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EPISODE: #508  
SCRIPT: #508  
PRODUCTION: #5008

F A R G O

"Blanket"

Episode #508

Written by

Noah Hawley and Tom Bezucha

DOUBLE BLUE REVISION - 3/6/23

GREEN REVISION - 2/27/23

YELLOW REVISION - 2/8/23

PINK DRAFT - 2/6/23

BLUE DRAFT - 1/25/23

WHITE PRODUCTION DRAFT - 12/16/22

26 Keys Productions  
The Littlefield Company  
MGM Television  
FX Networks

MGM Television Entertainment Inc.  
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EPISODE #508  
 Double Blue Revision - 3/6/23

### REVISION HISTORY

DOUBLE BLUE REVISION	3/6/23
GREEN REVISION	2/27/23
YELLOW REVISION	2/8/23
PINK DRAFT	2/6/23
BLUE DRAFT	1/25/23
WHITE PRODUCTION DRAFT	12/16/22

### Notes:

#### DOUBLE BLUE REVISIONS

- Sc. 11 dialogue changes

#### GREEN REVISIONS

- Sc. 8 omitted
- Sc. 9 omitted
- Sc. 10 omitted
- Sc. 23 dialogue changes
- Sc. 35 dialogue changes
- Sc. 40 omitted
- Sc. 42 description changes
- Sc. 43 dialogue changes

#### YELLOW REVISIONS

- Sc. 6 location change, description changes, dialogue changes, Landlord and Old Man removed from scene
- Sc. 7 description changes, dialogue changes, Landlord and Old Man removed from scene
- Sc. 13 description changes
- Sc. 16 dialogue changes
- Sc. 17 restored, description changes, dialogue changes

#### PINK REVISIONS

- Sc. 1 location change
- Sc. 2 location change, description changes, dialogue changes, Judge Chin and Baliff removed from scene, character of Clerk added
- Sc. 4 location name change
- Sc. 5 location name change, description changes, character Drunk changed to Drunk Jim
- Sc. 6 restored, description changes
- Sc. 7 restored, location name change, dialogue changes
- Sc. 9 description changes, dialogue changes
- Sc. 10 restored, description changes, dialogue changes
- Sc. 13 description changes
- Sc. 14 restored, description changes
- Sc. 16 dialogue changes, description changes
- Sc. 16A omitted
- Sc. 16B omitted
- Sc. 20 location change, description changes, dialogue changes

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PINK REVISIONS (Cont'd)

- Sc. 23 description changes, dialogue changes, Bowman removed from scene
- Sc. 24A added
- Sc. 25 description changes, dialogue changes, Bowman removed from scene
- Sc. 26 omitted
- Sc. 35A omitted
- Sc. 35B omitted
- Sc. 37 location clarified, description changes
- Sc. 38 location clarified, description changes
- Sc. 39 time of day change, dialogue changes, description changes
- Sc. 39A added
- Sc. 40 restored, description changes
- Sc. 42 description changes
- Sc. 43 restored, description changes, dialogue changes
- Sc. 46 description changes
- Sc. 47 added

BLUE REVISIONS

- Sc. 2 description changes, dialogue changes
- Sc. 3 omitted
- Scs. 6-7 omitted
- Sc. 10 omitted
- Sc. 11 description changes, dialogue changes, Gator removed from scene
- Sc. 11 description changes, dialogue changes, Gator removed from scene
- Sc. 12 omitted
- Sc. 13 description changes
- Scs. 14-15 omitted
- Sc. 16 description changes, dialogue changes
- Sc. 16A added
- Sc. 16B added, formerly Sc. 7
- Sc. 17 omitted
- Sc. 19 description changes
- Sc. 20 location clarified, dialogue changes
- Sc. 23 dialogue changes, description changes
- Sc. 24 omitted
- Sc. 26 description changes
- Scs. 27-28 omitted
- Sc. 29 description changes
- Scs. 30-32 omitted
- Sc. 35A added
- Sc. 35B added
- Sc. 36 omitted
- Scs. 40-41 omitted
- Sc. 42 location change, description changes
- Sc. 43 omitted

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BLUE REVISIONS (Cont'd)

- Sc. 45 description changes
- Sc. 46 added

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**CAST**

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

**RECURRING/GUEST STARS**

KAREN TILLMAN.....REBECCA LIDDIARD  
JESSICA TILLMAN (TWIN #1).....BROOKE SAUVE  
MAAUDE TILLMAN (TWIN #2).....QUINN SAUVE  
ODIN LITTLE.....MICHAEL COPEMAN  
LARS OLMSTEAD.....LUKAS GAGE  
BOWMAN.....CONRAD COATES  
PACE.....ERIK ERMANTROUT  
GOVERNOR HEIDI SOUWER.....JANET KIDDER  
OSCAR HASBRO.....NOEL JOHANSEN  
ANNDREA CORDELL.....CHELSEY MARIE REIST

**NON-REGULARS**

~~JUDGE CHIN.....TBD~~  
~~BALIFF.....TBD~~  
CLERK.....SHAWNA BURNETT  
DRUNK JIM.....CALEB ELLSWORTH-CLARK  
NURSE KIM.....SHELLEY KINASCHUK  
~~OLD MAN.....TBD~~  
~~LANDLORD.....TBD~~  
YOUNG WOMAN.....KELSIE VANSTONE  
TOW TRUCK DRIVER.....LOGAN MCCOY  
ROY ANDREW TILLMAN (MAN #1).....JULIAN C WILKINS  
ROY CHESTER TILLMAN (MAN #2).....JEFF IRVING  
ROY FLOYD TILLMAN (MAN #3).....GUY CHRISTIE  
PHOTOGRAPHER.....CONNOR CHRISTMAS  
RADIO.....TBD  
RANCH HANDS.....TBD  
~~LORRAINE'S DRIVER.....TBD~~  
~~BURL HUFFMEN.....TBD~~

