

Executive Producer: Noah Hawley
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EPISODE: #507
SCRIPT: #507
PRODUCTION: #5007

F A R G O

"Linda"

Episode #507

Written by

Noah Hawley and April Shih

DOUBLE YELLOW REVISION - 2/28/23
DOUBLE PINK REVISION - 2/23/23
DOUBLE BLUE REVISION - 2/15/23
GREEN REVISION - 2/8/23
YELLOW REVISION - 2/6/23
PINK REVISION - 1/24/23
BLUE DRAFT - 1/9/23
WHITE PRODUCTION DRAFT - 12/9/22

26 Keys Productions
The Littlefield Company
MGM Television
FX Networks

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

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EPISODE #507
 Double Yellow Revision - 2/28/23

REVISION HISTORY

DOUBLE YELLOW REVISION	2/28/23
DOUBLE PINK REVISION	2/23/23
DOUBLE BLUE REVISION	2/15/23
GREEN REVISION	2/8/23
YELLOW REVISION	2/6/23
PINK REVISION	1/24/23
BLUE DRAFT	1/9/23
WHITE PRODUCTION DRAFT	12/9/22

Notes:

DOUBLE YELLOW REVISIONS

- Sc. 18 dialogue changes, description changes
- Sc. 19A omitted
- Sc. 21 description changes
- Sc. 36 omitted

DOUBLE PINK REVISIONS

- Sc. 29 dialogue changes
- Sc. 30 dialogue changes

DOUBLE BLUE REVISIONS

- Sc. 3 location name change
- Sc. 4 location name change
- Sc. 14 description changes
- Sc. 17A dialogue changes
- Sc. 21 description changes
- Sc. 23A location change, description changes
- Sc. 38 location name change
- Sc. 39 location name change
- Sc. 40 location name change

GREEN REVISIONS

- Sc. 21 description changes
- Sc. 23A description changes
- Sc. 34A omitted
- Sc. 34B omitted
- Sc. 34C omitted
- Sc. 34D description changes, Gator added to scene
- Sc. 34E location change, description changes, dialogue changes, Gator added to scene
- Sc. 34F omitted
- Sc. 34FA added
- Sc. 34G description changes, dialogue changes
- Sc. 34H omitted
- Sc. 34I omitted
- Sc. 34IA added
- Sc. 34J description changes
- Sc. 34K omitted

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GREEN REVISIONS (Cont'd)

- Sc. 34L omitted
- Sc. 34M omitted
- Sc. 34N omitted
- Sc. 34O omitted
- Sc. 34P added
- Sc. 34Q added

YELLOW REVISIONS

- Scs. 3-4 location name change
- Sc. 5 description changes
- Sc. 7 description changes
- Sc. 17 description changes
- Sc. 17A description changes
- Sc. 18 dialogue changes
- Sc. 19A description changes, dialogue changes, Tonda added to scene
- Sc. 19D location change, description changes
- Sc. 19E description changes
- Sc. 27 description changes
- Sc. 28 description changes
- Sc. 29 description changes
- Sc. 34 description changes
- Scs. 38-39 location name change
- Sc. 40 location name change, description changes
- Sc. 41 location name change

PINK REVISIONS

- Sc. 10 description changes
- Sc. 14 description changes, character name changed from "Woman" to "Landa"
- Sc. 16 description changes
- Sc. 17 location change, description changes
- Sc. 18 description changes
- Sc. 19 description changes
- Sc. 21 description changes
- Sc. 22 omitted
- Sc. 23 omitted
- Sc. 23A location change
- Sc. 26 description changes, dialogue changes, Lindo removed from scene
- Sc. 27 description changes
- Sc. 34G description changes
- Sc. 34J description changes
- Sc. 35 time of day change, description change
- Sc. 36 time of day change
- Sc. 37 description changes, dialogue changes
- Sc. 38 time of day change
- Sc. 39 description changes, dialogue changes
- Sc. 40 description changes

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BLUE REVISIONS

- Scs. A1-E1 added, formerly from Episode 506
- Sc. 4A added
- Sc. 16 dialogue changes
- Sc. 17A added
- Sc. 19 dialogue changes
- Sc. 19A-19E added
- Sc. 20 location change, description changes, dialogue changes
- Sc. 20A added
- Sc. 21 description changes, dialogue changes
- Sc. 22 dialogue changes
- Sc. 23 description changes, dialogue changes
- Sc. 23A added
- Sc. 24 omitted
- Sc. 25 description changes, dialogue changes
- Sc. 26 description changes, dialogue changes
- Sc. 29 dialogue changes
- Sc. 30 description changes, dialogue changes
- Scs. 31-33 omitted
- Sc. 34 description changes, dialogue changes
- Sc. 34A-34C added
- Scs. 34D-34E added, formerly from Episode 506
- Sc. 34F added, formerly from Episode 506, new location
- Sc. 34G added, formerly from Episode 506
- Sc. 34H added, formerly from Episode 506, new location
- Scs. 34I-34K added, formerly from Episode 506
- Sc. 34L added, formerly from Episode 506, new location
- Scs. 34M-34O added, formerly from Episode 506
- Sc. 40 formatting change
- Sc. 41 location specified

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CAST

DOROTHY "DOT" LYON.....JUNO TEMPLE
 ROY TILLMAN.....JON HAMM
 WAYNE LYON.....DAVID RYSDAHL
 GATOR TILLMAN.....JOE KEERY
 OLE MUNCH.....SAM SPRUELL
 SCOTTY LYON.....SIENNA KING

RECURRING/GUEST STARS

SAINT LINDA/LINDA.....KARI MATCHETT
 IRMA.....CLARE COULTER

NON-REGULARS

KEVIN.....LAURENT PITRE
 HELEN.....ANASTASIA KOKOLAKIS
 PUPPETEER (O.S.).....TBD
 LINDO.....SIROKA WOLF
 LANDA.....BEVERLY BROOKS
 TAI CHI PRACTITIONER.....TBD
 WOMAN CLIMBING TREE.....TBD
 BELIN.....EDIE INKSETTER
 KELIN.....AMANDA BROWN
 DARYL.....SEAN T FOLEY
 HUSBAND.....CHRIS SCHULER
 WIFE.....SAMANTHA PAISLEY
 KID #1.....ELLIOT PAISLEY
 KID #2.....KAIYA COREY
 LYNDA.....QUEENY KUFFOUR
 TONDA.....JANINE KIRK
 MILITIAMAN.....LUKE MOORE
 STORE CLERK (O.S.).....TBD
 NURSE.....LARA TALLION

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SETS / LOCATIONS

INTERIORS

IRMA'S HOUSE. BISMARCK, ND
BEDROOM - NIGHT
~~UPSTAIRS HALLWAY - DAY~~
~~STAIRWELL - DAY~~
~~LIVING ROOM - DAY/NIGHT~~
~~KITCHEN - DAY~~
~~HALL - NIGHT~~

KIA (TRAVELING)
MOUNTAIN ROAD - DAY

KIA (PARKED)
MOUNTAIN ROAD - NIGHT

DINER. BRACE TRUCK STOP - DAWN/MORNING

CAMP UTOPIA
MAIN LODGE. - NIGHT/DAY
DEN - NIGHT/DAY
KITCHEN - DAY/~~NIGHT~~
DINING ROOM - NIGHT
DOT'S CABIN - MORNING/NIGHT
CRAFT CABIN - DAY/DAWN
~~DRESSING CABIN - DAY~~
~~HAIR AND MAKEUP CABIN - DAY~~
CABIN - NIGHT

KIA LOT. SCANDIA, MN
WAYNE'S OFFICE - DAY

~~TILLMAN RANCH. NORTH DAKOTA~~
~~RIDING BARN - NIGHT~~

TILLMAN RANCH HOUSE. NORTH DAKOTA
GATOR'S BEDROOM - NIGHT

~~LYON ESTATE. DELLWOOD, MN~~
~~SCOTTY'S ROOM - NIGHT~~
~~ATRIUM - NIGHT~~
~~BASKETBALL COURT - NIGHT~~

~~GATOR'S TRUCK (TRAVELING). BISMARCK, ND - NIGHT~~

MUNCH'S CAR - NIGHT

GARLAND MEMORIAL HOSPITAL. BISMARCK, ND
HOSPITAL ROOM - NIGHT

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EXTERIORS

IRMA'S HOUSE. BISMARCK, ND - DAY/NIGHT

ROAD - DAWN

BRACE TRUCK STOP - DAWN

FIELD - MORNING

MOUNTAIN ROAD - DAY/NIGHT

WOODS - DUSK

CAMP UTOPIA - NIGHT/DAY/MORNING

~~DOT'S CABIN - NIGHT~~

MAIN LODGE - NIGHT

GAZEBO - DAY

TILLMAN RANCH. NORTH DAKOTA

RIDING BARN - NIGHT

LYON ESTATE. DELLWOOD, MN - NIGHT

STREET. BISMARCK, ND - NIGHT

This is a true story. The following events took place in Minnesota in 2019. At the request of the survivors, the names have been changed. Out of respect for the dead, the rest has been told exactly as it occurred.

