

Executive Producer: Noah Hawley  
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EPISODE: #504  
SCRIPT: #504  
PRODUCTION: #5004

**F A R G O**

"Insolubilia"

Episode #504

Written by

Noah Hawley

**DOUBLE GREEN REVISION - 3/31/23**  
**DOUBLE YELLOW REVISION - 2/3/23**  
**DOUBLE PINK REVISION - 1/27/23**  
**DOUBLE BLUE REVISION - 1/20/23**  
**GREEN REVISION - 1/18/23**  
**YELLOW REVISION - 12/8/22**  
**PINK REVISION - 12/5/22**  
**BLUE DRAFT - 11/21/22**  
**WHITE PRODUCTION DRAFT - 9/13/22**

26 Keys Productions  
The Littlefield Company  
MGM Television  
FX Networks

MGM Television Entertainment Inc.  
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EPISODE #504  
 Double Green Revision - 3/31/23

**REVISION HISTORY**

DOUBLE GREEN REVISION	3/31/23
DOUBLE YELLOW REVISION	2/3/23
DOUBLE PINK REVISION	1/27/23
DOUBLE BLUE REVISION	1/20/23
GREEN REVISION	1/18/23
YELLOW REVISION	12/8/22
PINK REVISION	12/5/22
BLUE DRAFT	11/21/22
WHITE PRODUCTION DRAFT	9/13/22
STUDIO DRAFT	4/15/22

**Notes:**

**DOUBLE GREEN REVISIONS**

- Sc. A1 added
- Sc. B1 added
- Sc. 2Aa added
- Sc. 2Ab added
- Sc. 2B description changes

**DOUBLE YELLOW REVISIONS**

- Sc. 53 restored, description changes, dialogue changes

**DOUBLE PINK REVISIONS**

- Sc. 9 description changes
- Sc. 12 description changes
- Sc. 13B location change, description changes, dialogue changes
- Sc. 15 description changes, dialogue changes
- Sc. 18 description changes, dialogue changes, Wayne removed from scene
- Sc. 22 description changes
- Sc. 22A added
- Sc. 22B added
- Sc. 28 location change, description changes

**DOUBLE BLUE REVISIONS**

- Sc. 51 omitted
- Sc. 52 omitted
- Sc. 53 omitted
- Sc. 54 formatting changes

**GREEN REVISIONS**

- Sc. 31A omitted
- Sc. 44 dialogue changes
- Sc. 48 omitted
- Sc. A49 added, establisher

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YELLOW REVISIONS

- Sc. 55 hospital location changed from Scandia to St. Paul, characters renamed for clarity: Nurse changed to Nurse Sherri, Nurse #2 changed to Nurse Marcy
- Sc. 56 location name change, character Nurse changed to Nurse Marcy
- Sc. 57 location name change

PINK REVISIONS

- Sc. 10 description changes
- Sc. 11 location change, description changes
- Sc. 12 description changes
- Sc. 13B description changes
- Sc. 14 omitted
- Sc. 15 dialogue changes, description changes
- Sc. 16 description changes
- Sc. 23 description changes
- Sc. 24 description changes
- Sc. 27 description changes
- Sc. 40 description changes
- Sc. 44 dialogue formatting change
- Sc. 55 time change

BLUE REVISIONS

- Sc. 2 description changes
- Sc. 2A added
- Sc. 2B added
- Scs. 3-13 description changes
- Sc. 13A added
- Sc. 13B added
- Scs. 14-20 description changes
- Scs. 22-30 description changes
- Sc. 30A added
- Sc. 30B added
- Sc. 31 description changes
- Sc. 31A added
- Sc. 31B added
- Sc. 32 description changes
- Sc. 32A added
- Sc. 32B added
- Sc. 33 location clarification
- Sc. 34 dialogue formatting, location clarification
- Sc. 35 location clarification
- Scs. 36-39 dialogue formatting, location clarification
- Scs. 41-42 location clarification
- Sc. 44 description change, dialogue change, location clarification
- Sc. 45 omitted
- Sc. 46 omitted
- Sc. 47 omitted
- Sc. 48 location change, description changes, dialogue changes

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BLUE REVISIONS (Cont'd)

- Sc. 49 description changes
- Sc. 50 location clarification
- Scs. 52-53 location clarification
- Sc. 54 dialogue changes, description changes
- Sc. 55 dialogue change
- Sc. 56 location clarification
- Sc. 57 dialogue changes, description changes, location clarification
- Sc. 60 description changes

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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  
 AGENT TONY JOAQUIN.....NICK GOMEZ  
 AGENT HILDRED MEYER.....JESSICA POHLY  
 SCOTTY LYON.....SIENNA KING  
 DANISH GRAVES.....DAVE FOLEY

**RECURRING/GUEST STARS**

CAPTAIN MUSCAVAGE.....PAUL MCGILLION  
 JESSICA TILLMAN (TWIN #1).....BROOKE SAUVE  
 MAUDE TILLMAN (TWIN #2).....QUINN SAUVE  
 JOSH HUNK.....SEAN DEPNER  
 LENORE HUNK.....KELSEY FALCONER  
 BRANDY/THE MAYOR.....SALLY BISHOP  
 PACE/LOCK.....ERIK ERMANTROUT  
 LEMLEY/SHOCK.....STEPHEN JOFFE  
 IRMA.....CLARE COULTER  
 ANGRY PATIENT (JORDAN SEYMORE).....STEVEN MCCARTHY  
 BOWMAN.....CONRAD COATES

**NON-REGULARS**

TRICK OR TREATER #1.....RHYS McQUARRIE  
 TRICK OR TREATER #2.....ANNA TRAN  
 TILLMAN GUARD #2.....TBD  
~~ALMA JOAQUIN.....TBD~~  
~~PABLO JOAQUIN.....TBD~~  
~~BABY JOAQUIN.....TBD~~  
~~AUDIOBOOK NARRATOR.....TBD~~  
 JUSTICE CRENSHAW.....GLEN GOULD  
 NURSE SHERRI (HOSPITAL).....SUSAN SERRAO  
 NURSE MARCY (HOSPITAL).....COLLETE NWACHI  
~~NURSE #3 (HOSPITAL).....TBD~~  
 DOCTOR GOODBEE.....SIMON WONG  
 RANCH HAND #1.....TBD  
 RANCH HAND #2.....TBD

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SETS / LOCATIONS

INTERIORS

DUGOUT. TILLMAN RANCH - NIGHT

LYON HOUSE

FOYER - NIGHT  
LIVING ROOM - NIGHT  
SECOND FLOOR - NIGHT  
KITCHEN - NIGHT  
FIRST FLOOR HALLWAY - NIGHT  
BASEMENT - NIGHT  
BATHROOM - NIGHT  
BEDROOM - NIGHT

COWBOY CHAPEL. TILLMAN RANCH - NIGHT

TILLMAN RANCH HOUSE

STUDY - NIGHT  
SECOND FLOOR - NIGHT  
KID'S ROOM - NIGHT

~~JOAQUIN APARTMENT. FARGO, ND  
KITCHEN - DAWN~~

~~CAR (TRAVELING). FARGO, ND - MORNING~~

FBI BRANCH OFFICE. FARGO, ND  
OUTER OFFICE - MORNING

FEDERAL BUILDING. FARGO, ND  
US ATTORNEY'S OFFICE - MORNING  
HALLWAY - DAY

IRMA'S HOUSE. BISMARCK, ND  
~~LIVING ROOM - DAY~~  
~~UPSTAIRS HALLWAY - DAY~~  
BATHROOM - DAY

POLICE PRECINCT. SCANDIA, MN  
COMPUTER ROOM - DAY

HOSPITAL. ST. PAUL, MN  
WAITING ROOM - NIGHT TO DAY  
HALLWAY - DAY  
WAYNE'S ROOM - DAY

DOUBLE WIDE TRAILER. RURAL NORTH DAKOTA - DAY

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**EXTERIORS**

GRAVEL ROAD, NORTH DAKOTA - NIGHT

TILLMAN RANCH. NORTH DAKOTA - NIGHT

MAIN GATE - NIGHT

DUGOUT - NIGHT

RANCH HOUSE - DAY

LYON HOUSE. SCANDIA, MN

BACK PORCH - NIGHT

ROOF - NIGHT

FRONT DOOR - NIGHT

BACKYARD - NIGHT

COWBOY CHAPEL. TILLMAN RANCH - NIGHT

~~FEDERAL BUILDING. FARGO, ND - MORNING~~

FARGO, NORTH DAKOTA - DAWN (ESTABLISHING)

DOUBLE WIDE TRAILER. RURAL NORTH DAKOTA - DAY

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 EXT. GRAVEL ROAD. NORTH DAKOTA - NIGHT A1 \*

OLE MUNCH walks down a lonely road. \*

B1 EXT. MAIN GATE. TILLMAN RANCH. NORTH DAKOTA - NIGHT B1 \*

A GUARD sleeps in a chair by the main gate, shotgun in his lap. \*

REVERSE ON MUNCH \*

He stands still for a long time, staring at the guard. \*

THE GUARD \*

wakes up. \*

REVEAL \*

Munch is gone. \*

1 EXT. TILLMAN RANCH. NORTH DAKOTA - NIGHT 1

The last light is on the horizon. We see the big flat of the northern tundra. Hundreds of miles of ranch land. We MOVE ACROSS IT at speed, approach a PEN filled with GOATS.

