT TO:

13

INT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY

13

Dodd is tied up again -- it's almost comic the amount of rope they've used -- he's sitting in a chair (perhaps with its back to a structural post).

DODD

Bi ma to ha O.

ED

What?

Dodd spits some blood.

*

DODD

Bit my tongue half off.

Ed searches his pocket.

DODD (CONT'D)

Yer dead, case you were wonderin.
You and yer whore.

Ed finds his wallet, pulls out his driver's license.

DODD (CONT'D)

I'm gonna have fun takin her apart.

Ed looks at the license.

ANGLE ON THE LICENSE

Dodd Gerhardt

ED

considers that, puts the license in his pocket. Across the room --

PEGGY

is going through the kitchen cabinets, seeing what provisions they have. Ed comes over.

ED

Saw a convenience store up the road. Better make the call.

PEGGY

There's a phone in the bedroom.

ED

Yeah. I'll use a pay phone, make it untraceable.

PEGGY

Smart thinkin, Ed Blumquist. What are you gonna say?

ED

Just -- ya know -- we'll give you him if you promise we go unmolested.

Peggy thinks about that.

PEGGY

What if they say no?

ED

Then I'll show 'em which part is the flank steak. You okay stayin with him?

PEGGY

Oh sure. He's tied and I got the prod.

(MORE)

PEGGY (CONT'D)

If yer goin to the store though,
maybe pick up somethin ta eat. All
Uncle Grady's got is beans.

CUT TO:

14 EXT. CONVENIENCE STORE. RURAL SOUTH DAKOTA - DAY 14

A rural one stop shop with a single gas pump outside. Dodd's (Ed's) car pulls in. Ed gets out. He looks around, but things are quiet. He goes to the phone booth, dials, waits.

ED

Yeah, it's uh -- is this the
Gerhardt headquarters?

(beat, listening)

Good. Well, this is the butcher.
Lemme talk to who's in charge.

(beat)

Not your butcher. The butcher. From
Luverne. And, uh, we got -- Dodd.
So lemme talk ta who's in charge.

(beat)

Yeah, I'll wait, I guess.

A long beat.

ANGLE ON A SOUTH DAKOTA POLICE CAR *

pulling into the parking lot.

ANGLE ON ED

a moment of fear. *

ANGLE ON THE CAR

as the doors opens and a TROOPER gets out, goes into the store. *

ED

turns away. *

ED (CONT'D)

Yeah, it's uh --

(beat)

Whatdya mean a message? Don't they -
- I mean, I got Dodd. You told em?

(beat)

No, I'll -- just tell em I'll call
back.

He hangs up. Beat. *What now?*

CUT TO:

15 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY 15

Dodd watches Peggy putter in the kitchen. He tests his bonds, but they're too tight. For a moment the frustration gets him and he struggles, but there's no getting out of these ropes.

ANGLE ON PEGGY

She looks over.

PEGGY

Foot's on the other shoe now.

DODD

Shut up.

PEGGY

Oh now. That's just rude.

He struggles against the ropes, a trapped animal.

DODD

Come on, fer shit sake.

PEGGY

Ed'll be back any minute, so don't get any ideas.

DODD

I got four daughters, ya know. I'm not a bad guy.

PEGGY

You called me a whore. I heard.

Dodd has had enough.

DODD

I swear ta Christ, the minute I get free you'll be talkin to the back a my hand.

Peggy frowns. She goes into the kitchen, opens a drawer.

ANGLE ON THE DRAWER

full of kitchen tools. We see a boning knife.

*
*
*
*
*
*

PEGGY

grabs it, walks back over to Dodd.

PEGGY

We're gonna be together for some
time, possibly. So you should be
civil.

DODD

Go ta hell.

Peggy STICKS THE KNIFE in Dodd's left shoulder.

DODD (CONT'D)
Ah. Bitch, you bitch.

PEGGY
(frowns)
What did I just say?

She STICKS HIM in the other shoulder, deep. He clamps down against the pain.

PEGGY (CONT'D)
Are you gonna be nice?

DODD
Yeah, okay. Okay.

She pulls out the knife. He's bleeding from both wounds.

PEGGY
Good. Now, I'm makin beans. You want beans?

Dodd is beginning to worry he's trapped with a lunatic.

DODD
No.

PEGGY
No, what?

DODD
(beat)
No, thank you.

PEGGY
That's better.

Peggy goes over to the stove, stirs the pot.

PEGGY (CONT'D)
I gotta say, this whole thing -- and I'm sorry about yer brother. I am. But it was an accident -- and this whole thing has just been so -- well, ya know, I try ta be positive. That's somethin you'll -- if we spend any time together -- you'll see about me. "Positive Peggy" they call me. But this whole thing has been super hard on Ed.

She spoons beans into two bowls.

PEGGY (CONT'D)

He's more delicate, ya know. And I mean, sure he's a big guy, but -- deep down, ya know -- well, this whole thing's just been really hard on him.

She brings the bowls over, puts them on the table, then pulls a chair over. She sits in front of him, prepared to feed him.

PEGGY (CONT'D)

And it's my fault. I know that.

She gets some beans on the spoon, lifts them to his mouth.

DODD

No --

But she's not really listening. She pushes the beans against his lips, smearing them. He has no choice but to open up.

