

Executive Producer: Noah Hawley
Executive Producer: Warren Littlefield
Executive Producer: Joel & Ethan Coen

EPISODE: #503
SCRIPT: #503
PRODUCTION: #5003

F A R G O

"The Paradox of Intermediate Transactions"

Episode #503

Written by

Noah Hawley

DOUBLE YELLOW REVISION - 3/9/23
DOUBLE PINK REVISION - 3/6/23
DOUBLE BLUE REVISION - 3/5/23
GREEN REVISION - 1/24/23
YELLOW REVISION - 1/18/23
PINK REVISION - 12/8/22
BLUE DRAFT - 11/14/22
WHITE PRODUCTION DRAFT - 9/13/22

26 Keys Productions
The Littlefield Company
MGM Television
FX Networks

MGM Television Entertainment Inc.
245 North Beverly Drive
Beverly Hills, CA, 90210

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EPISODE #503
Double Yellow Revision - 3/9/23

REVISION HISTORY

DOUBLE YELLOW REVISION	3/9/23
DOUBLE PINK REVISION	3/6/23
DOUBLE BLUE REVISION	3/5/23
GREEN REVISION	1/24/23
YELLOW REVISION	1/18/23
PINK REVISION	12/8/22
BLUE DRAFT	11/14/22
WHITE PRODUCTION DRAFT	9/13/22
STUDIO DRAFT	4/6/22

Notes:

DOUBLE YELLOW REVISIONS

- Sc. 50AA added

DOUBLE PINK REVISIONS

- Sc. A1 added
- Sc. 23A description changes, dialogue changes, Wayne added to scene
- Sc. 24AA added
- Sc. 34 omitted
- Sc. 35 omitted
- Sc. 36 omitted
- Sc. 50A added

DOUBLE BLUE REVISIONS

- Sc. 23A added
- Sc. 24A added

GREEN REVISIONS

- Sc. 35 description changes, dialogue changes

YELLOW REVISIONS

- Sc. 35 description changes, dialogue changes
- Sc. 38 omitted
- Sc. 48 description changes
- Sc. 56 description changes
- Sc. 57 description changes
- Sc. 58 description changes, dialogue changes

PINK REVISIONS

- Sc. 2 dialogue changes
- Scs. 3-22 omitted
- Sc. 37 dialogue change, character Berl Huffman renamed to Burl Huffmen

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BLUE REVISIONS

- Scs. 2-22 location change for parable, description changes, dialogue changes
- Sc. 23 location change, dialogue changes, description changes
- Sc. 24 description change
- Sc. 28 dialogue changes
- Sc. 29 location change, description changes
- Sc. 30 omitted
- Sc. 31 location change, dialogue changes, description changes
- Sc. 32 description change
- Sc. 34 description changes
- Sc. 36 description changes
- Sc. 37 dialogue change
- Sc. 38 location change, description change
- Scs. 40-45 location clarified
- Sc. 47 description changes, dialogue changes, added Roy Tillman (O.S.) to scene
- Sc. 47A added
- Sc. 47B added
- Sc. 48 dialogue changes
- Sc. 50 description changes
- Sc. 53 description changes, Bowman added to scene
- Sc. 54 dialogue change, description changes
- Sc. 55 description changes
- Sc. 58 description changes

EPISODE #503
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CAST

DOROTHY "DOT" LYON.....	JUNO TEMPLE
ROY TILLMAN.....	JON HAMM
LORRAINE LYON.....	JENNIFER JASON LEIGH
WAYNE LYON.....	DAVID RYSDAHL
GATOR TILLMAN.....	JOE KEERY
WITT FARR.....	LAMORNE MORRIS
INDIRA OLMSTEAD.....	RICHA MOORJANI
OLE MUNCH.....	SAM SPRUELL
SCOTTY LYON.....	SIENNA KING
JEROME PUGH.....	KUDJO FIAKPUI
DANISH GRAVES.....	DAVE FOLEY

RECURRING/GUEST STARS

CAPTAIN MUSCAVAGE.....	PAUL MCGILLION
KAREN TILLMAN.....	REBECCA LIDDIARD
JESSICA TILLMAN (TWIN #1).....	BROOKE SAUVE
MAUDE TILLMAN (TWIN #2).....	QUINN SAUVE
ODIN LITTLE.....	MICHAEL COPEMAN
IRMA.....	CLARE COULTER
OSCAR HASBRO.....	NOEL JOHANSEN
GOVERNOR HEIDI SOUWER.....	JANET KIDDER
BABY FACE.....	ZAZIE BEETZ
DORY.....	AMANDA MESSER
CHIP BOYGAN.....	KYLE GATEHOUSE
BOWMAN.....	CONRAD COATES
BRANDY.....	SALLY BISHOP
PACE.....	ERIK ERMANTROUT
LEMLEY.....	STEPHEN JOFFE
BRYN GLAS (O.S.).....	SAM SPRUELL

NON-REGULARS

YOUNG HUSBAND (PARABLE).....	ERIC WIGSTON
YOUNG WIFE (PARABLE).....	AUTUMN T DANG
BANKER (PARABLE).....	GARRY MACLEAN
DOCTOR (PARABLE).....	TBD
THE CHILD #1 (PARABLE).....	TBD
THE CHILD #2 (PARABLE).....	TBD
GAS MAN (PARABLE).....	TBD
JUDGE (PARABLE).....	KURTIS SANHEIN
PIRATE (GUN CLERK).....	BRENDAN FLETCHER
CLARA (RECEPTIONIST).....	SALLY CACIC
DESK SERGEANT (NORTH DAKOTA).....	JONATHAN HAWLEY PURVIS
PETE (EVIDENCE OFFICER).....	NATHAN CROCKETT
RADIO (O.S.).....	TBD
CLEM (O.S.).....	TBD

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SETS / LOCATIONS

INTERIORS

A BLACK VOID (PARABLE)

~~CAR~~
~~BANK MANAGER'S DESK~~
~~EXAMINATION TABLE~~
~~LADDER~~
~~KITCHEN TABLE~~
~~BED~~
~~DOORWAY~~
~~CEILING~~
~~STAIRCASE~~
~~GROCERY CART~~
~~SOFA~~
~~TOW TRUCK~~
~~MIRROR~~
~~GAS METER~~
~~JUDGE'S BENCH~~
~~JAIL CELL~~

REDEMPTION SERVICES. MINNEAPOLIS, MN
CONFERENCE ROOM - DAY
CEO OFFICE - DAY

GUN SHOP. SCANDIA, MN - DAY

STATE CAPITOL BUILDING. FARGO, ND
HALLWAY - DAY
ANTE-CHAMBER. GOVERNOR'S OFFICE - DAY
GOVERNOR'S OFFICE - DAY

~~WITT FARR'S APARTMENT. NORTH DAKOTA~~
~~LIVING ROOM - DAY~~

CAFE. NORTH DAKOTA - DAY

STATE POLICE STATION. NORTH DAKOTA
~~LOBBY - DAY~~
EVIDENCE ROOM - DAY

~~HAMMURABI PAWN SHOP. NORTH DAKOTA - DAY~~

IRMA'S HOUSE. BISMARCK, ND
ENTRYWAY - DAY
KITCHEN - DAY
LIVING ROOM - DAY/DUSK/NIGHT
STAIRWAY - DUSK
UPSTAIRS HALLWAY - DUSK
BEDROOM - NIGHT

EPISODE #503
Double Yellow Revision - 3/9/23

INTERIORS (Cont'd)

LYON HOUSE. SCANDIA, MN
KITCHEN - DUSK/MORNING
DINING ROOM - NIGHT

PANEL VAN (TRAVELING)
RURAL MINNESOTA - NIGHT
SCANDIA, MN - NIGHT

TILLMAN RANCH HOUSE. NORTH DAKOTA
LIVING ROOM - NIGHT
BATHROOM - NIGHT
ROY'S BEDROOM - NIGHT
TWINS' BEDROOM - NIGHT

EXTERIORS

DOT'S NEIGHBORHOOD. SCANDIA, MN - NIGHT/DUSK

ROADSIDE (BILLBOARD). RURAL NORTH DAKOTA - DAY

~~HAMMURABI PAWN SHOP. NORTH DAKOTA - DAY~~

REDEMPTION SERVICES. MINNEAPOLIS, MN
PARKING LOT. - DAY

STREET. BISMARCK, ND - DAY/NIGHT

LYON HOUSE. SCANDIA, MN - NIGHT

ROADSIDE (PANEL VAN). RURAL MINNESOTA - NIGHT

TILLMAN RANCH. NORTH DAKOTA - NIGHT

NOWHERE. NORTH DAKOTA - NIGHT

This is a true story. The following events took place in Minnesota in 2019. 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.

A1 INT. DINING ROOM. LYON HOUSE. SCANDIA, MN - NIGHT A1

We find DOT standing at the window, looking out. On the table behind her is a BIG BARGAIN BAG of candy and a bowl ready for Halloween treats. We also see A CAN OF PEPPER SPRAY and the ZOMBIE KILLER.

CLOSE UP ON DOT

She is watching the neighborhood. They're coming. She knows it, and her without real weapons. She will have to escalate.

1 EXT. DOT'S NEIGHBORHOOD. SCANDIA, MN - NIGHT 1

We're deep in the devil's hours. Not a soul awake in the quiet suburban neighborhood.