As we do, we HEAR a MAN'S VOICE speaking an ancient language, guttural and low.

The CAMERA enters the pen, SLOWS on the goats. The goats spook, moving away from us. But one GOAT remains. We close on it ominously.

2 EXT. RANCH. NORTH DAKOTA - NIGHT 2

Darkness has fallen. We PUSH across the ground and FIND a RED DOOR cut into the hill. It opens and we PUSH THROUGH into darkness and find --

2Aa EXT. COWBOY CHAPEL. TILLMAN RANCH - NIGHT 2Aa \*

Roy's horse is tied up outside. THE CAMERA FINDS -- \*

ANGLE ON THE HILLSIDE \*

facing the valley. Munch rises into view as he climbs the hill towards us. \*

2Ab EXT. DUGOUT. TILLMAN RANCH - NIGHT 2Ab \*

Munch approaches the dugout, enters -- the main house visible in the background. \*

2A INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - CONTINUOUS 2A

There is A FIRE burning inside. A MAN crouches by it.

VARIOUS ANGLES

The incantation continues. We see the man through the fire. He is naked. It is OLE MUNCH. The goat lays dead at his feet.

ANGLE ON THE GOAT

Its throat has been cut, and the blood mixes with the earth to form mud. As we watch, Munch mixes the mud and coats his naked body with it.

CLOSE UP ON MUNCH

He has found some CHALKY LIMESTONE. He applies it to his face over the dried mud. A mixture between war paint and witchcraft. He paints A SYMBOL on his CHEST.

Then he uses A KNIFE to cut lines into the back of his forearm.

2B EXT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - NIGHT 2B \*

Munch, now in a loincloth and covered in mud and blood, walks towards the main house. \*

MATCH CUT TO:

3 EXT. LYON HOUSE. SCANDIA, MN - NIGHT 3

We are CLOSE on the backs of FOUR TRICK OR TREATERS, two adults and two "children." They head up the walk.

REVEAL: their faces. All wear masks from *A Nightmare Before Christmas*. GATOR TILLMAN is JACK SKELLINGTON. "The children" are PACE wearing a LOCK mask and LEMLEY is SHOCK. Brandy, the other adult, is THE MAYOR.

As they move to the door, Gator/Skellington and Brandy/The Mayor break off. They head around the side of the house, as Pace/Lock and Lemley/Shock approach the front door.

We stay with Gator/Skellington. He and Brandy/The Mayor stay low, move to the side of the house.

4 ANGLE THROUGH THE KITCHEN WINDOW 4

As Gator/Skellington slowly raises his head, peers inside -- we see DOT. She is putting A PAN into the oven. She appears to be unaware she's being watched.

As she raises her head, Gator/Skellington ducks down. He signals to Brandy/The Mayor to move to the back porch. They move together. The overhead lights are out.

They creep up onto the porch, moving quietly. But now when they look through the glass

Dot is gone.

5 ANGLE ON THE FRONT PORCH 5

Around the front of the house, Lemley/Shock and Pace/Lock adjust their masks. They both put their plastic trick or treat PUMPKINS down. Pace/Lock pulls A PISTOL from his, puts it in his belt. He nods to Lemley/Shock, who RINGS THE DOORBELL.

Beat. Nothing. He rings again. Pace/Lock reaches out, tries to open the door. IT SWINGS OPEN.

6 ANGLE INSIDE THE HOUSE 6

Everything seems normal. The lights are on.

PACE/LOCK AND LEMLEY/SOCK

look at each other. A SOUND turns their heads.

BEHIND THEM

A group of kids thunder up the walk, excited, sugar rushed.

KID  
(clamoring)  
Give us sour patch kids or we'll  
mess you up!

Pace/Lock lifts his shirt, revealing THE GUN.

PACE/LOCK  
Fuck. Off.

The kids back away, turn and run. Pace/Lock and Lemley/Shock  
turn back to the house. They enter --

7 INT. FOYER. LYON HOUSE. SCANDIA, MN - CONTINUOUS 7

They look around. Through the doorway to the left they see  
that the kitchen is empty. They check the office to their  
right. Empty. Ahead of them is a set of stairs, leading up.

Pace/Lock nods to Lemley/Shock, who starts up the stairs.  
Pace/Lock walks past the stairs, down the hall.

8 EXT. BACK PORCH. LYON HOUSE. SCANDIA, MN - SAME TIME 8

Gator/Skellington and Brandy/The Mayor approach the back  
door. Brandy/The Mayor reaches for the handle, but  
Gator/Skellington SEES SOMETHING, grabs her arm.

He leans in, looks at the door handle.

ANGLE ON DOOR HANDLE

Broken glass has been glued to it.

CLOSE UP ON GATOR/SKELLINGTON

It's clear Dot's been expecting them.

9 INT. LIVING ROOM. LYON HOUSE. SCANDIA, MN - CONTINUOUS 9

A HIGH SHOT that catches a piece of DOT moving past the stairs towards the front door. THE CAMERA TRACKS LEFT and finds --

A HALLWAY

Filled with hanging ghosts. We are up near the ceiling, and the ghosts sway below us, like someone is moving through them.

ANGLE ON THE DOOR

To the utility room (paint chipped), as it swings closed.

BACK IN THE LIVING ROOM

The sliding glass door is a mirror (as the room is lit on the inside, black outside). We are looking at a LIGHT BULB resting between the handle and the jam.

As we watch the door starts to slide slowly open. The bulb teeters, FALLS.

A HAND catches it. The door slides open the rest of the way. Gator/Skellington and Brandy/The Mayor enter. Gator/Skellington holds the bulb.

They look around the living room. A SOUND. They turn.

ANGLE ON THE DOORWAY

Pace/Lock is standing there -- on his journey to the back of the house. He shrugs -- *nothing yet*. Gator/Skellington gestures for him to keep looking.

He points Brandy/The Mayor towards the kitchen. She breaks off.

10 INT. SECOND FLOOR. LYON HOUSE. SCANDIA, MN - SAME TIME 10

We are looking at the landing, as Lemley/Shock's head appears, climbing the steps. He looks around.

ANGLE ON THE HALL

All the doors are closed. On one wall we see the door to a LAUNDRY CHUTE.

LEMLEY/SOCK

finishes climbing.

(CONTINUED)

Lemley/Shock approaches the closed door to Scotty's room.

ANGLE ON DOOR

Lemley/Shock opens the door and scans the EMPTY ROOM.

He moves to the closed door across the hall.

He opens the door. Empty.

He moves on towards the door at the end of the hall...

OVERHEAD we may notice a TRAP DOOR to the attic, its PULL STRING swinging gently.

11 INT. BEDROOM. LYON HOUSE. SCANDIA, MN - CONTINUOUS 11

Lemley/Shock opens the door to Dot and Wayne's bedroom.  
He enters the empty room, checks the bathroom. Nothing.

12 INT. KITCHEN. LYON HOUSE. SCANDIA, MN - SAME TIME 12

Brandy/The Mayor looks around the kitchen.

ANGLE INSIDE THE STOVE

We see a PAN FILLED WITH OIL -- it starts to smoke.

ANGLE ON BRANDY/THE MAYOR

She PULLS A KNIFE from her belt.

ANGLE ON THE ZOMBIE KILLER

Resting against the counter, nails driven through it.

ANGLE ON GATOR/SKELLINGTON

He picks up a framed photo of the Lyon family, studies it.

BEHIND BRANDY/THE MAYOR

Smoke pours from the oven. THE SMOKE ALARM goes off, a deafening screech all over the house.

THE LIGHTS GO OUT

plunging the house into darkness.