PEGGY

I mean, I hit the guy -- yer brother -- and again, I'm sorry about that, but he just -- he stepped right out into the road. Didn't even look where he was --

Another spoon full of beans. He has to open up.

PEGGY (CONT'D)

-- goin, so -- all Ed did was clean it up, ya know? And then ya sent those other fellas, and -- I mean --

Another spoon full.

PEGGY (CONT'D)

-- what were we s'posed ta do? So I'm hoping -- we're both hopin -- that, ya know, now we can just -- smooth things out, and everyone goes back ta normal.

Another spoon full. He's got beans all over his mouth at this point. Then she remembers.

PEGGY (CONT'D)

Wait, now you said ya didn't want beans, didn't you?

DODD

Don't worry about it. They're -- thanks. They're good.

PEGGY

No. You said, and I shoulda --

*

She sits back, starts eating his beans herself.

PEGGY (CONT'D)

-- but with everythin that's goin
on -- and here I am tryin ta
actualize fully -- which -- that's
no small thing. Ta review and
reflect, contextualize -- not just
stick ta old patterns.

(beat, realizes)

Will ya listen ta me -- natterin
on.

The door opens. Ed comes in.

PEGGY (CONT'D)

Hey, hon. We're -- ya want some
beans? I just made em.

Ed comes over.

ED

No, just --

(sees the wounds)

Jeez. What happened ta him?

PEGGY

(looks at Dodd)

Well now, we don't need ta talk
about that, do we? Water under the
bridge.Ed looks at Dodd more closely. He's bleeding from the stab
wounds.

ED

I mean, those look like -- hon, did
you stab the hostage?

DODD

Yes.

PEGGY

No.

(off Ed)

I mean, I -- had ta teach him some
manners, is all. If we're gonna
spend time together. And him so
angry.

She takes her bowl to the sink.

PEGGY (CONT'D)

I mean, we're the ones who should
be --

DODD

(to Ed, quietly)

Keep her away from me. She's crazy.

PEGGY

(still going)

-- when ya get right down to it.
It's our shop they burned, our
house we had ta leave behind.

Ed stares at Dodd, then turns to Peggy. Dodd's eyes say --
dude, she's crazy.

ED

Hon -- they're not gonna want him
back if we cut him up too much.

PEGGY

Oh, I hardly stuck him at all.

DODD

I'm hurt pretty bad.

ED

Shut up.

DODD

I think she got my lung.

PEGGY

(calls)

How'd it go with the family? They
gonna negotiate?

Ed glances at Dodd, comes over.

ED

(quietly)

Had ta leave a message.

PEGGY

You said we had him?

ED

Yeah, but it was like a flunky or
somethin. I said I'd call back.

PEGGY

Ok, well -- maybe there's -- sounds like there's some kinda war goin on up there -- so maybe they're busy.

ED

Yeah, but, I mean -- if he's such an important guy --

PEGGY

Don't go doubtin yerself, Ed. That was my undoin. It's a good plan. Sound. *See it, then be it*, right? So just -- have some beans and call back. They'll be home next time fer sure.

He nods, sits. She puts a plate of beans in front of him. He eats. She stands beside him, looking at him lovingly.

PEGGY (CONT'D)

Good?

ED

(nods)

Gotta stop stabbin him, hon.

PEGGY

Well, he needs ta be nice.

CUT TO:

16 EXT. BAR. RURAL, SOUTH DAKOTA - DAY

16

A parking lot behind a rural bar. Hanzee's truck pulls up outside. He gets out. As he approaches the bar he sees a free standing PLAQUE. He stops.

ANGLE ON THE PLAQUE

"Here were hanged 22 Sioux Indians, May 25 1882."

HANZEE

Looks around. There's vomit on the ground.

CUT TO:

17 INT. BAR. RURAL, SOUTH DAKOTA - DAY

17

A few SHITKICKERS drinking in the middle of the day. Hanzee comes in, approaches the bartender.

HANZEE

Water.

The bartender nods. Hanzee sits.

ANGLE ON THE SHITKICKERS

eyeballing Hanzee from behind.

THE BARTENDER

Comes back, gives Hanzee a glass of water. Hanzee looks at it.

ANGLE ON THE WATER GLASS

There's foam floating on top.

HANZEE

looks up.

HANZEE (CONT'D)

You spit in this?

BARTENDER

What?

Hanzee looks at him. He pushes the glass back.

HANZEE

Tequila. Pour it in front of me.

The Bartender looks at the guys behind Hanzee, then goes to get the tequila. Beat. Hanzee sits quietly. The bartender returns.

BARTENDER

Here ya go, chief.

He pours the shot. Hanzee sips it.

HANZEE

Lookin for a couple, redheaded man
and a blonde woman, drivin a tan
Cadillac.

BARTENDER

White couple?

Hanzee stares at him.

BARTENDER (CONT'D)

Hey, didn't you guys try ta start
yer own country a while back?
Wounded Knee. What happened there?
Didn't feel like bein Americans
anymore?

*

HANZEE

Not from there.

BARTENDER

Yeah, see, I'm not sure I wanna
serve alcohol to a man doesn't want
ta be an American.

HANZEE

How bout a man did three tours in
Vietnam and got a purple heart and
a bronze star?