A1 EXT. IRMA'S HOUSE. BISMARCK, ND - DAY A1

A grey day. We see Irma's house, looking every bit the haunted house that the neighborhood kids call it.

A SHIFTY LOOKING MAN (30s) approaches the gate.

B1 INT. UPSTAIRS HALLWAY. IRMA'S HOUSE - DAY B1

We are static, looking down the length of the hall. We hear the doorbell ring, then pounding. The CAMERA PANS RIGHT 180 degrees, past the EMPTY BATHROOM, landing on AN EMPTY BEDROOM.

From downstairs we hear muffled voices. Irma has opened the door. A Man has entered.

MAN'S VOICE (O.S.)

-- freezin my balls off out there,
ma, waitin fer you ta get off yer
fat ass --

Irma says something we don't catch.

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

-- why ya gotta say that? Like I'm
some kinda deadbeat. Make me a
fuckin sandwich.

The front door SLAMS. When it does the CAMERA REVERSES and pans back 90 degrees. Except this time when we land on the empty bathroom, OLE MUNCH is standing in the doorway.

C1 INT. STAIRWELL/LIVING ROOM. IRMA'S HOUSE - MOMENTS LATER C1

We drift down the stairs, hearing voices.

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

A fuckin setup is what it is. Check
in every week? Get a job, but
nobody's hirin. Piss in a cup. Stay
clean. I need a smoke.

THE MAN walks out of the kitchen into frame, goes to his coat, gets his cigarettes. There is a STACK OF FIREWOOD by the wall and a RED AXE leaning on it. The Man walks back to the kitchen. We hear him light up. This is KEVIN, Irma's son.

D1 INT. KITCHEN. IRMA'S HOUSE - CONTINUOUS

D1

Irma is at the counter putting lunchmeat on bread. He stands smoking in the doorway.

KEVIN

Use the spicy mustard -- and don't
jew me on the meat.

Irma's purse is on the kitchen table. Kevin goes to it, starts to dig through it. When he stops blocking the doorway from view, we see Munch is standing there.

ANGLE ON KEVIN

Oblivious. He pulls out a few bucks.

KEVIN (CONT'D)

Six bucks? What the fuck, ma?

She puts his plated sandwich on the table.

IRMA

Disability check comes in on the
eighth. You tell me how I stretch
it.

KEVIN

Maybe don't buy a hundred six packs
of beer.

He turns around. Munch is standing right behind him. Kevin
startles.

KEVIN (CONT'D)

What the fuck? Ma. Who the fuck is
this?

OLE MUNCH

I live here now.

KEVIN

(to Irma)

A boarder? You're holdin out on me,
ma. How much is he payin?

OLE MUNCH

Trade.

KEVIN

What?

OLE MUNCH

No payment. Trade.

(CONTINUED)

D1

KEVIN

What kinda trade? That sounds like
bullshit.

OLE MUNCH

Like the dog in the yard.

KEVIN

What?

OLE MUNCH

We guard the house.

KEVIN

Ma. Is he fer real?

(beat, to Munch)

Listen up, shitbird. Yer freeloadin
days are over. Landlord's here now.
You're gonna pay fer room and board
or I'm gonna cut you a new suck
hole. Or how bout I call the law,
tell em yer takin advantage of a
poor old widow. Either way ya
better show me some cheddar.
Pronto.

Beat. There is violence in the air, but then Munch pulls a
ROLL OF CASH from his pocket. Must be five thousand dollars.
He hands it to Kevin, who can't believe his luck. He crams
the cash in his pocket, his thoughts immediately turning to
how much smack he can score.

KEVIN (CONT'D)

Fuckin A. Every month. Same amount.

He grabs his coat, heads for the door.

KEVIN (CONT'D)

Gotta go, ma. Forgot a thing.

He heads for the door.

CLOSE UP ON MUNCH

He stands there for a beat. Through the door to the living
room he can see the FIREWOOD stacked in its holder. Beside it
is THE RED AXE.

E1

EXT. IRMA'S HOUSE. BISMARCK, ND - MOMENTS LATER

E1

The street is deserted. Kevin heads for the front gate,
walking on air. He hears the DOOR open behind him, turns.

(CONTINUED)

E1 CONTINUED:

E1

ANGLE ON MUNCH

He comes down the porch steps carrying THE AXE, moving with purpose towards --

ANGLE ON KEVIN

His elation turns to horror. He scrambles to try to open the gate, but the latch is complicated. He turns and screams, as --

CLOSE UP ON MUNCH

-- he swings the axe towards camera.

CUT TO BLACK:

WE HEAR THE SOUND OF --

a car radio roaming through stations. It lands on *Master of Puppets* by Metallica.

1 EXT. ROAD - DAWN

1

A lone Kia approaches. The first hints of dawn are on the horizon.

ANGLE ON THE REAR PLATE

It reads DLR.

2 INT. KIA (TRAVELING) - CONTINUOUS

2

DOT LYON is at the wheel. She's been driving all night. She looks tired. Electric guitars assault her as she tries to stay awake.

ANGLE ON THE OPEN ROAD

through the windshield ahead of her. Endless nothing. The car begins to drift.

CLOSE ON DOT

Her eyelids droop.

THE CAR

floats onto the shoulder.

(CONTINUED)

2

CONTINUED:

2

DOT

jerks awake, steers back onto the road. She needs to pull over or she's going to get in a wreck.

She switches the radio station, finds a Motown song -- *I'm Your Puppet* by James & Bobby Purify.

3

EXT. BRACE TRUCK STOP - DAWN

3

The Kia pulls in. 18 WHEELERS are parked around the building. There are gas pumps and a 24-Hour DINER.

The song carries her into a parking space.

4

INT. DINER. BRACE TRUCK STOP - MOMENTS LATER

4

The song continues to play tinnily on the diner's speakers. Dot enters. On the wall beside her we see flyers pinned up, kids' drawings.

A LONE WAITRESS, HELEN, is at the counter.

HELEN

Anywhere ya like.

Dot finds a booth, sits. She's bone tired. Helen comes over with a pot of coffee.

HELEN (CONT'D)

Cream and sugar, I'm guessin.

DOT

Please.

Helen pours, puts down the creamer.

HELEN

Sugar's by the ketchup.

She leaves. Dot fixes a cup, drinks like it might save her life. She puts down the cup. She hears --

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

To or from?

Dot looks up. The waitress is there with her pad.

DOT

Sorry?

(CONTINUED)

HELEN

Are you headin to somethin or away
from somethin?

DOT

Home.

HELEN

As in yer goin home or running away
from home?

Beat. Dot is in no mood for ethereal debate.

DOT

(beat)

Are pancakes an option?

HELEN

Best in the county.

She writes it down, exits. Dot sips her coffee. She's maybe
20 feet from the message board by the door, but she stares in
its direction.

ANGLE ON THE MESSAGE BOARD

We PUSH IN slowly -- maybe we notice things: a flyer for a
collectible doll fair, photos of men with guns standing next
to dead animals hanging up beside them, a recipe for chicken
piccata.

REVERSE ON DOT

We push in on her face as her eyelids drop and she appears to
fall asleep -- we hear the sound of A SHOVEL biting into the
earth -- but just for a split second because --

HELEN

puts a plate of pancakes on the table in front of her. Dot
startles awake.

HELEN (CONT'D)

Syrup?

ANGLE ON THE PANCAKES

There is a smiley face on them.

REVERSE TO DOT

But only for a split second, because we quick cut to --

4A EXT. KIA (TRAVELING) - DAY 4A

It passes under camera, which tilts up to see the car (now upside down) heading away from us.

5 EXT. FIELD - MORNING 5

In the distance, the KIA is parked on the shoulder. We see Dot at the trunk. She opens it, removes a shovel, slams the trunk. She starts walking towards camera.

The camera PANS away from her to find A RED WINDMILL. At its base is a small water trough.

ANGLE ON DOT

She arrives at the windmill. She puts the shovel down, PUSHES THE TROUGH ASIDE, revealing rocks spread out below.

Dot uses the shovel to pry up the rocks, tossing them aside to reveal --

A HOLE

Dot moves loose dirt aside, pulls out A TIN BOX. She opens it.

Inside is A POST CARD. On the front is an artist's illustration of a mountain vista with the words "CAMP UTOPIA" in friendly cursive.

She turns over the postcard. Three words are written in pencil.

I'M SORRY -- Linda

CLOSE UP ON DOT

The postcard stirs up emotions.

CLOSE UP ON THE MOUNTAINS

on the front of the postcard.

CUT TO:

6 EXT. MOUNTAIN ROAD - DAY 6

The KIA winds up a mountain road.

7 INT. KIA (TRAVELING). MOUNTAIN ROAD - DAY 7

Dot navigates. She sees --

A BUSTED WOODEN SIGN

paint almost faded, nailed to a tree, that reads CAMP UTOPIA with an arrow.

THE ENGINE

knocks, sputters. Dot looks down. The gas gauge is on empty.

8 EXT. MOUNTAIN ROAD - CONTINUOUS 8

The KIA glides to a stop on a wide shoulder. Beat. Dot sits there.