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SETS / LOCATIONS

INTERIORS

~~REDEMPTION SERVICES. MINNEAPOLIS, MINNESOTA~~  
~~DANISH GRAVES'S OFFICE - DAY~~  
~~CEO OFFICE - DAY~~

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

OFFICE OF THE CLERK OF COURT. FARGO, NORTH DAKOTA - DAY

WITT'S PROWLER (TRAVELING)  
~~NORTH DAKOTA - DAY~~  
RURAL NORTH DAKOTA - DAY

GARLAND MEMORIAL HOSPITAL. BISMARCK, NORTH DAKOTA  
LOBBY - DAY

INDIRA'S PROWLER (TRAVELING) - DAY

~~ROY'S BRONCO (TRAVELING). NORTH DAKOTA - DAY~~

TILLMAN RANCH. NORTH DAKOTA - DAY  
ABATTOIR - DAY/SUNSET/DUSK

OLMSTEAD HOUSE. MINNESOTA  
FOYER - DAY  
~~GARAGE - DAY~~  
BEDROOM - DAY

~~GOVERNOR'S OFFICE. BISMARCK, NORTH DAKOTA - DAY~~

CIVIC CENTER. NORTH DAKOTA  
AUDITORIUM - DAY

GATOR'S PROWLER (TRAVELING)  
~~TILLMAN RANCH - DAY~~  
RURAL HIGHWAY - DAY

~~JAGUAR (TRAVELING). LYON ESTATE - SUNSET~~

ODIN'S TRUCK (TRAVELING). TILLMAN RANCH. NORTH DAKOTA - DAY

~~DANISH'S PORSCHE (TRAVELING/PARKED). TILLMAN RANCH - SUNSET~~

TILLMAN HOUSE. NORTH DAKOTA  
OFFICE - SUNSET

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**EXTERIORS**

GARLAND MEMORIAL HOSPITAL. BISMARCK, NORTH DAKOTA - DAWN

~~RUN DOWN HOUSE. SCANDIA, MINNESOTA - DAY~~

~~ROAD. NORTH DAKOTA - DAY~~

TILLMAN RANCH. NORTH DAKOTA - DAY

ABATTOIR - DAY/DUSK

FRONT GATE - DAY

MAIN HOUSE - SUNSET

WINDMILL - NIGHT

OLMSTEAD HOUSE. MINNESOTA - DAY

CIVIC CENTER. NORTH DAKOTA - DAY

~~RURAL HIGHWAY. NORTH DAKOTA - DAY~~

GAS STATION. RURAL NORTH DAKOTA - DAY

LYON ESTATE. DELLWOOD, MINNESOTA - SUNSET

~~DANISH'S PORSCHE (PARKED). TILLMAN RANCH - SUNSET~~

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.

1 INT. LORRAINE'S OFFICE. LYON ESTATE. DELLWOOD, MN - DAY 1 \*

TOP ANGLE on a giant LEDGER BOOK. Embossed on the cover is a title -- DEBTORS OF NORTH DAKOTA. The book opens.

A hand pages through the book. There are names, DOBs, statistics on debt, height, weight, hair color, etc.

ANGLE ON DANISH GRAVES

Reviewing the names, he makes a check mark.

CUT TO:

2 INT. OFFICE OF THE CLERK OF COURT. FARGO, ND - DAY 2 \*

A slow day at the office of the clerk -- a single CLERK sits behind a counter enclosed by a plexiglass window. An analogue clock ticks. A dozen people wait their turn on benches.

An UNTETHERED VOICE comes over the loudspeaker, calling people up one at a time like a DMV.

UNTETHERED VOICE (V.O.) \*

Case number sixteen twenty two. \*

Danish Graves stands and approaches the counter. \*

CLERK \*

What can I help you with today? \*

Danish Graves slides a packet of forms to the clerk. \*

CLERK (CONT'D) \*

You're petitioning for a name change? \*

DANISH GRAVES \*

Danish Graves for the petitioner, Marlin Everett. You'll see in the file that all the required forms are signed and notarized. \*

The clerk reviews the forms. She stamps the file APPROVED. We hear -- \*

UNTETHERED VOICE (V.O.) \*

(over speaker) \*

Case number sixteen twenty three. \*

Again, Danish Graves stands and approaches the counter. \*

(CONTINUED)

2

CLERK

You again.

\*  
\*

Danish hands her another packet of forms.

\*

DANISH GRAVES

Danish Graves for the petitioner,  
John Sasquatch. You'll see in the  
file that all the required forms  
are signed and notarized.

\*

The clerk looks at the paperwork.

\*

CLERK

I think there's been a mistake.

\*  
\*

DANISH GRAVES

No, ma'am. The filing is correct.

\*

CLERK

Are you saying you're here with two  
clients today, and they both want  
to change their names to the same  
thing?

\*

A THIRD MAN STANDS UP from the bench behind him. All three  
clients are six foot two with brown hair.

\*

DANISH GRAVES

Three actually, ma'am.

\*

He pulls out another packet of forms from his briefcase and  
hands it to the clerk.

\*  
\*

ANGLE ON THE CLERK

\*

considering -- there's no law against it.

3

OMITTED

3

4

EXT. GARLAND MEMORIAL HOSPITAL. BISMARCK, ND - DAWN

4

\*

The sun rises on a sleepy hospital.

5

INT. LOBBY. GARLAND MEMORIAL HOSPITAL. BISMARCK, ND - DAY 5

\*

At the nurse's station, DOT LYON scans a CLIPBOARD of RELEASE  
FORMS. ROY TILLMAN stands next to her, keeping her close.

(CONTINUED)

ROY TILLMAN  
(an impatient hiss)  
Sign it. Let's go.

A NURSE -- her name tag reads KIM -- passes Dot a pen.

DOT  
It says Nadine Tillman. I can't.  
I'm not -- I'm Dot. Dorothy --

ROY TILLMAN  
You're nothing. Just sign it.