But then we see A FIGURE moving through the shadows, carrying a ladder.

ANGLE ON THE FIGURE

It's DOT LYON. She sets the ladder up under a street sign on the corner, looks around to make sure no one is coming, then climbs up.

CLOSE UP ON THE STREET SIGN

Badger Lane. Dot uses a TOOL to take it down. She replaces it with a different street sign. *Phillips Road.*

LATER

She replaces another street sign, and another -- moving from street to street. *Stassney Court. Peekaboo Place.* *What is she up to?* But then we realize -- she's using psy-ops to confuse and disorient invading forces.

CLOSE UP ON DOT'S FACE

She will do whatever it takes to protect what's hers.

We hear:

LORRAINE (V.O.)
It starts as an itch.

2 A BLACK VOID 2

LORRAINE (V.O.)
I wanna new pair of shoes --
(beat)
(MORE)

(CONTINUED)

LORRAINE (V.O.) (CONT'D)
-- or maybe the minivan finally
gives up the ghost. Or what if you
wanna go back to college, but you
can't afford the tuition.

VINTAGE CLIPS from TRAINING VIDEOS and INDUSTRIAL FILMS
illustrate Lorraine's parable of debt with images of American
corporate and domestic life, circa 1990-2007.

LORRAINE (V.O.)
Or it starts as a literal itch, as
in *does this look infected?*
(MORE)

LORRAINE (V.O.) (CONT'D)

Or you have a fender bender on the way to work. Or slip from a ladder while cleaning the gutters. However it happens, the next thing you know you're in the emergency room. You think insurance is gonna cover the bill, but it doesn't. And just like that you're in debt. You have spent money you don't have, and now you're in debt. In the beginning you have every intention of paying it back. But things happen. Layoffs. The kids need braces or the roof leaks. Or maybe you didn't factor the interest right and there's an extra zero on the monthly vig. So you miss a car payment. Your student loan company tacks on a late fee you can't afford. Things start to spiral. The next month you choose groceries over the mortgage, because the kids have to eat today, not in 20 days when the bill comes due. And then you are delinquent. Or more precisely, a *delinquent*, because debt comes with an implied immorality.

(scolds)

Bad husband. Bad wife.

(a beat)

You stop opening the late notices and final warnings. Debt collectors call at breakfast, at dinner. Your car gets repossessed. Now how are you going to get to work? So you lose another job. Your debt begins to snowball. The stress takes a toll on your body. Like that old joke about the hangman -- *you're at the end of your rope*. Now when the gas man comes to turn off your utilities maybe you take a swing at him. You enter a different system. A system of fees and fines, where the judge can send you to jail just for being broke. And just like that you become a prisoner of debt. A criminal.