DOT

Shoot.

She climbs out, looks around. The wooden sign is visible down the road. She'll have to get there on foot.

9 EXT. WOODS - DUSK 9

Dot moves through the woods. Night is falling. How long has she been walking?

ANGLE ON THE WOODS

A glow through the trees ahead.

10 EXT. CAMP UTOPIA - NIGHT 10

A series of CABINS spread out from a MAIN LODGE.

(CONTINUED)

10 CONTINUED:

10

ANGLE ON THE MAIN LODGE

There are flickering lights on inside.

DOT

crosses to the lodge, enters.

11 INT. MAIN LODGE. CAMP UTOPIA - NIGHT

11

Dot enters. No electric lights are on. She follows the sound of voices into --

12 INT. DEN. MAIN LODGE. CAMP UTOPIA - CONTINUOUS

12

To find A DOZEN FIGURES gathered around an old time PUPPET SHOW -- a curtained eight-foot box about five feet wide with a stage. A FIRE burns in the fireplace, casting the room in a flickering glow. On the stage are two puppets -- A HUSBAND and WIFE. From inside the box we hear --

PUPPETEER (O.S.)

Stupid, ugly, clumsy.

The Husband beats the Wife puppet with a stick, rolls her around like PUNCH used to beat JUDY.

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

Whore. I'll kill you.

CLOSE ON THE VIOLENCE

The male puppet beats the female.

ANGLE ON DOT

She backs away, bumps a table, making noise.

ANGLE ON THE ROOM

All the figures turn to look at her. They're all women, lit by the flames.

CLOSE UP ON DOT

overwhelmed, exhausted. She faints.

13 INT. DOT'S CABIN. CAMP UTOPIA - MORNING

13

Dot wakes. She is in a bed. A WOMAN sits beside her in a chair.

(CONTINUED)

WOMAN

Said the baby bear to the momma bear, *Someone's been sleeping in my bed and she's still there.*

Dot sits up.

DOT

I'm looking for Linda.

WOMAN

You found her.

DOT

No. That's -- she was Tillman, my Linda. Linda Tillman.

WOMAN

That's her married name?

(Dot nods)

I had one of those too, most of us did. Husband's names and boyfriend's names. Now we're just Lindas. Or variations. I earned my first new letter last week. So you can call me Lindo.

DOT

I don't understand.

LINDO

When you leave a man who abuses and controls you, and you find this place, you take on a new name. A transition name. Linda.

DOT

But my Linda was named Linda before.

LINDO

Ah. That Linda.

DOT

She sent me a postcard.

Dot pulls it out, shows the woman, who inspects it.

DOT (CONT'D)

Can I ask -- what was that last night? Some kinda puppet show?

Beat. The Woman studies the postcard, then looks up.

(CONTINUED)

13

LINDO
Hungry?

DOT
Starvin.

LINDO
Come on then. It's almost lunch.

14

EXT. CAMP UTOPIA - DAY

14

Lindo leads Dot along the path towards the main lodge. They have exited the farthest cabin from the lodge. They pass a WOMAN chopping wood (LANDA). She nods to Dot.

LANDA
Welcome, Linda.

LINDO
This path will get shorter the closer you get to yourself.

Beat. That's a little too esoteric for Dot, who feels like she's still trying to wake up.

In the background, they pass a TAI CHI PRACTITIONER leading two others in a Tai Chi practice. As Dot and Lindo pass, the moves switch to more self-defense in tempo.

DOT
Why am I so tired?

LINDO
It's a kind of death, what they do to us. Our men. How they make us feel about ourselves.

DOT
No. I'm -- I love my husband. Ten years a bliss. Honestly, I'm not here about him. This is the long ago story come back to haunt me. So I need her help, Linda.

Dot notices a WOMAN CLIMBING A TREE ahead of her. The woman looks through some binoculars, scouting the property. As Dot and Lindo walk by, the woman salutes Dot.

LINDO
Saint Linda. That's what we call her.

Dot laughs, then realizes she's serious.

(CONTINUED)

DOT
Oh, yer serious.



15 INT. MAIN LODGE. CAMP UTOPIA - DAY 15

In daylight, the house feels like a normal house. There is a buzz of activity. In the dining room, a long table is being set by several women. All the women greet Dot as she passes.

WOMEN

Welcome, Linda.

LINDO

This is the main house, where we gather for meals and conversation.

Lindo leads Dot into the --

16 INT. KITCHEN. MAIN LODGE. CAMP UTOPIA - DAY 16

Several women are preparing the meal, pulling bread out of the oven, stirring pots.

LINDO

All of it she built -- saint Linda -
- so we could come and be reborn.
And every week one of us goes, but
she stays. You say you knew her
before?

DOT

She took me in when I was on the
street.

LINDO

So like a mother.

DOT

More like a Venus flytrap.

LINDO

What?

DOT

Is she here? I'd really like to say
hello.

They exit to --

17 EXT. GAZEBO. CAMP UTOPIA - DAY 17

AN OLDER WOMAN WEARING DISTINCTIVE GLASSES stands under the gazebo looking out at the view.

(CONTINUED)

LINDO

Linda. I've got a visitor here who wants to pay tribute.

SAINT LINDA turns, opens her arms in welcome.

SAINT LINDA

Nadine.

Dot steps forward and PUNCHES SAINT LINDA IN THE FACE, knocks her back. Lindo is shocked. TWO OTHER WOMEN (BELIN and KELIN) notice what's happening and rush to GRAB DOT.

DOT

Let go of me!

Saint Linda straightens, holding her jaw.

SAINT LINDA

No. Don't hurt her. It's okay.

Dot shakes herself loose, faces Saint Linda.

SAINT LINDA (CONT'D)

You must think I deserve that.

DOT

We can talk about that in the car.

SAINT LINDA

Am I going someplace?

DOT

Get yer stuff. He found me, Roy, and I need you to come back and tell the cops all the bad shit he did when you were married, so they can put him in jail.

SAINT LINDA

Nadine.

DOT

It's Dorothy now. Dot.

SAINT LINDA

So you made the puppet.

DOT

What?

SAINT LINDA

I can't leave. They need me here.

(CONTINUED)

DOT

I need you more, and you owe me.

SAINT LINDA

I gave you a home, three meals a day. What could I possibly owe you?

DOT

You used me. You fed me to him, so you could escape.

LINDO

Don't talk to her like that.

DOT

(to the Lindas)

I was fifteen. She brought me home and served me to her husband like a buffet. And then she left.

SAINT LINDA

We both made choices.

DOT

You left your boy too, Gator.

Beat. We see this resonates for Linda, but she stiffens her lip.

SAINT LINDA

And just so I know -- do you have children?

DOT

I've got a daughter.

SAINT LINDA

And where is she?

(beat)

So you left her too.

DOT

No. I'm -- running to something. I came to get you so we can -- I'm going back.

Belin speaks up.

BELIN

A trial. We need to have a trial.

SAINT LINDA

Yes.

(CONTINUED)

DOT

No. What does that -- I don't have time to --

SAINT LINDA

When there are two versions of the truth, we have to reconcile them. So we hold a tribunal. I've told my truth already. You tell yours, and the Lindas will watch, and help us find the true truth. It's the only way.

Beat. Dot wants to argue, but she is surrounded.

DOT

Fine. Pull up a chair.

LINDO

No. First you make your puppet.

CLOSE UP ON DOT

What the fuck?

INT. WAYNE'S OFFICE. KIA LOT. SCANDIA, MN - DAY

Wayne sits in his office. Scotty is doing her homework on the floor in the corner.

SCOTTY

Name two mammals that lay eggs.

WAYNE

I don't think that's how homework works.

SCOTTY

Platypus.

WAYNE

Okay.

SCOTTY

And -- like a spiny anteater. How do you -- (pronounce this)

She shows him the page in her book. We see a picture of the Echidna in her text book.

WAYNE

Will you look at that.

A KNOCK. Wayne looks up. DARYL is at the door.

DARYL

Boss, I got a family here with their hearts set on a new Rio.

WAYNE

Heckofa nice car.

DARYL

Oh, yeah. Ran their credit though. Not gonna happen.

WAYNE

That's a shame.

SCOTTY

(reading)

Echidnas, sometimes known as spiny anteaters, are quill-covered monotremes.

WAYNE

(to Daryl)

Have you seen these things? It's a mammal that lays eggs.

He shows Daryl the book.

DARYL

Jeez. Well, like I said, even with the trade in, which, they got a 2005 Sportage in pretty good shape, they don't qualify.

Wayne looks out at the showroom floor.

ANGLE ON A FAMILY

Husband, wife, two kids.

CLOSE UP ON WAYNE

Nothing is more important to him than *family*.

WAYNE

What a nice lookin family.

DARYL

Right?

WAYNE

Unless -- car for a car. Just trade.

(CONTINUED)

DARYL

Uh-huh, except that's not really
how capitalism --

But Wayne likes this idea.

WAYNE

Car for a car.

DARYL

Right, but --

WAYNE

Because what do we do here?