BARTENDER

Who? You?

Hanzee downs the shot, stands.

HANZEE

Yer welcome.

Hanzee exits.

CUT TO:

18 EXT. BAR. RURAL, SOUTH DAKOTA - DAY

18

Hanzee approaches his truck. The three shitkickers follow him
out.

SHITKICKER #1

Me-o my-o, where ya goin Geronimo?

Hanzee doesn't slow, walks to his truck.

SHITKICKER #2

We're talkin ta you, shitbird.

Hanzee stops, turns.

HANZEE

Just wanted a glass of water.

SHITKICKER #1

Is he cryin, Earl? I think he's
cryin?

Hanzee doesn't have time for this. He pulls a 9mm out of his belt, SHOOTs Shitkicker #1 in the knee cap. He falls screaming.

SHITKICKER #2

Now hold on a --

Hanzee SHOOTs him in the knee. He falls screaming. Shitkicker #3 turns and RUNs. Hanzee points the gun at him, but doesn't fire.

Then Hanzee looks back at the bar.

CUT TO:

19 INT. BAR. RURAL, SOUTH DAKOTA - DAY 19

Hanzee re-enters the bar. The bartender has the phone receiver in his hand and is cowering.

BARTENDER

I called the cops.

Hanzee SHOOTs him dead. The bartender falls.

CUT TO:

20 EXT. BAR. RURAL, SOUTH DAKOTA - DAY 20

Hanzee exits to find a STATE POLICE CAR pulling in, lights flashing. Hanzee walks calmly (past the moaning Shitkickers) to his truck, as the COP CAR skids to a stop.

ANGLE ON HANZEE

He opens the driver's door, reaches behind the seat.

ANGLE ON THE TWO STATE COPS

They jump out of the car, fumbling for their weapons.

STATE COP #1

Freeze, Cochise.

ANGLE ON HANZEE

As he turns fluidly from the truck, raising an M16 Assault Rifle. Before the cops can react, he SHOOTs both of them. Then he calmly throws the rifle back in the truck, climbs in and drives away. *

CUT TO:

21 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - NIGHT 21

Peggy makes up the sofabed. Ed comes over with blankets.

DODD

Excuse me, yer lordship -- I gotta go ta the john.

Ed looks at him. He hadn't thought about that.

ED

Well, can't risk untyin ya after before.

DODD

Yeah, but I'm gonna piss my pants here in a minute.

ED

(thinks about that)
That's okay, I guess.

DODD

No. Now, look, I'm not gonna -- piss in my pants like some halfwit. I got rights here.

PEGGY

He's right, Ed. There's the whatdya -- Geneva convention.

ED

Well, okay, but like I said, I can't risk untyin ya.

(beat)

Are we talkin number one or number two?

DODD

What?

ED

Ya gotta pee or poop, I'm sayin.

DODD

(squirming)
Jesus, kid, my sack's gonna blow here.

Ed looks at Peggy.

PEGGY

Gonna halfta help him.

(off Ed)

(MORE)

PEGGY (CONT'D)

Pull his pants down, I mean. I'll do it.

DODD

No.

ED

No. I'll -- I got it.

Ed goes over to the cabinet, searches around. He comes over with a pot.

DODD

Hurry up.

ED

I'm gonna open yer drawers.

DODD

(groans)
I can't hold it.

Ed fumbles around with Dodd's fly, stops.

ED

Don't -- now -- don't pee on me here. I'm tryin ta help ya.

He manages (off screen) to get Dodd's penis out and point it into the pot.

DODD

Don't look at me.

Ed looks away. Dodd lets go.

DODD (CONT'D)

Oh sweet Jesus.

He pisses for a long time. Ed crouches there awkwardly.

PEGGY

Hon, did you see any extra pillows back there?

ED

No.

The stream slows -- *spritz, spritz* -- stops. Ed gets Dodd back together, stands. Now he's got a pot of piss to deal with. He carries it to the sink, pours it out, washes his hands.

ED (CONT'D)

Okay, hon. I'm gonna make the call.

PEGGY

Use the phone here, huh?

ED

No. Gotta be safe. You'll be okay?

Peggy picks up her "stabbing knife."

PEGGY

Affirmative.

CUT TO:

22 INT. HALLWAY. SHERATON HOTEL. SIOUX FALLS, SD - DAY 22

We are looking at the outside door of Room 19. It opens, revealing CONSTANCE HECK. She's in a robe, toweling her hair dry.

CONSTANCE

(as she opens)

Hey, doll. Got some chablis on --

REVERSE ON HANZEE

He's not Peggy.

CUT TO:

23 EXT. CONVENIENCE STORE. RURAL SOUTH DAKOTA - NIGHT 23

Ed pulls in, gets out of his car, goes to the pay phone, dials. It just rings. He tries again. Nothing.

He hangs up, goes inside.

CUT TO:

24 INT. CONVENIENCE STORE. RURAL SOUTH DAKOTA - NIGHT 24

Ed enters. MAYNARD OLTORF (50s) is behind the register. Ed grabs some chips and soda, some cereal, milk. He takes them to the register.

ED

How ya doin?

MAYNARD

Ya know, with a song in my heart.

Maynard goes through Ed's selections, writes down every item in a ledger with a price next to it. So slow going.