3 OMITTED

3

4 OMITTED

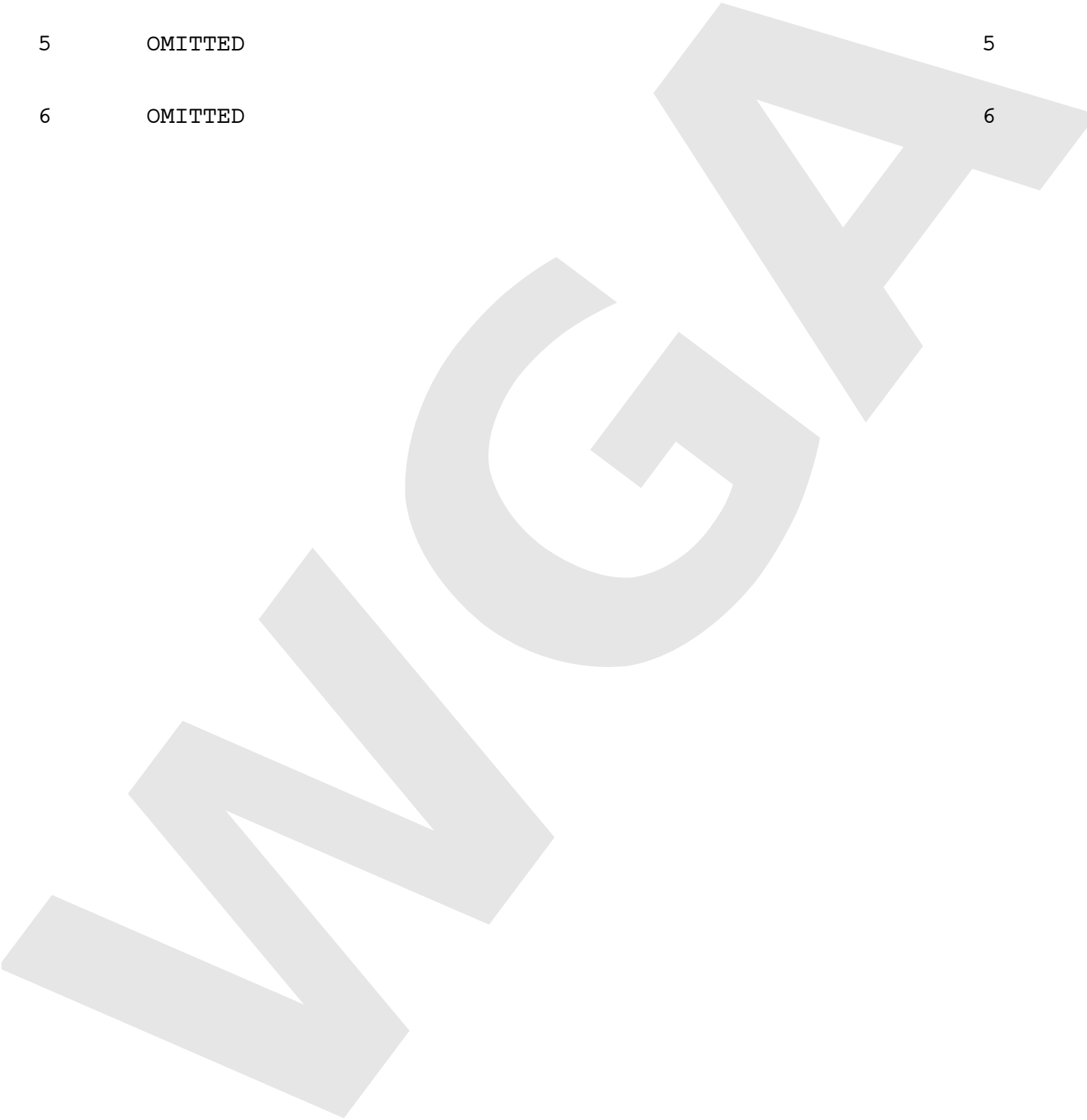
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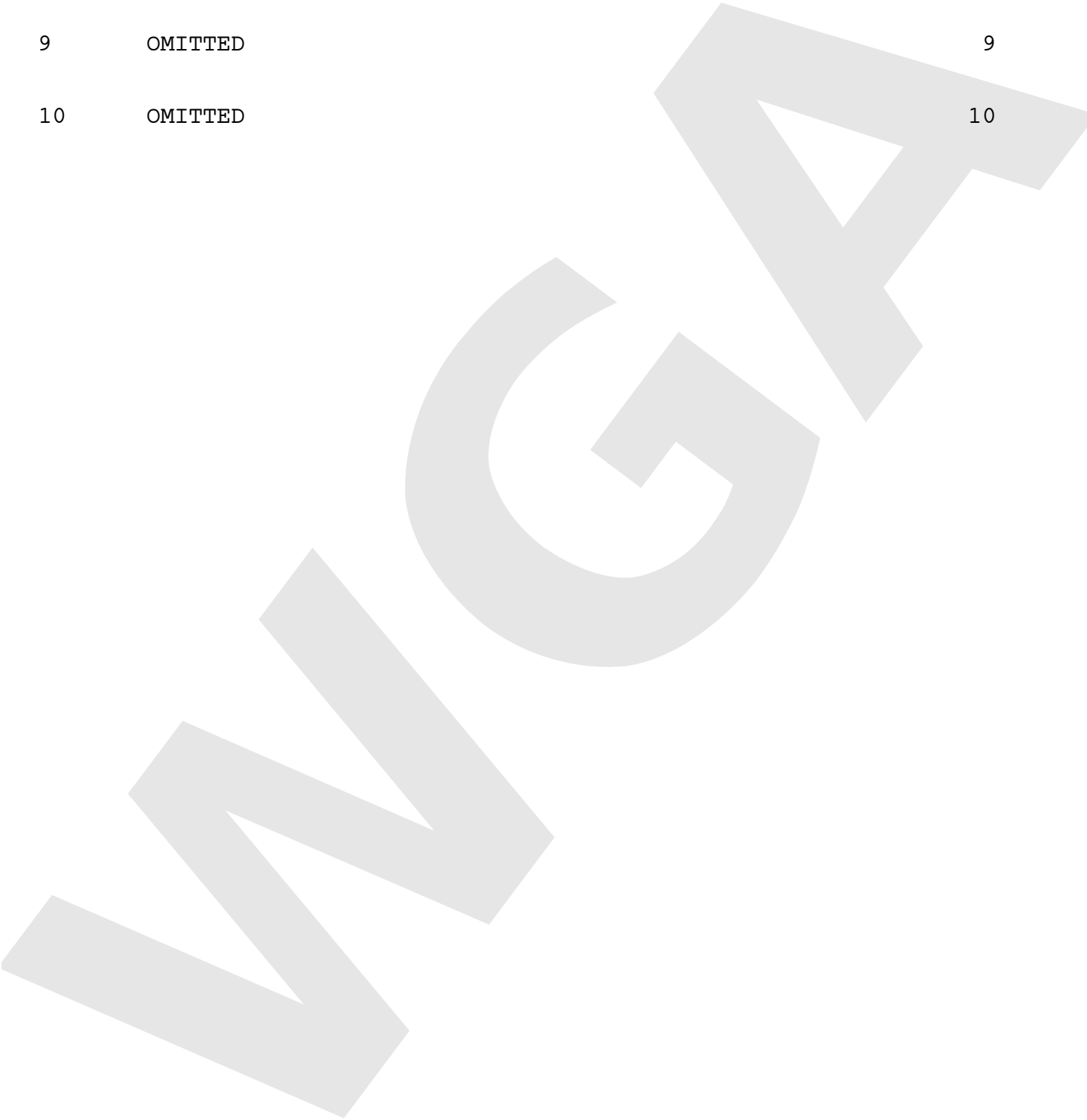
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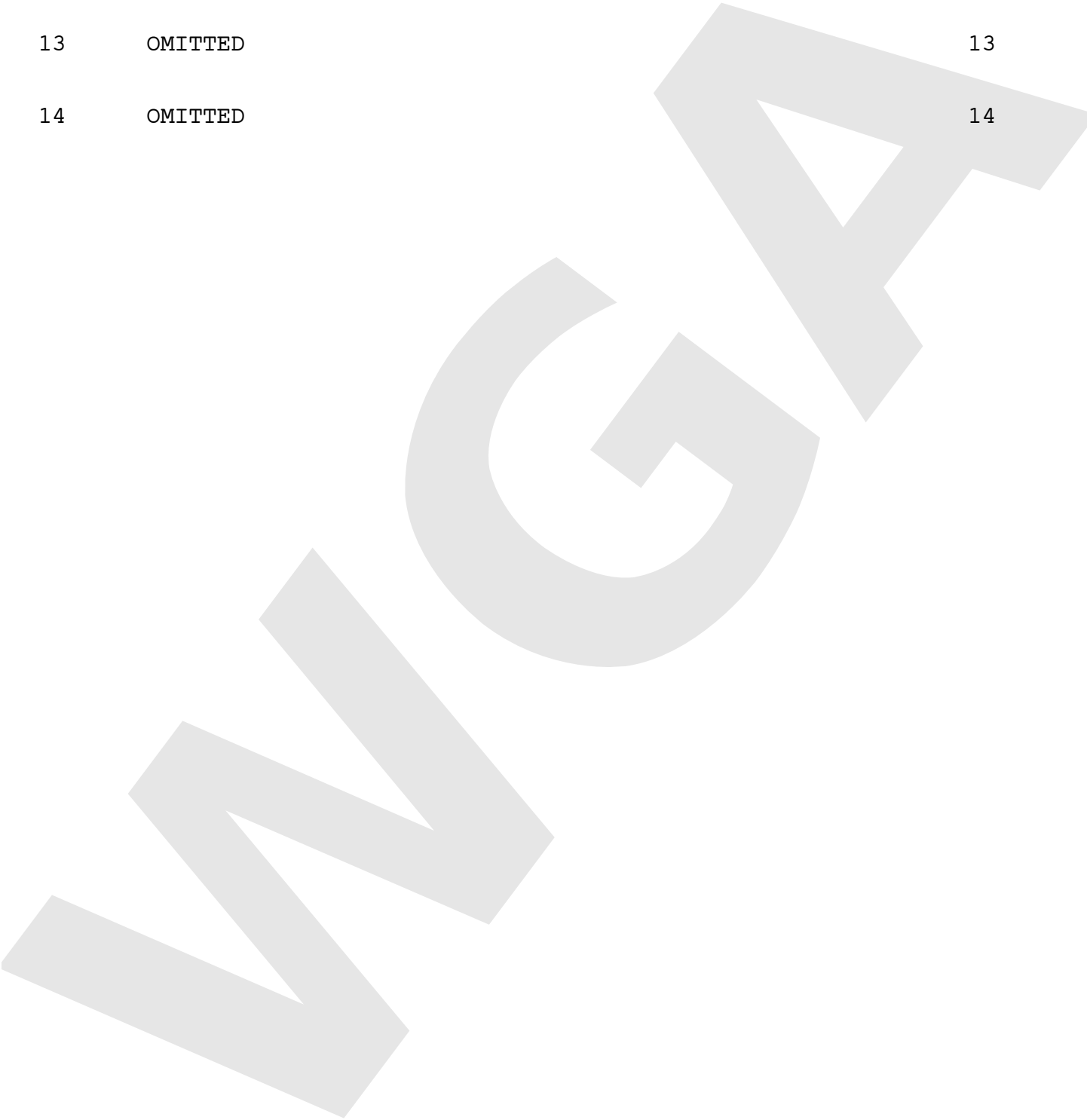
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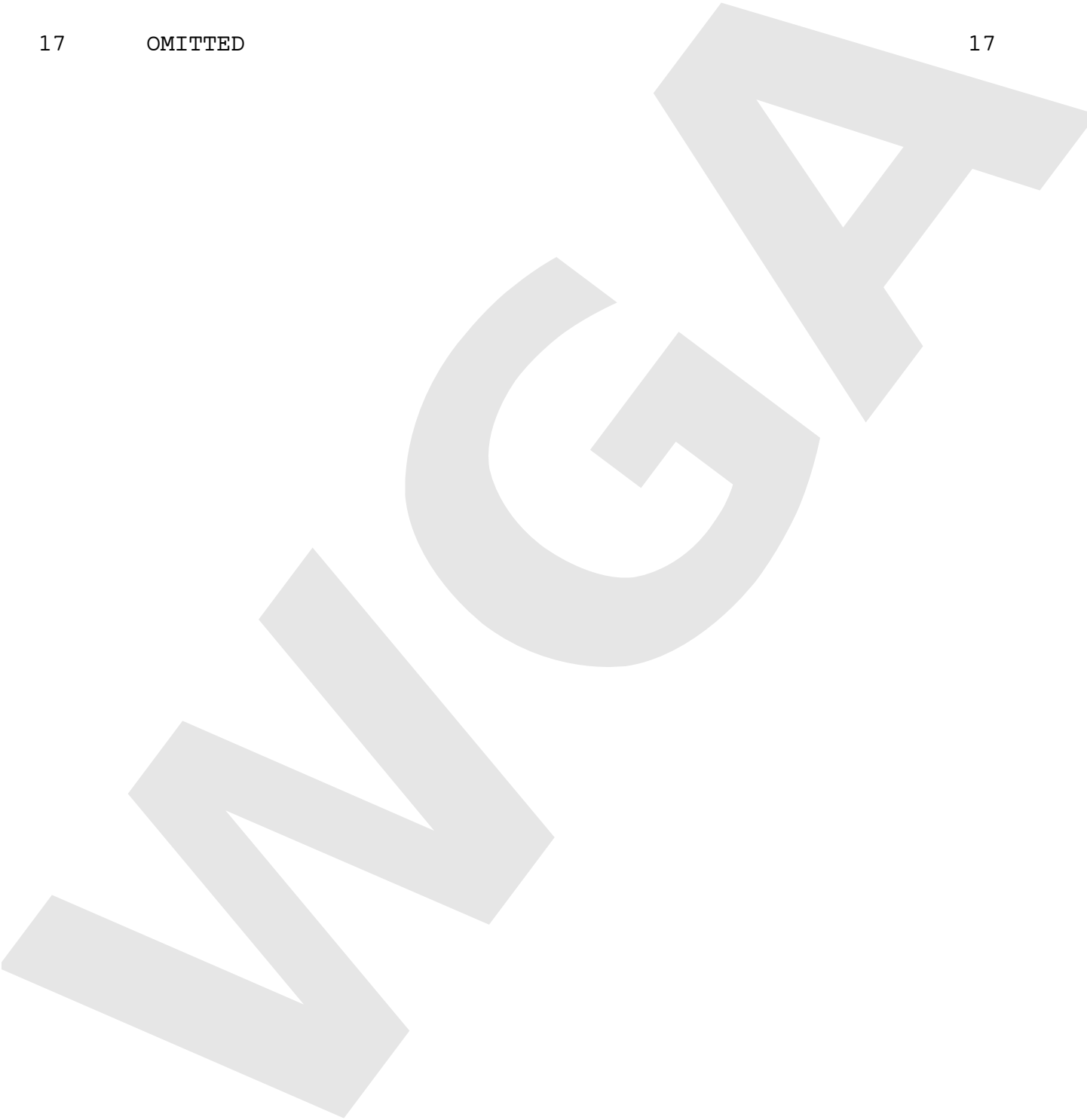
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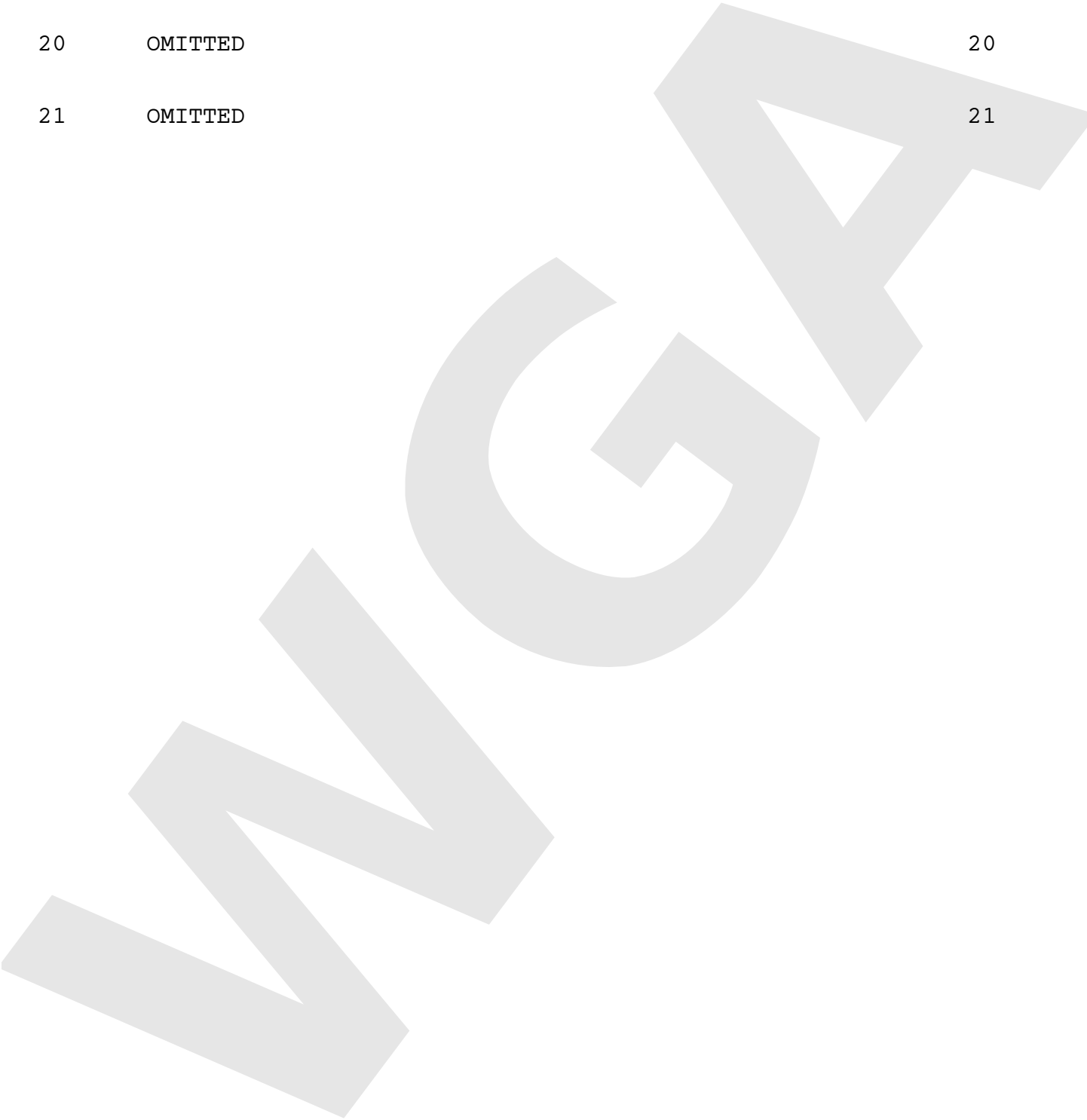
19