DARYL

We sell --

WAYNE

People need cars. They come to us.

DARYL

To buy --

WAYNE

Said yerself, the 2005 is in good
shape.

DARYL

Yeah, but boss, blue book on that's
only --

WAYNE

So we trade.

DARYL

-- six two hundred. And the Rio,
that's --

But Wayne has turned back to Scotty.

WAYNE

How many eggs? The spiny anteater.

DARYL

-- nineteen five.

SCOTTY

It says one egg, makes a baby the
size of a jelly bean.

DARYL

Boss?

WAYNE
(teasing)
You were more like a jelly donut.

DARYL
So on the --

SCOTTY
What kinda jelly?

WAYNE
(tickles her)
Raspberry.

ANGLE ON DARYL

Unclear on what he's supposed to do.

DARYL
So on the Rio --

WAYNE
Huh? Oh, we solved that, I thought.
Give a car, get a car. *As each has
received a gift, use it to serve
one another.* That's in the Bible.
(to Scotty)
Right?

Scotty nods. Daryl exits.

ANGLE ON THE FAMILY

getting the good news. They can't believe it.

SCOTTY

tugs her dad's sleeve.

SCOTTY
Can we get donuts?

WAYNE
Sure can. And bear claws fer yer
mom.

SCOTTY
(excited)
Is she back?

Beat. Now he remembers. Dot is missing.

WAYNE

No, honey. Sorry. I got confused.
Mom's still -- out there.

Scotty sees him getting sad. Beat.

SCOTTY

Maybe skip the donuts then. She'd
want us to eat a vegetable.

He nods.

WAYNE

Yeah, she would. Come here.

They hug. No matter what happens, they have each other.

18 INT. CRAFT CABIN. CAMP UTOPIA - DAY

18

The cabin has been converted into a puppet-making workshop. One area is for sculpting the wood. Tools and materials line the walls. Tables have vices and other devices for securing and working on dolls.

Another area is for dressing the puppet once its made. And the last area is for painting the face and adding hair.

In the workshop, TWO LINDAS work on dolls in various stages.

Dot is shown around by LYNDA.

LYNDA

This is your work station.

*

DOT

Please. I really don't have time.
Isn't there a doll that's already
made?

LYNDA

We build to rebuild. A new house,
if you like, for your heart. When
you come here, you start with
nothing, just a name. *Linda*. Each
step gives you a new letter. Choose
the wood, make the doll, dress the
doll, hair and some choose makeup.
And then the final step.

DOT

They've already come for me twice.
And my family.

(CONTINUED)

LYNDA

You tell your story, through the
puppet. And in this way you expel
the trauma so you can start again.

(MORE)



(CONTINUED)

LYNDA (CONT'D)

Then you take your new name and
leave.

DOT

I've done all this. I have a name.

LYNDA

And yet here you are again.
(beat, shows her)
This is the wood. Some is hard.
Some is soft. Dark, light. Choose
carefully. Not the you you are now,
but the woman you would become.

Dot grabs a piece of wood, impatient to get through this.

LYNDA (CONT'D)

Start by studying the block. See
yourself in it. For some this
process takes weeks, months.

DOT

This is ridiculous. I am the me I
wanna be. I'm here to do something.

LYNDA

You have to be something before you
can do.

Beat. Dot stares at her, the reality setting in.

DOT

I'm gonna have ta make the doll,
yeah? No way around it?

LYNDA

If you wanna tell your story.

DOT

I don't. I just want to take Linda
and go.

Beat. Lynda makes it clear she has no opinion about that.

LYNDA

The next step is to sand the wood,
soften it for shaping.

Dot grabs some sandpaper. She attacks the doll furiously,
then looks up.

DOT

Now I carve?

18

LYNDA

I feel like you're rushing.

Dot grabs a chisel.

DOT

No shit.

TIME PASSES AS

Dot carves her block into a human shape. Outside the window
night falls.

*

*

19

INT. DINING ROOM. MAIN LODGE. CAMP UTOPIA - NIGHT

19

Dot enters. The women are all gathered around the table,
passing food. Saint Linda sees Dot, gestures.

SAINT LINDA

Here, sit by me.

Dot comes over, sits.

SAINT LINDA (CONT'D)

We take turns, who runs the meal.
Family recipes. It was Belin's turn
tonight.

BELIN

Who doesn't like a good chicken
piccata?

She hands Dot a plate. It's been a long day. Dot's hungry.

SAINT LINDA

(to Dot)

Do you have a go-to for the
rotation? Something that always
hits the spot.

DOT

Well, my Wayne likes shepherd's
pie, and Scotty likes breakfast for
dinner, pancakes and the like.

SAINT LINDA

And what do you like?

DOT

I like it all. Oh, and Sister
Schubert. She makes those rolls,
just pop em in the oven.

(CONTINUED)

An echoey strain of MUSIC rises, "*I'm your Puppet.*" Dot hears it like a memory. It doesn't sound real.

DOT (CONT'D)
You hear that?

SAINT LINDA
Hear what?

DOT
Music. It's like --

GUNSHOTS RING OUT. Not close, but clear. Dot startles. Saint Linda puts a hand on her hand.

SAINT LINDA
Don't worry. It's just hunters.
They won't find us. Tonda?

TONDA
East of us, I think. Maybe five
miles. I'll go.

She gets up from the table. Two other women go with her.
Beat. They eat.

DOT
(to Saint Linda)
You haven't asked about him.

SAINT LINDA
Who?

DOT

Gator.

Beat. Saint Linda cuts her food.

DOT (CONT'D)

He's tryin, I think. Must be what, twenty seven now? You can see it in the eyes. He wants to be good, but more than that he wants to be like his dad. So he screwed up his heart and made his brain a muscle.

SAINT LINDA

You see things very clearly, dear. You always did.

DOT

(beat)

Look, I think it's wonderful, what yer doin here. The place you've made for sufferin. But I don't need a doll to say what's on my mind. Maybe I coulda used it -- before Wayne and this new life, but -- I'm in control now. I know who I am, and what's important. So if there's any way we could just skip --

SAINT LINDA

It's not gonna work, dear. You can't talk your way out of the process. You came to confront me, the things you think I did. What happened after I was gone. This is the process. You wouldn't be here if you didn't need to be here.

DOT

I came for you. To take you back. To testify.

SAINT LINDA

And what I'm saying is, you have to testify first, and then we can decide -- if I should go or you should stay.

(she stands)

Now get some sleep. You've got a lot of work left to do.

She exits.

19A OMITTED

19A *

19B EXT. LYON ESTATE. DELLWOOD, MN - NIGHT

19B

We find Wayne sitting outside on the side patio. It's cold, but he doesn't seem to notice. He's looking at the moon too, wondering if Dot is somewhere out there doing the same.

Scotty comes out.

SCOTTY

Dad?

WAYNE

(distant)

Yeah, babe.

(CONTINUED)

19B

SCOTTY
It's bedtime.

WAYNE
Unh-huh.

SCOTTY
You gotta read.

WAYNE
(repeats)
I gotta read.
(it sinks in)
Wait. It's bedtime.

SCOTTY
That's what I said.

He gets up.

WAYNE
I gotta read.

They go inside.

19C

INT. SCOTTY'S ROOM. LYON ESTATE - NIGHT

19C

Scotty is under the covers.

WAYNE
Move over you.

She scoots. He climbs under the covers.

SCOTTY
Where's the book?

WAYNE
What?

SCOTTY
The book.

He forgot the book, but he rallies, pretends to hold a book.

WAYNE
Whatdya mean? It's here. You can't
see it?

SCOTTY
You're silly.

WAYNE
(pretends to read)
Chapter One: The Hero. Once upon a
time there was a girl named, uh,
Dot. Dorothy. She was the sun's
favorite. You know the sun. And
everywhere she went there were
rainbows.

SCOTTY
"Dorothy" like mom?

WAYNE
Uh-huh. And she could do anything,
our Dorothy -- climb a tree --
(tickles Scotty)
-- wrestle an alligator. And
everyone she met she put a smile on
their face.

19D INT. GATOR'S TRUCK (TRAVELING). BISMARCK, ND - NIGHT 19D

GATOR TILLMAN drives. A tracker is on the dash in front of
him. He is zeroing in on Munch's location.

WAYNE (O.S.)
But darkness hates the light.

19E EXT. STREET. BISMARCK, ND - NIGHT

19E

The truck turns onto Irma's street. It cruises past her house, slows, but doesn't stop.

WAYNE (O.S.)

And the ugly things come out at night.

Inside the car Gator identifies Munch's car, looks up at the house.

ANGLE ON THE HOUSE

An upstairs window is lit. A dark figure moves in front of the window.

GATOR

Got you, fucker.

We hear --

WAYNE (O.S.)

And so she -- our Dot --

20 INT. DOT'S CABIN. CAMP UTOPIA - NIGHT

20

Dot lays awake in her narrow bed, missing home, thinking of Wayne and Scotty.

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

-- in order to save the rainbows --
she had to go and fight the
darkness.

Dot makes a choice.

DOT

Screw it.