13 INT. FIRST FLOOR HALLWAY. LYON HOUSE. SCANDIA, MN - SAME TIME

Pace/Lock is checking the first floor BATHROOM when the smoke alarm starts screaming and the lights go out. He takes out his phone, gets the flashlight on, sweeps it down the hall.

ANGLE ON THE HALL

It's full of FULL-SIZED PAPER GHOSTS AND GOBLINS, hanging from the ceiling. At the end of the hall the door to the UTILITY ROOM is open. There is a CLOSED DOOR on the wall between Pace/Lock and the room. We see flashing lights emanating from the thin gap between the door and the floor.

Pace/Lock moves towards it, reaches for the door knob, swings it open.

ANGLE THROUGH THE DOOR

stairs lead down to the basement -- a dark pit. On the top step rests a STROBE LIGHT, flashing.

ANGLE ON PACE/LOCK

Disoriented by the flashing lights. MOVEMENT behind him, and then DOT is there. He turns. She sprays him in the face with PEPPER SPRAY.

He screams, hands going to his face.

DOT SHOVES him down the basement stairs. He tumbles into darkness, but we hear the sound of it, cracking.

13A INT. BASEMENT. LYON HOUSE. SCANDIA, MN - CONTINUOUS 13A

Pace/Lock crashes down the stairs, lands in heap at the bottom, losing his PISTOL in the fall.

13B INT. LIVING ROOM. LYON HOUSE. SCANDIA, MN - SAME TIME 13B

Gator/Skellington hears the sound. He steps out from behind the sofa and sees --

ANGLE ON THE FRONT DOOR

It's wide open now. It was closed before.

GATOR/SKELLINGTON

looks at Brandy/The Mayor. They both step forward, as LEMLEY/SHOCK comes down the stairs -- he looks at Gator/Skellington, who nods -- *check it out.*

(CONTINUED)



LEMLEY/SHOCK

goes towards the open door -- stepping under the sledgehammer. He looks out the door.

ANGLE ON GATOR/SKELLINGTON

His eyes go up to the sledgehammer. Too late, he realizes --

GATOR/SKELLINGTON

No!

DOT

comes out of the office behind Lemley/Shock, moving fast.

ANGLE ON BRANDY/THE MAYOR

She launches herself towards --

DOT

who grabs the pull chain and yanks it on her way out the front door.

LEMLEY/SHOCK

feels Dot behind him, turns -- and IS HIT BY THE SLEDGEHAMMER, goes down, HITTING BRANDY/THE MAYOR, who bounces off the wall, cracking her mask.

15 INT. FOYER. LYON HOUSE. SCANDIA, MN - CONTINUOUS 15

Gator/Skellington runs up to them. Lemley/Shock is twitching on the floor. Gator/Skellington shoves Brandy/The Mayor, still clutching her head, out the door.

GATOR/SKELLINGTON  
Go after her!

Brandy/The Mayor runs out, stops. Her mask has split and the bottom half of her face is visible. She looks around for Dot.

16 EXT. LYON HOUSE. SCANDIA, MN - CONTINUOUS 16

ANGLE ON THE STREET

Fewer people now, older kids out in costume. Music is playing on the street, helping to cover the sound of the smoke alarm.

(CONTINUED)

16

BRANDY/THE MAYOR

looks around. But Dot is gone.

17

EXT. BACK PORCH. LYON HOUSE. SCANDIA, MN - SAME TIME

17

But Dot hasn't escaped. She has run straight back around to the back porch, and as we watch, she enters the dark house through the sliding glass door.

18

INT. LYON HOUSE. SCANDIA, MN - CONTINUOUS

18

The strobe light is still flashing down the hall. The smoke alarm is still screaming.

ANGLE ON THE ZOMBIE KILLER

leaning against the counter, as DOT GRABS IT.

ANGLE ON THE DOORWAY

to the front hall, from Dot's POV. We MOVE TOWARDS IT, revealing Gator/Skellington just rising from a kneel next to Lemley/Shock.

DOT moves towards him, SWINGS the Zombie Killer, but the space is too small and the nails dig into one of the house's vertical support beams.

Dot pulls on it, but the zombie killer is stuck. Gator raises the Skellington mask.

GATOR  
Jesus, Nadine.

CLOSE UP ON DOT

She recognizes Gator, her stepson, all grown up.

DOT  
Shame on you, Gator Tillman. There is a baby in this house.

GATOR  
She's, like, nine. I saw her.

PACE/LOCK comes up behind Dot.

PACE  
What are you waitin for?

(CONTINUED)

GATOR  
Shut yer hole.

DOT  
I'm not going back.

GATOR  
Now, Nadine -- we both know you're  
comin, like it or not. So just --

(CONTINUED)

18

ANGLE ON DOT

as Pace/Lock steps towards her she KICKS HIM in the NUTS. Gator lunges for her, but then Dot is past Pace/Lock. She dodges down the --

19

HALL

19

-- through the hanging ghosts and goblins, the strobe making them seem alive. She reaches the BASEMENT DOOR and KICKS the STROBE LIGHT DOWN THE STAIRS, follows it, slamming the basement door behind her. She throws the lock.

ANGLE ON GATOR

He sighs, as Brandy/The Mayor comes back through the front door. Pace/Lock stumbles over to them, cupping his nuts.

(CONTINUED)

19

GATOR  
(to Pace/Lock)  
She's trapped in the basement. Go  
get the husband.

Pace/Lock looks down at Lemley/Shock.

PACE/LOCK  
Is he --

GATOR  
Focus. The kid gets you bonus  
points. Go.

The two start up the stairs. Gator grabs the zombie killer,  
pulls it out of the beam. He goes into the --

20

KITCHEN

20

He doesn't seem to be in a hurry. He goes to the stove, opens  
it. Inside is a smoking PAN OF OIL. Gator finds oven mitts,  
pulls it out. He carries it to the sink, pours it down the  
drain, runs the water. But the house is too smoky. The  
screeching doesn't stop.

ANGLE ON A KITCHEN SMOKE DETECTOR

Gator smashes it with the zombie killer, one down three to  
go. He starts down the --

21

HALL

21

He smashes another smoke detector with the zombie killer. The  
downstairs screech stops.

Gator approaches the basement door. He knocks.

GATOR  
(calls)  
Nadine. Where are you, momma? Time  
to go home.

22

INT. BASEMENT. LYON HOUSE. SCANDIA, MN - SAME TIME

22

Downstairs, Dot finds a CAMPING LIGHT, turns it on. She goes  
to the laundry chute, starts to climb.

22A

INT. HALLWAY. LYON HOUSE. SCANDIA, MN - SAME TIME

22A

Gator puts HIS SHOULDER into the basement door.

(CONTINUED)

GATOR

It's Wayne, right? Yer husband? And  
what's the baby's name, Scotty?

He KICKS OPEN THE BASEMENT DOOR.

22B INT. BASEMENT. LYON HOUSE. SCANDIA, MN - CONTINUOUS 22B

Gator comes down the stairs, looking for Dot.

GATOR

Whatdya know, it's like when we  
were kids and we played hide and  
seek -- except this time I'm lookin  
fer you.

He searches the obvious hiding places. *Where the fuck is she?*

23 INT. SECOND FLOOR. LYON HOUSE. SCANDIA, MN - SAME TIME 23

Brandy/The Mayor and Pace/Lock appear at the top of the  
stairs. Brandy/The Mayor has a PISTOL with a flashlight on  
it. She sweeps it across the hall.

ANGLE ON THE HALL

Ahead we see the smashed open bedroom door. Other closed  
doors are beyond it.

Brandy/The Mayor and Pace/Lock pass the LAUNDRY CHUTE DOOR,  
moving towards the end of the hall.

They pass the open BATHROOM DOOR, glancing inside.

24 ANGLE ON THE BATHROOM 24

The shower curtain stands open, pushed back.

Pace/Lock and Brandy/The Mayor move on --

25 HALL 25

They reach the closed door to Dot and Wayne's room.  
Brandy/The Mayor nods. Pace/Lock tries the door. It opens and  
they enter the room together.

(CONTINUED)

25

The CAMERA FINDS the laundry chute door. It opens. Dot is there.

26

INT. BEDROOM. LYON HOUSE. SCANDIA, MN - SAME TIME

26

Brandy/The Mayor and Pace/Lock check the closet, the bathroom. Both empty. They head back towards the hall.

27

ANGLE ON THE DOORWAY

27

as we approach the hall, we expect to see Dot, but when they emerge into the hallway -- DOT IS GONE.