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21



22 OMITTED

22

23 INT. CEO OFFICE. REDEMPTION SERVICES. MINNEAPOLIS, MN - DAY 3

Lorraine sits across from CHIP BOYGAN (30s), a reporter for Forbes Magazine. Chip lives in a fifth floor walk up in Flatbush and considers the mid-west ironic.

LORRAINE

We know this. People in debt feel powerless. They are powerless. Here at Redemption Services we work to give them their power back.

CHIP

Aren't you the one calling them at breakfast and dinner?

LORRAINE

We call. Of course. But not like you say. These are professional debt relief specialists offering solutions -- payment plans, timetables, debt consolidation -- intended to give people their dignity back.

(CONTINUED)

CHIP

Your company earned record profits last year buying consumer debt the credit card companies and the insurance companies had written off as uncollectible. And you're telling me you turned those dead ends into one-point-six billion dollars with timetables and empathy?

Beat. Lorraine smiles at him.

A KNOCK AT THE DOOR.

ANGLE ON JEROME

standing in the doorway.

JEROME

Mrs. Lyon, there's --

LORRAINE

I said not to be disturbed.

JEROME

Yes, ma'am. But there's --
(leans in)

Cops in the lobby. They're asking to speak with you.

ANGLE ON LORRAINE

She glances over at the reporter.

LORRAINE

Of course.

(to Chip)

Here's what you need to understand about Americans. They don't want a handout. What they're looking for is *an opportunity* to fix it themselves. We give them that. Now why don't we pick this up again in the morning?

The reporter stands. Danish walks him out.

23A

INT. KITCHEN. LYON HOUSE. SCANDIA, MN - MORNING

23A

It's early. The sun is barely up. Dot sits at the kitchen table, making a list. WAYNE is with her, drinking coffee.

(CONTINUED)

WAYNE
I called the alarm guy. Got an
appointment for Monday.

Dot

isn't really listening.

(CONTINUED)

ANGLE ON THE LIST

It's a shopping list. She has written --

SHOTGUN

PISTOL -- revolver or 9mm

AR-15?

JUICE BOXES (APPLE)

CHEESE PUFFS

12 GAUGE AMMO

DISH SOAP

PEPPER SPRAY

PISTOL SHELLS

MAC AND CHEESE SHELLS

WAYNE

sips his coffee.

WAYNE (CONT'D)

And I told Cheryl mark me
incommunicado this afternoon so we
can go to Gun World.

ANGLE ON DOT

She studies the list.

DOT

I changed my mind.

WAYNE

(brightens)

Oh, yeah?

DOT

Yer gonna be a zombie fer Halloween
and Scotty and me are gonna be
zombie hunters.

(CONTINUED)

WAYNE

Huh. But I thought -- she said
witch bears -- though whether
that's bears who practice
witchcraft or witches who turn into
bears, I don't know.

DOT

No. Zombie hunters now. Scotty
signed off. Maybe we pick up
something for the costume at Gun
World. Bullet proof vests and the
like, which -- hold on.

She writes --

ANGLE ON THE LIST

as she adds *BULLET PROOF VESTS (2)*

24 INT. GUN SHOP. SCANDIA, MN - DAY

24

We TRACK PAST a seemingly endless array of GUNS -- shotguns,
AR-15s, rifles, etc -- and FIND --

(CONTINUED)

A PIRATE

He smiles. Two of his teeth have been blacked out with paint.

PIRATE

Aaah. Welcome ta Gun World. How
can I help yee?

REVERSE ON DOT and WAYNE LYON

Dressed in street clothes. Behind them we see all the
EMPLOYEES are wearing HALLOWEEN COSTUMES.

WAYNE

I like yer eye patch.

PIRATE

(drops the act)
Oh. No. That's --
(points to his eye)
-- hunting accident.

WAYNE

Aw jeez. I'm -- stepped right into
that one.

PIRATE

No. It's -- I can see where the
confusion would --

DOT

(interjects)
We're looking fer a home defense
solution.

PIRATE

Well, ya came to the right place.
Tell me, what would you say is most
critical in the family conversation
-- ease a use or stoppin power?

WAYNE

Ease of --

DOT

Stoppin power. Definitely. Could I
see the Benelli M2 Tactical?

PIRATE

(impressed)
The Benelli, huh.
(to Wayne)
Yer missus knows her stuff.

(CONTINUED)

He grabs the gun from the wall. It's a sleek, tactical people killer.

WAYNE

Jeez. Is that -- how much is that one?

The Pirate turns and offers the gun to Wayne, but Dot intercepts it. She ratchets it open, checks the chamber, racks it closed and takes aim.

The Pirate stares at her for a second, smitten. Then Wayne sees the tag on the gun.

WAYNE (CONT'D)

Thirteen hundred dollars?

PIRATE

Hard to put a price on life.

WAYNE

Not fer you apparently.

DOT

Twelve gauge?

PIRATE

You could go twelve or twenty. It'll end the argument. That's fer sure.

Dot hands it to Wayne, who examines it like a novice. But Dot has moved on. She's scanning the wall.

DOT

How about the Heckler? The 416?

PIRATE

Gas operated, short-stroke piston. Shoots eight-hundred-and-fifty rounds per minute.

He models it for them.

WAYNE

That's -- we don't need that.

DOT

Wayne.

WAYNE

I mean, eight hundred rounds, we'd -- blow up the darn house.

(CONTINUED)

She ignores him.

DOT

And a handgun. We'll need a handgun.

WAYNE

And? Are you -- you wanna get both of these?

DOT

And a handgun. Maybe the Desert Eagle?

The Pirate pulls it out, lays it on the glass case with the other two weapons.

DOT (CONT'D)

Plus ammunition.

PIRATE

You betcha. Just need ta fill out some paperwork, a quick background check and Bob's yer uncle.

DOT

Wayne's the king a paperwork. Aren'tcha honey?

WAYNE

Sure, but -- that's --
(does the math)
-- five thousand dollars wortha --

PIRATE

Like I said, peace a mind is priceless.