She sits up, gets out of bed.

20A INT. SCOTTY'S ROOM. LYON ESTATE - SAME TIME

20A

Wayne "reads" to Scotty.

WAYNE

And leave the, uh, flowers and
birds at home. Her family, I'm
sayin. Because until you go
someplace --

21 INT. CRAFT CABIN. CAMP UTOPIA - DAWN 21

It's early the next morning. Dot is working on her puppet.

WAYNE (O.S.) (CONT'D)
-- you can't come home.

Lynda enters to find Dot already at work. The puppet is almost complete.

LYNDA
Look at you. Up and at em.

DOT
This doll's not gonna make itself. *

Dot finishes carving the face and attaching the limbs. *

ANGLE ON DOT

She raises the finished doll, studies it, not without satisfaction.

LATER *

Dot's station is now filled with supplies for dressing the puppet. The puppet hangs on a stand next to her on her table. *

Dot makes a little dress on the sewing machine. *

She looks over at her puppet. *

The doll is real now and she feels strangely protective of it. *

She continues to sew. *

LATER

Dot sits alone with her puppet, now dressed, at her station. *

With hair and makeup supplies on her station, Dot paints on eyes, a mouth. *

ANGLE ON THE DOLL *

as a face appears. *

DOT *

fixes hair to its head. It looks like her. She stares at it, as if in understanding it she can understand herself. *

INTERCUT WITH:

(CONTINUED)

21

A MAKESHIFT KNIFE-THROWING TARGET

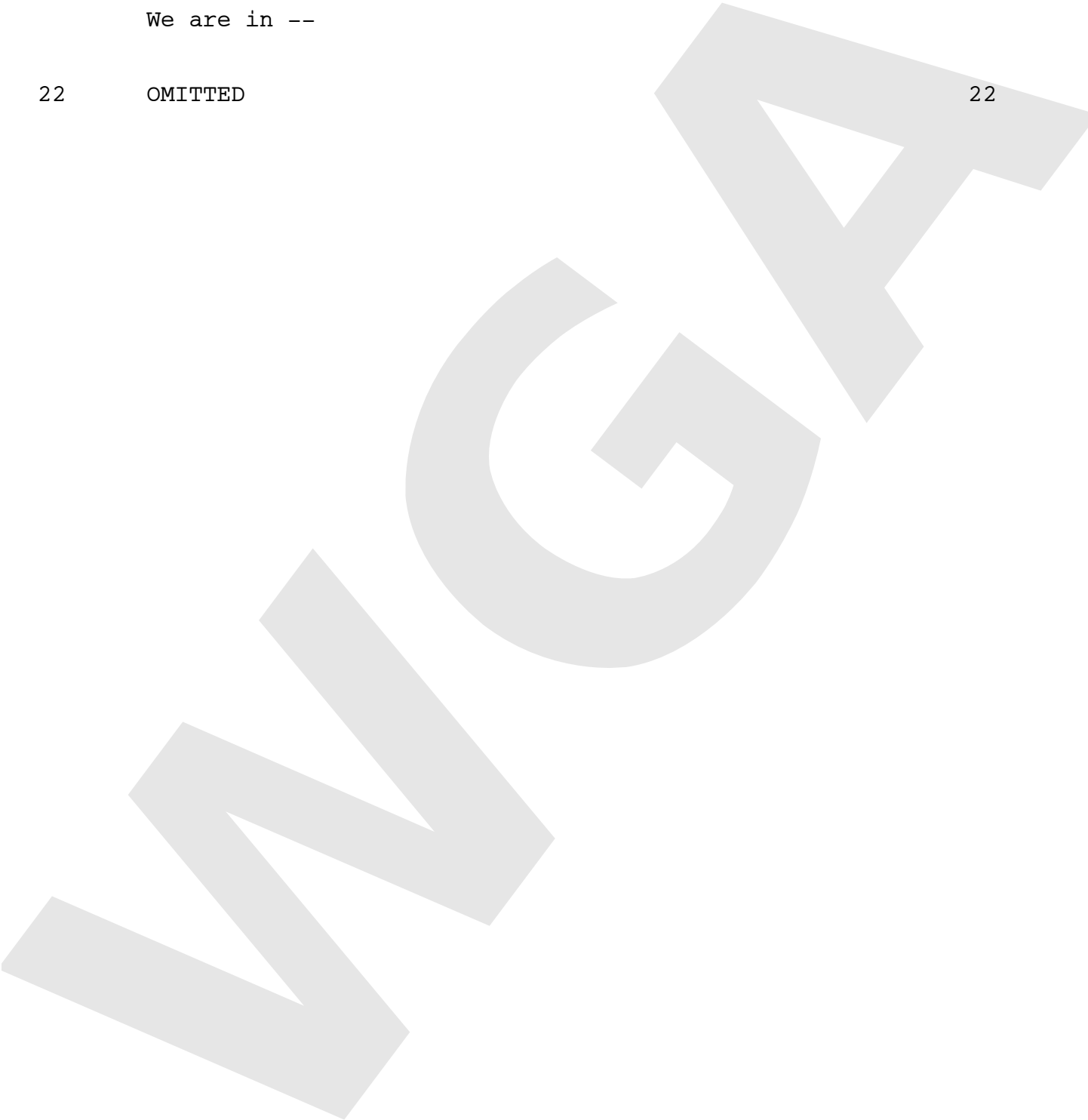
on a closet door. It opens to reveal nunchucks, hunting knives, a few prized guns.

We are in --

22

OMITTED

22



23 OMITTED 23

23A INT. GATOR'S BEDROOM. TILLMAN RANCH HOUSE. ND - NIGHT 23A

Gator scans through his closet of goodies, looking for his weapon of choice. He grabs a RIFLE and looks through the scope. Bingo.

24 OMITTED 24

25 INT. DINING ROOM. MAIN LODGE. CAMP UTOPIA - NIGHT 25

Dot sits at the empty dining table. The meal is over. She watches --

SAINT LINDA

talking with Lindo and Belin. They are telling stories, laughing.

CLOSE UP ON DOT

She's wasting time here. She makes a choice.

DOT
I'll tell him.

Saint Linda turns.

DOT (CONT'D)
If you don't come with me. I'll
tell him where you are.

Belin starts towards her, enraged. Saint Linda puts her hand out to stop her.

SAINT LINDA
You don't mean that.

Dot stares at her, unyielding.

DOT
You know how it goes. I don't have
to run faster than the bear. Just
faster than you.

Saint Linda turns to Lindo, nods. Lindo comes forward.

LINDO
Come on. Party's over.

Dot stands, allows Lindo to lead her out.

DOT
I'm gonna save my family. With or
without you.

26 EXT. MAIN LODGE. CAMP UTOPIA - NIGHT 26

Dot emerges. She walks in a rage, unsettled.

(CONTINUED)

The camera pushes in as she walks, until we have no clear sense of her surroundings. This is not who she wants to be, a betrayer of other women, a mercenary, but she feels trapped. She has to get home.

A long beat, then Dot looks up, stops walking, confused.

REVEAL: She has come to a stop in front of an unfamiliar cabin, isolated. This one is painted black.

26

ANGLE ON THE CABIN

The front door is open, but it's dark inside.

DOT

looks around -- there is no one near. Beat. Dot screws up her courage, climbs the stairs, enters.

27

INT. CABIN. CAMP UTOPIA - NIGHT

27

Dot steps inside. It's pitch black. She feels around for a light switch, but there isn't one.

Ahead of her SHE SEES A GAS LANTERN. She crosses to it. As she does WE SEE THE DOOR SWING SHUT BEHIND HER, plunging her into blackness.

A beat. Dot turns on the gas lantern.

REVEAL: Dot is in a VOID of black.

CLOSE UP ON DOT

Freaked out. She looks for the door she came in but it's GONE. We PUSH IN on her back, exposed, vulnerable. She hears --

ROY TILLMAN (O.S.)
(singing)
Oh, Nadine. Honey is that you?

Dot turns, suddenly terrified. But Roy isn't there. Dot casts around for a way out, but the windows have been boarded up.

ROY TILLMAN (O.S.) (CONT'D)
(singing)
Oh, Nadine. Honey is that you?

Dot turns again. Silence. Then she squints, steps forward.

A SLOW PUSH

(CONTINUED)

As we get closer, we see A PUPPET in the center of the wall. It's a sheriff, dressed as Roy dresses. He looks like Roy.

PROFILE SHOT

As Dot steps into frame, coming face to face with Roy's puppet. The doll is motionless, and yet still menacing. Then Dot hears.

GATOR (O.S.)
(sings)
*Seems like every time I see you
darling --*

Dot turns

ON THE RIGHT WALL

The ROY DOLL is suddenly there.

SAINT LINDA
(sings)
-- you got something else to do.

Dot turns 180.

On the opposite wall, the ROY DOLL is there again.

DOT

is thoroughly freaked out, then --

A SOUND

turns Dot's head.

THE ROY PUPPET IS GONE

Dot looks around, panicked now.

ANGLE ON THE ROOM

We sweep the cabin, looking for the puppet. But he's nowhere to be found.