Dot scribbles quickly on the paper, thrusts the clipboard to the Nurse, and spins away from the counter.

DOT  
Okay. We're outta here.

Roy grabs her arm.

ROY TILLMAN  
Unh-unh.

He takes THE PEN she's slipped up her sleeve, places it on the counter, then clocks the fresh fear on the face of the Nurse with the clipboard.

He snaps his fingers at the clipboard: Let me see it.

The Nurse surrenders the clipboard.

ANGLE ON THE PAPERWORK

Dot has scrawled HELP ME! on the top sheet.

ROY

balls up the paper in his fist.

ROY TILLMAN (CONT'D)  
(friendly, conversational)  
Kim, how's your brother doing?

The Nurse's head snaps up in alarm.

ROY TILLMAN (CONT'D)  
Pete, he stayin out of trouble?

She pales, nods. Roy winks.

ROY TILLMAN (CONT'D)  
That's good. Hate ta have ta send  
him back ta prison.  
(MORE)

(CONTINUED)

ROY TILLMAN (CONT'D)

Now why don't you print us out a  
fresh discharge form so we can do  
this proper.

The Nurse swallows, goes to the computer. Dot tries to twist  
free of Roy, but he roughly pulls her closer.

ROY TILLMAN (CONT'D)

(hushed)

You want to make a mess here? That  
what you want? Someone gets hurt,  
if I have to pull my sidearm,  
that's on you.

AT THE ENTRANCE

Behind Dot and Roy, Witt walks through the doors from  
outside, escorting a weaving DRUNK MAN --

\*  
\*

DRUNK JIM

-- and it's been a peaceful easy  
evening ---

\*

-- and finds him a seat in the WAITING AREA.

WITT FARR

Stay put. I'll see how long before  
they can take a look at ya.

DRUNK JIM

Am I under arrest?

\*

WITT FARR

No, you're just an idiot. Wait  
here.

He sees --

BACK AT THE COUNTER

Kim puts a fresh clipboard in front of Dot. Roy puts the pen  
in Dot's hand.

ROY TILLMAN

Hurry now. Playtime's over.

ANGLE ON DOT and ROY FROM BEHIND

WITT FARR (O.S.)

Mrs. Lyon?

Dot turns, sees Witt. She has two feelings in quick succession -- the first is that she's saved, but the next -- more powerful feeling -- is that Witt is no match for Roy. That she will get him killed if she asks for help.

DOT  
No. That's not --

WITT FARR  
A little far from home, aren't ya?

Roy stares at Witt.

ROY TILLMAN  
You need something, trooper?

Witt keeps his focus on Dot.

WITT FARR  
Everything alright?

He sees --

ROY'S GRIP

tighten on Dot's arm.

ROY TILLMAN  
She's fine.

DOT  
Took a spill is all. Just signin  
some paperwork then --

ROY TILLMAN  
Headed home.  
(to Nurse)  
Kim, how we comin?

WITT FARR  
Back to Minnesota, yer sayin.

The Nurse scurries the clipboard and a pen back to Dot, who barely looks at the forms she hurriedly signs as she speaks.

DOT  
I'm --

ROY TILLMAN  
Nadine's comin ta stay with us fer  
a while.

WITT FARR

(to Dot)

That yer idea? Cause I can drive ya  
home. My shift's over.

Dot hands the clipboard back to the Nurse, turns to Roy.

DOT

We should go.

Witt steps between the exit and Dot and Roy.

WITT FARR

Mrs. Lyon, Dorothy, I can help.

ROY TILLMAN

Son, the lady said it's no concern  
to you.

WITT FARR

I heard her. But, see, I was drawn  
into a chain of events the last  
time Mrs. Lyon was kidnapped.

Roy reels back for effect, gives this a hearty laugh.

ROY TILLMAN

Kidnapped?

Dot shoots Witt a warning look.

DOT

That never happened.

ANGLE ON THE FRONT DOORS

As GATOR and TWO DEPUTIES enter and approach behind Witt, who  
faces Roy, oblivious.

ROY

holds Witt's attention, letting the trap close.

ROY TILLMAN

Son, I'm the sheriff of this  
county. I know yer not sayin I'm a  
suspect in some imaginary crime.  
Now move out of my way, before I  
move ya.

WITT FARR

(to Dot)

Listen ta me.

(MORE)

(CONTINUED)

WITT FARR (CONT'D)

You don't have to go with him. I  
can have backup here in 10 minutes.

ROY TILLMAN

Yeah, that's gonna be too late.

His eyes go past Witt, who turns, sees Gator and the other  
deputies.

GATOR

Surprise.

The deputies surround Witt.

DOT

Really, this is all a bit of  
silliness. I'm fine.

She takes Witt's hand.

DOT (CONT'D)

Go home. Please. Tell Wayne I'll be  
there soon.

Roy makes a face to Witt like *that may not be accurate*. He  
smiles.

CLOSE ON WITT

He's outnumbered and outgunned, but ready. Then -- Gator  
steps forward.

GATOR

Time ta go, Jay Z.

Gator puts a hand on Witt's shoulder. Witt spins.

WITT FARR

Don't touch me.

GATOR

Oooh, he's sensitive.

The deputies close in. Witt's hand goes to his weapon.

GATOR (CONT'D)

Careful, boys. I think Officer  
Nightstick's on his period today.

He feints at Witt, who takes a step back, adrenaline rising.

DOT

Roy, if you hurt him, I won't come.

(CONTINUED)

5

Beat. Roy thinks about that, smiles.

ROY TILLMAN  
We're leavin.

He leads Dot out. Gator and the deputies fold in behind him.

WITT

watches them go out the doors and out of sight. He turns back to Kim.

6

INT. INDIRA'S PROWLER (TRAVELING) - DAY

6 \*

Indira drives, looking exhausted. \*

Her phone rings. \*

INDIRA  
(answering)  
Officer Olmstead.