DOT

Yeah, hon. Ya can't put a price on it.

Wayne takes the paperwork, not exactly voluntarily.

WAYNE

That's -- I'm gonna need a sidebar here. Scuse us.

He pulls Dot away.

DOT

I know. It's a lotta --

WAYNE

You could buy a boat fer --

DOT

Not a good one.

WAYNE

Eight hundred rounds a -- and I think I saw that shotgun in a Liam Neeson movie, cuttin Arabs in half.

DOT

Hon, we talked about this.

WAYNE

Ya, but --

DOT

And you said peace a mind, my peace a mind was -- you said -- paramount.

WAYNE

Ya, but --

DOT

And since you didn't wanna invest in a real alarm system --

WAYNE

Heck, fer five grand --

DOT

-- and what? Get an appointment two weeks from now fer a consultation? We need to feel safe now. Today.

Beat. She can see she's wearing him down.

PIRATE

Folks, am I ringin this stuff up or what?

Dot hands Wayne the forms, holding his gaze until he looks down.

DOT

Ringaling, Blackbeard.

Beaten. Wayne starts to fill out the forms.

PIRATE

Is that gonna be cash or credit? Shiver me timbers.

(CONTINUED)

WAYNE

No credit.

DOT

Wayne's a big believer ya don't
spend money ya don't have. He gets
it from his mom.

PIRATE

Well, we got layaway options,
financin solutions, you name it.

WAYNE

No credit. I'll write ya a check.

PIRATE

That's music to me ears. Just need
two forms of ID.

Dot rubs her husband's arm.

DOT

Ya won't regret it, hon.
(to the Pirate)
You got cases fer these or --

PIRATE

Sure do. I'll have em all boxed up
and ready fer you tomorrow when ya
pick up the armaments.

Beat. Dot stares at him.

DOT

Whadya -- tomorrow?

PIRATE

Well, a course. There's the
mandatory waitin period, while we
run the check. Make sure yer not
psychopaths, or, ya know,
socialists.

(beat)

That last one's a joke.

DOT

No. We need -- our home's not safe
right now.

PIRATE

Listen, I hear ya. It's this darn
federal mandate.

(MORE)

(CONTINUED)

PIRATE (CONT'D)

They got aim on it in the state house, but until they can shoot it dead -- well, it's just one night.

Beat. Wayne finishes the paperwork, hands it over. He gets out his check book.

We stay on Dot, watching her slump -- defeated in this moment, the stress and pressure of holding up her facade, of fighting to hold onto what's hers -- but then, as we watch, she reinflates, makes a choice to fight on.

DOT

(brightly)

Okay. Let's take a look at some a that pepper spray then.

INT. BEDROOM. IRMA'S HOUSE. BISMARCK, ND - NIGHT

A POLICE BAND RADIO is on the dresser. We hear STARK COUNTY DEPUTY CHATTER.

RADIO (O.S.)

All Stark County deputies, we're hearing there's chickens on the road out on 290 and a truck in the ditch.

On the BED we see NEWSPAPERS spread out. And a SURVEY MAP of Roy's Ranch, and a few hundred dollars in cash -- small bills. Also in evidence is A LARGE KITCHEN KNIFE and a VERY OLD BIBLE.

CLEM (O.S.)

This is Clem, car six. On my way.

MUNCH stands studying the items, smoking.

ANGLE ON THE BED

We see ROY'S PHOTO and a headline, FIRST SHERIFF DEBATE SCHEDULED.

RADIO (O.S.)

Gator, come back.

MUNCH

looks over at the radio.

GATOR (O.S.)

Shoot.

RADIO (O.S.)
Sheriff says he's in for the night.
Close the barn doors.

GATOR (O.S.)
Roger, Wilco.

24A INT. ROY'S BEDROOM. TILLMAN RANCH HOUSE - NIGHT 24A

Roy lays in bed, half under the covers, shirtless, staring at the ceiling. He smokes a joint. Karen enters in a nightgown, closes the door.

KAREN TILLMAN
Alone at last.

Roy smokes, not looking at her. Karen opens a trunk at the foot of the bed.

KAREN TILLMAN (CONT'D)
What do you want tonight, daddy?

We see inside there are PORN DVDS, some leather gear, bondage equipment, a STRAP ON.

KAREN TILLMAN (CONT'D)
Helpless hitchhiker or angry
feminist.

She holds up a pair of handcuffs.

ANGLE ON ROY

He isn't really listening, his mind somewhere else. He's pretty high.

ANGLE ON KAREN

She puts the cuffs back, hesitates. Does he want her to seduce him or to leave him alone? The wrong choice could lead to a beating.

She makes a choice, climbs onto the bed. She will seduce him.

KAREN TILLMAN (CONT'D)
Or how about that mean ole
governor?

She kisses his chest, but he pushes her away. She retreats
instantly.

KAREN TILLMAN (CONT'D)
Sorry.

Quickly, she gets under the covers, turning her back to him,
hoping he's too high to pounce. She lays there with her eyes
open, motionless.

ANGLE ON ROY

He stares up at the ceiling as if there is an idea up there
he can find if he looks long and hard enough. We DROP DOWN
into a CLOSE UP.

ANGLE ON THE CEILING

We PUSH IN. Then, superimposed on the ceiling, we see a dark
street fade up -- children trick-or-treating, men in masks.
And something else fades up --

We see NADINE/DOT looking afraid.

ANGLE ON ROY

There it is, his revelation. He smiles.

ROY TILLMAN
I see you.

25 EXT. ROADSIDE. RURAL NORTH DAKOTA - DAY

25

A MAN in a cowboy hat stands in front of a BILLBOARD. It is
SHERIFF ROY TILLMAN. The billboard is for his opponent, OSCAR
HASBRO. We see Oscar's face under the words:

A Fresh Start. Oscar Hasbro for Sheriff.

CLOSE UP ON ROY

He studies his opponent, the way you would look at a turd on
your kitchen floor.

26 INT. HALLWAY. STATE CAPITOL BUILDING. FARGO, ND - DAY

26

We are close on Roy's back as he walks the halls of the state
house, approaches the governor's office.

(CONTINUED)

26

He enters the --

27

INT. ANTE-CHAMBER. GOVERNOR'S OFFICE - CONTINUOUS

27

Roy winks at CLARA, the receptionist.

ROY TILLMAN
Hey, gorgeous. Is she in?

Clara rises, moving to block him.

CLARA
She's with -- Roy, ya can't go in
there --

But Roy is past her, opens the door and enters --

28

INT. GOVERNOR'S OFFICE. FARGO, ND - DAY

28

GOVERNOR HEIDI SOUWER sits across from Roy's opponent, OSCAR HASBRO (40s), a local business leader. Governor Souwer is a tough-on-crime Democrat who only won the race because the incumbent Republican Governor was convicted for sodomy halfway through the race.

And all you need to know about Oscar Hasbro is he has soft hands.

ROY TILLMAN
(seeing them together)
Jesus. Put your clothes on.

Seeing him, the Governor's face hardens.

GOVERNOR SOUWER
Roy, no.

But Roy drops into a chair, takes off his hat, puts it on the Governor's desk.

ROY TILLMAN
What I'm a little hazy on is -- who bends who over the desk in this scenario?

Oscar stares at Roy, unsettled by the casual way Roy has taken control of the room.

OSCAR HASBRO
This is a private meeting.

ROY TILLMAN
Between the Governor and a candidate for public office who just happens to be running against me. That's, honestly -- troubling. Collusion.

Behind him, Clara hovers in the doorway.

GOVERNOR SOUWER
Clara, call security.

Clara hurries off.

ROY TILLMAN
Oh no. Not security.

He pours himself a glass of water.

(CONTINUED)

ROY TILLMAN (CONT'D)

So, what are we talking about? A little election fraud, fixin the ballots so yours truly goes down in the sixth round?

GOVERNOR SOUWER

Roy, I know you think bein handsome on a horse means you can shoot first and ask questions later, but we've got the automobile now and the steam powered choo choo, and do you know what we call men on horses these days? Grandpa.

ROY TILLMAN

Ouch.

GOVERNOR SOUWER

So if you wanna talk to your Governor, you're gonna have to make an appointment, like everybody else.

Oscar joins in.

OSCAR HASBRO

My God. The arrogance.

(to Roy)

You're not sheriff for life, you know.

GOVERNOR SOUWER

(bad idea)

Oscar.

OSCAR HASBRO

No. He needs to hear this. The people of Stark County are fed up with all the bullying and the corruption. We read the headlines, police brutality, tactical weapons missing. You're not a king, you know.

Roy drinks, puts down his glass. He slides his chair forward until his knee is between Oscar's legs -- uncomfortably close.

OSCAR HASBRO (CONT'D)

What are you doing?

(CONTINUED)

ROY TILLMAN

You're named after a toy company, Oscar. So maybe you think we're playin here. And you can call me names in public and I'll glower and shake my fists. But you own six Dairy Queens, and I'm responsible for the safety of fifty thousand God fearing Americans, and the wolves are at the door. So this -- you conspiring with the governor about takin over -- that's, well, in the navy they call that mutiny. And it's punishable by death.

OSCAR HASBRO

(to the Governor)

You heard him. He just threatened to kill me.

GOVERNOR SOUWER

Boys, really. If it's a question of whose is bigger, stand back and lemme unzip my fly.