DOT

backs away, towards the corner. As she does she backs out of the light of the overhead bulb into darkness.

ON THE VERGE OF BLACK

27

She BACKS INTO ROY, the man. He grabs her face, his hands clamping over her eyes and mouth.

DOT --

28

INT. DOT'S CABIN. CAMP UTOPIA - MORNING

28

-- wakes up in her bed. She bolts up, scrambles to a corner, like an animal seeking a defendable position. Her breathing slows. Her eyes focus.

ANGLE ON THE TABLE

Sitting up on it is DOT'S DOLL.

ANGLE ON DOT

She stands, approaches. She stares at her puppet, making a decision.

HER DOOR OPENS

Lindo is there. Dot looks up.

LINDO

It's time.

29

INT. DEN. MAIN LODGE. CAMP UTOPIA - DAY

29

Dot enters carrying her doll.

ANGLE ON THE ROOM

All the women wait, seated around the same large puppet theater we saw when Dot arrived. Its curtains are drawn.

Saint Linda stands to greet her.

SAINT LINDA

Let us gather now to hear testimony from our sister. She's here to share her struggle and her pain. Let no one challenge or interrupt our sister. The truth she speaks is her truth, and we will hear it all.

Dot stands uncomfortably, not knowing what to do now.

THE WOMEN

who have gathered around her separate, opening a path to the puppet stage box.

(CONTINUED)

DOT

walks through them towards the box.

ANGLE ON THE DOOR

to the puppet box. It hangs open, a dim, cold light inside.

FROM INSIDE THE BOX

We look out into the room as Dot enters. The box is deeper than we thought. Before her is a short flight of stairs. Dot climbs. She sits on a platform. The stage is below her. She opens her case, removes the puppets: first Saint Linda, then Gator, then Roy, then herself.

Dot takes a beat to study her puppet, face to face.

ANGLE ON THE STAGE

from the room outside. We are wide enough to see several Lindas seated around it. We PUSH IN and hear --

DOT (V.O.)

Before this, before I was a mother
and wife and a different wife, I
was a girl.

The curtains open. The stage is set as an orchard. A painted backdrop provides a vista. Paper mache trees surround the girl. The Dot doll sits in the "grass."

DOT (V.O.)

All skinned knees and make believe.

The CAMERA PUSHES in, past the watching women, then into the proscenium of the puppet stage, until we are fully inside the rectangle of the stage.

The Dot dolls takes AN APPLE from the ground. As she does, the camera wraps around the puppet, until we are looking back the way we came. But instead of seeing out into the room, there is only the orchard.

We are inside Puppet World now.

Every scene until further notice will be filmed with puppets, the VOICES done by the actors -- Roy, Saint Linda, Gator and Dot.

DOT (V.O.)

And then I got my monthly, and the
wolves came.

(CONTINUED)

WOLF PUPPETS approach. Dot faces them, afraid, then turns and runs. The backdrop moves with her, from the orchard to aisles of a grocery store.

DOT (V.O.)

And once I was running, I ran away from everything -- home, boys, the future. I ate what I could steal.

Dot reaches for a box. THE STORE CLERK PUPPET puts a hand on her.

STORE CLERK

Oh no you don't.

ANGLE ON THE SAINT LINDA PUPPET

watching.

DOT (V.O.)

And that's when I met Linda.

We hear Saint Linda's voice.

SAINT LINDA

Now Carl, you take your hands off that girl. She's with me.

STORE CLERK

Sorry, Mrs. Tillman. It's just -- I caught her puttin chocolate chips in her trousers.

SAINT LINDA

Well where else is she supposed to put em? You got ridda all the baskets.

THE STAGE BECOMES THE TILLMAN RANCH

We see a red windmill, barn, main house.

DOT (V.O.)

When she heard I had nowhere else ta go, Linda took me home.

We see the Roy Doll and a kid version of the Gator doll (still with the tactical vest and sidearm). They stand with Linda.

SAINT LINDA

Look what I got at the grocery store.

GATOR

Can we keep her dad? Can we?

THE ROY DOLL

is bigger than the others. He approaches the Dot doll.

ROY TILLMAN

What's yer name, sunshine?

DOT

Nadine.

ROY TILLMAN

Yeah? Like the song?

(sings)

Oh Nadine, honey is that you?

DOT (V.O.)

I was seventeen and he didn't look at me like a wolf. He was big and stern like a dad, but funny.

KITCHEN SET

We see Roy, Linda, Gator, and Dot in the kitchen. They're at breakfast.

ROY TILLMAN

If she's gonna stay here, she's gonna work for her supper, same as everybody else.

SAINT LINDA

What she needs is to finish her education.

GATOR

Spend an hour with the studs at breedin time and you can learn a whole hell of a lot.

The Roy Doll backhands the Gator doll.

GATOR (CONT'D)

Ow.

SAINT LINDA

Well, I can read with her, but Roy, yer so much better at math and science and the like. So really you should teach her.

ANGLE ON THE ROY DOLL

(CONTINUED)

He looks at the Dot doll.

DOT (V.O.)

You see how that happened? How she pushed me towards him, made sure we could be alone. And sure, things were bad for Linda then.

HALLWAY

We see the Roy Doll beating the Linda Doll, smacking her, choking her.

ANGLE ON YOUNG GATOR

watching from his bedroom door.

IN A DIFFERENT BEDROOM

The Dot doll sits on her bed. The sounds of violence reach her ears.

ROY TILLMAN

Bitch. You stupid bitch!

The Gator doll enters, sits on the bed. He's crying. The Dot doll comforts him.

DOT (V.O.)

But that's no excuse fer what happened next.

IN THE KITCHEN

The Roy doll sits at the table with the Dot doll.

ROY TILLMAN

So you carry the seven. See how that works.

DOT

(yes)

Uh-huh.

The Roy puppet puts an arm around Dot.

ROY TILLMAN

Not so dumb after all, are ya?

DOT

No.

ROY TILLMAN

Pretty too. I bet you get yer pick
of all the boys.

The Dot doll freezes, but Roy pulls her closer.

ROY TILLMAN (CONT'D)

Don't get shy on me now, darlin.
We're peas in a pod, you and me.
Why dontcha come sit in my lap?

ANGLE ON THE LINDA DOLL

watching from behind them, unseen.

DOT (V.O.)

The next day Linda said she had to
visit her sister. That I was the
woman a the house till she got
back. You tell me she didn't know
what was gonna happen.

BEDROOM

The Dot doll lays in bed, under the covers. The door opens.
The Roy doll enters, closes the door behind him.

He approaches the bed.

ROY TILLMAN

Saw you limp in a little before. You
okay?

DOT

I just -- twisted my ankle a
little.

ROY TILLMAN

Here. Let me see.

The Roy puppet sits on the end of the bed, takes her foot in
hand.

CLOSE UP ON THE DOT PUPPET

still just a child.

CLOSE UP ON THE ROY PUPPET

Her ankle in hand. He rubs.

ROY TILLMAN (CONT'D)

How does that feel? Better?

(CONTINUED)

He moves a hand down her leg.

CLOSE UP ON DOT'S PUPPET

She's powerless to stop him.

HALLWAY

The Gator puppet stands in the hall outside Dot's door. He hears the struggle inside as Roy has his way with Dot.

KITCHEN

Roy, Gator, and Dot sit at the table. Roy has his hand on Dot's leg. Linda enters.

SAINT LINDA

Here I am. Home again. Was it awful without me?

Roy pats Dot's leg.

ROY TILLMAN

Oh no, we had a swell time, didn't we, Nadine?

CLOSE UP ON THE DOT PUPPET

She nods.

CUT TO:

A BLACK BOX

We FIND the Dot puppet alone in a black space.

DOT (V.O.)

It got worse after that. He'd beat Linda every night, and then come to me smelling like sweat and cigarettes.

(beat)

And then she was gone. Packed a bag, Roy said, and left in the wee hours.

THE ROY PUPPET

emerges from the darkness behind her like a ghost, looming over her.

(CONTINUED)

DOT (V.O.)

But he wasn't sad, he said, cause
he had me, and what we had was true
love.

A WEDDING DRESS on strings lowers from above in front of her.
We PUSH IN on her face.

DOT (V.O.)

And then I was his puppet.

A FLASH

Various shots of the Roy doll beating the Dot doll -- fists,
a stick. Merciless cuts ending with Roy choking Dot.

ANGLE ON THE STAGE

We pull back as the curtains close, to find ourselves back in
the real world.

ANGLE ON THE REAL DOT

sitting alone in the dark above the proscenium. She sits with
her memories, her feelings, then slowly repacks the dolls
into their case.

We live with her in this silence, seeing the emotional truth
she's hidden so well all this time.

INT. DEN. MAIN LODGE. CAMP UTOPIA - MOMENTS LATER

Dot emerges from the box. The women have gathered in silence
to welcome her. One by one they step forward to hug her. It's
emotional for everyone.

Then Dot turns, looking for Saint Linda.

ANGLE ON SAINT LINDA

standing at a distance. She is processing what she's seen.