MAYNARD (CONT'D)

Warm fer march.

ED

Yeah, has been, I guess.

MAYNARD

No opinion required. Just factual. Hippies want ya ta believe the planet's heatin up cause a my wife's hair spray.

ED

Yeah. That's -- I don't know about that. But it's been warm.

MAYNARD

Saw you here earlier, on the phone.

ED

Yeah, we're -- down at the lake. Havin a holiday, I guess you'd call it. No phone at the cabin.

MAYNARD

Wrong time a year fer a holiday. Can't swim. Can't hunt.

ED

Yeah, it's -- pretty quiet.

Maynard starts bagging the groceries.

MAYNARD

Just you and the moose.

ED

Yeah, we're goin a little crazy down there, ta be honest.

MAYNARD

I bet. How bout a pack a cards? Just thirty nine cents.

He takes a pack from a counter top rack.

ED

Yeah. Sure. That's a -- good idea.

Maynard tosses them into the bag.

MAYNARD

Ya know what? On the house. Fer you
and the missus.

ED

Thanks.

MAYNARD

It is you and the missus, yeah?

Ed realizes he's talking too much.

ED

Say -- what time do you guys open
in the mornin.

MAYNARD

Usually around seven, less I sleep
in, which I don't. Between you and
me -- if you could eat a rooster,
I'd a done it by now.

Ed takes the bag.

ED

Okay then.

MAYNARD

Okay then.

Ed exits.

CUT TO:

25 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - NIGHT

25

Peggy is standing at the little black and white television.
It's giving her nothing but static, so she plays with the
antenna, then hits it.

ANGLE ON DODD

Tied up, watching her.

PEGGY

gives up. Her eyes find the

TELEPHONE

A table top phone with a long chord. A moment of indecision, then Peggy goes over, picks it up, takes it into the bathroom.

CUT TO:

26 INT. BATHROOM. HUNTING CABIN. RURAL SOUTH DAKOTA - NIGHT 26

Peggy sits on the closed toilet, toes the door halfway closed to give herself some privacy, but also halfway open so she can keep an eye on Dodd. She picks up the receiver, dials 0.

PEGGY

(beat)

Hi. Hi, there.

(beat)

Well, I'm doin great. How bout you?

(beat)

Well, fantastic. I'm tryin ta reach the Sheraton Hotel in Sioux Falls.

(beat)

Just the front desk, I guess.

(beat)

Well, that'd be great.

Beat. Peggy toes open the door.

ANGLE ON DODD

who appears to be asleep.

PEGGY

toes the door closed.

PEGGY (CONT'D)

Yeah, hi. I'd like ta speak ta one of yer guests.

(beat)

Yeah, her name's Heck.

(beat)

Yes, spelled just like that. First name is Constance.

(beat)

Okay, I'll wait.

CUT TO:

27 INT. HOTEL ROOM. SHERATON HOTEL. SIOUX FALLS, SD - NIGHT 27

We are CLOSE on THE TELEPHONE. It rings.

A HAND picks up the receiver, raises it to reveal HANZEE. He holds the phone to Constance's ear, holding it so he can listen too.

CONSTANCE

Hello?

PEGGY

Oh gosh, did I wake you?

CONSTANCE

No. I -- don't be silly.

(beat, nervous)

Where are ya, sweetie. Yer missin the seminar.

PEGGY

I know. And I feel terrible, but we had a bit of trouble.

CONSTANCE

You and Ed?

PEGGY

Yeah, with -- well, it's a long story -- but we're dealin with it. How is it goin?

CONSTANCE

What?

PEGGY

The seminar? Is it amazing?

CONSTANCE

Oh. It's -- you should come. There's still time.

PEGGY

I wish, although -- truth be told -- I had a kinda breakthrough here, ya know. Like a vision. Saw everything real clearly. So now maybe I don't need it as much.

CONSTANCE

Well, vision is important, but --

PEGGY

Yeah, so I just wanted ta call and say *thanks*. I know ya paid fer the room and --

CONSTANCE

Don't be silly -- the room -- I'm just glad yer -- and maybe -- I mean, where are ya? Maybe we should meet fer a drink. You could fill me in. Tell me about yer vision.

PEGGY

(beat, considers)

No. Better not. I mean, we're out in the woods here, not far, but, well -- like I said -- had some trouble and we're kinda hidin out.

CONSTANCE

Ooh. Sounds romantic.

PEGGY

No. Well, I mean, sorta -- ya know Ed and me, it's not been easy lately, but we're really comin together now -- workin together as equals -- which is --

CONSTANCE

That's great, hon.

PEGGY

(beat)

Ya, so I should --

CONSTANCE

Hey, ya know --

(scrambling)

-- ya know there's all this great material here as part a the course -- workbooks and the like -- and since ya already paid -- I got em right here. Maybe I should send em to ya.

PEGGY

(tempted)

Oh yeah?

CONSTANCE

Yeah, real eye openin stuff. I mean, I've made more progress since this mornin than ever maybe.

PEGGY

(beat, tempted)

Not sure how long we'll be here is the thing.

CONSTANCE

Sure, but, I mean, mail service is what, three days?

PEGGY

Yeah.

(beat)

Just -- no. Just hold onto it for me, huh? If it's not too much of a bother.