WITT FARR (O.S.)  
(on phone)  
Trooper Witt Farr on this end. This  
a good moment? \*

INDIRA  
Just threw a couple elderly outta  
their homes. Evictions. Ya know, so-  
called public service. Whatchya  
got? \*

(CONTINUED)

6

INTERCUT WITH:

7 INT. LOBBY. GARLAND MEMORIAL HOSPITAL. BISMARCK, ND - DAY 7

Witt leafs through Dot's paperwork at the counter.

WITT FARR  
Well, a bad feelin.

\*  
\*

INDIRA  
Don't like the sounds of that.

\*  
\*

WITT FARR  
I just saw her -- Dorothy Lyon.

\*  
\*

INDIRA  
Where?

\*  
\*

WITT FARR  
I'm at the hospital outside  
Bismarck. Just got her files. She  
was in an auto accident. Seemed  
fine. A little banged up, but guess  
who was checkin her out? Roy  
Tillman.

INDIRA  
You saw this?

WITT FARR  
Yes, ma'am. I tried ta step in,  
take her home, but he had strength  
in numbers.

INDIRA  
Where is she now?

WITT FARR  
Like I said, he took her. Tillmans  
have a ranch out on route eleven.  
My guess is they went there.

Beat. Indira thinks about that.

INDIRA  
And what was her demeanor?

WITT FARR  
Like one a those hostage videos you  
watch on the internet. Seemed  
agreeable to it with words, but her  
eyes -- like a trapped animal.

(CONTINUED)

7

ANGLE ON INDIRA

She thinks about that.

WITT FARR (CONT'D)  
I left a message with the FBI.

INDIRA  
They never return calls.

8

OMITTED

8 \*

9

OMITTED

9

\*

WINGA

10 OMITTED 10 \*

11 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY 11

Roy snaps a PADLOCK closed --

-- locking it on the buckled closures of a CATTLE-HOBBLE;  
heavy leather cuffs around both Dot's ankles, connected by a  
chain.

Dot sits on a bale of hay.

(CONTINUED)

DOT

looks around. The shack has single small window, opaque with mud, on the opposite wall, well out of reach. Straw litters the floor. Some of it soaked with dried blood.

This is where Fake Wayne was killed. You can still feel it in the air.

DOT

Yer day is coming.

ROY TILLMAN

I don't think you wanna start off lippy, Nadine. This is just a temporary measure.

She studies him.

DOT

You don't even have a plan, do you?

ROY TILLMAN

God has a plan.

DOT

And what's that?

He looks at her with disdain.

ROY TILLMAN

Must be cold livin out there in the dark. Lemme spell it out fer you. You made a promise. To Him. To me. Man and wife. And you broke yer vow.

DOT

You broke my fingers. My collar bone. Three ribs. You dislocated my jaw.

ROY TILLMAN

I was tryin ta fix you.

DOT

Like a window cleaner pissing on a window.

ROY TILLMAN

There's that mouth.

Dot pulls against her restraints.

DOT

Let me go, let me go, let me go,  
let me go!

\*

He watches her.

\*

ROY TILLMAN

I'm just lettin you tire yourself  
out, like a horse with a bit in its  
mouth for the first time.

\*

\*

\*

\*

She stops fighting.

DOT

Please. I can't be here. I'm  
Scotty's mother. She said ice cream  
cake for her birthday and I forgot  
to order it, and they've got a  
three day minimum. And she just  
started a new school and the girls  
are mean. And Thanksgiving and  
Christmas. And this is probably the  
last year she's gonna believe in  
Santa Claus. And I can't -- unsee  
it -- her sittin in Santa's lap at  
the mall, and he's sayin *what do  
you want fer Christmas, little  
girl*, and she says *I want my mommy  
back*.

Beat. Roy looks at her as if she's lost her mind.

DOT (CONT'D)

It's not just me. Don't you get it?  
What yer doin to me yer doin to  
Scotty and to Wayne, and we're  
gettin kittens next year, we  
decided, and who's gonna teach  
Scotty how to take care of them?  
Plus I'm a den mother fer the Girl  
Scouts, and I raise money fer the  
library.

\*

ROY TILLMAN

Enough.

DOT

No. I'm in love. True love. With  
the most wonderful man. My best  
friend.

\*

(MORE)

(CONTINUED)

## DOT (CONT'D)

We went ice skatin on our first date, and if you ask Wayne he'll say shepherd's pie is still his favorite food, and we just started watchin *Call the Midwife* and there's like thirteen seasons, and if you -- if I don't -- come home, who's gonna remind him to take Lactaid when he eats cheese?

\*  
\*

ROY TILLMAN

You made a vow.

(CONTINUED)

DOT

I was a child.

ROY TILLMAN

Oh please. You had yer hair, yer menses.

DOT

And you had a wife and a son almost my age -- which was fifteen.

ROY TILLMAN

I don't care. You made a mistake leavin me, and that means that everything that came after is a mistake too.

DOT

My daughter is not a mistake.

ROY TILLMAN

Fruit of the poison tree. That's a legal way of saying two wrongs don't make a right. You belong to me. End of story.

DOT

Do you know how crazy you sound? The way you see things. Your mind. But the craziest part is -- you think it's the world that's gone mad.

(beat)

I have to go.

ROY TILLMAN

Nadine, I promise you, hand to God, I will let you go the very second you beg me to let you stay and mean it.

DOT

You want a promise? I'll make you a promise. I'm gonna kill you.

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

\*

\*

They stare at each other. He can see in her eyes that she means it. Footfalls sound in the gravel outside the shed.

ROY TILLMAN

The devil is dancing a jig on your tongue today, Nadine. Just jumpin and jivin!

BOWMAN and PACE appear at the shed's low door, trying to wrestle a rickety old metal rollaway BED FRAME inside.

ANGLE ON THE DOOR

as the men clear, KAREN TILLMAN is revealed on the threshold, an INDUSTRIAL-SIZE BUCKET WITH ATTACHED TOILET SEAT in her arms.