SAINT LINDA

Thank you for that. It wasn't easy
to hear, but we heard it. And so
you've earned a new name. What will
it be?

DOT

(stands tall)

I'm Dorothy. Dorothy Lyon.

SAINT LINDA

Welcome Dorothy Lyon. We see you.
You are seen.

Dot nods, tearing up.

SAINT LINDA (CONT'D)

Okay. Clearly I haven't looked at
the whole picture. I hurt you. I
did. And I'm sorry.

DOT

I -- thank you.

SAINT LINDA

So yes, I'll go with you. And we
can face him together. You ready?

Dot nods.

SAINT LINDA (CONT'D)

Good. We'll leave in the morning.

31 OMITTED

31

32 OMITTED

32

33 OMITTED

33

34 INT. DOT'S CABIN. CAMP UTOPIA - NIGHT

34

Dot enters. On her bed are the clothes she wore when she
arrived, laundered and folded. We PUSH IN ON HER. Dot has
faced her trauma. She is cleansed and now she will save
herself and her family.

She goes to the window.

DOT

I'm comin, baby.

34A OMITTED 34A

34B OMITTED 34B

34C OMITTED 34C

34D EXT. IRMA'S HOUSE. BISMARCK, ND - NIGHT 34D

The creepiest house on the block, MUNCH's car parked outside. The CAMERA FINDS a figure in the upstairs window, backlit in silhouette -- rocking slowly back and forth. This is where we saw Munch earlier, his spot, where he can keep watch.

REVERSE

across the poorly lit street. We PUSH IN and FIND -- Gator Tillman. He's alone, aiming a large rifle -- silencer mounted to the barrel -- almost invisible in darkness.

He aims up at the window.

ANGLE ON THE FIGURE

rocking slowly back and forth -- seen through the rifle scope. That telltale haircut and coat.

GATOR

exhales quietly. This is it, the moment he takes control and changes his luck.

34E INT. BEDROOM. IRMA'S HOUSE. BISMARCK, ND - NIGHT 34E

We are at floor level, close on shoes and the rockers of the chair, as it rocks. We PUSH IN, rising.

That's strange. There's a nylon cord tied to armrest, making the chair rock.

ANGLE ON THE TRIGGER

as Gator squeezes, fires.

ANGLE ON THE WINDOW

The figure is struck in the head, blood spray visible. It jerks back, falls forward over the armrest.

ANGLE ON GATOR

(CONTINUED)

34E

He can't believe it. A head shot.

GATOR

Yes!



34F OMITTED 34F

34FA INT. BEDROOM. IRMA'S HOUSE. BISMARCK, ND - SAME TIME 34FA

We are low, behind the rocking chair, the figure (now we see it's KEVIN with a new haircut) slumped over, his head at top of frame, blood flowing down in front of the camera. We PUSH THROUGH IT, tracking the nylon cord and find -

OLE MUNCH

in the shadow behind the door, the cord in hand. We realize he has set a trap.

34G EXT. IRMA'S HOUSE. BISMARCK, ND - NIGHT 34G

Gator hurries across the street. He grabs the TRACKER from the wheel well of MUNCH's car, then glances in the back window of the car.

ANGLE ON A SATCHEL

resting on the backseat. It's the bag Roy gave Munch with the money. *What are the odds?*

GATOR

No fucking way.

He tries the door handle, locked.

34H OMITTED 34H

34I OMITTED 34I

34IA EXT. STREET. BISMARCK, ND - NIGHT 34IA

We are CLOSE on the wheels of a shopping basket being wheeled down the snowy sidewalk. Inside are three six packs of beer, a bag of pork rinds, and A MESH SACK OF ORANGES.

The basket rolls through a puddle.

34J EXT. IRMA'S HOUSE. BISMARCK, ND - NIGHT 34J

Gator looks around. The street is empty. He uses the butt of his rifle to SMASH the back window of the car, leans in to grab the bag.

(CONTINUED)

34J

ANGLE ON HIS BACK

We move towards him, his body levered over the threshold at the waist -- approaching as if we are a person sneaking up on him.



34K OMITTED

34K

34L OMITTED

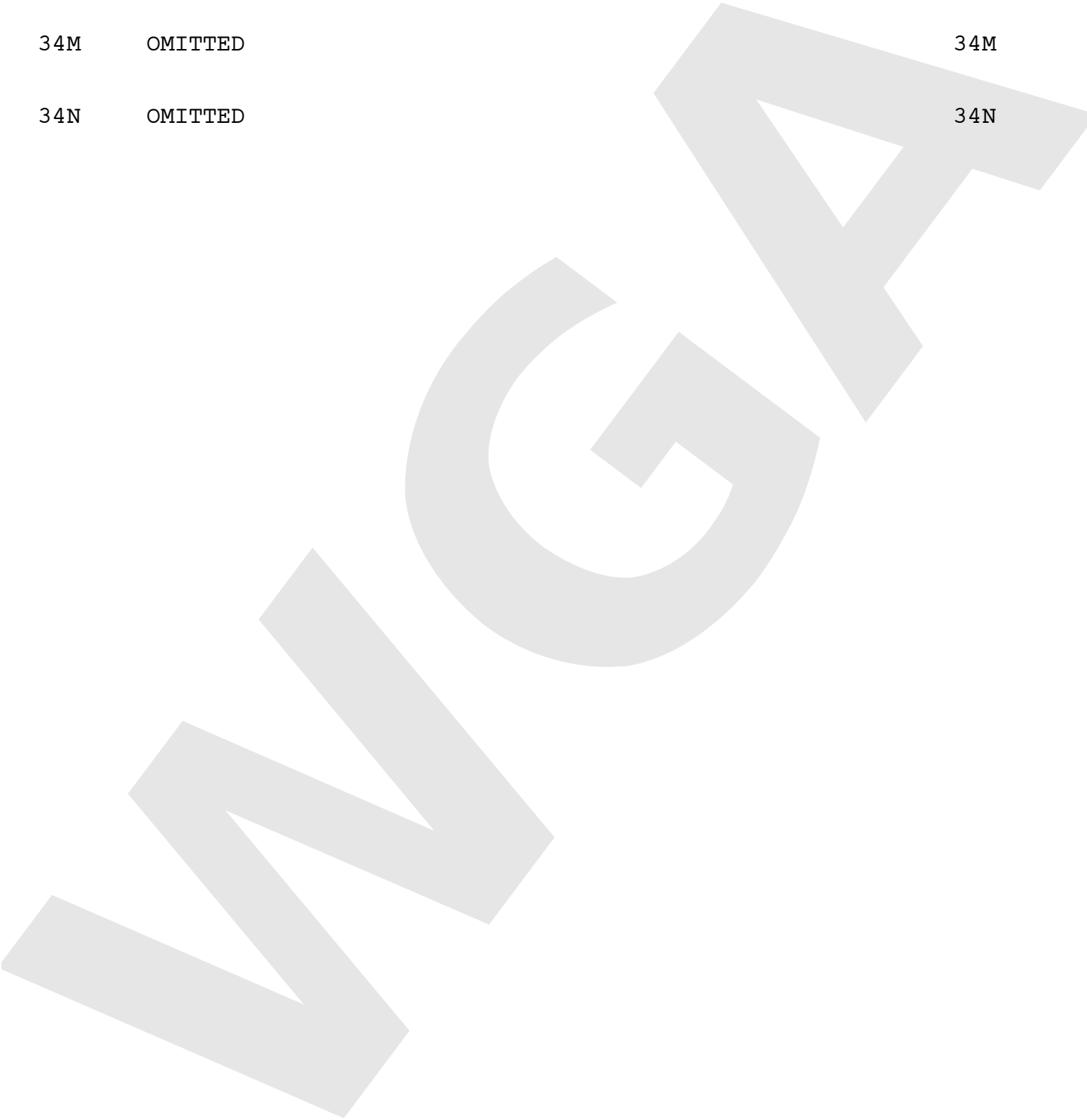
34L

34M OMITTED

34M

34N OMITTED

34N



34O OMITTED 34O

34P INT. MUNCH'S CAR - CONTINUOUS 34P

Gator -- leaning into the car -- grabs the satchel from the far side of the back seat.

34Q EXT. IRMA'S HOUSE. BISMARCK, ND - CONTINUOUS 34Q

Gator straightens, turns to find --

IRMA

in front of him, her shopping basket abandoned.

IRMA

Thief!

GATOR

Just -- hold up a sec --

But Irma SWINGS the mesh sack of oranges, catches GATOR in the head.

IRMA

Monster!

Head ringing, Gator gets a hand up to block the next swing. They wrestle a moment -- she's like a hellcat, kicks him in the shin, smacks him.

GATOR

Stop. I said STOP!

HE SHOVES HER HARD.

She falls back. HER HEAD HITS THE CURB. She lays still.

ANGLE ON GATOR

What the fuck just happened? He killed somebody's grandma.

GATOR (CONT'D)

Shit. Shit.

He grabs the rifle and the satchel of money and runs off.

