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EPISODE: #505  
SCRIPT: #505  
PRODUCTION: #5005

F A R G O

"Hysteria"

Episode #505

Written by

Noah Hawley

DOUBLE BLUE REVISION - 3/27/23  
GREEN REVISION - 1/18/23  
YELLOW REVISION - 1/10/23  
PINK DRAFT - 1/6/23  
BLUE DRAFT - 12/15/22  
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 #505  
Double Blue Revision - 3/27/23

**REVISION HISTORY**

DOUBLE BLUE REVISION	3/27/23
GREEN REVISION	1/18/23
YELLOW REVISION	1/10/23
PINK DRAFT	1/6/23
BLUE DRAFT	12/15/22
WHITE PRODUCTION DRAFT	9/13/22
STUDIO DRAFT	7/12/22

**Notes:**

**DOUBLE BLUE REVISIONS**

Sc. 5 - dialogue changes, description changes  
Sc. 7 - dialogue changes, description changes

**GREEN REVISIONS**

Sc. 23A - added, formerly Sc. 38 from Episode 503  
Sc. 25 - dialogue changes  
Sc. 35 - dialogue changes  
Sc. 39 - description changes, dialogue changes

**YELLOW REVISIONS**

Sc. 37 - description changes  
Sc. 39 - description changes, dialogue changes  
Sc. 40 - description changes

**PINK REVISIONS**

Sc. 1 - description changes  
Sc. 4 - dialogue changes  
Sc. 5 - description changes  
Sc. 6 - omitted  
Sc. 7 - description changes  
Sc. 8 - dialogue changes  
Scs. 9-11 - omitted, moved to Episode 506  
Sc. 16 - description changes  
Sc. 17 - omitted, moved to Episode 506  
Sc. 18 - description changes, dialogue changes  
Sc. 19 - description changes, dialogue changes  
Scs. 20-22 - omitted  
Sc. 25 - dialogue changes  
Sc. 26 - dialogue changes  
Sc. 32 - dialogue changes  
Sc. 35 - dialogue changes, formatting changes  
Sc. 41 - description changes, dialogue changes

**BLUE REVISIONS**

Sc. 1 - description changes  
Sc. 3 - location clarified  
Sc. 4 - description changes, dialogue changes, added character  
of Driver

EPISODE #505  
Double Blue Revision - 3/27/23

BLUE REVISIONS (Cont'd)

- Sc. 5 - description changes
- Sc. 6 - description changes
- Sc. 9 - location changed
- Sc. 11 - dialogue changes, description changes
- Sc. 13 - location name clarified, description changes
- Sc. 14 - location name clarified
- Sc. 15 - location name clarified, description changes
- Sc. 16 - location name clarified, description changes,  
character Nurse changed to Nurse Sarah
- Sc. 17 - description changes
- Sc. 18 - location name clarified, description changes,  
character Nurse changed to Nurse Sarah
- Sc. 19 - location name clarified, description changes
- Sc. 20 - location name clarified, description changes
- Sc. 21 - location name clarified, description changes
- Sc. 22 - location name clarified, description changes,  
character Nurse changed to Nurse Benita
- Sc. 23 - location name clarified, description changes
- Sc. 27 - location name clarified, description changes
- Sc. 29 - location name clarified, description changes
- Sc. 30-33 - location name clarified
- Sc. 34 - location name clarified, description changes
- Sc. 35 - location name clarified, description changes
- Sc. 36 - location name clarified
- Sc. 37 - description changes, Jerome and Danish removed from  
scene
- Sc. 39 - description changes, dialogue changes, Burl Huffmen  
removed from scene, add character Security Operative
- Sc. 40 - description changes

EPISODE #505  
 Double Blue Revision - 3/27/23

**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.....RICHIA MOORJANI  
~~OLE MUNCH.....SAM SPRUELL~~  
 AGENT TONY JOAQUIN.....NICK GOMEZ  
 AGENT HILDRED MEYER.....JESSICA POHLY  
 SCOTTY LYON.....SIENNA KING  
 JEROME PUGH.....KUDJO FIAKPUI  
 DANISH GRAVES.....DAVE FOLEY

**RECURRING/GUEST STARS**

LARS OLMSTEAD.....LUKAS GAGE  
 JORDAN SEYMORE.....STEVEN MCCARTHY  
 BOWMAN.....CONRAD COATES  
~~DORY.....AMANDA MESSER~~  
~~BABY FACE.....TBD~~  
 VIVIAN DUGGER.....ANDREW WHEELER  
 RUPERT COUSINS.....DAVID SNIDER

**NON-REGULARS**

LYON STAFF PEDRO REYES.....LUKE OPARAH  
 LYON STAFF DELIVERY VAN DRIVER/FLOWERS.....JUSTIN DOUGLAS NELSON  
 LYON STAFF MAID.....SANGEETA D  
 EARLY LANG.....MARK TYLER KRYSKO  
 LEON "BUSTER" LACKEY.....ERIC JOHNSTON  
 LORRAINE'S DRIVER.....STEPHAN WILFRED LEGAULT  
 WAITER.....JOEL COCHRANE  
 PSYCH NURSE #1 (SARAH).....ELENA PORTER  
 PSYCH ORDERLY #1 (DIVERSION).....DOMANIC CHIU  
 PSYCH NURSE #2 (BENITA).....JAVELIN LAURENCE  
 PSYCH ORDERLY #2 (EATING TAKEOUT).....MICHAEL ROLFE  
 JANITOR.....BRENT BOECKX  
 RANCH HAND #1.....SHEA JOHNSTON  
 RANCH HAND #2.....SPENCER STREICHERT  
 OLD WOMAN.....NANCY BOYD  
 RECEPTION CLERK (LOBBY).....ROBYN ORD  
 NURSE BRIGGS.....LORI BACHYNSKI  
~~BURL HUFFMEN.....TBD~~  
 SECURITY OPERATIVE.....KURTIS SANHEIM

EPISODE #505  
Double Blue Revision - 3/27/23

SETS / LOCATIONS

INTERIORS

LYON ESTATE. DELLWOOD, MN  
FOYER - DAY  
STUDY - DAY  
LORRAINE'S OFFICE - DAY  
GUEST ROOM - DAY

AMBULANCE (PARKED) - DAY

JAGUAR  
(TRAVELING). MINNESOTA - DAY  
LYON ESTATE - DAY

~~STATE POLICE PRECINCT. NORTH DAKOTA - DAY~~

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

RESTAURANT. MINNEAPOLIS, MN - DAY

HOSPITAL. ST. PAUL, MN  
LOBBY - DAY  
ELEVATOR - DAY  
HALLWAY - DAY  
GROUND FLOOR - DAY  
3RD FLOOR - DAY  
HALLWAY - DAY  
PATIENT ROOM - DAY  
WAYNE'S ROOM - DAY  
BATHROOM - DAY  
PSYCH WARD. 2ND FLOOR - DAY  
ROOM - DAY  
HALLWAY - DAY  
NURSE'S STATION - DAY

WORK TRUCK (PARKED). ST. PAUL, MN - DAY

ROY'S BRONCO (PARKED). DELLWOOD, MN - DAY

TRUCK (PARKED). HOSPITAL. SCANDIA, MN - DAY

OLMSTEAD HOUSE. SCANDIA, MN - NIGHT

~~WITT'S STATE TROOPER CAR - DAY~~

EXTERIORS

LYON ESTATE. DELLWOOD, MN - DAY

EPISODE #505  
Double Blue Revision - 3/27/23

**EXTERIORS (Cont'd)**

AMBULANCE (PARKED) - DAY

JAGUAR (TRAVELING). MINNESOTA - DAY

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

HOSPITAL. ST. PAUL, MN - DAY

TRUCK (PARKED) - DAY

OLMSTEAD HOUSE. SCANDIA, MN - NIGHT

~~WITT'S STATE TROOPER CAR - DAY~~

PARKING LOT. POLICE STATION. SCANDIA, MN - 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.