She clocks how close Roy is to Dot and she does not like it.

ROY TILLMAN (CONT'D)

Karen, come in. This is Nadine. Nadine, this is my wife, Karen. Mother to my children.

Karen eyes Dot narrowly as she comes. She drops the bucket on the floor with a thump that makes the toilet lid bounce.

KAREN TILLMAN

(to Roy, ignoring Dot)

The girls are outside with Dad. We need ta get goin if ya don't want to be late fer the sheriff debate --

DOT

Roy was just explainin ta me how one more wife and he gets a set a steak knives --

Karen slaps Dot across the face, cutting her off.

KAREN TILLMAN

Shut up. I never want to hear you speak. Not once ta me. Not ever.

She turns and heads for the door.

KAREN TILLMAN (CONT'D)

We'll be in the truck.

DOT

(to Roy)

Well. Third time's the charm.

12 OMITTED 12

13 EXT. OLMSTEAD HOUSE. MINNESOTA - DAY 13

Indira pulls up in her Prowler, parks, and pulls herself out of the vehicle. \*

14 INT. FOYER. OLMSTEAD HOUSE. MINNESOTA - DAY 14

ANGLE ON LARS'S BAG OF GOLF CLUBS

standing just inside the door as Indira enters the silent house from outside. She slips off her shoes and peeks her head into the garage.

INDIRA

Lars?

No response. She heads upstairs.

15 OMITTED 15

16 INT. BEDROOM. OLMSTEAD HOUSE. MINNESOTA - DAY 16

Indira enters. She stops in the doorway when she sees Lars stirring in bed.

INDIRA

Lars? What are ya doin in bed? It's the middle of the day.

Lars does a ridiculous imitation of someone roused from a deep sleep, blinking and yawning.

LARS

(fake groggy)

What are ya doin home? \*

Indira heads for the closet -- \*

INDIRA

Told ya yesterday. Double shift. Gotta change my togs and get back ta -- \*

She opens the folding closet door -- and stops.

(CONTINUED)

A YOUNG WOMAN

stands just inside the closet, pulling on her Lululemons with one hand while covering her naked chest with the other.

YOUNG WOMAN

Hi.

INDIRA

meets the event she should have seen coming a million miles away. It lands like a blow on a bruise -- dull, stupid pain.

INDIRA

(simply)

Move.

The Young Woman shuffles aside and Indira reaches past her for a fresh uniform in dry cleaner's plastic. \*

INDIRA (CONT'D)

You need to be gone when I get home. \*

LARS \*

Where am I supposed to go? \*

INDIRA \*

I don't care. \*

The Young Woman slinks from the closet, finds her shirt, puts it on.

YOUNG WOMAN

Sorry.

INDIRA

Sorry? What are you sorry for? Other than betraying all women everywhere. Go ahead. Take him. He's useless. I don't want him.

LARS

Hey!

Indira goes about changing her uniform, right there, in front of Lars and the Young Woman; stripping down and suiting up.

INDIRA

I wanted a real man. A husband. Someone who pulls his weight. *Contributes* --

(CONTINUED)

16

LARS

Hey, I contri--

INDIRA

(laughs)

Lars. You don't do shit. Right?  
You don't work. Any clothes on yer  
back I paid for. You can't get to  
the grocery or put yer dirty  
drawers in the hamper. Can't shovel  
the walk or remember my birthday to  
save your life. You'd sooner sit in  
the dark than change a light bulb.  
And you'd rather die than say thank  
you to the person that does. So.  
Good luck to ya. You can leave the  
toilet seat up on someone else's  
life from now on.

She's done. Dressed. Ready to go.

INDIRA (CONT'D)

(one last look)

Shame on you. Both a ya.

16A OMITTED

16A

16B OMITTED

16B

17 EXT. OLMSTEAD HOUSE. MINNESOTA - DAY

17

\*

Indira exits, lost in thought. She looks up and sees a TOW  
TRUCK DRIVER is pulling away her Honda.

\*

\*

INDIRA

Wait!

\*

The tow truck driver pays her no mind and drives off.

\*

18 EXT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY

18

The decrepit wooden structure sits at the back of the  
property near the barn, out of ear shot of the main house.

PRELAP: The rattling of chains.

19 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY

19

Dot tries to find some give in her shackles.

(CONTINUED)

She surveys the room: the out-of-reach window, the closed door opposite, the bucket --

She turns and considers the rollaway bed, now unfolded and made up with a horse blanket and stained pillow.



She pulls the mattress from the frame and scrutinizes the skeleton of rusty steel lengths and springs beneath.

She zeroes in on one of the FLAT NOTCHED FLANGES that's used to keep the bed folded when upright. It pivots on a pin.

Dot reaches into her hair, draws out a hidden paperclip.

She twists the paperclip into a hook and threads the eye of pin that holds the flange to the bed frame and pulls.

She can't get a strong enough grip with her fingers so she grasps the paperclip hook with her teeth and tries again.

She strains, pulling...

The pin snaps free and the flange falls from the frame.

Dot snatches it up -- her tool! -- and sets to sawing at one of the leather cuffs binding her ankles.

INT. STUDY. LYON ESTATE. DELLWOOD, MN - DAY

\*

LORRAINE LYON is behind her desk pouring herself a drink. JEROME stands nearby. GOVERNOR SOUWER enters from another room.

\*

\*

\*

GOVERNOR SOUWER

\*

Mrs. Lyon.

LORRAINE

Lorraine. Please.

The Governor comes closer, holds out her hand.

GOVERNOR SOUWER

Heidi. We met at the Governor's summit last fall.

They shake, sit.

\*

LORRAINE

I remember. And, of course, you remember who the biggest donor was to your super PAC last cycle.

\*

\*

\*

GOVERNOR SOUWER

\*

I'm listening.