Brandy/The Mayor and Pace/Lock look around. They've been in all the rooms.

BRANDY/THE MAYOR

Where the fuck is this guy?

But then Pace/Lock sees it, his eyes lifting.

ANGLE ON THE TRAP DOOR

In the ceiling, the string swinging back and forth.

ANGLE ON BRANDY/THE MAYOR AND PACE/LOCK

They move underneath the trap door. Brandy/The Mayor takes up a position, aiming the gun up, as Pace/Lock grabs the rope handle. They exchange a look. Brandy/The Mayor nods.

Pace/Lock pulls down on the rope and the trap door springs open, releasing a telescoping LADDER that SLIDES DOWN and catches him in the shoulders, driving him to the floor, pinning him by the neck.

Brandy/The Mayor jumps back and --

DOT

bursts out of the bathroom behind Brandy/The Mayor -- with the SHOWER CURTAIN in her arms -- and drives Brandy/The Mayor into the wall, wrapping her in the shower curtain. Brandy/The Mayor's head bounces off the wall, stunning her.

SCOTTY'S FACE

appears in the ceiling opening to the attic.

SCOTTY

Mom?

(CONTINUED)



27

DOT  
(struggling)  
Not now, baby. Mama's a little  
busy.

She KNOCKS THE GUN out of Brandy/The Mayor's hand, who,  
dazed, struggles with the shower curtain. But then Dot forces  
her backwards to the stairs.

BRANDY/THE MAYOR  
(calls)  
Gator!

28

INT. BASEMENT. LYON HOUSE. SCANDIA, MN - SAME TIME

28

Gator opens the laundry chute, sees the ladder. He hears  
Brandy/The Mayor call.

GATOR  
Shit.

He runs to the stairs, takes them two at a time to the main  
floor and then to the stairs for the second floor. He turns  
the landing just in time for Brandy/The Mayor (wrapped in the  
shower curtain) to SMASH INTO HIM as she tumbles down the  
stairs.

29

INT. SECOND FLOOR. LYON HOUSE. SCANDIA, MN - SAME TIME

29

On the floor, pinned, Pace/Lock grabs the ladder to lift it  
off himself, but then Wayne climbs halfway down, pinning him  
further.

WAYNE  
Babe?

DOT  
It's okay. We're okay.

Pace/Lock struggles under the ladder.

PACE/LOCK  
Come here. I'll kill you.

DOT  
Hold him, hon.

She goes into the bathroom. Wayne pushes the button on the  
nearest smoke detector, silencing its screech.

(CONTINUED)

PACE/LOCK  
(yells)  
They're up here! I got em up here!



Dot comes out of the bathroom with the porcelain lid to the toilet tank. She walks to Pace/Lock.

PACE/LOCK (CONT'D)

Wait. What are you gonna do with --

She holds it on both sides and BRAINS HIM with it. There's blood, but he's not dead.

WAYNE

Jeez.

Scotty is watching from the attic.

SCOTTY

Go mom!

DOT

Quick. Down the laundry chute.

But Wayne has questions.

WAYNE

Who's Nadine?

DOT

Who?

But then we hear Gator's voice from the bottom of the stairs.

GATOR (O.S.)

Nadine! I'm comin for you Nadine!

Dot looks at Wayne, cuts off the question on his lips.

DOT

Wayne. We gotta --

WAYNE

No. That's not -- ya got me in the dark here. And now they're here, these fellas, and you --

ANGLE ON SCOTTY

Her eyes widen.

DOT

turns.

(CONTINUED)

29

ANGLE ON GATOR

as he appears at the top of the stairs. He's holding his left eye, where Brandy/The Mayor caught him with an elbow.

DOT

doesn't hesitate. She picks up the gun from the rug and points it at Gator.

GATOR

Shit.

He dives back down the stairs as Dot FIRES TWICE, the bullets hitting the back wall.

DOT

Get Scotty down the chute.

But Wayne has a better idea.

WAYNE

No. The trellis out the master. We can climb down.

He lowers Scotty down from the ladder to the hallway, and they run for the bedroom.

DOT

No.

She goes after him, but Pace/Lock regains consciousness -- and grabs her ankle as she moves past him. She falls, the gun flying out of her hand.

She scrambles up and dives into the bedroom.

30

INT. BEDROOM. LYON HOUSE. SCANDIA, MN - SAME TIME

30

Dot slams the door and locks it as Wayne reaches for the window.

ANGLE ON THE WINDOW

We see the homemade wire plugged into the wall, but Wayne doesn't.

DOT

Hon. No.

He grabs the window to open it -- and is electrocuted. Wayne stands vibrating from the current, the wires and wall outlet sparking, until Dot shoves him free.

(CONTINUED)

30

The CURTAINS CATCH FIRE. Wayne falls unconscious on the rug.

DOT (CONT'D)

Check his breathin.

Scotty kneels next to her dad, who is fried, but alive.

SCOTTY

Daddy?

But then THEY HEAR BANGING on the bedroom door; Gator bashing away with the ZOMBIE KILLER from the outside.

THE WINDOW

is now their only way out of the house. Outside is about five feet of flat roof leading to a trellis.

DOT

grabs the BURNING CURTAINS, rips them free of the rod and throws the flaming fabric in front of the locked door.

The room's rug ignites where the curtains land and flames crawl up the jungle wallpaper.

30A

INT. SECOND FLOOR. LYON HOUSE. SCANDIA, MN - SAME TIME 30A

GATOR wails away at the bedroom door with the spiked bat.

Behind him, Brandy/The Mayor struggles, unable to release Pace/Lock from beneath the attic ladder.

30B

INT. BEDROOM. LYON HOUSE. SCANDIA, MN - SAME TIME 30B

Dot hoists Wayne toward the window.

DOT

Help me get him up.

But Scotty looks to the door where Gator hammers away; burning splinters rain in on the bed as the wood is breached.

DOT (CONT'D)

Don't focus on that. Focus on this.  
We gotta sit him up.

Together they get unconscious Wayne up, Dot gets behind him, lifts him to his feet as the bed catches fire.

She dumps him forward out the window onto the roof.

(CONTINUED)

DOT (CONT'D)

Out ya go, mister.

Dot gets Scotty out the window and starts to follow her when --

GATOR

bashes a portal in the flaming locked bedroom door.

GATOR

Nadine! Don't do this.

DOT

pauses, half-in half-out of the window of the burning room.

She meets Gator's eyes.

DOT

Tell him no. Stop tryin. Tell him  
I'm never goin back.

Gator calls to her through the opening in the door, the fire preventing him from entering the room.

GATOR

We both know he won't listen.  
Better ya give up now.

But Dot is out the window.

31 EXT. ROOF. LYON HOUSE. SCANDIA, MN - SAME TIME

31

Dot comes out to meet Scotty with Wayne, and goes to the edge of the roof.

ANGLE ON THE TRELLIS

Covered with flowers, it goes all the way down to the ground. There are BUSHES at the bottom.

She indicates for Scotty to climb down.

DOT

When ya reach the bottom, run to  
Mrs. Olmeyer's house. We'll be  
right behind ya.

SCOTTY

What about dad?

(CONTINUED)

31

DOT

Don't you worry bout yer dad. I got  
him.

Scotty goes over the edge, climbs down.

31A

OMITTED

31A

31B

EXT. ROOF. LYON HOUSE. SCANDIA, MN - SAME TIME

31B

Dot watches Scotty run across the yard and climb the fence.  
She crouches next to Wayne.

DOT

Wayne.

She slaps his face.

DOT (CONT'D)

Wake up. Or I gotta --

The flames have engulfed the bedroom behind her and spilled  
out to catch the roof.

Dot slaps Wayne again, but he's not waking up.

DOT (CONT'D)

Wayne!  
(nothing)  
Sorry, babe.

She rolls him off the roof. He falls into the bushes below.  
Dot winces at the sound, but then she's over the trellis and  
climbing down.

32

INT. FOYER - LYON HOUSE. SCANDIA, MN - SAME TIME

32

Gator, Brandy/The Mayor and Pace/Lock reach the bottom of the  
stairs as SIRENS sound and BLUE AND RED LIGHTS sweep into the  
house. The cops and firefighters will be here any minute.

BRANDY/THE MAYOR

What do we do?

32

CLOSE UP ON GATOR

It's clear now the whole thing is fucked -- again.

GATOR

Grab the stiff. We're done.

They get Lemley/Shock up, carry him out the front door --

32A

EXT. LYON HOUSE. SCANDIA, MN - SAME TIME

32A

-- to the street, where a CROWD is gathering to watch the house burn. The THREE MASKED INVADERS push through the people, dragging Lemley/Shock between them like a drunk, and head off down the street.