NOTE: In this episode whenever a character enters a scene we will see a chyron graphic that presents their name and their total assets and total debts. When choices or actions occur that increase or decrease their debt, the chyron will track those changes. In this way we will make public something about people that is usually private, often as a source of shame.

Their value.



1 EXT. LYON ESTATE. DELLWOOD, MN - DAY 1

It's 7 a.m., but Lorraine's estate is already a hive of activity. We see GROUNDSKEEPERS stringing HOLIDAY LIGHTS on the estate's bushes and trees and removing snow with BLOWERS.

We MOVE TOWARDS the house, and as we approach the Groundskeepers CHYRONS appear on the screen. The chyron gives the character's name and has two figures underneath.

TOTAL ASSETS: in green with a +figure, and --

TOTAL DEBT: in red with a -figure. Underneath, we see a list (or pie chart) cataloguing the type of debt, either **Medical debt, Student loan debt, Auto loan debt, Mortgage debt, or Credit card debt**.

So, for example, we see PEDRO REYES (50s) clearing the front walk with a SNOWBLOWER. Under his name we see:

**TOTAL ASSETS: +\$300**

**TOTAL DEBT: -\$13,642**

**Auto loan debt -- 33%**

**Credit card debt -- 25%**

**Medical debt -- 42%**

And so on.

A FLOWER DELIVERY VAN pulls into the driveway. The DRIVER gets out, goes to the back, opens the doors. We see his name and his debt totals (-\$101,620 student loans and credit cards)

He walks a huge arrangement of flowers up the stairs and into the --

2 INT. FOYER. LYON ESTATE - CONTINUOUS 2

The camera follows him in. He passes A MAID (-\$65,988) and places the arrangement on a marble table between two grand curving stairways.

We HAND OFF to DANISH GRAVES, (Total Assets: +\$1.2 Million, Total Debt: -\$2.3 million, mortgage debt, credit card and auto loan debt) who crosses the entryway with a cup of coffee and a folder.

He enters --

3 INT. LORRAINE'S OFFICE. LYON ESTATE - CONTINUOUS 3

This is Lorraine's home command center. Danish puts the folder on the desk. He sips his coffee, looks around. He is rich, but not wealthy. That's how it goes. There's always someone out there with more, rubbing it in your face.

He goes back into the --

4 INT. FOYER. LYON ESTATE - CONTINUOUS 4

-- to find JEROME PUGH (Total Assets: +\$43,550, Total Debt: -\$143,000, auto loans, mortgage and credit card debt). He is helping SCOTTY LYON (Total Assets: +\$65, Total Debt: -\$0) with her school backpack.

JEROME  
Packed your lunch myself.

SCOTTY  
The fruit roll-ups look weird.

JEROME  
Chef made them special. Guava.

Danish approaches.

DANISH  
All set for school, youngster?

Beat. Scotty looks at him.

SCOTTY  
You don't have kids, do you?

FROM ABOVE we hear --

LORRAINE  
Now, tell me --

ANGLE ON LORRAINE LYON

At the top of the grand staircase, dressed in a power suit.

Total Assets: +\$4.2 Billion

Total Debt: -\$0

LORRAINE (CONT'D)  
Who's ready to make some money?

DANISH and JEROME raise their hands. Scotty, feeling peer pressure, puts her hand up, too.

(CONTINUED)

Lorraine descends, as if for an audience. She lays a hand on Scotty's head. It's not a warm gesture.

LORRAINE (CONT'D)

How was the thread count, my dear?  
Better than at home, I'd imagine.

SCOTTY

The --

But Lorraine has moved on. She turns to Danish.

LORRAINE

It's in place? What we discussed?

DANISH

It is. Though I feel I must  
reiterate --

LORRAINE

Yes, yes -- you went on at length  
last night. Funny how one's  
tireless moralizing can become so  
tiring. You have power of attorney,  
don't you?

DANISH

In cases where both she and her  
husband are incapacitated --

LORRAINE

Well, there you go.

SCOTTY

What are you guys talking about?

LORRAINE

First of all, we're not *guys*. I'm a  
billionaire with a vagina. And  
secondly, nobody likes a busybody.  
Go to school.

The FRONT DOOR OPENS. DOT LYON (Total Assets: +\$32,850, Total Debt: -\$642) enters, still wearing her Halloween Zombie Killer costume from the previous night. She's been at the hospital all this time and looks exhausted. She sees Scotty.

DOT

Oh thank God.

SCOTTY

Mommy!

Scotty runs to her. They hug.

(CONTINUED)

ANGLE ON DANISH AND LORRAINE

He gives her a look, as if to say, *it's not too late to change course*. She frowns at him, as if to say, *if I'm the one with the vagina, how come you're such a pussy?*

DOT

kneels down, hugging Scotty.

DOT

I was worried you'd be at school already.

SCOTTY

I said no. I said mommy's coming.

DOT

Good girl.

Dot straightens, winces. Lorraine gives her a chilly smile.

DOT (CONT'D)

I'm all elbows and knees after a night in that hard back chair, or, as I took to callin it, *my nemesis*. Wayne's the same basically. Doctors wanna keep him another twenty-four hours at least. I just came to maybe get a quick nap and hose myself down.

LORRAINE

Charming. Well, Misha made up a guest room. Nothing fancy. I know how you hate that.

A UNIFORMED DRIVER enters, nods to Lorraine.

DRIVER

Ms. Lyon.

LORRAINE

Ah, good.

(back to Dot)

I have to run into the city for a meeting. Today's a very big day.

DANISH

Which is why I really think I should go with you. Deal points, positioning.

She glares at him.

(CONTINUED)

LORRAINE

So spirited today. No. You stay here in case Dorothy needs anything.

DOT

Oh, I'm fine. Like I said. A shit and a shower and I'll be good as new.

Lorraine can't get out of the house fast enough.

LORRAINE

How special.

DOT

(to Scotty)

Have a great day at school, okay? Be safe.

LORRAINE

Jerome is going to remain on site, make sure this bad luck you've been having doesn't follow her.

DOT

(means it)

Thank you.

Jerome leaves with Scotty. Lorraine squeezes Dot's arm.

LORRAINE

Get some rest. Things will seem much clearer in a few weeks.

ANGLE ON DOT

*What?*

LORRAINE

exits with the Driver, leaving Dot and Danish. He seems nervous. It makes Dot uncomfortable.

DOT

(beat)

Well -- those Zs aren't gonna saw themselves.

She heads upstairs, glancing back halfway up.

ANGLE ON DANISH

He is still watching her. Weird.

5 INT. GUEST ROOM. LYON ESTATE - MOMENTS LATER

5

Dot exits the bathroom, having managed to change into a pair of pajamas. She throws herself on the bed and falls asleep. Though the pajamas are pressed and fresh, we see that her feet are still BANDAGED, some blood coming through.

A TIME LAPSE SHIFT

Shadows move across the walls. We hear a man's voice, very faint.

MAN (O.S.)

Dorothy?

CLOSE UP ON DOT

Sleeping.

MAN (O.S.) (CONT'D)

(louder)

Dorothy?

She stirs, opens her eyes.

ANGLE ON DANISH

He's standing in the doorway.

DOT

What time is it?

DANISH

Just after eleven. These men would like to talk to you.

Dorothy sits up, disoriented, still half asleep.

DOT

What?