CONSTANCE

It's no problem. Ya said yer close. I could just -- where are ya? I'll jump in the car -- wait till ya see this workbook. It's like a road map ta unlockin yer inner go getter.

PEGGY

(tempted)

I mean, we're -- I don't know exactly -- I wanna say south west, near Vermillion. The lake? It's a kinda cabin.

CONSTANCE

Well, I'll just -- is there a phone book there? A piece a mail. I could drive over with the workbooks and you could -- like I said, I've made more progress in hours than --

PEGGY

(decided)

No. Yer sweet, but, like I said, we're hidin out, so -- I'll just -- as soon as that's over, I'll give ya a call.

CONSTANCE

Yeah, but --

PEGGY

Okay, bye.

Peggy hangs up. Beat. Hanzee takes the receiver and hangs it up.

CONSTANCE

I tried. You heard.

CUT TO:

28

INT. HUNTING CABIN. RURAL SOUTH DAKOTA - NIGHT

28

Later that night. Ed and Peggy have settled into the sofa bed. Peggy is on the outside, closest to Dodd. She looks over.

ANGLE ON DODD

Watching them.

PEGGY

looks back for a beat, turns to Ed.

PEGGY

(quiet)

He's lookin at us.

ED

Huh?

PEGGY

He's lookin at us. Make him stop.

Ed sits up. He meets Dodd's eye.

ED

Stop lookin at us.

DODD

I'm facin ya. Where am I supposed ta look.

ED

Just -- close yer eyes.

DODD

I'm not tired.

Beat. Ed takes his pillow, strips off the case. He crosses over to Dodd.

DODD (CONT'D)

Don't you do it.

Ed pulls the pillowcase over Dodd's head, then goes back to bed.

DODD

moves his head around trying to dislodge the pillowcase.

DODD (CONT'D)

Goddamn it.

ED

gets back into bed.

PEGGY

Thanks, hon.

ED

No problem.

CUT TO:

29 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY 29

Peggy sits with a cup of coffee, a blanket around her, watching the black and white TV. Dodd is to her right, tied up. Onscreen is an old movie -- OPERATION: EAGLE'S NEST, starring Ronald Reagan.

Ed comes out of the bathroom, dressed.

ED

Okay. I'm gonna give it one more go and not take no fer an answer.

PEGGY

Go get em, hon.

He kisses her, puts on his coat, exits.

The door closes. Peggy goes back to watching TV. We PUSH PAST HER towards the TV, landing ultimately "inside the screen."

OPERATION: EAGLE'S NEST

30	OMITTED	30	*
31	OMITTED	31	*
32	OMITTED	32	*

33 INT. BASEMENT. ABANDONED CHURCH - CONTINUOUS 33 *

MARIE LAVEAU helps PIERRE LAVEAU (who has been shot in the back) down the stairs towards an undamaged basement room. *

MARIE
He's coming! We must hide! *

CUT TO:

34 INT. BASEMENT. ABANDONED CHURCH - CONTINUOUS 34

Marie helps Pierre inside and locks the door, barricades it. Pierre manages to sit against the far wall.

INTERCUT UNTERSTURMFUHRER MUELLER

As he appears at the top of the stairs, a shadow within a shadow. He draws his Walther PPK. *

ANGLE ON PIERRE AND MARIE

Huddled together on the floor, listening to the ominous footsteps of Mueller as he descends toward the basement...

ON UNTERSTURMFUHRER MUELLER

He spots the BLOOD TRAIL leading to the locked room. *

ON PIERRE AND MARIE

As Mueller's footsteps move away from the basement, then stop *
completely. Is he gone? Could they finally be safe?

PIERRE

Marie, you must make me a promise.
If something should happen to me...

MARIE

Don't say it...

PIERRE

You must continue on. This war is
bigger than us and our love...

MARIE

No, no...

Pierre puts a finger to her lips. Reluctantly, she nods.

But then, an acrid smell invades their hideaway.

MARIE (CONT'D)

Smoke!

PIERRE

He's trying to force us out!

MARIE

But we can't go out there...

PIERRE

If we stay here we burn in our own
little hell. We have no choice.

MARIE

He'll shoot us down!

PIERRE

Us? No...

MARIE

Pierre, what are you suggesting?

PIERRE

I will be your shield. One of us
must make it across the border.

Suddenly they hear the sound of FLAMES licking the door...

CUT TO:

35 INT. HALLWAY. ABANDONED CHURCH - CONTINUOUS 35

Standing behind the wall of flames, like Satan in a Nazi uniform, is Untersturmfuhrer Mueller, waiting for his prey...

CUT TO:

36 INT. BASEMENT. ABANDONED CHURCH - CONTINUOUS 36

Pierre stands at the door, Marie right behind him. He nods to her, then throws open the door to a wall of smoke...

CUT TO:

37 INT. HALLWAY. ABANDONED CHURCH - CONTINUOUS 37

ANGLE ON UNTERSTURMFUHRER MUELLER

As he takes aim with his Walther...

THEN!

A SHOT rings out, hitting Mueller. He falls. *

REVEAL: JACK HAWK! *

Is standing on the steps, firing down at Mueller, holding him at bay...