OVERHEAD ANGLE

As the second story of the house burns, POLICE AND FIRE VEHICLES pull in -- we see the four invaders moving away -- as FIREFIGHTERS enter the house.

32B

IN THE BACKYARD

32B

ANGLE ON DOT

She props Wayne against a fence a safe distance from the house and we PUSH IN on her face as she watches her home, her sanctuary, go up in flames -- her eyes lit by the fire.

Somewhere inside of her a dream is dying. But still she refuses to give up.

33

ANGLE ON A FLAME

33

as a match touches a candle wick. We are in --

33

INT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - NIGHT

33

-- the old Tillman chapel, white clapboard, built before electricity. ROY TILLMAN has lit a candle at the alter. Above him we see a life sized JESUS crucified on the cross, bloody and tortured.

Roy drops the match, grinds it under his boot. He has come here to reflect and pray.

He looks up at Jesus, the open door of the chapel in the distance behind him.

(CONTINUED)



33

ROY TILLMAN

Well, old friend. It's the  
crossroads, no question. And we  
know who's waitin there.

34 EXT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 34

We see the candle light through the open doorway. We are  
MOVING TOWARDS THE CHAPEL. Visible a few hundred feet away is  
THE RANCH HOUSE.

ROY TILLMAN (O.S.) (CONT'D)

The midnight man with his serpent  
tongue.

It feels like a predator is stalking.

35 INT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 35

Roy talks to Jesus.

ROY TILLMAN

I saw him once. Old Baylor Maze cut  
his children to pieces, hung his  
wife with a curtain tie. And I'm  
first through the door --

36 EXT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 36

We MOVE TOWARDS THE HOUSE. A GUARD is sitting on the porch,  
smoking. He hears a sound, stands, goes to the edge of the  
porch, looks out.

ROY TILLMAN (O.S.) (CONT'D)

-- and there's Baylor sittin in his  
easy chair, takin er easy.

37 INT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 37

Roy talks to Jesus.

ROY TILLMAN (CONT'D)

And behind him, I swear -- and you  
were there, so you know -- was  
Beelzebub himself, crouched low,  
whisperin in the poor man's ear.

38 INT. TILLMAN RANCH HOUSE. NORTH DAKOTA - SAME TIME 38

We move through the front door. It's late. The family is upstairs asleep.

We approach the STAIRS.

REVERSE ON MUNCH

A blackened demon, eyes shining. He leaves muddy footprints behind him, as he reaches the stairs.

ANGLE ON THE STAIRS

We MOVE UP to the --

SECOND FLOOR

-- moving deeper into the house.

AHEAD OF US

is the door to the children's room, decorated with a crayon drawing.

39 INT. COWBOY CHAPEL. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 39

Roy takes out his flask, has a snort.

ROY TILLMAN (CONT'D)

You protected me then, old friend.  
Be with us now in our time of need.  
Amen.

He snuffs out the candle.

40 EXT. COWBOY CHAPEL. TILLMAN RANCH - MOMENTS LATER 40

Roy emerges from the chapel. He rides toward the house.

ANGLE ON THE PORCH

as we approach. The CHAIR the guard was sitting on is overturned.

ANGLE ON ROY

He sees it, slows.

41 INT. TILLMAN RANCH HOUSE. NORTH DAKOTA - MOMENTS LATER 41

Roy enters the house. He sees MUDDY FOOTPRINTS leading to the stairs. He goes into --

42 INT. STUDY. TILLMAN RANCH HOUSE. NORTH DAKOTA - CONTINUOUS 42

Roy comes in, goes to the GUN CABINET. He opens it, takes out a SHOTGUN, loads some shells, then heads for the stairs.

43 INT. SECOND FLOOR. TILLMAN RANCH HOUSE - MOMENTS LATER 43

Roy climbs to the top of the stairs, shotgun raised. He clears the rooms as he moves down the hall.

ANGLE ON THE CHILDREN'S ROOM

at the end of the hall. There is a MUDDY HAND PRINT on it, tinged with blood.

CLOSE UP ON ROY

He sees it, a chill going through him. He approaches the door to his kids' room, toes it open.

44 INT. KID'S ROOM. TILLMAN RANCH HOUSE. NORTH DAKOTA - NIGHT 44

Roy comes in, shotgun up. The room is dark. He TURNS ON THE LIGHT.

ANGLE ON THE ROOM

The twins are asleep in bed. They wake to the light, sit up blinking.

JESSICA

Daddy?

CLOSE UP ON ROY

Filled with relief, but then he sees --

ANGLE ON THE WALL

above their bed. Some kind of ANCIENT SYMBOL has been drawn in bloody mud.

CLOSE UP ON ROY

He knows who did this.

(CONTINUED)

44 F A R G O #504  
CONTINUED:

Green Rev. - 1/18/23

23.  
44

45 OMITTED

45

46 OMITTED

46

47 OMITTED

47

48 OMITTED

48

A49 EXT. FARGO, NORTH DAKOTA - DAWN (ESTABLISHING)

A49

The sun comes up over downtown Fargo.

49 INT. US ATTORNEY'S OFFICE. FEDERAL BUILDING. FARGO - MORNING

Agent Meyer slaps a newspaper on the desk of FEDERAL DISTRICT ATTORNEY JUSTICE CRENSHAW.

ANGLE ON THE PAPER

The headline reads: *Stark County Sheriff's race heats up. Debate scheduled for next week.* They have a split photo of Roy and HASBRO.

Agent Meyer and Agent Joaquin are here to brief Crenshaw.

AGENT MEYER

Have you seen his billboards? A *hard man for hard times*? Meanwhile, he's refusing to enforce the basic law, which -- can you still call him a lawman if he skips that part of his job?

JUSTICE CRENSHAW

Maybe he loses the election, the whole thing goes away.

AGENT MEYER

Arrest him then, yer sayin. As a private citizen.

JUSTICE CRENSHAW

No, I'm sayin wash our hands. Good riddance.

AGENT JOAQUIN

So more like a dysfunctional family than a federal law enforcement agency. Smile and pretend daddy didn't touch our pee pees when we were kids?

JUSTICE CRENSHAW

What?

AGENT MEYER

Weapons are missing, sir, tactical equipment. We think he bought them for his department and then gave them to his friends in the militia. Odin Little, who -- I don't have to remind you -- is Roy's father-in-law.

JUSTICE CRENSHAW

You think.

(CONTINUED)

AGENT MEYER

We had an informant, but he disappeared.

AGENT JOAQUIN

A lot of people disappear around this guy, including two of his wives.

AGENT MEYER

He just put one of his deputies in the ground yesterday. Local coroner said car crash, but they had him buried in less than twelve hours, so --

JUSTICE CRENSHAW

Don't say you wanna dig him up.

AGENT JOAQUIN

No. What we want is to increase the pressure. Send a message -- *respect the rule of law -- or else.*

Beat. Crenshaw thinks about that.

JUSTICE CRENSHAW

In 1958 the Chinese went to war with the sparrow.

AGENT MEYER

Sir?

JUSTICE CRENSHAW

Mao gave the order. The birds were eating the people's seeds and grain, they had to go. So all over the country people start beating on pots and pans to drive the birds mad. Death by exhaustion. Two billion sparrows exterminated, all praise the great leader. Except -- do you know what happens when you remove birds from the food chain? There's nobody left to eat the bugs and locust. And so instead of solving a hunger problem, they end up creating an even bigger one. Ever heard of the Great Famine? Possibly fifty million Chinese starving to death.

AGENT JOAQUIN

Sir.

(CONTINUED)

JUSTICE CRENSHAW

One step ahead. I'm not askin you to play four dimensional chess. I'm saying think one step ahead. If we go to war the most powerful sheriff in North Dakota -- whose fathers and grandfathers were sheriffs, and who's connected to the most powerful militia in the upper Midwest -- what happens next? Until you can answer that question, I want you to make Roy Tillman more like a hobby of yours, something you do in your spare time when you're not punishing the actual criminals.

AGENT JOAQUIN

You're on his side.

JUSTICE CRENSHAW

Excuse me?

ANGLE ON AGENT MEYER

Her phone pings. She checks it, grabs Joaquin's arm.

AGENT MEYER

Thank you for your time, sir.

INT. HALLWAY. FEDERAL BUILDING. FARGO, ND - DAY

Meyers pulls Joaquin into the hall.

AGENT JOAQUIN

A hobby?