DANISH

steps aside. TWO MEN enter. Both are big. They wear SCRUBS. They are --

EARLY LANG (30s) (Total Assets: +\$211, Total Debt: -\$49,520, credit card and auto loan debt)

and

LEON "BUSTER" LACKEY (20s) (Total Assets: +\$41, Total Debt: -\$35,220, credit card and medical debt)

(CONTINUED)

DOROTHY

scrambles off the bed, looking for a way out, but the french doors to the balcony are locked. \*

EARLY

Relax, darlin. We just wanna talk to you. \*

DOT

Liar. \*

DANISH

It's for your own good, Dorothy. For your protection. \*

Dorothy's back is to the french doors. There's no way out. And in that moment she knows who did this. Lorraine. She's pissed, but there is respect there too, for her mother-in-law's brinksmanship. \*

DOT

I don't agree to this. \*

DANISH

Mrs. Lyon, Lorraine, she feels -- and I agree -- that you've been having some kind of psychotic -- and maybe that's too strong a word, but -- hysterical episode might be the better nomenclature. \*

DOT

You're fired. \*

DANISH

(soldiers on) \*

Yes, well, we're worried that you've become a danger to yourself or others -- \*

DOT

Me? You're the danger. Lawyer my A-S-S. Right now. This. What you're doin. You're the danger. \*

Dot looks at the two goons. They are bigger than her and she has nothing to fight them off with. They are going to take her. She accepts this, but she's not going to make it easy. She straightens her back, clear, focused. \*

(CONTINUED)

DOT (CONT'D)

And that's why if you take me I'm  
gonna try to blind you boys and  
break your fingers or bite yer  
noses off.

\*  
\*  
\*  
\*  
\*

DANISH

Dorothy.

\*  
\*

But she's not talking to him. She's talking to the muscle.  
She steps towards them.

\*  
\*

DOT

Maybe you heard the story, how I  
burned a fella alive and chopped  
off another's ear when THEY came  
fer me. I'm not sayin that's true.  
But if you try to force me against  
my will, yer gonna find out.

\*  
\*  
\*  
\*  
\*  
\*  
\*

ANGLE ON THE GOONS

\*

She doesn't look that tough to them.

\*



6 OMITTED 6

7 EXT/INT. AMBULANCE (PARKED) - DAY 7

Early and Buster push a gurney to an ambulance. Buster has a hand over his left eye, fresh blood on his cheek. He is limping. There are tooth marks on his nose. \*

Early is rumpled and has clearly been in a fight. \*

DOT is strapped down, pissed, but satisfied she gave as good as she got. She doesn't waste energy trying to fight her restraints. \*

DOT \*

I told you. \*

They put her in the ambulance, slam the doors. \*

CLOSE UP ON DOT \*

Alone, she allows herself a moment of acceptance -- like when she was thrown in the back of the prowler at the beginning of the story. She has been caught. \*

DOT (CONT'D) \*

Shoot. \*

But then she starts to plan her next move, how to escape. This is not a woman who quits. \*

8 INT/EXT. JAGUAR (TRAVELING). MINNESOTA - DAY 8

Lorraine sits in the back of her luxury vehicle. Her DRIVER (Total Assets: +1,300, Total Debt: -\$9,800, credit card debt) takes her into the city.

As Dot's scream rings out in our ears, Lorraine smiles.

(CONTINUED)

8

LORRAINE (PRELAP)  
I'm so glad we could do this.

9

OMITTED

9

10

OMITTED

10

11

OMITTED

11

12

INT. RESTAURANT. MINNEAPOLIS, MN - DAY

12

Lorraine sits across from VIVIAN DUGGER (60s), CEO of THE RANGLAND CREDIT UNION. He's an oversized belt buckle capitalist, a big swinging dick in the macho world of farm and ranch finance.

Sitting next to him is RUPERT COUSINS (40s), his CFO. A yes man and a toady.

VIVIAN DUGGER

The numbers look good. Rupert ran em yesterday.

RUPERT COUSINS

Pretty sweet.

VIVIAN DUGGER

Says he's been talking things through with your Mr. Graves. Thought he'd be here.

LORRAINE

Well, he's not. You get the headliner.

VIVIAN DUGGER

Rupert said he likes him.

RUPERT COUSINS

Straight shooter.

VIVIAN DUGGER

Says he trusts him.

LORRAINE

I'm so glad.

RUPERT COUSINS

Thought we'd see him today.

(CONTINUED)

ANGLE ON LORRAINE

She gets it, what this is about.

LORRAINE

Let me guess, the last time you negotiated with a woman was over the price of a Tijuana blowjob.

They stare at her.

LORRAINE (CONT'D)

*How much to put it in your asshole, that kinda thing.*

REVEAL: The WAITER (Total Assets: +\$1,400, Total Debt: -\$190,280, student loans and credit card debt) is standing next to her.

LORRAINE (CONT'D)

(without missing a beat)

I'll have a Cobb Salad, no cheese. I'm guessing burger and fries for these boys. And bring us a bottle of Caymus, the ninety-two, not the ninety-three. Goodbye.

The waiter leaves.

VIVIAN DUGGER

Now miss --

LORRAINE

Missus. Lorraine Lyon. CEO of Redemption Services, a Nasdaq listed, multi-billion dollar corporation. Missus Lyon has six governors on speed dial and her own personal liaison at the Federal Trade Commission. Nice to meet you. Are we friends yet? Good. I wanna buy your bank, but, more important, you need to sell your bank, because I looked at your numbers, and you don't have enough cash on hand to satisfy current U.S. banking regulations, which -- one phone call from me and you'll have so many SEC agents up your keister you'll be shitting briefcases for the rest of your life.

VIVIAN DUGGER

Now hold on just a second, lady.

(CONTINUED)

LORRAINE

See -- right there I'm gonna knock  
ten million off my offer because  
you called me *lady*.

RUPERT COUSINS

We --

LORRAINE

Pipe down, pony boy. I'll tell you  
when it's your turn to talk.

(to Vivian)

I'm willing to buy your shady five  
gallon bank, because I'm in the  
debt business and I wanna get into  
the credit business -- everyone  
loves a lender, not so much the  
repo man -- but I need to test the  
waters, make sure the government'll  
let me do both, so I'm starting  
small. With you. And I'm willing to  
pay a premium to get this done  
quickly, but if you hate women more  
than you love money, well, I'll  
just take my millions elsewhere.

She stands, grabs her bag.

LORRAINE (CONT'D)

Enjoy the wine. I expect your  
answer by end of business today.

She walks away, leaving them stunned.

EXT. HOSPITAL. ST. PAUL, MN - DAY

Danish's PORSCHE pulls in behind the parked AMBULANCE as  
Buster and Early unload Dot on her gurney.

Danish gets out and comes over.

DANISH

Here we are. Home away from home.

ANGLE ON DOT

She's cooled down, tries a different tactic.

DOT

I'm feeling much better now.

DANISH

Good.

(CONTINUED)

13

They WHEEL her into the --

14

INT. LOBBY. HOSPITAL. ST. PAUL, MN - CONTINUOUS

14

-- and towards an elevator.

DOT

I just think -- to go to all this  
trouble -- so much fuss -- when all  
I need is a bath and, you know,  
*Calgon, take me away* --

They wheel her onto the --

15

INT. ELEVATOR. HOSPITAL. ST. PAUL, MN - CONTINUOUS

15

Danish steps on with them. The doors close.

DOT

-- and you're so busy. I hate to  
keep you -- but I was thinking, if  
we go home now, you could probably  
catch her -- Lorraine -- I know she  
has that meeting in the city that  
you wanted to --

DANISH

*(just stop)*  
Dorothy.

She turns her head to address both Buster and Early.

DOT

-- and I'm so sorry about biting  
you boys. It's just -- if you knew  
the week I'm having.

She laughs.

ANGLE ON BUSTER AND EARLY

Stone-faced.

The ELEVATOR DOORS OPEN ON THE SECOND FLOOR

16

INT. PSYCH WARD. 2ND FLOOR. HOSPITAL - CONTINUOUS

16

We are on the PSYCHIATRIC FLOOR. Buster and Early wheel Dot's  
gurney towards a set of LOCKED DOORS.

A NURSE with a clipboard meets them.

(CONTINUED)

NURSE SARAH  
You must be Mrs. Lyon. How are we  
feeling today?

DOT  
Well, I'm kidnapped and tied up, so  
you tell me.

NURSE SARAH  
Now now. I know that's how it  
feels, but this is all for your own  
good.

DOT

turns to Danish.

DOT  
Please.