Roy has been staring at Oscar, but he turns and glares at her.

GOVERNOR SOUWER (CONT'D)

Oh, please. You can't out tough me. I'm literally beef jerky in a dress.

TWO CAPITOL POLICE OFFICERS

appear in the doorway.

GOVERNOR SOUWER (CONT'D)

Time to go, Roy.

Roy takes his time, stands, picks up his hat.

ROY TILLMAN

You're not ranchers -- either of you -- so there're things you don't know. Things the land tells you -- about what's real and natural. The things God intended. But you don't work the land, so you can't see it. And so you got a hole in you. And you try to fill it with mochachinos and fancy words about progress. But it won't work.

(CONTINUED)

GOVERNOR SOUWER

Roy.

ROY TILLMAN

No. He needs to hear this. Cause you're acting like they're the same -- your rights and my rights. But what you got is fake. Guns? That's in the constitution. Religion? Constitution. Wanna marry your black lesbian partner and I'm supposed ta bake you a cake? Where is that in the sacred document? But fifty years ago some liberal court gave you permission, and now you think it's your right. Well, guess what? It ain't. And this farce you call progress ends here. With me.

(puts on his hat)

You folks have a nice day.

He walks out.

INT. CAFE. NORTH DAKOTA - DAY

We find State Trooper WITT FARR in civilian clothes, sitting at a table, his injured leg elevated on another chair. He has a laptop on the table in front of him.

ANGLE ON THE SCREEN

We see an email from Deputy Indira Olmstead. Embedded in it is a PHOTO OF DOT.

ANGLE ON WITT

He studies her face. It sure looks like the woman who rescued him in the filling station the other night.

He takes out his cell phone, dials the number in the email. It rings. He hears.

INDIRA (O.S.)

You've reached Officer Olmstead. I'm not available to take your call right now. Leave me a message and I'll call you back.

A BEEP.

WITT FARR

Hi, it's -- Witt Farr, the trooper out in North Dakota.

(MORE)

(CONTINUED)

29

WITT FARR (CONT'D)

I got yer -- the picture ya sent.
Gimme a call when you can. Thanks.

He hangs up. A thought. He scrolls to another email, examines it.

ANGLE ON THE SCREEN

We see DONNY IRELAND'S rap sheet. A photo, list of prior offenses.

WITT

studies them. There is a cane leaning on the table. He closes the laptop, bags it, stands with some pain, grabs his cane.

30

OMITTED

30

31

INT. FRONT DESK. EVIDENCE ROOM. STATE POLICE STATION - DAY 31

Witt enters, using his cane. There's a uniformed officer behind the desk.

WITT FARR

Hey, Pete.

PETE

What part a bed rest don't you understand?

WITT FARR

All of it apparently.

PETE

I feel just sick about Iron Mike.

WITT FARR

Yeah, he was -- a fine man is what he was.

PETE

What a mouth though.

WITT FARR

Like a drunken teamster, but we loved him just the same.

(to business)

Looking for anything ya took off the DOA -- Donny Ireland.

(CONTINUED)

31

PETE

Yeah, it's -- yer just in time.
That other fella's takin stock
right now.

WITT FARR

Who now?

PETE

Sheriff's deputy.
(checks his desk)
He gave me his card.

He looks around for it, can't find it.

WITT FARR

That's okay. I'm sure I'll see him.

32

INT. EVIDENCE ROOM - MOMENTS LATER

32

Witt crutches himself into the main evidence room just in
time to see GATOR TILLMAN PUT SOMETHING IN HIS POCKET with
his uninjured hand. There is an evidence box in front of him.

Hearing Witt, Gator turns.

GATOR

Well, look who it is.

WITT FARR

Are you -- did you just take
somethin?

If Gator feels busted, he doesn't show it. He studies Witt.

GATOR

I was on crutches once. Cornerback
tackled me funny senior year. It's
the armpits, am I right? Super
painful.

But Witt won't be charmed.

WITT FARR

Just now. I saw ya put somethin in
yer pocket.

GATOR

(beat, remembers)
Looked a bit like you, actually.
Fella who blindsided me. Black boy,
fat through the middle.

(CONTINUED)

Witt comes closer, but Gator puts the lid back on the box before Witt can see inside.

ANGLE ON THE LID

The label reads *Donny Ireland Possessions*.

WITT FARR

What did you take?

GATOR

Now, son. I been humorin you on accounta they gave ya the general anesthesia not too long ago, and that shit'll make the pope see spaceships. But if you accuse me a stealin one more time, I'm gonna do ta you what I did to that boy in high school. And believe me, you never wanna see a tire iron moving that fast in your direction.

Gator reshelves the box. Witt watches him, unsure of what to do now. He is a stickler for rules, but this guy gives him the creeps. Plus Witt is off duty and out of uniform, and Gator's got a gun on his hip.

Gator turns to exit. Witt screws up his courage, blocks his way.

WITT FARR

Last chance -- tell me what you took.

Gator stares at him, then smiles.

GATOR

You don't know? I took yer momma out to dinner and she gave out that ass like a coupon on coupon day.

Gator pats Witt on the cheek. Witt flinches. Then Gator is past him, out the door.

ANGLE ON WITT

He just ate shit and he feels smaller for it. He goes over, takes Donny's box off the shelf, opens it.

ANGLE ON THE BOX

Inside there is only the crumpled cellophane wrapper of a SLIM JIM, slowly expanding.

(CONTINUED)

32

ANGLE ON WITT

What is Gator up to?

33

INT. LOBBY. EVIDENCE ROOM. STATE POLICE STATION - MOMENTS 33
LATER

Witt comes back in. Pete is behind the desk. Pete looks up.

PETE
You okay, Witt?

WITT FARR
Yeah, I -- you got that card
someplace?

Pete looks around, finds it, hands it over. Witt studies the
card.

ANGLE ON THE CARD

We see the name *Gator Tillman, Stark County Sheriff's
Department.*

ANGLE ON WITT

Now he knows who he's up against.

34

OMITTED

34

35

OMITTED

35

WINGA

37 INT. CEO OFFICE. REDEMPTION SERVICES. MINNEAPOLIS, MN - DAY 7

Back at Redemption Services, Lorraine and DANISH GRAVES sit across from Deputy Indira Olmstead and her boss, Owen Muscavage.

DANISH GRAVES

Before we dig in, I just wanna make clear that this is an informal gathering with information flowing uphill, from you to us, not an interview-type-situation, where we feel interrogated.

INDIRA

Well, I do have -- (questions)

CAPTAIN MUSCAVAGE

(interrupts)

That's fine.

(to Indira)

Deputy.

Beat. She gets his meaning. *Fill them in.*

INDIRA

Well, we've -- as you may know -- we have evidence of a break-in at your son's house in Scandia.

(MORE)

(CONTINUED)

INDIRA (CONT'D)

To wit -- blood residue and DNA traces from hair samples found in the master.

LORRAINE

Yeah. My daughter-in-law says that never happened.

INDIRA

Plus, there's a state trooper in North Dakota who -- looks like -- is going to ID Mrs. Lyon as present in the car of two men who opened fire on their prowler that same night, and with whom he retreated to a nearby filling station, where they were held under siege until reinforcements could arrive.

LORRAINE

Except she wasn't there, was she? The mystery woman.

INDIRA

North Dakota has the tapes -- security cameras -- we're waitin fer them ta --

LORRAINE

Dramatic.

DANISH GRAVES

You say he may ID her. The trooper.

INDIRA

Yes. That's -- I drove out ta see him in the hospital yesterday, the trooper, but the picture -- we're waitin on email confirmation.

Lorraine turns to Captain Muscavage.

LORRAINE

Can't we just make this whole thing go away? I mean, really. Whatever did or didn't happen, I think we can handle this internally.

CAPTAIN MUSCAVAGE

Mrs. Lyon, a state trooper is dead.

LORRAINE

In North Dakota. Remind me which state we're in again?

(CONTINUED)

CAPTAIN MUSCAVAGE

That's -- we have real evidence that two extremely violent men kidnapped your daughter-in-law for reasons unknown. You're not worried they'll come back?

LORRAINE

Which -- the dead one or the one whose blood is all over my son's floor?

(beat)

Seriously, I can protect my family. Whatever mischief they may or may not get into.

INDIRA

And if the state trooper IDs your daughter-in-law as present for the melee after?

DANISH GRAVES

If North Dakota wants to question either Mrs. Lyon, Wayne or Dot, they'll need to go through me.

LORRAINE

So we're through.

Captain Muscavage gets the message, stands, indicates Indira should stand as well. Danish walks them to the door. But behind them Lorraine is fuming. The nerve of them to question her.

LORRAINE (CONT'D)

What is your function?

They stop.

INDIRA

Excuse me?

LORRAINE

The police. I'm saying why do we need you? Except as a tool to keep a certain *element* in line. To separate those who have -- money, class, intellect -- from those who don't. You're gatekeepers, standing outside the walls keeping the rabble from getting in. But in here -- inside these walls -- you have no function. You should remember that.

(CONTINUED)

INDIRA

We keep the peace, Mrs. Lyon. For everybody.

LORRAINE

Well, dear, I think I speak for all of us in my tax bracket when I say -
- we can keep our own peace, thank you very much.

ANGLE ON INDIRA

The indignity of being dismissed burns. But Muscavage puts a hand on her shoulder, steers her out.