AGENT MEYER

Tony.

AGENT JOAQUIN

Can you believe that guy?

AGENT MEYER

They found her.

AGENT JOAQUIN

It's the bulwark. We're the bulwark. That's in the constitution. He should read it maybe. The justice system. A *system of justice*. Not, you know, one man on a horse.

(CONTINUED)

50

AGENT MEYER

Tony.

AGENT JOAQUIN

What?

AGENT MEYER

They found her. Nadine. The second wife. We just got a hit on her fingerprints. She's living in Minnesota now under a different name. Dorothy Lyon.

(beat)

Feels like fate, right?

Beat. Agent Joaquin smiles.

AGENT JOAQUIN

Hobby my ass.

51 OMITTED

51

52 OMITTED

52

53 INT. BATHROOM. IRMA'S HOUSE. BISMARCK, ND - DAY

53

Irma enters the bathroom. She grabs a BOTTLE OF MOUTHWASH from the open medicine cabinet, drinks the whole bottle. She SLIDES the mirror on the cabinet closed -- revealing --

ANGLE ON MUNCH

Sitting in the tub, partially hidden by the shower curtain.

Irma freezes.

OLE MUNCH

Pancakes.

IRMA

Lord Jesus, free me from this demon.

OLE MUNCH

When Munch was a boy freedom was a potato. It was you didn't get killed today. Freedom from hunger. From the rusty blade. But to free himself the man ate first, so others could not.

(MORE)

(CONTINUED)



## OLE MUNCH (CONT'D)

He killed before he was killed. He wanted nothing more, because only kings had freedom to want. But now everywhere you look you see kings. Everything they want they call their own, and if they cannot have it they say that they are not free. They even pretend their freedom should be free. That it has no cost. But the cost is always violence. Life for life. Me -- or you.

He rises from the water, black water falling from him, his body still streaked with blood and filth. He stands naked before her, an instrument of pure will, older than time.

## IRMA

Please. I don't understand. Why are you here? What do you want?

CLOSE UP ON MUNCH

He already told her.

## OLE MUNCH

(beat)  
Pancakes.

54 INT. COMPUTER ROOM. POLICE PRECINCT. SCANDIA, MN - DAY 54

ANGLE ON A COMPUTER MONITOR

We are looking at security footage from the Gas n Go filling station. We see Dot Lyon come through the front door, her feet bare. The clerk greets her, but she ignores him, heading for a specific aisle.

REVERSE ON WITT FARR AND INDIRA OLMSTEAD

watching.

Witt peers at the screen.

WITT FARR

I blew up the image. You'll see that next.

ANGLE ON THE SCREEN

As we see Dot come in again, this time closer on her face. The resolution is worse, but the resemblance is clear.

INDIRA

Huh.

WITT FARR

See?

INDIRA

That's her, alright.

WITT FARR

And then here I come.

They watch as Witt limps in, shot in the leg.

INDIRA

Ouch.

WITT FARR

And then the lights went out.

(CONTINUED)

INDIRA  
So, nothing on the perp.

WITT FARR  
That's the shame. But, they say  
ghosts don't photograph anyway.

INDIRA  
A ghost?

WITT FARR  
Something... else.

Indira scrolls the tape back and freezes the frame on --

DOT

her face snowed and pixelated in enlargement on the screen.

INDIRA  
I get it even less now. Ya get  
grabbed up -- taken. Somehow you  
manage ta get away. Get shot at.  
Come to the aid of a sworn officer --  
Life savin actions. Why on earth  
would you pretend none of it  
happened?

WITT FARR  
I've seen trained soldiers couldn't  
a kept with her --

A KNOCK on the door.

CAPTAIN OWEN MUSCAVAGE

Sticks his head in.

CAPTAIN MUSCAVAGE  
Get this. Four alarm fire at the  
Lyon house last night.

INDIRA  
What?

CAPTAIN MUSCAVAGE  
Yeah. The fire boys are there right  
now, rooting out the cause, but  
Wayne's in the ER. You might wanna --

But Indira is already out the door, with Witt limping behind  
her.

(CONTINUED)

54

WITT FARR

Wait fer me.

55

INT. WAITING ROOM. HOSPITAL. ST. PAUL, MN - NIGHT TO DAY 55

Dot sits in the chairs with Scotty. They've been awake all night and she is fading. She tries to keep her spirits up.

DOT

Any minute now the doctor's gonna come out and tell us yer dad's just fine.

SCOTTY

Mama, were those demons?

DOT

No, hon. There's no such thing as demons. Only men.

SCOTTY

But why were they --

DOT

Listen ta me, okay? We can't talk about those men, cause if you talk about them they come back, right? They hear you talkin and they come back, and you don't want them comin back, do ya?

She shakes her head. She definitely doesn't want that.

DOT (CONT'D)

So we gotta -- if people ask -- we gotta say it was just wires. That yer dad touched some wires and that's how he -- and the scratches on his face. That was --

SCOTTY

Him fallin in the bushes. We chased him with the zombie killer, cause he was a zombie, right? And there he goes, off into the bushes.

The relief on Dot's face is visible, that she isn't fighting her on this.

DOT

That's right. Good. He fell in the bushes.

(CONTINUED)

She kisses Scotty's head. She curls up in her lap. Dot strokes her head as she falls asleep.

DOT (CONT'D)

He fell in the bushes and then we got home and he touched a wire pluggin in some lights. An accident. And that started the fire. Because bad things don't happen ta good people. The wicked stick to the darkness, while we get to stay in the light. But sometimes there's accidents, and we all know yer dad is clumsy, always trippin over his own left feet. We all know that if you follow the rules and think only good thoughts then the kingdom of heaven is your reward.

Beat. She's asleep. Dot feels her eyes closing too, then --

ANGLE ON THE DOOR

As LORRAINE LYON and DANISH GRAVES enter.

LORRAINE

(loudly)

Where is he? Where's my son?

Dot stands, laying Scotty's head down.

DOT

He's -- they're lookin at him now. Some kinda shock, they're sayin. Bad wiring, I guess. One minute we're, ya know, *trick or treat!* And the next Wayne's K.O.d on the floor and the curtains are on fire.

LORRAINE

I wanna speak to a doctor. The head of the department.

DOT

Which department?

LORRAINE

(to Danish)

Call Larry. He's on the board of the hospital. Tell him I expect the Saudi package -- private suite, experts flown in.

(CONTINUED)

DOT

That's not -- I'm sure it's just --  
he's restin and it'll be -- ya know  
-- lickity split, good as new.

Lorraine looks at her like she's slow.

LORRAINE

Yer killin me here. I'm supposed ta  
be makin up the sit down with the  
Forbes reporter twenty minutes ago  
that got blown yesterday by the  
cops showing up on yer last  
boondoggle, and here you go burnin  
down the house.

DOT

Not -- I didn't burn it. It was,  
like I said, faulty wiring. We'll  
just -- find a hotel fer a few  
days, or --

LORRAINE

You expect my granddaughter to live  
in a hotel?

DOT

I'm not -- this just happened, so  
we're --

A NURSE walks past.

LORRAINE

Excuse me. We're waiting for  
service.

NURSE SHERRI

Ma'am, this isn't a hotel. Ya gotta  
check in at the desk, just like  
everybody else.

She walks off.

LORRAINE

She's fired.  
(to Danish)  
Get her name.

The MAIN DOORS OPEN. DEPUTY INDIRA OLMSTEAD enters with STATE  
TROOPER WITT FARR.

Dot sees them, turns away, but too late. Indira recognizes  
her.

(CONTINUED)

INDIRA

Mrs. Lyon.

Lorraine turns.

LORRAINE

Yes.

INDIRA

No. Sorry. This is -- we're here  
fer your daughter in law.

LORRAINE

I knew it. You're arresting her.  
(to Danish)  
Do something. They're arresting  
her.

INDIRA

We're not -- this is Witt Farr,  
state trooper over in North Dakota.  
He -- well -- we'd like ta talk to  
Mrs. Lyon in private, clear some  
things up.

DOT

My husband's unwell. I can't --  
leave his side.

INDIRA

Well, technically, Mrs. Lyon yer  
not by his side. He's still in with  
the doctors, I'm told. So we got  
time.

Witt is studying Dot, who works hard not to meet his eye.

WITT FARR

Hi.

DOT

I got my daughter with me.

LORRAINE

I'm her grandmother. I can watch  
her. Somebody better. Her house  
burned down last night. Under her  
watch.