CLOSE UP ON DANISH

We can tell it's killing him to do this. For a moment we  
think he might change his mind, but then --

DANISH  
(to Nurse Sarah)  
Is there -- I assume there's  
paperwork I should sign.

NURSE SARAH  
We can do that later. Let me get  
Mrs. Lyon comfortable first. Have a  
seat.

She wheels Dot away.

CLOSE UP ON DOT

Her eyes meet Danish's. *Please don't do this. Help me.*

CLOSE UP ON DANISH

He watches her go, ashamed.

18

INT. ROOM. PSYCH WARD. 2ND FLOOR. HOSPITAL - DAY

18

Dot lays alone on the gurney. The room is empty. We live with her as she absorbs her imprisonment, alternating between struggle and despair. Roy is winning. The wolves are at the door. Her family is exposed. And she's trapped here.

The DOOR OPENS. Nurse Sarah comes in with Early, who stands watch at the door. Sarah carries a tray with a medicine vial and needle on it.

We PUSH IN on Dot, ending in a close up. She is bound, a prisoner, and though she's tough we see tears in her eyes. She fights them back.

NURSE SARAH

Okie-dokie, let's get you free from there.

She puts the tray on the edge of the table, unstraps Dot's left hand.

EARLY

Watch her. She bites.

NURSE SARAH

Oh, poo. She's just a little thing.

She unstraps the other hand. Dot lets her arm flop to the side. It HITS THE TRAY, knocking it to the floor. The VIAL breaks.

DOT

I am so sorry.

NURSE SARAH

No. That's -- it's my fault leavin it there, so close to the --

She bends picks up the pieces.

NURSE SARAH (CONT'D)

I'll just -- hold that thought. I'll be right back.

She hurries out, leaving Dot with Early. A long beat.

DOT

What a day.

She glances at Early.

(CONTINUED)

DOT (CONT'D)

Sorry. I've been -- my nose is running and I got mascara all over me. You must think I'm a lunatic.

(beat)

I wish I could -- I wanna make the best of it, you know. This experience. Gettin back to where I need to be -- emotionally? I see that now. The help I need. But you know women. If our face is a mess we just can't think straight -- could you -- do you have a hanky or --

Beat. He studies her. She seems harmless now, chastened. He comes over, takes out a handkerchief, offers it to her.

Lightning quick, she sits up, HOOKS TWO FINGERS UP HIS NOSE and PULLS. The pain is sharp and severe and he bends forward before his nostrils tear.

With her other hand, Dot wraps a gurney strap around his neck and clicks it into place, trapping him face down on the gurney. He can breathe, but his yells are muffled.

Early struggles, arms waving to grab her.

Dot manages to undo her leg restraints, then wraps one around his left arm, pulls tight.

CLICK

Then she's off the gurney, gets under his legs and tips him up onto the gurney, where she throws a final strap across his ankles.

The camera DRIFTS to the door, losing sight of Dot. A long beat, then the DOOR OPENS. Nurse Sarah returns.

NURSE SARAH

Here we are --

Her eyes widen.

19 INT. HALLWAY. PSYCH WARD. 2ND FLOOR. HOSPITAL - DAY

19

The DOOR OPENS.

Dot emerges wearing Nurse Sarah's SCRUBS and SHOES. She carries Nurse Sarah's KEY CARD.

She paws at her hair, trying to make herself presentable.

(CONTINUED)



19

ANGLE ON

THE RECEPTION AREA

Where there is a NURSING STATION. Past it are the doors to freedom.

There is A NURSE (Benita) and an ORDERLY (eating takeout) at the desk. They look up as Dot approaches.

DOT

Hear it's supposed ta snow later,  
and here's me puttin off changin  
out the radials 'til the last  
second --

Nurse Benita and the Orderly look at Dot in confusion.

NURSE BENITA

You're not Sarah. Where's Sarah?

DOT

That's -- it's my first day, still  
don't have all the names straight.  
Is Sarah the one with the --

ANGLE ON DOT

She doesn't hesitate, just takes of running, as the Orderly DROPS HIS TAKEOUT and tries dashing around the counter to beat her to the doors.

But Dot is too fast. She swipes the key card and punches through the doors to freedom.

Nurse Benita hits a BUTTON and an ALARM sounds.

20

OMITTED

20

21

OMITTED

21

22

OMITTED

22

23

INT. HALLWAY. 2ND FLOOR. HOSPITAL. ST. PAUL, MN - CONTINUOUS

Dot runs through a set of doors, the Orderly in the distance behind her.

In front of her --

A JANITOR mops the floor.

DOT

grabs the Janitor's mop and pivots back to the doors.

She slips the mop handle through the door handles just as the Orderly hits the doors from the other side -- now unable to come through.

THE JANITOR

blinks after Dot as she dodges away.

23A EXT. PARKING LOT. POLICE STATION. SCANDIA, MN - DAY 23A

Indira walks to her prowler through a snowy lot. Her CELL rings. She answers.

INDIRA  
Olmstead.

MAN'S VOICE (O.S.)  
Mrs. Olmstead, this is Dale  
Pickney, debt collection services.

INDIRA  
(shit)  
Oh. Sure. That's -- ya know, this  
isn't the best --

DALE PICKNEY (O.S.)  
It'll just take a minute. You wanna  
make things right here, dontcha  
Mrs. Olmstead? Moneys owed by you  
and yer husband. Outstandin debts  
and obligations.

Indira climbs into her prowler.

INDIRA  
Well, that's -- we're good people,  
ya know. Honest. I'm actually an  
officer of the law, so --

DALE PICKNEY (O.S.)  
All the more -- so you understand.  
There's what's right and then  
there's what's right, and you wanna  
do what's right, dontcha?

INDIRA  
You betcha.

(CONTINUED)

DALE PICKNEY (O.S.)

Well, I see here an outstanding, uncollected debt for medical services for two thousand six hundred and twenty one dollars and forty three cents.

INDIRA

That was -- Lars, my husband, he degloved his ring finger in a fall last year.

DALE PICKNEY (O.S.)

Ouch, well, that debt's just sitting there accruing interest, so -- can I get a commitment from you today for let's say three hundred and then we can set up a payment plan for the rest?

INDIRA

Three hundred. That's --

DALE PICKNEY (O.S.)

Two fifty, let's say.

INDIRA

I'm -- I could do eighty bucks.

DALE PICKNEY (O.S.)

Perfect. Start small. I'm ready for a credit card number, when you are.

ANGLE ON INDIRA

through the window of the prowler. A long pause, then -- feeling trapped -- she reads him a credit card number, hangs up.

CLOSE ON INDIRA

Inside the car. That was her grocery money for the week. She sits trembling, hating the cage she's in, feeling like she might explode. So she does what she always does in these situations. She puts on music -- but not just any music -- she plays death metal: *Obsidian* by Viscera at top volume -- and SCREAMS along with the death growls.

ANGLE ON THE PROWLER

Alone in the parking lot, shaking with volume. The music carries us into --

24

INT/EXT. JAGUAR. LYON ESTATE. DELLWOOD, MN - DAY

24

Lorraine's Jaguar pulls in. There is a North Dakota Sheriff's Bronco parked out front.

Lorraine sees it.

LORRAINE

What now?

Her driver opens her door. She gets out.

ANGLE ON ROY TILLMAN

He climbs out of the driver's seat of his Bronco.

ROY TILLMAN

Mrs. Lyon.

LORRAINE

Let me guess, the orphans need a new roof.

ROY TILLMAN

Probably, but I'm more the make orphans fight for sport type. You know, libertarian. So --

LORRAINE

I've got a busy day, officer.

ROY TILLMAN

It's Sheriff. Roy Tillman, from Stark County.

LORRAINE

North Dakota.

(CONTINUED)

ROY TILLMAN

That's the one. I was hoping we could talk.

LORRAINE

Uh-huh -- and what exactly are we talking about?

ROY TILLMAN

Your daughter-in-law.

LORRAINE

(sighs)  
What's she done now?

ROY TILLMAN

She married me.

He shows her the ring on his ring finger. Beat. Lorraine thinks about that.