JACK HAWK *

Take that, you Nazi son of a bitch! *

ANGLE ON THE STAIRS

As the gunfire continues, Hawk beckons them to join them. They RUN TOWARDS HIM.

ANGLE ON MUELLER *

Not dead after all. He sits up, climbs to his feet. Reaching down, he picks up his hat, puts it on and pursues them up the stairs. *

END OF SEGMENT

And we PULL OUT OF THE MOVIE, back through the TV screen and into:

38

INT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY

38

-- reversing our earlier push. We will ultimately end up in an OVER of Peggy watching. As we do, some may notice that DODD IS NO LONGER THERE. Just a pile of ropes.

ANGLE ON PEGGY

watching the movie, oblivious. Then she hears a noise, turns.
Her EYES WIDEN.

CUT TO:

39 EXT. CONVENIENCE STORE. RURAL SOUTH DAKOTA - DAY 39

Ed is in the phone booth.

ED
(into the phone)
Look, I -- yer not makin any sense.
I'm tellin ya I've got yer man. Yer
boss man, and ya --

The other guy talks. Ed listens. On the metal shelf in front
of him he sees the discarded NEWSPAPER.

ANGLE ON THE PAPER

It's folded, but we can see the partial headline "**Gang War.**"
Ed unfolds it. Now we see a photo of the Pearl Hotel. The
caption underneath reads: "Kansas City chieftain *Mike*
Milligan believed to be holed up at the Pearl Hotel."

ANGLE ON ED

thinking.

ED (CONT'D)
Well, then -- ya know -- if that's
how ya feel, maybe I'll just call
the other side, see if they want
him.

He hangs up. Picks up the receiver, fumbles out some change,
dials 0.

ED (CONT'D)
Yeah, in, uh, Fargo.
(beat)
The number for the Pearl Hotel.
(beat, ringing)
Hi. I'm -- you've got a Mike
Milligan there. He's with a party a
fellas. Rough types.
(beat, listening)
No, ma'am, I'm not a reporter. He,
uh, left his wallet in my store.
Got a hundred bucks in it, so I'm
guessin he wants that back.
(MORE)

ED (CONT'D)

(beat)

Thank you.

Beat. He waits.

INTERCUT WITH:

40 INT. MIKE MILLIGAN'S SUITE. PEARL HOTEL. FARGO, ND - DAY 40

MIKE MILLIGAN and GALE KITCHEN stand over the bodies of the UNDERTAKER and his TWO KILLERS (from the end of 207).

MIKE MILLIGAN

Bag em and drop em in the woods. We tell the boss the Gerhardts got em.

The phone rings. Milligan looks at it, looks back at Gale, who SHRUGS. Milligan crosses to it cautiously, answers.

MIKE MILLIGAN (CONT'D)

Hello?

ED

Mike Milligan?

MIKE MILLIGAN

Yes.

ED

Today's yer lucky day. I've got Dodd Gerhardt in the trunk of my car. You want him?

MIKE MILLIGAN

Sir, if I kissed you when we met, would that be inappropriate?

ED

What?

MIKE MILLIGAN

Nothin. Just, well, it's been a day. But the fact is -- I do. I do want him. The question is, what do you want?

ED

Well -- I got all the Gerhardts after me and I need you to make em stop.

MIKE MILLIGAN

Well then I think you and I can make a deal.

ED

(beat)

Good, then meet me in Sioux Falls tomorrow morning, eight o'clock. There's a -- there's a motel off the interstate. Motor Motel, I think. It's two stories.

*
*

MIKE MILLIGAN

Eight a.m.

ED

Yeah. And no funny business. I killed people before.

MIKE MILLIGAN

These days it's getting harder and harder to find people who haven't.

ED

Yeah, I don't know about that, but I'm a killer. Maybe ya heard of me. The Butcher of Luverne.

MIKE MILLIGAN

I have heard of you -- and may I say, brother, I like your style.

Ed hangs up, exits the phone booth, dropping the newspaper in the mud. It has fallen with the OTHER SIDE of the paper face up. We push in on it.

ANGLE ON THE PAPER

The headline reads "**Man Hunt Underway for Native,**" and right there is a nice big mugshot of Hanzee.

ED

doesn't see it. He crosses the parking lot, reaches his car, and opens the door.

ANGLE ON MAYNARD OLTORF

inside the shop, ringing up a customer. He sees Ed, waves.

ED

Waves back, climbs into the car, pulls out.

CUT TO:

41 INT. CONVENIENCE STORE. RURAL SOUTH DAKOTA - DAY 41

Maynard Oltorf finishes ringing up the customer. Through the window we see HANZEE'S TRUCK drive by, stop, reverse.

MAYNARD

Yeah, we'll, like I said, groundhog
saw his shadow, but does it feel
six more weeks a winter ta you?

Through the window we see Hanzee pull in and park. He gets out.

MAYNARD (CONT'D)

Not that I'm complainin, mind ya.
Just passin time till they carry me
outta here toes up.

The customer exits, passing Hanzee on his way in. Hanzee goes straight to the counter.

MAYNARD (CONT'D)

Help you?

HANZEE

Lookin fer a redhead.

MAYNARD

Well -- not sure I can help ya
there.

HANZEE

Redhead, heavysset.