INDIRA

Yes, ma'am. I heard that. Fire  
department's there now,  
extinguishin the embers.

(CONTINUED)

DOT

Bad wirin.

INDIRA

That's -- I'm sure they'll do a thorough investigation, ferret out the root cause.

DANISH GRAVES

Officers, my client would be happy to schedule a sit down. Clearly, this is not the time -- given the circumstances.

WITT FARR

Gotta push back on ya there, Mister...

Danish hands him a business card.

DANISH GRAVES

Graves. Esquire. I represent the family.

WITT FARR

Well, Mr. Graves. We got one state trooper dead with the suspect on the loose, considered armed and dangerous. So there's considerable exigency to the circumstances, and Mrs. Lyon -- good to see you again, Mrs. Lyon.

DOT

I'm -- that's not accurate.

Beat. He refuses to let the lie stand.

WITT FARR

Well, first of all I recognize you. Second we pulled the security tape from the Gas n Go, and it's clear you were there. For the record. That's just reality.

DANISH GRAVES

With all due respect, we've got our own reality.

WITT FARR

You can't -- that's not a thing.

(CONTINUED)



ANGLE ON SCOTTY

She sits up, rubs her eyes.

SCOTTY  
Mommy?

DOT  
I'm here. We're here. Grandma too.

SCOTTY  
Hi, grandma.

Scotty comes over.

SCOTTY (CONT'D)  
Our house burned down.

DOT  
No.

LORRAINE  
And whose fault is that?

SCOTTY  
Jack Skellington.

LORRAINE  
Who?

DOT  
It's a -- character in a movie.

She gives her daughter a dollar.

DOT (CONT'D)  
Get yerself somethin ta eat from  
the vending machine, okay?

SCOTTY  
Snickers?

LORRAINE  
Fer breakfast? What are we -- on  
welfare?

DOT  
It's fine -- Snickers is fine.

Scotty runs off.

(CONTINUED)

WITT FARR

Mrs. Lyon. Dorothy. You gotta tell me. Who were those fellas and what did they want with you?

ANGLE ON LORRAINE

She studies Dot, watching her sweat.

DOT

I didn't -- how many times do I gotta -- it's not me.

INDIRA

We'll show you the footage.

DOT

I don't -- wanna see that.  
(to Danish)  
Please. I need ta be with Wayne now. Can you --

ANOTHER NURSE comes in.

NURSE MARCY

Mrs. Lyon?

Dot and Lorraine turn.

LORRAINE

Yes.

NURSE MARCY

Oh. I meant --  
(to Dot)  
Yer husband's awake.

Dot turns to Lorraine.

DOT

You'll watch Scotty?

LORRAINE

You don't hafta tell me to watch her. She's my granddaughter. Yer the one that needs watchin, I think.

Beat. Dot is aware of the officers' eyes on her. She forces a smile, heads off after the nurse.

56 INT. HALLWAY. HOSPITAL. ST. PAUL, MN - DAY

56

Dot approaches Wayne's room. Between her and it is A MAN in a thin hospital gown, untied in the back. He is yelling at a nurse.

MAN

-- been waitin fer four fuckin hours.

NURSE MARCY

Sir.

MAN

They're takin six feet of my intestines tomorrow -- cancer -- but not if ya don't -- it's on the god damn papers -- yer gal is supposed ta do the enema.

NURSE MARCY

Sir.

Dot moves past him and into --

57 INT. WAYNE'S ROOM. HOSPITAL. ST. PAUL, MN - CONTINUOUS

57

Wayne is laying in bed, looking out the window. His FACE is scratched up from his fall into the bushes. His HANDS are BANDAGED from the burns. Dot comes over.

DOT

(softly)

Hey, baby. Are you -- how are you?

He looks over at her, smiles.

WAYNE

Hi.

DOT

Is everything -- what did the doctor say?

Wayne keeps smiling at her. It's clear something in him has changed. Call it affect or personality. Whatever it is he is as wide-eyed and simple as a baby.

WAYNE

Nadine.

Dot looks over her shoulder.

(CONTINUED)

DOT

No. That's not -- I'm Dorothy. Dot.  
Remember? Yer wife.

WAYNE

(beams)  
My wife.

DOT

Are ya -- did they give ya  
somethin? Morphine or somethin?

From outside the yelling continues.

MAN (O.S.)

Bring me the damn thing then. I'll  
do it myself. Or a bottle of ex-  
lax. I need this cancer outta me.

WAYNE

Angry.

DOT

Yeah, he's -- some people don't  
know how ta wait their turn. Did ya  
-- I'm wonderin -- what do you  
remember about -- what happened?

WAYNE

Ladder.

DOT

Well, no -- ya -- touched a wire, I  
guess. Got some kinda shock, which -  
- sometimes that'll play tricks on  
yer mind, make ya think you did  
somethin ya maybe didn't. Ask  
Scotty. She'll tell ya. We were  
trick or treatin and then when we  
went inside you went ta plug in the  
lights and --

He takes her hand.

WAYNE

Wife.

He kisses her hand. And then Scotty is there, running to hug  
her dad.

DOT

Careful, hon. He's had a rough go,  
yer dad.

(CONTINUED)

ANGLE ON LORRAINE

Standing in the doorway.

LORRAINE

There's a man in the hall with no pants.

DOT

Yeah, he's --

WAYNE

(to Scotty)  
Who's this then?

SCOTTY

(nice try)  
Daaad.

LORRAINE

What happened to his face?

DOT

Oh, he -- when we were trick or treatin -- Wayne played the zombie and I guess -- he fell in some bushes.

LORRAINE

Seriously?

Dot looks at Scotty.

SCOTTY

Yeah, dad fell.

WAYNE

(repeating)  
I fell.

ANGLE ON LORRAINE

She's not buying any of this.

LORRAINE

Well, yer wife burned down the house.

WAYNE

Nadine.

LORRAINE

What?

(CONTINUED)

DOT

He's -- where's the doctor?

Lorraine comes over to the bed. Wayne smiles up at her.

LORRAINE

What's the matter with him?

(to Wayne)

What's the matter with you?

Wayne stares at her, docile, like a cow.

WAYNE

Hi.

LORRAINE

Dorothy says ya touched some wire.  
Tell yer mother what really  
happened.

He takes her hand.

WAYNE

Mom.

She jerks her hand back.

LORRAINE

Stop that.

DOCTOR GOODBEE enters.

DOCTOR GOODBEE

Well, he's awake.

LORRAINE

We can see that. What genius put  
you in charge?

DOCTOR GOODBEE

(flustered)

I'm -- Doctor Goodbee, the  
neurologist on call.

LORRAINE

I didn't call you. We want the top  
dick.

DOT

(scolds)

Mom.

DOCTOR GOODBEE

The what now?

(CONTINUED)

DOT  
(to Goodbee)  
She's -- I'm sorry.

LORRAINE  
I'm not yer mom.

Wayne tries to take Lorraine's hand again.

WAYNE  
Mom.  
She jerks it back.

LORRAINE  
What's wrong with him? He's acting  
like a retard.

DOCTOR GOODBEE  
Yer son's had a serious electrical  
event. We're lucky his heart didn't  
stop. But he has had some  
neurological complications. We  
wanna keep him here a few days, run  
some tests.

WAYNE  
Nadine.

LORRAINE  
Why's he keep saying that?

DOT  
Can you -- I want a moment with my  
husband.

LORRAINE  
Why? So you can get yer stories  
straight?

DOT  
Get out.

Lorraine raises an eyebrow. There is a ledger somewhere where she is making marks, keeping score, and when she's ready she will unleash vengeance for every petty offense, but she fakes a smile.

LORRAINE  
Come on, Scotty. I'll take you  
home. We've got a room all fixed  
up. You can stay as long as you  
like.

DOT

Go ahead, baby. I'll be there soon.

LORRAINE

Didn't say there was a room fer  
you.

DOCTOR GOODBEE

(awkward)

I'm gonna --

He exits. Scotty takes her mom's hand.

SCOTTY

You can stay with me.

DOT

Thank you, baby. You wanna Colonel  
Sanders fer dinner?

SCOTTY

The nuggets.

LORRAINE

What is that?

DOT

It's chicken. Go on. I'll be there  
before ya know it.

Lorraine and Scotty exit. Dot exhales. It's been a long forty  
eight hours.

WAYNE

Nuggets. Do I like those?

DOT

Oh, sure. We eat em all the time.  
They're good with the dippin  
sauces.

WAYNE

(likes the sound of that)  
Dippin sauces.

Dot sits on the bed.