LORRAINE

You better come inside.

25 INT. STUDY. LYON ESTATE - DAY

25

Roy sits across from Lorraine, who pours herself a drink.

LORRAINE

Okay, sailor. What are you gonna cost me?

ROY TILLMAN

I'm sorry?

LORRAINE

The fuck off fee. Never to be seen again.

(off his face)

Good God. Don't tell me you want her back.

ROY TILLMAN

(laughs)

You are a pistol. Wow. Is it the money or have you always been this high and mighty?

Beat. Lorraine glares at him.

ROY TILLMAN (CONT'D)

Like that -- lookin down your nose on a hard working American.

(MORE)

(CONTINUED)

ROY TILLMAN (CONT'D)

And me here with hat in hand just tryin to do what's right.

LORRAINE

Right for whom?

ROY TILLMAN

Right as in the Bible, as in a woman swears an oath to honor and obey her man, not to go out for a six pack and never come home.

Beat. Lorraine assesses the potential bullshit factor, looking for Roy's angle.

LORRAINE

Can I have the details of this alleged matrimony, please.

Roy takes a photo from his pocket, hands it to her.

ANGLE ON THE PHOTO

Roy stands next to Dot. He wears a suit. She's in a white dress, flowers in her hair.

ROY TILLMAN

June third, two-thousand-seven. We got married on the ranch. First for her. Second for me. Together a little over two years, before and during, at which point *poof*, she vanished -- just gone -- and I'll tell ya, there were nights I thought she must be dead. Horrible thoughts. Mountain lions and Mexican rapists. Imagine my relief when the report came in that she'd been found.

LORRAINE

(doesn't buy it)  
Uh-huh.

ROY TILLMAN

My first thought -- hearing she'd remarried and with a kid -- was some kind of amnesia. You know, found wanderin the highway, no idea when her birthday fell.

LORRAINE

Alright, I get the picture. Listen, slick.

(MORE)

(CONTINUED)

LORRAINE (CONT'D)

Nothing would make me happier than to put that girl in a box marked *return to sender*, between you and me. But she's married to my son, and he loves her, and she's the mother to my granddaughter, who I'm fond of, so you need to put your big boy pants on and take the hit.

Beat. Roy considers this.

ROY TILLMAN

The Bible says a wife is the property of the husband. So technically your son's a thief. If we're talkin about who's got the legitimate claim.

Beat. She studies him.

LORRAINE

You know, I've heard of you. You're one of those constitutional sheriffs.

ROY TILLMAN

I am. Defender of freedom, protecting the common man from the tyranny of the state, and all its wicked demands.

LORRAINE

Taxes?

ROY TILLMAN

Yes, ma'am.

LORRAINE

The social safety net?

ROY TILLMAN

I'd spit, but --

LORRAINE

Respect for the otherly abled?

ROY TILLMAN

The whole multi-cultural panoply. Billy has two mothers, etcetera. Whiteness is a sin, but half my paycheck should go to housing drug addicts in the inner city. That's the kind of avocado toast my opponent is running on.

(CONTINUED)

Beat. She thinks about that.





LORRAINE

So you want freedom with no responsibility. Son, there's only one person on earth who gets that deal.

ROY TILLMAN

The president?

LORRAINE

A baby. You're fighting for your right to be a baby.

They stare at each other. We can tell she's under his skin now, his ire rising. Then --

A KNOCK

Danish Graves is at the door.

DANISH

Hi, they said -- sorry -- I just wanted to check and see how the pow wow went with Duggar.

Lorraine winces, turns to Roy, who smiles.

ROY TILLMAN

Are you talkin about Vivian Dugger, the banker with a woman's name? Had him in my prowler once. Caught him in flagrante with a lady of the evening. But we came to an agreement. That's what reasonable men do.

Danish senses the tension.

DANISH

Should I be -- do you want me sitting in on this?

LORRAINE

No. The sheriff was just leaving.

ROY TILLMAN

Was I?

LORRAINE

As I said, if you're willing to sign some papers, I could see my way clear to writing a check.

(MORE)

(CONTINUED)

LORRAINE (CONT'D)

Between your reelection and my business dealings, I don't think either of us want any sordid details coming out. Is that reasonable enough for you?

ROY TILLMAN

So that's who you are.

LORRAINE

That's who I am. And while we're talking about property rights, I'd like to be clear that after seven years a missing person is assumed dead. So technically, Dorothy is my son's property now.

ROY TILLMAN

Nadine. Her name is Nadine.

LORRAINE

Not anymore. Give my best to the orphans.

EXT. LYON ESTATE. DELLWOOD, MN - DAY

Danish walks Roy to his Bronco.

ROY TILLMAN

Women, am I right?

Danish takes out a business card.

DANISH

Here's my card. I'd be happy to sit down tomorrow, work out the details of a deal.

Roy looks at the card.

ANGLE ON THE CARD

We see the name "Danish."

ROY TILLMAN

Son, I'm not sure I can negotiate with a man named after a breakfast pastry.

DANISH

Yes, well. I am Mrs. Lyon's chief counsel, so I'm the one to talk to.

A BLACK SUV pulls in. Jerome gets out, opens the door for Scotty.

ANGLE ON ROY

seeing Dot's daughter.

ROY TILLMAN  
Well, hello. Who might you be?

SCOTTY  
Scotty.

ROY TILLMAN  
(re: Danish)  
He's a muffin, you've got a boy's name. What's next? A monkey with a hat?

Jerome eyeballs Roy, who makes kissy lips at him. Thrown, Jerome leads Scotty to the house.

ROY TILLMAN (CONT'D)  
Nice to meet you, Scotty. Tell yer mom Sheriff Roy says hi.

She goes inside.

ROY TILLMAN (CONT'D)  
Looks just like her mom.

DANISH  
I'll expect your call.

ROY TILLMAN  
Oh, we'll see each other again, just maybe not the way you're expecting.

DANISH  
What's that supposed to mean?

A SCANDIA POLICE PROWLER pulls in. Roy sees it.

ROY TILLMAN  
(tips his hat)  
You have a nice day.

He walks to his Bronco. The Prowler pulls up. INDIRA OLMSTEAD (Total Assets: +\$753, Total Debt: -\$192,000) gets out. Roy tips his hat to her, gets in his Bronco.

Indira approaches Danish.

(CONTINUED)

DANISH

How many times do I have to tell you people. We're not gonna cooperate.

INDIRA

Mr. Graves, did you have Dorothy Lyon committed this morning?

DANISH

I don't see how that's any of your business.

INDIRA

Well, it's my business because she escaped. Call just went out on the radio.

ANGLE ON DANISH

Shocked and conflicted.

DANISH

That's --

ANGLE ON DANISH AND INDIRA

From inside Roy's Bronco. He watches Danish become agitated, though he can't hear what they're saying. Interesting. He takes out his phone, dials.

INT. WORK TRUCK (PARKED). ST. PAUL, MN - DAY

A four-door covered pickup sits in the lot outside THE HOSPITAL. GATOR TILLMAN sits in the passenger seat, BOWMAN behind the wheel, TWO RANCH HANDS in the back.

Gator's phone rings. He answers.

GATOR

Talk to me.

INTERCUT WITH:

INT. ROY'S BRONCO - SAME TIME

Roy watches Danish talk to Indira.

ROY TILLMAN

We're going with plan B. Take the husband.

(CONTINUED)

GATOR

Yes!

ROY TILLMAN

Pass me to Bowman.

GATOR

I don't --  
(turns away, quietly)  
-- ya didn't have ta send him to  
babysit me.

ROY TILLMAN

Give him the damn phone.

Beat. Gator reluctantly hands the phone to the older man next to him. Bowman listens silently, then hangs up.

GATOR

What did he say?

BOWMAN

You're staying in the car.

GATOR

What? That's -- I'm the law. You  
can't --

But Bowman nods to the other two men. They get out of the car, slam the doors. Gator sits fuming.

GATOR (CONT'D)

I'm coming.