\*

LORRAINE

(beat)

\*

That sheriff's going to be coming to you. Tillman.

\*

(MORE)

(CONTINUED)

LORRAINE (CONT'D)

Complaining that's he's being treated unfairly, screaming for you to step in and save him.

GOVERNOR SOUWER

From what?

Beat. Lorraine sizes Heidi up.

LORRAINE

I had a job when I was sixteen, busing tables at the Cracker Barrel. We called the evening floor manager The Gynecologist, but, to be fair, he was also a mammogram technician in training as far as I could tell. Had these big hard hands, and when he grabbed your tit it was like he wanted to choke it out.

GOVERNOR SOUWER

I feel like maybe this guy moved on to Chuck E. Cheese in Bismarck after that.

LORRAINE

Oh, they're everywhere, these amateurs. But The Gynecologist, he made a rule that all the girls had to wear skirts, cause then he could get a finger inside you when you were picking up your orders, and if you dropped a plate, well, that came outta your wages. Now all the girls were too scared to say anything, and I needed the job too much to quit, so I went a different way.

GOVERNOR SOUWER

I can't wait to hear this.

LORRAINE

There were these meth heads who came in on Friday nights. I fed em the tip jar, and three tweakers came back after dark and put The Gynecologist's hands in the deep frier. Never saw him again after that.

(beat)

(MORE)

(CONTINUED)

LORRAINE (CONT'D)

My point is, you and me, we're the girls at the Cracker Barrel, and Roy Tillman, he's the evening floor manager. And when he comes to you asking why God deep fried his hands, your position is -- cause you deserved it.

Beat. Governor Souwer thinks about that.

GOVERNOR SOUWER

Some nights I have this dream -- There are all these men in my house screamin that the wolf's at the door and only they can save us, but when I look outside it's just them -- wearing wolf costumes.

Lorraine nods to Jerome, stands.

LORRAINE

You should think about running for President. Happy to make some calls if this thing turns out right.

The sound of A CROWD rises.

\*

INT. AUDITORIUM. CIVIC CENTER. ND - DAY

ANGLE ON DOORS

as they open, flooding light into the darkened room, framing Roy and his entourage in silhouette as they enter.

A sea of COWBOY HATS and BASEBALL CAPS swivel around as the AUDIENCE turns to Roy and Karen with Odin and the Twins.

Roy squints as his eyes adjust to the dark room; FIGURES stand behind PODIUMS on a lit STAGE in the distance.

Roy waves blindly -- *You're hero has arrived!* -- a gesture anticipating great fanfare, but uncomfortable laughter ripples the audience.

He heads down the aisle for the stage and Karen and Odin take seats with the girls.

ROY TILLMAN

Sorry to hold you up.

ANGLE ON DEBATE MODERATOR

ANNDREA CORDELL: from the Megyn Kelly corner of the broadcast universe, but local. She loves a microphone, as a prop.

ANNDREA  
Welcome, Sheriff Roy *Tillman*.

Again, a sprinkling of laughs from the audience.

ROY TILLMAN  
Is that Miss Cordell? Well, this is  
some honor.

She gestures at the stage.

ANNDREA  
Please.

Roy climbs the few steps to the stage where his opponent --  
OSCAR HASBRO -- stands behind one of FIVE PODIUMS.

Roy takes the only empty podium then glances over at the  
THREE MEN each standing behind their own; the Three Men from  
the open of this episode, whose name changes Danish oversaw.

ROY TILLMAN  
(hooks a thumb)  
A little crowded up here, ain't it?

ANNDREA  
Say hello to the other candidates  
for Sheriff of Stark County. Roy  
Andrew Tillman. Roy Chester  
Tillman. And Roy--

MAN #3  
Roy Floyd Tillman.

The audience guffaws.

ROY TILLMAN  
The fuck is this?

He scans the crowd, looking for the prankster --

ANGLE ON THE CROWD

A hundred North Dakotans stare at Roy like a freak in the  
circus, no culprit visible.

A STAGE HAND

approaches Roy to wire him with a mic.

(CONTINUED)

ROY TILLMAN (CONT'D)  
Son, ain't nobody gonna have  
trouble hearin me.

ANNDREA  
Sheriff Tillman, the next question  
is for you.

ROY TILLMAN  
Cordell, I like your giddy up, but  
someone's gotta answer my question  
first.

(another thought)  
Where's Jerry? Election Jerry.  
Jerry Belknap.  
(to the Three Men)  
Who put you guys up to this?

ANNDREA  
(from a card)  
Sheriff Tillman, given the types of  
criminal arrests and incidents we  
typically see in Stark County, how  
do you justify spending *half* a  
million dollars on war-grade  
weapons and tactical gear--?

ROY TILLMAN  
Well, I'm not sure you got your  
numbers right for starters Anndrea--

ANNDREA  
Does Stark County really need a  
*tank*?

Beat. Roy shifts uncomfortably.

ROY TILLMAN  
As Sheriff you know my number one  
priority is the safety of this  
community. That means preparedness  
and defense --

MAN #1  
(aping him)  
-- safety of this community --

MAN #2  
That means preparedness --

MAN #3  
Preparedness and defense --

Roy stops. He looks at the Three Men.

(CONTINUED)

ROY TILLMAN

Excuse me. I was talking --

The Three Men mimic Roy in unison, match his inflection.

THE MEN

I was talking --

The audience laughs.

ROY TILLMAN

(laughs, going for light)

Okay. Good joke.

MAN #1

Good joke.

MAN #2

Good joke.

MAN #3

Good joke.

Roy feels himself the brunt of a school yard tease.

ROY TILLMAN

Cut it out!

MAN #1

Cut it out!

MAN #2

Out!

MAN #3

Out!

ROY'S HANDS

curl into fists.

ROY TILLMAN

Okay. You know what?

He knocks his PODIUM over and storms down the stage steps.

ROY TILLMAN (CONT'D)

This is bullshit!