DOT

Oh, hon. It's just -- I am so  
sorry. I never meant fer any a this  
ta happen.

(CONTINUED)



WAYNE  
(repeats gently)  
Our house was on fire.

Dot starts to cry. Nothing dramatic. Just a few tears.

DOT  
It's the Alamo, right? Last stand.  
Except what if it never ends? What  
if they just keep comin and ya just  
keep fightin and --

He takes her hand.

WAYNE  
Dippin sauces.

She wipes her eyes.

DOT  
But see, there was nothin ta lose  
last time, just my own dumb head --  
and now -- but I'm gonna fix it,  
hon. I promise. And the house. Or  
we'll build a new house, and live  
just like the fairy tale says.

WAYNE  
Wife.

She smiles.

DOT  
Move over you.

She lays down next to him, puts her head on his chest. We  
leave them there, man and wife, til death do them part.

DISSOLVE TO:

58 EXT. RANCH HOUSE. TILLMAN RANCH. NORTH DAKOTA - DAY 58

The VAN pulls in. Gator, Brandy and Pace get out, like the  
walking wounded. Gator's left eye is turning black, face  
bruised. The other two look even worse.

Gator approaches BOWMAN, the ranch foreman. On the porch TWO  
RANCH HANDS are zipping the dead guard into a body bag.

GATOR  
What happened?

(CONTINUED)

BOWMAN

Boogyman came. Left a warning in  
the kids's room.

GATOR

Who, Munch?

BOWMAN

Don't know his name, but he was  
full on wild man. Creature from the  
black lagoon. What's yer story?  
Fight a supervillain?

GATOR

(ignores him)  
Where's Roy?

INT. DOUBLE WIDE TRAILER. RURAL NORTH DAKOTA - DAY

Roy sits across from JOSH and LENORE HUNK (the couple from  
502). Lenore's bruises are healing. Josh's face has some  
angry burns on it from their last encounter. He has a plate  
of breakfast sausage in front of him, and he eats them with  
his left hand as they talk. His right hand is under the  
table.

Lenore puts a cup of coffee in front of Roy.

JOSH HUNK

No funny business this time.

Roy picks up his coffee. He looks around.

ANGLE ON THE TRAILER

It's a mess, but on the counter are some plastic grocery  
bags, half unpacked.

ROY TILLMAN

Got some groceries then.

Josh eats. Lenore hovers nervously. Roy doesn't look at Josh.

ROY TILLMAN (CONT'D)

(musing)

Joshua.

JOSH HUNK

(mouth full)

What?

Roy doesn't turn, his thoughts internal.

ROY TILLMAN

(quotes)

*Now after the death of Moses the servant of the LORD it came to pass, that the LORD spake unto Joshua the son of Nun, Moses' minister, saying, Moses my servant is dead; now therefore arise, go over this Jordan, thou, and all this people, unto the land which I do give to them, even to the children of Israel.*

JOSH HUNK

What the fuck are you talkin about?

Roy sips his coffee.

ROY TILLMAN

(to Lenore)

Did you tend ta yer man the way I said?

She nods.

ROY TILLMAN (CONT'D)

Make him feel respected?

JOSH HUNK

Nobody asked ya ta come here.

Roy turns to him for the first time.

ROY TILLMAN

There were twelve spies of Israel, sent to scout the Land of Canaan. Joshua was one of the good ones.

(beat)

Are you one of the good ones, Joshua?

Josh shrugs, eating his sausage.

LENORE

refills Roy's cup. Her sleeve comes up. We see UGLY BRUISES on her wrist. New bruises.

CLOSE UP ON ROY

He sees it. She finishes pouring, retreats. Roy pushes his cup away.

(CONTINUED)

ROY TILLMAN (CONT'D)

I tried.

Roy stands, puts on his hat.

ROY TILLMAN (CONT'D)

Roy was my great grandfather's name, Indian killer, fought at the battle of Big Mound, Dead Buffalo Lake. Lost an ear in the Battle of the Badlands. Only American to ever earn four medals of honor. He was one of the good ones. I try ta be. You not so much, I think.

He hands his cup to Lenore. She takes it into the kitchenette.

ROY TILLMAN (CONT'D)

You're what they call a waste a skin, son. Defective. Breathing our air, eatin our food. Wastin precious resources.

Josh finally pulls his right hand out from under the table. He's holding a 9mm.

JOSH HUNK

Keep talkin, see what happens.

Roy doesn't flinch. He knew the gun was there.

ROY TILLMAN

See yer beta male, he thinks the firearm makes him an alpha, but it's just lipstick on a pig. You feel me?

Josh stands, raising the gun.

JOSH HUNK

You don't know when ta quit, do ya.

LENORE HUNK

Baby, don't.

Beat. Roy sighs.

ROY TILLMAN

A man threatened my children last night, Joshua. Came into my home, face painted like the Apache. Maybe not even a man. Some kinda spirit.

(MORE)

(CONTINUED)

ROY TILLMAN (CONT'D)

So this -- you -- like a paper  
airplane in the rain.

CLOSE UP ON JOSH

Is he really gonna do this, shoot a lawman?

JOSH HUNK

Fuck it.

As he PULLS THE TRIGGER, Roy DRAWS, the two shots almost  
simultaneous. Josh's goes wide, punching a hole in the  
trailer. Roy's hits Josh in the throat. He sits hard in his  
chair, his gun falling, as blood pours forth.

He croaks, paws at his throat, dying. His legs jerk as if  
he's trying to stand up, but his muscles are jelly.

THE DOOR FLIES OPEN

Gator is there, gun up.

GATOR

Fuckin hell. You okay?

Roy holsters his weapon. He turns to Lenore. She's pressed  
against the counter, hands up.

ROY TILLMAN

Could I get a glass of water?  
(beat)  
Lenore?

Beat. She nods. Pours him a glass from the tap, hands it  
over. He raises it to drink, pauses.

ANGLE ON THE GLASS

The water is cloudy, particulates swirling.

CLOSE UP ON ROY

He studies it, fascinated.

GATOR

Roy? What are we doin'?

Beat. Roy puts down the glass. On his chair, Josh twitches,  
the last electrical signals dying out.

ROY TILLMAN

Did you get her?

(CONTINUED)

GATOR  
That's -- no. She --

But Roy notices how banged up Gator looks.

ROY TILLMAN  
Don't bother. I can see it on your  
face. Worked ya pretty good, did  
she?

ANGLE ON LENORE

She tries to sneak out of the kitchen, while they're talking.

ROY TILLMAN (CONT'D)  
Lenore!

She slinks back to her spot.

GATOR  
(humiliated)  
Roy, that woman. I just don't know.  
Like he said. Some kinda tiger. But  
the husband's hurt. House burned  
down.

But Roy doesn't want to do this in front of Lenore.

ROY TILLMAN  
Not now.

He turns to look at Josh, hands still twitching. What to do  
about this new corpse?

ROY TILLMAN (CONT'D)  
(an idea hits him)  
We got Munch.

GATOR  
(relieved)  
You did?

Roy nods towards Josh.

ROY TILLMAN  
In the chair. The guy from the  
filling station. The cop killer.  
Got a tip on the hotline. Lenore  
here called it in, didn't you  
Lenore?

LENORE HUNK  
I --

(CONTINUED)

ROY TILLMAN

Husband came home braggin how he  
killed a state trooper, wounded  
another. I responded. Shots fired.  
You were my backup.

GATOR

(confused)

Dad --

ROY TILLMAN

The loop is closed, I'm sayin. The  
states can call off the dogs, and  
we're left alone to resolve our  
differences in private.

Beat. Gator sees it now. He nods. Roy turns to Lenore.

ROY TILLMAN (CONT'D)

And all I need ta know from you,  
Lenore, is that you see how this  
helps you. No more black eyes and  
broken bones. Cash in your pocket  
every month. Cause Roy Tillman  
never forgets a friend. And we're  
friends, aren't we darlin?

Beat. She's crying a little.

LENORE HUNK

Yes, Roy.

He reaches out, pats her cheek. She flinches.

EXT. DOUBLE WIDE TRAILER. RURAL NORTH DAKOTA - DAY

Roy and Gator exit. Roy stands for a minute, taking in the  
day. His horse is tied up nearby.

ROY TILLMAN

Think I'm gonna go for a ride,  
clear my head.

He climbs up on his horse, heads off.

GATOR

watches him go, then limps to his own ride like a soldier  
who's been to war and lost.

WE RISE UP

Snow is in the air, winter bearing down on them like the devil himself.

END OF EPISODE 504