He reaches for the handle, but fear of his father makes him pause.

GATOR (CONT'D)

Fuck.

29 INT. GROUND FLOOR. HOSPITAL. ST. PAUL, MN - DAY

29

Dot -- in Nurse Sarah's scrubs -- comes out of the stairway. She sees an OLD WOMAN in a wheelchair. Dot walks up to her, starts pushing the wheelchair.

DOT

How we doing this mornin, darling?

OLD WOMAN

I'm going home today.

(CONTINUED)

DOT

Wonderful. I'll walk you out.

She walks her down the hall, seeing SECURITY GUARDS on the move, looking for her.

She makes a turn, reaches THE LOBBY, sees --

ANGLE ON BOWMAN

And the other Ranch Hands entering the hospital. They're not happy to see what looks like EXTRA SECURITY in the lobby.

ANGLE ON DOT

She recognizes Bowman. *Shit*. Are they here for her? But Bowman goes to the front desk.

BOWMAN

What's with all the security?

CLERK

Mental patient escaped. Female.

BOWMAN

I'm lookin fer my cousin, Wayne Lyon.

ANGLE ON DOT

*Shit*, they're after Wayne.

OLD WOMAN

Aren't we going?

But Dot turns the wheelchair around.

DOT

Gotta make a stop first, hon.

ANGLE ON BOWMAN

The clerk looks up.

CLERK

(looks it up)

Third floor. Check in at the nurse's station.

DOT

wheels the old woman to the ELEVATOR, gets on, then sees Bowman and the others approaching. She pushes the DOOR CLOSED button repeatedly.

(CONTINUED)

BOWMAN

Hold it.

But the doors close before he can recognize her.

30 INT/EXT. TRUCK (PARKED). HOSPITAL. ST. PAUL, MN - DAY 30

Gator sits in the truck, smoking. We can feel his frustration. He sees --

ANGLE ON AN UNMARKED CAR

It pulls up to the curb. FBI AGENTS JOAQUIN and MEYER get out.

ANGLE ON GATOR

He recognizes them, slumps in his seat, hiding.

GATOR

Shit.

THE AGENTS

enter the hospital.

ANGLE ON GATOR

What do I do?

GATOR (CONT'D)

Shit, shit, shit.

He takes out his phone to call Roy, but then he stops. What kind of man calls his daddy for help? Beat.

Gator pockets the phone, climbs out of the car, runs to the hospital.

31 INT. HALLWAY. 3RD FLOOR. HOSPITAL. ST. PAUL, MN - DAY 31

Dot gets off the elevator, pushing the old woman.

DOT

Forgot yer paperwork, hon. Back in a jiff.

She leaves the wheelchair at the nurse's station, walks towards Wayne's room.

ANGLE ON SECURITY GUARDS

(CONTINUED)

31

who turn the corner, coming her way.

DOT

ducks into --

32

INT. PATIENT ROOM. 3RD FLOOR. HOSPITAL. - CONTINUOUS

32

There is A MAN in bed. It is the enema man from the last hour. His name is JORDAN SEYMORE (40s), and he's angry and resentful to the core.

JORDAN

(seeing Dot)

About fucking time. I'm supposed to get jello and broth. They said I could have jello and broth.

Dot opens his closet, looking for something she can put on over her scrubs.

DOT

That's -- sir, I can check on that for you, if you give me a --

JORDAN

Two days I'm waiting in this stupid bed for you people to rip out six feet of my intestines. The least I could get is some jello and fucking broth.

Dot finds a Carhartt coat.

DOT

Of course. Let me see what I can --

She heads for the door with the coat.

JORDAN

That's my -- are you stealin my coat? What kinda place is this?

DOT

I'm just -- having it cleaned. It's part of the service we provide.

She heads for the door, but he grabs her wrist.

(CONTINUED)



JORDAN

I'm on to you, bitch. All of you sneaking around pretending to be so nice, but I know who you really are.

He has an IV in his arm. Dot doesn't hesitate. She HITS IT HARD, driving it deeper into his arm.

He yells, lets go. Dot wraps the coat around his head, muffling his cries. He struggles as she climbs up on the bed for leverage, pulling the coat tight to keep him quiet.

DOT

(hisses)

Why are you so rude? So angry? All of you. Whatever happened to grace and dignity?

His struggles lessen. But she's taking it all out on him, pulling the coat tight around his face.

DOT (CONT'D)

Everybody here is just trying to help. We're all just trying to help.

But his body is limp, unconscious. Dot lets him fall back. She checks his pulse. Still alive. She collects herself.

INT. HALLWAY. 3RD FLOOR. HOSPITAL. ST. PAUL, MN - DAY

Dot peers out the door.

ANGLE ON THE HALL

The security guards are looking the other way, but she sees BOWMAN and his guys at the end of the hall.

Wearing the Carhartt coat, Dot makes a dash for --

INT. WAYNE'S ROOM. 3RD FLOOR. HOSPITAL - CONTINUOUS

She ducks inside, closes the door. WAYNE LYON is sitting in a chair by the window in a hospital gown. He turns and sees her. His happiness is visible.

WAYNE

What's money?

She comes over to him.

DOT

Money? That's -- hon, I don't have time to go into that whole -- let's get you to the bathroom, huh?

WAYNE

I just went. Poop came out.

DOT

Good, hon. That's --

She gets him to his feet.

WAYNE

Hold on. My foot's unconscious.

She gets an arm under his to try to lead him to the bathroom, but he HUGS HER instead. She doesn't have time for this, but at the same time she really needs a hug.

DOT

I love you too.

She separates herself, leads him to the bathroom.

WAYNE

The nurse told me we're rich and I said I didn't know what that was.

She gets him into the bathroom.

DOT

Stay here okay? See the lock on the door? Turn that when I'm gone and don't come out until I tell you.

He beams at her trusting. She closes the door, hears --

WAYNE (O.S.)

I love you three.

DOT

Lock the door.

She hears the bolt click on the other side of the door.

35 INT. HALLWAY. 3RD FLOOR. HOSPITAL - CONTINUOUS

35

Dot peers out. Bowman and his Men are at the nurse's station, talking to the Nurse.

Dot only has a second.

(CONTINUED)

ANGLE ON WAYNE'S DOOR

Hanging on the door is a NAME TAG that reads WAYNE LYON, with a CHART on the wall.

DOT

grabs the tag and the chart, goes to JORDAN'S DOOR, swaps the tag and chart for Jordan's, then puts JORDAN'S NAME AND CHART outside Wayne's room, just as --

A NURSE

points down the hall towards DOT, who turns away just as Bowman and his Men look.

She walks away as they head in her direction. She turns the corner, but glances back.

ANGLE ON BOWMAN

He's outside of Wayne's room, but the name is wrong. He's about to go back to the Nurse when the Ranch Hand next to him sees Jordan's door.

RANCH HAND #1

It's this one.

Bowman comes over. The door is closed.

BOWMAN

Stay here.

He goes inside with RANCH HAND #2.

ANGLE ON DOT

Praying it works, she turns -- right into --

AGENTS JOAQUIN and MEYER

They recognize her.

AGENT JOAQUIN

Nadine.

DOT

That's not -- who?

AGENT MEYER

Dorothy, he means. Sorry.

DOT

I'm -- No. I have to go.

(CONTINUED)

AGENT JOAQUIN

Mrs. Lyon. It's okay. We're here to help.

DOT

I don't need help.

AGENT JOAQUIN

I think you do. Let's -- I'll find us a room where we can talk.

He takes her arm, but Dot sees --

GATOR

appear at the end of the hall. Their eyes meet.

ANGLE ON DOT

Exposed.

DOT

I can't. I'm -- late fer -- do you have a card. Maybe we could --

GATOR

Watches her from the other end of the hall. He can't hear what they're saying, but it can't be good, then --

BOWMAN

appears, pushing a wheelchair. Fake Wayne sits unconscious in it, his face turned away.

BOWMAN

Yer s'posed ta stay in the car.

GATOR

I'm -- the FBI is here.