MAYNARD

Okay, well -- there's a bar a mile
or so up the road. You could
potentially meet a fat type girl
there.

HANZEE

Not lookin fer a girl. Lookin fer a
man.

Maynard thinks about that, brain going *tilt*.

HANZEE (CONT'D)

Heavysset. Parts his hair in the
middle.

MAYNARD

Sir, we don't -- this is a
convenience store.

(MORE)

MAYNARD (CONT'D)

We sell chips and beer and dairy products, and the, you know, charcoal briquets.

HANZEE

Drivin a tan Cadillac. Heavysset redheaded man.

Suddenly, Maynard realizes who they're talking about. Then tries to pretend he doesn't.

MAYNARD

Sir, now -- I'm -- if yer not gonna buy something, well, I think you should leave.

But Hanzee has seen the look cross Maynard's face.

HANZEE

Yeah, you know him.

MAYNARD

No -- this is a family place. We sell motor oil and pop and, ya know, maps fer tourists.

Hanzee looks around.

HANZEE

Get a lotta tourists?

MAYNARD

Well, not that many, no -- but sometimes people on their way to Rushmore.

Hanzee stares at Maynard. The threat is obvious.

MAYNARD (CONT'D)

Look, all I know is a fella comes in here two, three times, uses the phone outside.

HANZEE

Redhead.

MAYNARD

Yeah, heavysset like ya said. And one time comes in, says somethin like, yeah, we're goin crazy down there at the lake. See this time a year there's not much ta do.

HANZEE

At the lake.

MAYNARD

Yeah, we were just -- didn't seem agitated, but that's what he said -- *we're goin crazy down there at the lake.* Even bought a pack a playin cards.

Hanzee stares at him.

HANZEE

Okay.

Hanzee exits. Maynard takes a moment to celebrate the fact he's alive, then his eyes fall on a STACK OF NEWSPAPERS.

ANGLE ON THE PAPERS

Hanzee's photo is on the front page.

ANGLE ON MAYNARD

He reaches for the phone.

CUT TO:

42 EXT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY 42
Ed pulls up in the car, gets out. He goes to the front door.

CUT TO:

43 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - CONTINUOUS 43
Ed enters, stops short.

REVERSE ON THE CABIN

Dodd's chair is empty, surrounded by rope. Behind the sofa we see PEGGY'S legs -- Unconscious? Dead? *

ANGLE ON ED

as he starts to react, a NOOSE DROPS OVER HIS HEAD, and he is HAULED UP OFF HIS FEET.

ANGLE ON DODD

Behind him. He has thrown a rope over a ceiling beam and is pulling Ed up into the air.

ED'S FEET

kick wildly, free of the ground.

DODD

Hauls him up, ties the rope off, leaving Ed to hang. Dodd comes around the front of him.

DODD

Son, ya got yerself a woman
problem.

*
*

Ed kicks wildly.

DODD (CONT'D)

How I know is -- they been plaguin
me my whole life. What's the joke?
Can't live with em, can't turn em
inta cat food? Personally, I don't
see the value -- all that talkin,
the mood swings. It's the lack a
rational thinkin -- which, brother,
your bitch's got that in spades.

*
*
*
*
*
*
*

ANGLE ON PEGGY

As she wakes up. She's out of it, groggy. She rises up behind
the sofa. From her POV we see --

*
*

ED

As we clear the back of the sofa -- out of focus, swinging,
legs kicking -- he's pawing at the noose. Only minutes left
to live.

*

DODD (CONT'D)

See the male a the species, he's
got the potential fer greatness.
Look at yer kings of old. Napoleon,
Kubla Khan, Sampson. Giants hewn
from muscle and steel. But the
women? Even in the Bible ya see it -
- Delilah, Scheherazade --
(looks Ed in the eye)
I'm gonna tell ya my own private
belief here.
(beat, for effect)
I think Satan is a woman.
(huh? Am I right?)
Think about it. With her snake
tongue, always underminin.

*
*
*
*
*
*
*
*
*
*
*
*
*
*

ANGLE ON THE BONING KNIFE

It's laying on the floor -- knocked there during the struggle we didn't see.

PEGGY

Grabs it. The movement catches

DODD'S EYE

He looks over, sees she's awake.

DODD (CONT'D)

See? No matter what ya do to em --
these goddamn twats just won't die.

*
*

He comes for her, and when he gets close, Peggy STABS the KNIFE through his LEFT SHOE -- the blade sinking into the floor. The HANDLE SNAPS OFF.

*

DODD

howls, drops to pull out the blade -- his hands going to the blade.

*

PEGGY

sits up, looks around wildly for something else to help him with.

ED

Swings, the life choking out of him.

DODD

searches for some part of the blade he can pull out, but all he does is bloody his hands on the broken blade. He tries to pull his foot up, but the blade gets fatter at the top, and a fresh wave of PAIN goes through him.

*
*
*

ANGLE ON ED

losing his battle for life. His leg kicks become weaker, his hands flailing without accuracy.

PEGGY

Sees the fireplace pokers. She goes to them, picks one up.

DODD

slowly pulls his foot off -- the blade fatter at the top. He yells at the effort.