ANGLE ON LORRAINE

She watches them leave. Danish closes the door.

DANISH GRAVES

(turns to her)

What do you wanna do?

LORRAINE

Bring in the security detail we used last year.

DANISH GRAVES

Burl Huffmen's unit, outta Las Vegas?

LORRAINE

Put a team on Wayne's, and up security here and at my house.

DANISH GRAVES

And what about Dorothy. Ya said she showed ya the other side of the coin yesterday?

LORRAINE

A wolf in sheep's clothin, that one. We keep her close fer now. You said your man is diggin fer dirt?

DANISH GRAVES

Former CIA. Whatever she's hidin, he'll find it.

Beat. Lorraine nods. No one pulls one over on her and gets away with it.

38 OMITTED 38

39 EXT. STREET. BISMARCK, ND - DAY 39

An OLD WOMAN, IRMA (70s) pushes a shopping basket with a wobbly wheel down the sidewalk to her house. It's close to dusk, and the youngest TRICK OR TREATERS are starting to come out. Little Batmans and vampires.

Irma opens the gate to her narrow three story house. It's run down with weeds in the yard. The only house on the block not decorated for Halloween, but the one that looks the most haunted.

(CONTINUED)

39 CONTINUED:

39

She pulls her groceries up the walk to her steps, then up to the door, takes out her keys, lets herself in.

40 INT. ENTRYWAY. IRMA'S HOUSE. BISMARCK, ND - MOMENTS LATER 40

Irma comes in with her basket. She hangs up her coat. The house is musty. Windows haven't been opened for a long time. Irma's a bit of a hoarder too, so surfaces are stacked with papers and objects. She wheels her basket into the --

41 INT. KITCHEN. IRMA'S HOUSE. BISMARCK, ND - CONTINUOUS 41

She puts on the kettle for tea, starts to unload her groceries. Beer. A lot of beer.

42 INT. LIVING ROOM. IRMA'S HOUSE. BISMARCK, ND - LATER 42

Irma sits in front of the television. Night is falling. There is a six pack of beer on the table next to her, half drunk. She opens another can, sips it.

A NOISE from upstairs.

ANGLE ON IRMA

She looks up at the ceiling.

MORE NOISE

as if someone is up there, rocking.

43 INT. STAIRWAY. IRMA'S HOUSE. BISMARCK, ND - MOMENTS LATER 43

Looking down from the landing WE SEE IRMA'S FACE appear around the corner. She peers up into the gloom.

44 INT. UPSTAIRS HALLWAY. IRMA'S HOUSE - MOMENTS LATER 44

Irma walks reluctantly down the hall.

ANGLE ON A CLOSED DOOR

Ahead of her, the guest room she never uses, closed off all these years. From inside she hears the same strange rocking sound.

(CONTINUED)

IRMA

stops in front of the door. When she does, THE SOUND STOPS.
Irma hesitates, then opens the door.

ANGLE INSIDE THE ROOM

It is almost dark now. A FIGURE sits in a rocking chair. The
figure turns its head toward Irma.

ANGLE ON IRMA

Mouth dry with fear.

IRMA

Kevin?

(squints)

Kevin, are you home?

The figure stares at her eerily. Looking closer we realize it
is OLE MUNCH.

OLE MUNCH

Not Kevin.

Irma takes a step back.

IRMA

I don't have any money.

OLE MUNCH

Don't want money. I live here now.

Irma blinks at him. She rarely talks to anyone anymore, is
drunk most of the time. This could easily be a dream.

IRMA

You --

OLE MUNCH

I live here now.

He turns away, starts rocking again.

ANGLE ON IRMA

Beat. She closes the door.

Irma comes downstairs. There is a TELEPHONE on the sideboard.
She stares at it for a moment, thinking she might call
someone. But who?

(CONTINUED)

45 CONTINUED:

45

She sits heavily in her chair. The rocking noise is still audible through the ceiling. Irma turns up the volume on the TV, picks up her beer and drinks.

46 EXT. DOT'S NEIGHBORHOOD. SCANDIA, MN - DUSK

46

It's time. Young trick or treaters are out in force, walking the safe streets of Dot's residential neighborhood. We PUSH IN on Dot's house.

47 INT. KITCHEN. LYON HOUSE. SCANDIA, MN - DUSK

47

Dot puts the finishing touches on Wayne's makeup. We are CLOSE ON Wayne.

WAYNE

Still don't see why I hafta be the corpse.

SCOTTY

Daddy, yer not a corpse. Yer a zombie.

REVEAL: Scotty and Dot are dressed as zombie hunters. Various weapons are laid out on the kitchen counter.

WAYNE

We're all zombies?

SCOTTY

No, silly. Mommy and I kill zombies.

She picks up the zombie-killer bat with the nails through it. Dot grabs it.

DOT

Easy, tiger. We don't wanna brain daddy.

She puts it on the counter. In addition to hammers, hatchets and bats, we see bowls of candy.

WAYNE

So I'm straight, we tour the neighborhood for a bit and then --

SCOTTY

Give out candy!

WAYNE

Right. Candy.

(CONTINUED)

Dot picks ups a BULLET PROOF VEST, slips it on over her head.

WAYNE (CONT'D)

Still don't see why you had ta get
a real one.

DOT

Well, we were there, and I thought --
fer the costume.

She secures the velcro straps. Then helps Scotty with a child-
sized bullet proof vest.

SCOTTY

I got one too.

DOT

Ya sure did, slugger.

WAYNE

To the tune a nine hundred --

DOT

Babe, please. Can't put a price on --

WAYNE

I know. I'm just --

Dot puts on a helmet, helps Scotty on with hers.

DOT

See? We match.

She picks up the zombie killer, hands a whiffle bat to
Scotty. She turns to Wayne.

SCOTTY

You better run, zombie.

She raises the bat. Wayne takes a step back.

WAYNE

Watch it, champ. Don't got my teeth
in yet.

ANGLE ON DOT

We can tell she's anxious, but she covers.

DOT

Okay, you two. Go wait on the
porch. Mommy's gotta do somethin
before we go.

(CONTINUED)

Wayne and Scotty head out.

DOT (CONT'D)
Don't forget yer treat bucket.

She hands her daughter a plastic pumpkin head with a handle.

WAYNE
Come on, killer. I'll let ya chase
me round the yard while we wait fer
yer mom.

Dot watches them go, a big smile on her face. We hear the front door close. The smiles drops.

She goes to the backdoor, opens it, steps out. Over the door is a lamp. Dot drags a chair over, unscrews the bulb.

She goes back inside, slides the door closed, rests the bulb between the handle and the jam.

Then she goes around, making sure all the window wires are plugged in. Satisfied, she heads for the front door --

RING! RING! The telephone sounds, LOUD.

DOT

freezes.

RING!

DOT

looks to the landline PHONE hanging on the kitchen wall.

She crosses to it and lifts the receiver, but doesn't speak. She has a bad feeling about who will be on the other end of the line. Instead of talking, a man's voice starts to sing, low and intimate.

ROY TILLMAN (O.S.)
(on the phone, singing)
"Nadine, honey is that you?"

DOT

pales at Roy's voice.

47A EXT. NOWHERE - NIGHT

47A

Roy sings into his cellphone, his face lit by the tail lights of his truck, smoke rising from the exhaust. He sings, low and raspy.

ROY TILLMAN

"Oh, Nadine, honey, is that you?"

47B INT. LYON HOUSE. SCANDIA, MN - NIGHT

47B

DOT stands frozen, mind racing.

ROY TILLMAN

"Seem like every time I see you darlin, you got somethin else ta do."

Dot hangs up the phone as if it were burning hot to the touch. She stands for a moment, feeling panic, the urge to run, but she muscles it down, collects herself. She didn't come this far to surrender now.

48 EXT. LYON HOUSE. SCANDIA, MN - NIGHT

48

Dot comes out the front door, closes it behind herself.

Wayne and Scotty wait for her in the yard.

SCOTTY

Mommy, mommy, I see a werewolf.

Dot puts on her best fun face for her family.

DOT

Where?

SCOTTY

(points)

There.

DOT

Will ya look at that.

Dot takes Wayne's hand as she joins them.

DOT (CONT'D)

Come on, Mister Undead. Let's go terrorize the neighborhood.

(CONTINUED)

48

WAYNE
Aren't ya afraid I might eat ya?

DOT
(flirting)
Maybe later, if yer lucky.

He blushes. She's still the girl of his dreams. Together they follow Scotty out into the street.

49 EXT. ROADSIDE. RURAL MINNESOTA - NIGHT 49

We see a BLACK PANEL VAN racing down a lonely road.

50 INT. PANEL VAN (TRAVELING) RURAL MINNESOTA - NIGHT 50

Inside the panel van we see Gator Tillman in the passenger seat. He has a JACK SKELLINGTON mask cocked on top of his head.

GATOR
The husband and kid won't be a problem. It's the missus you gotta watch out for.

Behind him, TWO SHORT, WIRY MEN (PACE and LEMLEY) argue over LOCK and SHOCK Halloween masks; who gets to be which one.

BRANDY is driving, a MAYOR Halloween mask cocked up like Gator's, so she can see. Like Pace and Lemley she is a ranch hand on the Tillman ranch. Reliable, loyal. Hired muscle who believes in frontier justice.

ANGLE ON LEMLEY

He is the sociopath of the group. He takes out a can of shoe polish, starts to blacken under his eyes. War Paint.