Bowman looks, sees the suits at the end of the hall, their backs to him.

GATOR (CONT'D)

They're talkin to --

BOWMAN

It doesn't matter. We got her husband. Had to tenderize him a little. What an asshole.

ANGLE ON FAKE WAYNE

(CONTINUED)

His lip bleeding, face starting to bruise. He's unconscious.

GATOR

Doesn't even glance at Wayne. He looks at Dot instead, points to the gurney, as if to say -- *zip your lips or else.*

BOWMAN (CONT'D)

Time ta go.

The guys push Gator, head out.

ANGLE ON DOT

She watches them wheel fake Wayne away. Agent Joaquin is talking.

AGENT JOAQUIN

I meant to ask, is your husband okay? We went by the house. That musta been some fire.

He leads her down the hall.

DOT

He's -- it was electrical.

AGENT MEYER

We read the police reports, Mrs. Lyon -- Minnesota and North Dakota -- the kidnapping. The shootout at the filling station and now your husband's got brain damage.

DOT

He doesn't --

AGENT JOAQUIN

You've had quite an ordeal. But there's a way out. We can help.

DOT

I told you --

AGENT MEYER

We know who's doing this.

AGENT JOAQUIN

We know he found you -- all these years later -- and you with a daughter. What is she, ten?

DOT

Nine.

(CONTINUED)

AGENT MEYER

I've got a little girl, too. Won second prize in the state spelling bee last year, grades four through six. I've got a picture here somewhere.

They reach the nurse's station. Dot sees --

ANGLE ON EARLY

with TWO NEW ORDERLIES. Early has tissue stuffed in each nostril to control the bleeding. They are looking for Dot.

ANGLE ON DOT

She is seconds away from being caught. She pulls her arm away, turns, puts her face in her hands.

DOT

I'm sorry. It's just -- all too much. Could I -- splash some water on my face, or --

Agent Meyer turns to a NURSE (BRIGGS).

AGENT MEYER

Bathroom?

Nurse Briggs points. They lead Dot over to the women's room.

AGENT JOAQUIN

It's good. This is good. You'll see that soon. All you have to do is say the word. I can have agents posted outside your husband's door in an hour. And at your mother-in-law's house. I know you're worried about your little girl.

AGENT MEYER

All we need is a commitment you'll testify.

AGENT JOAQUIN

Against Roy. Won't that feel good? Justice?

They reach the women's room. Meyer pushes open the door. It's a single.

DOT

Lemme just -- my head is swimmin.

(CONTINUED)

35

AGENT MEYER

You want me to go in with you?

Dot sees Early and the other Orderlies heading their way.

DOT

No. I just -- I'll be quick.

She goes in, closes the door.

AGENT MEYER

What do you think?

AGENT JOAQUIN

She looked relieved. No more running.

AGENT MEYER

Honestly, I don't know how she made it this far.

Early reaches them.

EARLY

You seen a blonde, maybe five two in nurse's scrubs? She's a biter.

AGENT JOAQUIN

Can't help you.

Early starts to leave, but the words click for Meyer. A *blond, five two*.

AGENT MEYER

Wait. What's her name?

36

INT. BATHROOM. 3RD FLOOR. HOSPITAL - MOMENTS LATER

36

We are looking at the door from the inside. It FLIES OPEN. Agents Joaquin and Meyer are there with Early.

REVERSE ON THE BATHROOM

It's empty. The window is open. Agent Meyer goes over. They're three stories up, but somehow Dot got away.

INDIRA (PRELAP)

Mrs. Lyon?

37

EXT. LYON ESTATE. DELLWOOD, MN - DAY

37

Indira's PROWLER is still in the driveway.

(CONTINUED)

37

ANGLE ON LORRAINE

standing in the window of her office, looking out.

INDIRA (O.S.)

Mrs. Lyon?

38

INT. LORRAINE'S OFFICE. LYON ESTATE - SAME TIME

38

Indira sits watching Lorraine. She has a cup of coffee in her lap.

INDIRA

If I could just understand better  
why you had her committed.

Lorraine turns to her.

LORRAINE

You're a debtor.

INDIRA

What?

LORRAINE

I looked it up.

INDIRA

I --

LORRAINE

One-hundred-and-ninety-two-thousand  
dollars, spread between your  
mortgage, car loans, student loans,  
medical bills, credit cards --  
hell, you've got it all.

INDIRA

That's not -- I don't think --  
relevant to this --

LORRAINE

Don't feel bad. You're not alone.  
Over ninety-percent of American  
adults are debtors. In the red,  
living beyond their means. Kids  
waiting in the wings.

INDIRA

That's -- I'm not that -- what you  
said.

(CONTINUED)



Lorraine makes a face, as if to say *grow up*.

LORRAINE

You see it, right? The cage you're in.

INDIRA

(beat)

I see it.

LORRAINE

What was first? The student loan? Let me guess. Your parents send you to a private college they can't afford, took out a loan, made you sign.

INDIRA

I put myself through school, working two jobs.

LORRAINE

But you got a loan.

INDIRA

Tuition went up Sophomore year.

LORRAINE

So nobody tricked you into debt, or forced you into it. You went willingly.

(shakes her head)

At least the animals in the zoo fight.

INDIRA

I'm not an animal.

LORRAINE

But you're in the zoo. All of you. And every month the interest rate goes up, the fees and fines. You tuck your kids in at night, never telling them that they're in the cage too, because when you die your debts become theirs.

CLOSE UP ON INDIRA

It's all she can do to hold it together.

LORRAINE (CONT'D)

So -- when you talk to me -- just know.

(MORE)

(CONTINUED)

38

LORRAINE (CONT'D)

You're talkin to the zookeeper, not  
some lemming or lemur.

INDIRA

Mrs. Lyon.

Lorraine waves at her dismissively.

LORRAINE

I heard you. My psychotic, possibly  
homicidal daughter-in-law escaped a  
locked psychiatric ward. And what I  
wanna know is, are you gonna look  
for her, or are you gonna sit  
drinkin' coffee in the one house in  
the state where I know that girl  
ain't at?

39

EXT. LYON ESTATE. DELLWOOD, MN - SAME TIME

39

We are outside the back of the house now. Scotty is playing  
hockey on the patio.

Jerome stands inside the big window upstairs, watching.

Scotty hears a WHISTLE, looks up.

ANGLE ON DOT

standing where Jerome can't see her, in Nurse Sarah's scrubs  
and shoes, wearing Jordan Seymore's Carhartt. She smiles.

SCOTTY

Mommy!

She starts towards Dot, who holds up her hands.

DOT

Stay there, okay. Keep playing.

SCOTTY

does as she's told.

SCOTTY

They said you were sick.

DOT

Do I look sick?

SCOTTY

You looked tired.

(CONTINUED)

DOT  
Well, I'm right as rain where it  
counts, so --

SCOTTY  
Momma, who's Sheriff Roy.

Dot freezes.

DOT  
Where'd you hear that name?

SCOTTY  
He was here at grandma's. He said  
to say hi.

Beat. This hits Dot hard.

DOT  
He's nobody, honey. Just a man I  
used to know.  
(beat)  
Is Jerome still watching?

Scotty looks up.

ANGLE ON JEROME

He's turned away.

SCOTTY  
No.

Dot holds out her hand.

DOT  
Come. Come.

Scotty runs to her. They hurry around the house, trying to  
avoid being seen.

ANGLE ON THE DRIVEWAY

SECURITY OPERATIVES unload a tactical truck parked on the  
driveway. ONE SECURITY OPERATIVE approaches Danish as he  
leaves the house and goes to his porsche.

SECURITY OPERATIVE  
ID please.

DANISH  
But I'm leaving.

(CONTINUED)

SECURITY OPERATIVE  
ID please.

DANISH  
Get out of my way.

SECURITY OPERATIVE  
Sir, I've got my orders. Nobody  
comes or goes without showing ID.

DANISH  
I hired you. I sign your paycheck.  
That's who I am.