*
*

PEGGY

runs over as --

DODD

rips his foot clear and starts to rise --

*

PEGGY

brains him in the BACK OF THE HEAD with the fireplace poker. Dodd falls. Peggy drops the poker, breathing hard. A moment of relief. Then she becomes aware of the CREAKING SOUNDS of the ROPE. She looks over.

ED

is hanging, almost dead.

PEGGY

runs to the kitchen, grabs another knife, runs over and CUTS *
HIM DOWN.

ED COLLAPSES IN A HEAP

sucking AIR. Peggy goes to him, helps him get the rope off .

PEGGY

It's okay. Yer okay.

He coughs. She helps him sit up.

ED

Is he dead?

PEGGY

I don't know.

CUT TO:

44 INT. HANZEE'S TRUCK (TRAVELING). RURAL SOUTH DAKOTA - DAY 44

A moving POV through a windshield. Driveways line the road.

REVERSE ON HANZEE

Looking for Dodd's car. He drives for a while, then sees something through the woods.

ANGLE ON DODD'S CAR

seen through a stand of trees.

CUT TO:

45 INT. HUNTING CABIN. RURAL SOUTH DAKOTA - DAY 45

Ed kneels beside Dodd, who is starting to come around.

PEGGY

Watch him, Ed.

ED

Yeah. My eyes are open now.

Dodd groans.

ED (CONT'D)

Yer scheme failed, mister. Probably thought we were a pair a patsies. And now I'm gonna sell ya ta Kansas City. Could almost hear this Mike Milligan fella droolin through the phone.

He rolls Dodd over to hogtie him.

DODD

Ah. Stop. My neck.

ED

Yeah, think how mine feels.

DODD

No, I'm serious. Somethin's wrong.

Just then the door behind them SWINGS OPEN.

Peggy and Ed turn.

ANGLE ON HANZEE

standing in the doorway.

PEGGY

Ed!

Ed starts to rise. Hanzee shows him a GUN.

HANZEE

Step away from him now.

Dodd sees Hanzee.

DODD

Thank Christ. Get me outta here.

Ed and Peggy exchange a look.

HANZEE

On the sofa, both a ya.

ED

What if we say no?

DODD

Just shoot em, ya half breed. I'm
really hurt here. I can't -- I
don't think I can feel my legs.

But Hanzee is focused on Peggy. He steps towards her. She
shrinks back.

HANZEE

Thinkin a gettin a haircut.

PEGGY

What?

HANZEE

Somethin professional. Shorter,
like on the sides and back. *

PEGGY

(glances at Ed)
Oh, well, that'd be -- I mean, ya
got the bone structure.

DODD

Jesus, ya mongrol. Just shoot these
fucking two and get me to a god
damn hospital.

Hanzee turns and CASUALLY SHOOTS DODD in the HEAD. Dodd
slumps over, dead.

PEGGY

Oh my God. Oh my God.

Hanzee turns back to Peggy.

HANZEE

Can ya do it?

PEGGY

Huh.

HANZEE

The haircut. Can ya do it?

ED

Look, we -- thank you -- that's --

HANZEE

Shut up.
(to Peggy)
Can ya do it?

Peggy pulls herself together.

PEGGY

Yeah. Yes. I can -- lemme just --

She pulls a dining chair into the open space.

PEGGY (CONT'D)

You sit and -- lemme get some scissors. Ed, will ya -- our guest may be thirsty.

ED

What? Oh. Sure. Ya want a pop or --

Hanzee turns the chair, so he's facing them -- his back to the front window -- then sits, resting the gun in his lap.

HANZEE

No pop.

He nods to the sofa behind Dodd.

HANZEE (CONT'D)

You take a knee.

Ed doesn't want to be close to the body, but he sits.

PEGGY

searches through the kitchen drawers, finds a pair of scissors.

PEGGY

Not sure how sharp they are.

She comes over.

HANZEE

No funny tricks.

PEGGY

No, I mean -- ya saved us -- we're -
- grateful. Aren't we, Ed.

ED

Sure are. Could we -- anything we
can do ta repay ya.

PEGGY

Steps up, moves his hair around.

PEGGY

Professional, ya said?

*

HANZEE

Yeah. Tired a this life.

Peggy and Ed exchange a look. Should she try to stab him? Ed shakes his head. *Just cut his hair.* So Peggy finds a length of hair and raises the scissors to it.

ANGLE ON ED

His eyes go to the window behind Hanzee.

ANGLE ON THE WINDOW

We see Lou Solverson's Prowler pull into the driveway.

ANGLE ON THE SCISSORS

Closing on the hair.

ANGLE ON HANZEE

As he sees Ed's eyes. He stands, turning.

ANGLE ON THE SCISSORS

As, in slow motion, the hair rises up past the blades and the scissors close on air.

ANGLE ON HANZEE

raising his gun.

ANGLE ON LOU AND HANK

approaching the house.

HANZEE

fires through the front window.

LOU AND HANK

duck, as the bullets whizz past them. Lou crouches, fires back.

PEGGY

sees an opportunity, STABS the scissors into Hanzee's back. He turns, shoves her.

Ed charges him, but Hanzee ducks him and runs for the back door, bursting through it and from inside the cabin we see him run off into the trees. Then...

REVERSE

To see Lou BURST through the door, gun up. And then he sees...

PEGGY AND ED

Who slowly put their hands up, caught.

END OF EPISODE 208