ANGLE ON THE ROAD

as the headlights eat up the miles.

50AA INT. TWINS' BEDROOM. TILLMAN RANCH HOUSE - NIGHT 50AA *

Karen finishes tucking in Jessica and kisses her. Then moves to Maude's bed and does the same. *

Karen goes to the door, and looks back at them. *

She turns off the lights and shuts the door behind her. *

50A INT. BEDROOM. IRMA'S HOUSE. BISMARCK, ND - NIGHT

50A

A HAND picks up the KITCHEN KNIFE. We find --

MUNCH

as he puts the blade in the inside pocket of his coat. Over
the police band radio we hear --

(CONTINUED)

GATOR (O.S.)

Base.

RADIO (O.S.)

Go ahead, Gator.

GATOR (O.S.)

I'm going offline for a few hours.
Jerry's in charge.

RADIO (O.S.)

Roger that.

MUNCH

picks up the Bible. We hear his words from so long ago.

BRYN GLAS (O.S.)

I give easement and rest now to
thee, dear man -- that ye walk not
over the fields, and down the by-
ways. And for thy peace I pawn my
own soul.

MUNCH

tears a page from the holy book, crumples it up, and puts in
his mouth, chewing.

51

INT. LIVING ROOM. IRMA'S HOUSE. BISMARCK, ND - NIGHT

51

Irma is asleep in her chair now. All the beer gone. The TV
light flickers over her. She stirs, looks over.

The shadowy figure of Munch stands in the doorway.

OLE MUNCH

Goin out.

52 EXT. STREET. BISMARCK, ND - NIGHT 52

The street is full of trick or treaters. Ole Munch walks down the center of the street, towering over the children -- the boogyman among them.

53 EXT. TILLMAN RANCH. NORTH DAKOTA - NIGHT 53

Roy's Bronco drives in, approaches the main house. Through the windshield we see --

A GROUP OF MILITIA MEN

gathered around an oil can fire in camouflage, holding assault rifles, mixing with the Ranch Hands and Bowman.

ANGLE ON ROY

This is the last thing he needs right now.

54 INT. LIVING ROOM. TILLMAN RANCH HOUSE - NIGHT 54

Roy comes in. His third wife, KAREN, is in the living room with her father, ODIN LITTLE.

Karen, insecure about her looks, doesn't really know how she landed Roy. As a result she constantly feels like a joke has been played on her, and any moment the rug will be pulled away.

KAREN TILLMAN

Hey, babe. Daddy's here.

Roy comes forward to shake Odin's hand. He's standing by the fireplace. A giant of a man, burly and domineering.

ROY TILLMAN

Odin.

ODIN LITTLE

Sheriff.

They shake.

ROY TILLMAN

Saw the boys outside. We could have em in. Fix a plate.

ODIN LITTLE

No. They're outdoor animals. Mountain lions in trainin. Don't want em gettin soft.

(CONTINUED)

ROY TILLMAN
Well, I need a drink. You?

Odin shows him his flask.

ODIN LITTLE
Brought my special sippin whiskey.
Can't be too careful.

Roy goes over, pours himself a drink.

ODIN LITTLE (CONT'D)
Heard you were at state house today
talkin to the governor.

ROY TILLMAN
Who told you that?

ODIN LITTLE
Oh, we got little birdies
everywhere.
(sips)
You're not collaboratin with that
bitch, are you?

Beat. Roy smiles at Odin. His father-in-law runs the largest militia in North Dakota. He's a suspicious man, quick to believe the worst about people.

ROY TILLMAN
She's not my governor.

Beat. Odin studies him.

ODIN LITTLE
Good.

Roy goes over, kisses Karen on the head.

ROY TILLMAN
Twins still up?

KAREN TILLMAN
They're in the bath.
(grabs his arm)
Sit down. I wanna see my man.

But he pulls away.

ROY TILLMAN
Wanna say goodnight first. I'll be
back.

He heads for the door.

(CONTINUED)

ODIN LITTLE

Need ta talk about munitions, boy.
Gonna need another delivery soon.

ROY TILLMAN

Yeah. I'm wranglin things. Gotta
space it out though, huh?
Requisitioned weapons goin missin.
Feds are already on my ass.

ODIN LITTLE

Things are in the works, kid. 1776.
And we're not gonna take this
country back with harsh language,
feel me?

Roy ignores him, walks out, down the --

HALLWAY

One wall is covered, gallery style, with dozens of photos --
old and recent -- generations of Tillman's ranching this
land.

Roy slows, stops to look.

ANGLE ON THE WALL

We see WEDDING PHOTOS: A younger Roy with his FIRST WIFE,
LINDA. Then another -- ROY AND DOT, aka Nadine. And yet
another -- ROY AND KAREN. All taken at the COWBOY CHURCH.

CLOSE UP ON ROY

He studies the image of Dot.

CLOSE ON DOT

in the photo. She is standing with Roy, smiling -- but the
smile isn't in her eyes.

CLOSE UP ON ROY

It's clear that he's not over her yet.

INT/EXT. BATHROOM. TILLMAN RANCH - NIGHT

TWIN GIRLS, JESSICA and MAUDE (both 10), are in the bath
together, playing. Roy sits on the closed commode, sipping
his drink. He is with them, but his mind is far away.

The CAMERA DRIFTS over him to the WINDOW -- outside we can
see the militia on the ground, trying to stay warm.

(CONTINUED)

55 CONTINUED:

55

The CAMERA PANS -- and we see ANOTHER FIGURE out there, alone. Just visible. A single man.

It's OLE MUNCH. He stares up at the house, eerily still.

56 EXT. DOT'S NEIGHBORHOOD. SCANDIA, MN - NIGHT

56

Kids are out trick or treating.

A BLACK PANEL VAN crawls down the street, slows at the corner.

57 INT. PANEL VAN (TRAVELING) - NIGHT

57

Gator peers up at the sign.

BRANDY

Right or left?

GATOR

Not sure. My phone says one thing, but the sign says somethin else.

Beat. A CAR behind them honks.

GATOR (CONT'D)

Turn right. Circle back. We'll find them.

58 EXT. DOT'S NEIGHBORHOOD. SCANDIA, MN - NIGHT

58

SCOTTY

Thank you!

Scotty comes away from collecting candy at a HOUSE to rejoin Dot and Wayne, waiting for her on the sidewalk.

Wayne raises his arms up in front of him, zombie-style.

WAYNE

Brains... Did you get me brains?

SCOTTY

Nutter-Butter.

DOT

Oh! That's for me!

SCOTTY

Mom. Yer gonna throw up, you eat much more.

(CONTINUED)

DOT

Says you. Ready to go home? Hand
out some candy of our own?

BEHIND THEM

The BLACK PANEL VAN appears, crawling up the street as Dot,
Wayne, and Scotty set off.

Wayne slips his hand into DOT's as they stroll.

WAYNE

I love this. Don't you? People on
the streets. Neighbors. It's -- we
didn't have that when I was --
community.

The VAN appears to lock in on the unaware family, matching
their pace from behind, pulling nearly parallel.

WAYNE (CONT'D)

Sure, the country club, but this --

He gestures at all trick or treating witches and goblins.

ANGLE ON THE NEIGHBORHOOD

WAYNE (CONT'D)

-- the brotherhood a like-minded
citizens -- I'm sayin -- heck -- I
love this. Don't you?

Dot looks at her husband, whom she loves even more than
Halloween.

DOT

I really do.

The VAN accelerates and drives up the block away from the
family as they cross the street towards their home.

Up ahead it pulls a U-turn, starts heading back.

Wayne slow-chases Scotty in a zombie-lurch into their yard as

DOT

glances at the VAN rolling slowly down the street, distinctly
out of place.

The hairs on the back of her neck stand on end; every nerve
ending telegraphs a warning.

(CONTINUED)

It's too late to pretend this isn't her own house as Scotty and Wayne climb the porch steps to the front door.

Wayne unlocks the door and Scotty looks back to Dot.

SCOTTY
Mom, you coming?

Dot pulls her eyes from the van and hustles up the walk.

DOT
Right behind ya, Squirt!

The VAN rolls to a stop, directly in front of the house as Dot climbs the porch steps and reaches Scotty.

DOT (CONT'D)

You know where the trick or treat
bowls are, right?

Scotty nods, dodges into the house after Wayne and Dot turns back to the street and the van idling at the curb.

CLOSE ON DOT

scrutinizing the SHADOWY FIGURES she can't quite see inside.

ANGLE ON THE VAN

as a GHOSTLY WHITE FACE floats into the light cast by a street lamp in the passenger window -- a MASK.

JACK SKELLINGTON

looks directly at Dot and the world slows.

DOT

looks back at Jack Skellington in the van's window; the demon that's come to take her back to hell. A beat.

Then the VAN rolls forward again.

DOT

watches the vehicle drift up the street and out of sight.

CLOSE ON DOT

She's prepared for this day, when someone would come for her, but still -- now that they're here and her family is inside, she has a moment of doubt. Is she ready for what's to come?

SCOTTY (O.S.)
(a drawn out call)
Mo-om?

DOT
I'm coming!

Dot shoulders the zombie killer and enters her house.

ANGLE ON THE FRONT DOOR

from a medium distance as it slams. We PUSH IN ON IT, moving ominously closer.

END OF EPISODE 503