SECURITY OPERATIVE  
And I appreciate that, but I have  
to insist. ID please.

Danish is about to argue when, past the Guard, he sees --

ANGLE ON DOT AND SCOTTY

Exposed. Dot freezes, her hand in Scotty's at the edge of the driveway.

DANISH

freezes too, seeing them. His first instinct is to call out, but then he sees her eyes and realizes he has a second chance here to do the right thing.

CLOSE UP ON DOT

as she meets his eyes. *Please don't tell.* A long tense moment, then --

DANISH

pulls out his wallet, hands the Guard his ID. The guard looks down. Danish motions with his head to Dot -- *GO.*

DOT

gratitude in her eyes, puts a hand on Scotty, guides her. They take off, racing down the driveway and out of sight.

ANGLE ON DANISH

Watching her go. The guard hands back his ID.

SECURITY OPERATIVE (CONT'D)

Thank you, Mr. Graves.

DANISH

Fuck you. Don't do that to me again.

JEROME bursts through the front door of the house, searching.

JEROME

Have you seen Scotty? She was just here.

DANISH

(to the operative)  
You better find Mrs. Lyon's granddaughter.

Danish goes back inside the house.

40 EXT/INT. OLMSTEAD HOUSE. SCANDIA, MN - NIGHT 40

Indira pulls up in the Prowler, parks behind her dented Honda. It's been a long day.

The GARAGE DOOR is open. She can see LARS inside hitting golf balls on an imaginary course.

Indira thinks about calling to him, then hesitates. She needs some transition time before she can deal with him.

41 INT. OLMSTEAD HOUSE. SCANDIA, MN - MOMENTS LATER 41

Indira comes in, puts her keys in the tray, goes into the --  
KITCHEN

Dot is sitting at the table, drinking a cup of coffee. Scotty sits next to her, drawing.

DOT

I made coffee. You want some.

Beat. Indira tries to regain control of the moment. She nods.

INDIRA

Why not? Looks like I'll be up fer a while.

Dot pours a cup, while Indira pulls out a chair, sits. Indira smiles at Scotty.

INDIRA (CONT'D)

(to Scotty)

Hey, darlin. We got half the force lookin fer you. You okay?

SCOTTY

We had breakfast fer dinner.

DOT

She loves that.

INDIRA

Who doesn't?

She sips, then studies the cup, happily surprised.

DOT

I added cinnamon and a little honey.

(CONTINUED)

INDIRA

Didn't know you could do that.

She sips again, puts down the cup. Beat. Dot looks at Scotty,  
then Indira.

DOT

You got some cartoons she could  
watch?

INDIRA

They turned off the cable last  
week, but I think there's a Little  
Mermaid DVD in the living room  
somewhere.

DOT

(to Scotty)

How does that sound? The Little  
Mermaid.

SCOTTY

Princesses are dumb.

DOT

True, but beggars can't be  
choosers.

INDIRA

Remote's on the table.

DOT

Go on.

Scotty goes into the next room.

INDIRA

(beat)

I'm tryin ta think who in the  
history of the world has had a week  
like the one you just had. Amelia  
Earhart maybe.

DOT

Is it only a week?

INDIRA

Give or take.

Beat. Dot looks at her.

DOT

You got a nice face. You know that?  
Kind. In the eyes.

(CONTINUED)

INDIRA

Oh, I can be scary when I need to.  
Ask my husband.

DOT

Is that him in the garage? What's  
he doin out there? It's been hours.

INDIRA

The nine iron, the eight iron, the  
seven iron. Don't get me started on  
the putter.

DOT

He's a golfer?

INDIRA

You ever have a dream and then wake  
up one day and realize you're just  
not tall enough ta reach it? Well,  
he ain't woke up yet. Keeps thinkin  
it's the gear -- maybe with better  
gear. So every month when I open  
the credit card bill it gets bigger  
and bigger.

DOT

That why the cable's off?

INDIRA

Can't have everything.

Beat. They think about that.

DOT

I need to leave Scotty here for a  
few days.

INDIRA

Yer not serious.

DOT

Two. Three tops. There's -- I gotta  
do somethin, and I don't -- she's  
not safe at Lorraine's.

INDIRA

Safe from what?

Beat.



INDIRA (CONT'D)

Price of admission. You tell me the truth and I'll see if I can find my way to helpin you out.

A long beat. Dot has been running from the truth for so long it's like a predator she won't go near.

DOT

So -- okay, yes, some fellas came fer me the other day, and then again on Halloween.

INDIRA

Who?

DOT

He's --  
(beat)  
It's a long time ago.

INDIRA

Oh no. You hooked me with yer opener. Keep going.

DOT

(beat)  
They never hit you when it's all goin their way, ya know? It's when they're weak and just pretendin ta be strong. When they need somethin small ta climb on so they can feel big.

INDIRA

I don't --

DOT

My husband. The first. Before Wayne. I was seventeen. Fifteen when they took me in, which is a whole other story. Course nobody tells ya this stuff -- the rules of bein a punchin bag. Triggers. But you learn -- what to watch out for. When he comes home in a mood.

INDIRA

They. You said they.

But it's too much for Dot.

(CONTINUED)

DOT

Can I just -- can I leave her here  
or what?

INDIRA

Dorothy.

DOT

What?

INDIRA

You're a wanted fugitive. Your  
daughter is a missing person,  
presumed kidnapped, and I'm an  
officer of the law.

DOT

So that's a no?

LARS comes into the kitchen, sweating, wiping his face with a  
hand towel.

LARS

I'm slicin ta the right again. It's  
these goddamn clubs Walter sold me.

He goes to the fridge, gets out a gallon of Diet Coke, drinks  
from the bottle.

LARS (CONT'D)

I'm gonna take em back in the  
mornin, see if he'll exchange them  
fer the Epic Max Star Five. But we  
need ta be prepared fer him ta bone  
me.

He sees Dot for the first time.

LARS (CONT'D)

Babe. There's a lady in our  
kitchen.

Dot holds Indira's eye.

INDIRA

There sure is. This is Nadine, my  
friend from the potlucks over at  
Saint Luke's.

Dot stands, offers her hand.

DOT

Forgive the getup. I pulled a  
double at the hospital.

(CONTINUED)

Lars comes over, still carrying the Diet Coke. He shakes, checking her out.

LARS  
(flirty)  
Hey.

Indira sees the look -- and right in front of her too. She makes a choice.

INDIRA  
Her daughter's gonna be staying with us fer a couple a days. Scotty. She's watchin Little Mermaid in the den.

LARS  
Like an actual kid?

Indira closes her eyes.

DOT  
Oh, she's a sweetheart. Yer gonna love her.  
(to Indira)  
Thank you.

INDIRA  
You'll call?

Dot is up, ready to get going.

DOT  
I'll try. Scotty? Momma's gotta go.

SCOTTY  
comes to the doorway.

SCOTTY  
Go where?

DOT  
To fix things. You do what aunt Indira says, okay?

SCOTTY  
She's my aunt?

INDIRA  
In India, every older woman is your aunty.

41

SCOTTY

Is that where you're from?

INDIRA

No. I'm from Bear Lake. What yer  
momma's tryin to say is be a good  
girl.

DOT

Amen.

She kisses Scotty's head, who has a sudden panic, grabs her.

SCOTTY

Momma, don't go.

DOT

I hafta. And one day you'll be a  
grown woman with things you hafta  
do, and then you'll understand. Fer  
now, just -- pretend you get it  
okay? Trust me.

Scotty nods, wipes her eyes. Dot looks at Indira, who nods.

42

EXT. OLMSTEAD HOUSE. SCANDIA, MN - NIGHT

42

Dot comes out, goes to a car at the curb, climbs in.

ANGLE ON THE REAR WINDOW

As she starts the car, we drop down, seeing first the word  
KIA, then the license plate.

*It reads DLR.* This is one of Wayne's dealership cars, lifted  
from the lot.

ANGLE ON THE STREET

as Dot drives away.

END OF EPISODE 505