The Three Men exchange glances then knock their podiums over.

MAN #1

This is bullshit!

MAN #2

This is bullshit!

MAN #3

Bullshit!

(CONTINUED)

21

The Men ape Roy's stride as they follow him down the steps.

The audience roars.

And, at the back of that audience, we find --

DANISH GRAVES

beaming with delight, shaking his head at just how marvelously his plan has worked; Roy's unraveling.

Roy reaches Karen and spins on the Men following him.

ROY TILLMAN

Are you even on the ballot?

The Men all mimic him again.

A cluster of cub PHOTOGRAPHERS jockey for a shot.

PHOTOGRAPHER

Sheriff, let's get one with all the Tillmans together!

ROY TILLMAN

No pictures!

But, the Three Men crowd Roy and a flash goes off. Roy surges forward, but his way is blocked as the audience finds its feet.

Roy shoves a PHOTOGRAPHER aside.

PHOTOGRAPHER

Hey! That's assault!

Roy knocks the camera out of the Photographer's hand.

Another hand lands on Roy's shoulder and he whips around. At the end of a sweeping arc, Roy's fist connects with the telegenic visage of Anndrea Cordell as a camera flashes.

22

EXT. CIVIC CENTER. NORTH DAKOTA - DAY

22

The sound of a melee behind him, Danish exits, a spring in his step. He gets behind the wheel of his Porsche, fires it up.

23

INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY

23

ANGLE ON THE BED FLANGE

(CONTINUED)

Dot sees at one of the Hobble cuffs.

ANGLE ON DOT

she stops to check her progress, resumes.

Her fierce concentration breaks when fast footfalls sound in the gravel outside.

ANGLE ON DOOR

as Gator blows in. He stops.

ANGLE ON GATOR

looking at Dot.

ANGLE ON DOT

No sign of the flange. Nothing out of place. Cucumber-cool.

DOT  
Shouldn't you be at the debate?

GATOR  
Dad wanted me to hang back.

DOT  
Yeah.

GATOR  
What'd you tell the FBI?

DOT  
Me? Nothin.

GATOR  
I saw ya with those agents at the hospital.

DOT  
That is one thousand percent on you. They came ta me.

GATOR  
Why?

DOT  
Cause you're sloppy as shit and that leaves folks askin questions. Why were you kidnapped? Why did yer house burn down? But, I never told anyone anything

(MORE)

\*

(CONTINUED)

DOT (CONT'D)  
(beat)  
I saw yer mom yesterday.

\*  
\*



GATOR

(beat)

What?

\*

DOT

Linda. I saw Linda. She's safe. She didn't want ta leave you. She wouldn't. Not if she'd had a choice. You understand? But he was gonna kill her, so she had to go -- to save herself. But, she was comin back. I was bringing her back.

\*

GATOR

What the fuck are you talking about?

DOT

I'm sayin she made it, Gator. Yer mom got away and she's safe. And I can take ya there if you help me. But we hafta go right now.

He studies her, the snake in the garden. The feelings are too big to process, too scary.

GATOR

Yer such a liar. You never told the truth not once in your life.

DOT

I swear. I can take you to her.

A pregnant pause. There's been a hole inside him ever since he woke up at twelve and his mother was gone. He wants to believe she's out there, thinking of him, but then he hears his father's voice in his head -- his eyes turn cold.

GATOR

No. I'm not goin anywhere -- and neither are you.

Beat. He turns to go.

DOT

Did you ever wonder why yer name's not Roy?

(off his look)

Yer the fifth boy in a long line of first born Roys. Yer name was supposed to be Roy.

(MORE)

(CONTINUED)

DOT (CONT'D)

But yer dad said he took one look  
at you in the hospital -- this pale  
puny lizard -- and he knew you were  
gonna be a loser for life.

(MORE)



23

DOT (CONT'D)

He told me he'd rather have his  
name die out than fer you to carry  
it.

Gator wants to say this isn't true, the words are right there  
in his mouth. But they stay there -- stuck.

DOT (CONT'D)

Ask him.

GATOR

I hope you die in here, Nadine.  
And never see your daughter again.

Beat. She's shocked. He was just a boy once, a boy who cried  
when his father beat his mother.

DOT

No, you don't.

GATOR

Yes, I fuckin do.

\*

24

OMITTED

24

\*

24A

EXT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY

24A

\*

Gator stomps from the Abattoir to his Prowler in a hot state,  
climbs in, slams the door. There are too many feelings in his  
body to contain.

\*

\*

\*

25

EXT. FRONT GATE. TILLMAN RANCH. NORTH DAKOTA - DAY

25

WITT FARR stands in front of his prowler in a face-off with  
two RANCH HANDS at the entrance as Gator arrives in his car.

\*

\*

Gator hops out, furiously stalks towards Witt at the gate.

\*

GATOR

You need to drive away or I'm gonna  
shoot you for trespassing.

WITT FARR

Not until I talk to Mrs. Lyon.

Gator pulls his gun, PUTS A SHOT through the windshield of  
Witt's prowler.

Witt jumps.

(CONTINUED)

25

GATOR

Next one goes in your head.

Beat. Witt nods. He walks back to his car, opens the door.

WITT FARR

I know you don't think they're coming -- the consequences -- but they're almost here.

GATOR

Bye bye.

Witt gets in his car, starts backing up as Gator turns to his own Prowler. \* \*

GATOR (CONT'D)

(to the guards)

You see him again it's shoot on sight. \*

He climbs in and drives through main gate, pursuing Witt's vehicle back to the main road, where Witt turns one way, and Gator the other. Gator hits the gas, peels out. \* \*

26 OMITTED 26 \*

27 OMITTED 27 \*

28 OMITTED 28

29 INT. GATOR'S PROWLER (TRAVELING). RURAL HIGHWAY - DAY 29

ANGLE ON GATOR

muttering to himself, venting as he speeds along.

GATOR

Fucking bitch.