ANGLE ON IRMA

Blood is pouring from her head, mixing with the snow and slush. The CAMERA PUSHES PAST her towards the house and finds --

(CONTINUED)

34Q

OLE MUNCH

standing in the open doorway of the house. His trap has been sprung too early and by the wrong person.

ANGLE ON IRMA

as Munch kneels down beside her. He was supposed to be the watch dog in the yard, but he has failed to protect her. He studies her dead body -- only the latest in a long line of bodies he has knelt beside, hundreds, thousands, but this one stirs something in him.

He looks up, and now his face is filled with anger.

35

EXT. CAMP UTOPIA - PRE-DAWN

35

The Lindas have come to see them off. Dot's KIA sits in the driveway. Dot and Saint Linda, now just Linda, approach.

LINDO

We gassed it up for you.

Dot hugs the women.

TONDA

Knock him dead. Literally.

Lindo hugs Linda.

LINDO

Come back, okay? We need you.

LINDA

No. I think you can take it from here. It's time I found a new name too.

Dot and Linda climb in. Dot drives away.

36

OMITTED

36 *

37 INT. KIA (TRAVELING) - DAWN

37 *

The first hint of morning on the horizon. Dot and Linda drive in silence. Linda studies the woman who's as close to a daughter as she ever came.

LINDA

I'm sorry for leaving you. I really am.

DOT

I know. He woulda killed you. He tried ta kill me. Fight or flight they call it. I just wish -- why didn't you take us with you?

Beat. Linda thinks about that.

DOT (CONT'D)

It's okay. You'll tell me when you're ready. What matters is thank you for doing this. I know it wasn't easy to leave. It's a beautiful place you created. Truly. But you don't know what yer giving me, this life I've fought so hard for... I'll be grateful for eternity.

Linda smiles, wistful. In the distance, Dot sees the truck stop she encountered before.

DOT (CONT'D)

Should we grab a bite? I could murder a cup of Joe.

LINDA

Sure.

38 EXT. BRACE TRUCK STOP - MORNING

38

They arrive back at the truck stop from the beginning of the episode. Dot pulls into the parking lot and finds the same spot she parked before.

39

INT. DINER. BRACE TRUCK STOP - MORNING

39

The sun has just come up. Dot and Linda sit in the same booth Dot was at before. Dot sits in the same seat. She eats pancakes. Linda watches. They don't speak. Dot seems exhausted suddenly. The camera moves past Linda onto Dot.

(CONTINUED)

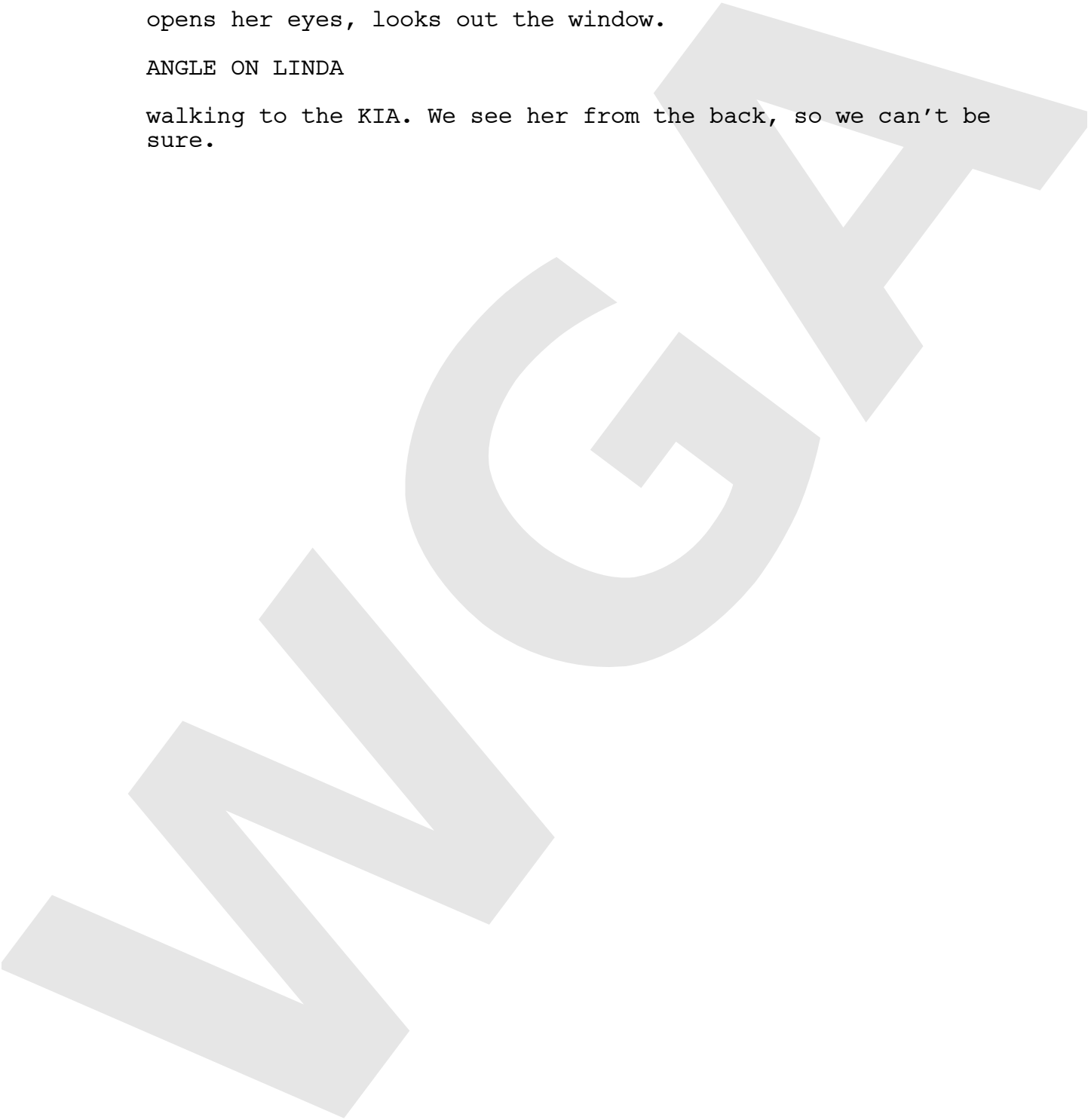
Just for a moment, Dot closes her eyes, resting them. A SOUND from outside.

DOT

opens her eyes, looks out the window.

ANGLE ON LINDA

walking to the KIA. We see her from the back, so we can't be sure.



40 EXT. BRACE TRUCK STOP - CONTINUOUS

40

Dot exits the diner into A CLOSE UP.

ANGLE ON THE KIA

For a second we see Linda's silhouette in the passenger seat, then A MAN crosses in front of us and we lose sight of her (for a split second after the man clears frame it looks like Linda is gone, but we cut before it can register).

ANGLE ON DOT

In the distance behind her we see AN 18 WHEELER merge off the main road, heading for the truck stop. Dot doesn't notice until she hears AIR BRAKES and a LONG LOUD TRUCK HORN BLAST.

The truck is going too fast. It can't stop in time.

Dot turns her head, sees the SEMI barreling in from the road.

She freezes as the truck SMASHES INTO a CAR waiting to gas up, sending it spinning towards Dot.

The Semi doesn't stop or slow -- it REAR ENDS THE KIA, obliterating it, as --

THE SPINNING CAR 360s towards the camera and CLIPS DOT, sending her flying.

(CONTINUED)

40

Dot HITS her head on the asphalt, hard. She lays there, losing consciousness, as we

FADE TO BLACK:

FADE IN:

41

INT. ROOM. GARLAND MEMORIAL HOSPITAL. BISMARCK, ND - NIGHT 41

Dot has been there for an unknown length of time. A NURSE stands over her, filling something out on a clipboard. Dot wakes.

DOT

Linda?

NURSE

You're awake.

She checks Dot's stats. Dot struggles to speak.

NURSE (CONT'D)

Don't strain yourself. You hit your head pretty hard there.

DOT

My friend?

NURSE

Who?

DOT

The woman. In my car. The KIA. Is she okay?

NURSE

I don't know, hon. You came in by yerself. Paramedics said your car was pancaked flat, lucky you weren't in it -- so I guess she wasn't either -- your friend.

DOT

But I --

NURSE

I'll let your husband know you're awake. He'll be so happy to hear.

DOT

(brightens)
Wayne's here?

(CONTINUED)

NURSE

It took us a beat to identify you,
on account of yer car being totaled
with no identification. Anyway, yer
very lucky. He's barely left your
side for days.

Dot smiles.

DOT

Sounds like my husband.

NURSE

Easy on the eyes too. Like I said,
yer very lucky.

DOT

I am.

NURSE

I'll go fetch him for ya, hon.

The nurse exits. Dot exhales, relieved.

But then --

ROY TILLMAN ENTERS, all smiles.

ROY TILLMAN

Jeez, Nadine, you had us all
worried sick.

Dot freezes.

Roy leans in close, his breath on her cheek.

ROY TILLMAN (CONT'D)

I got you.

ANGLE ON DOT

She's got no where to run.

END OF EPISODE 507