Behind him, out of focus, a FIGURE sits up in the backseat. It's Munch.

30 OMITTED 30

31 OMITTED 31

32 OMITTED 32

33 EXT. GAS STATION. RURAL NORTH DAKOTA - DAY 33

It's thirty minutes after the debate. Danish stands at the pump, gassing up the Porsche. He's on his cellphone.

DANISH GRAVES

No. Just tell her it went well and I'm heading back.

(beat, listening)

Believe me -- after what I saw that guy couldn't get elected to lick the road clean.

He hangs up, puts the nozzle back on the pump, sees --

A STATE TROOPER PROWLER

Approaching. There is a bullet hole in the windshield.

34 INT. WITT'S PROWLER (TRAVELING). RURAL NORTH DAKOTA - DAY 34

Witt sees Danish and his Porsche at the pumps -- recognizes him. Witt sits up straighter, makes A U-TURN, pulls into the station.

35 EXT. GAS STATION. RURAL NORTH DAKOTA - CONTINUOUS 35

Danish panics at the U-turn, thinking this is Roy or his men. He goes to climb in when --

WITT FARR (O.S.)

Mr. Graves?

Danish glances about, feigning who-me?-surprise as Witt climbs from his Prowler. Witt pulls the business card Danish gave him.

WITT FARR (CONT'D)

You gave me your card.

Danish straightens, faces Witt.

WITT FARR (CONT'D)

Deputy Witt Farr. We met over in the Twin Cities at the hospital after the fire.

(CONTINUED)

DANISH GRAVES

Of course. You're --

Danish squeezes a tight smile, pinned down.

WITT FARR

Witt Farr, like I said. Can I ask --  
are you here for Mrs. Lyon?

Danish isn't following.

DANISH GRAVES

I work for Mrs. Lyon, yes.

WITT FARR

No. *Dorothy* Lyon. The daughter-in-  
law.

DANISH GRAVES

What about her?

WITT FARR

She's at the ranch. Roy Tillman.  
The Sheriff. He's her ex-husband,  
who tried to kidnap her, we think --  
maybe you know this -- but he has  
her -- right now -- and I don't  
think she wants to be there.

DANISH GRAVES

You spoke to her?

WITT FARR

She was in the County hospital and  
he took her out, Roy and three  
deputies. And Mrs. Lyon said she  
was goin of her own free will --  
which ties my hands -- but I'm  
telling you as her lawyer -- she's  
kidnapped.

This lands hard on Danish. If he hadn't committed her, she  
never would have run.

A CALL comes in on WITT'S RADIO.

RADIO

Car five-oh-two, respond to a ten-  
ninety-nine in progress.

\*

WITT FARR

I gotta go.

(CONTINUED)

35

DANISH GRAVES

Okay. I'll --

He climbs into his car.

WITT FARR

Whatever you're gonna do, do it  
fast. I don't know how long she's  
got.

DANISH GRAVES

What are you saying?

But Witt closes his door, drives away.

ANGLE ON DANISH

Almost paralyzed by what he just heard. He takes out his  
phone, scrolls to Lorraine's name. But what if she tells him  
to come home, to leave Dot to her fate? So he pockets the  
phone, climbs in his Porsche, pulls out.

35A	OMITTED	35A	*
35B	OMITTED	35B	*
36	OMITTED	36	
37	INT. ODIN'S TRUCK (TRAVELING). TILLMAN RANCH. ND - DAY	37	*
	Roy sits in the passenger seat, Karen and the kids in back, as Odin passes the front gate of Tillman Ranch.		*
	Roy seethes. Tension fills the cab.		*
	KAREN TILLMAN That was just awful.		
	He ignores her.		
	KAREN TILLMAN (CONT'D) The way they were laughing at you.		
	ODIN LITTLE (a warning) Karen.		

38 EXT. MAIN HOUSE. TILLMAN RANCH. NORTH DAKOTA - DAY 38 \*  
Odin's truck pulls up in front of the house. \*

KAREN TILLMAN  
You can fix it though, I know it.

ODIN LITTLE  
I swear, Karen, you're a bag of bolts in the brains department, you keep talkin this way. Can't you see the man's upset.

KAREN TILLMAN  
I just --

Roy turns and glares at her, and in that moment Karen realizes that if they go inside now, Roy will beat her -- unless she can change his focus. So she makes a choice.

KAREN TILLMAN (CONT'D)  
Don't you see? It's a curse is what it is -- this woman coming back after all these years. Laughing at you, mocking your piety, the things we believe. Rubbing her sins in our face. She's the albatross. Not --

CLOSE UP ON ROY

It's all too much for him. He gets out.

KAREN TILLMAN (CONT'D)  
-- me.

There is murder in his eyes. The CAMERA LEADS HIM as he walks -- and walks -- all the way to THE ABATTOIR -- the humiliation of what he just went through, the laughter at his expense, rising in his throat like bile.

39 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY 39 \*  
Roy comes in hot, snags THE BLANKET off the bed and moves toward Dot.

DOT  
Wait. What are you --

Roy lunges, wrapping the blanket roughly around her head and twists it to gain a grip. Dot's hands go up to Roy's face, clawing blindly.

(CONTINUED)

ROY TILLMAN

Don't do it, Nadine. Don't make it worse. Don't you fight me.

He punches her in the head.

But, Dot does keep fighting.

He punches her again.

And again.

The blanket muffles Dot's shrieks as Roy develops a rhythm.

He shakes her like a doll from his grip on her head.

And suddenly --

DOT

goes slack. Without a sound. Did he break her neck? What are the chances he snapped it?

ROY

gives Dot's limp body another shake, testing. Nothing.

ROY TILLMAN (CONT'D)

I remember this game.

He pulls the blanket off Dot's head.

ANGLE ON DOT

She's alive -- a mess -- but, alive, and glaring at him. She wipes her face. She smooths her matted hair.

DOT

Last chance, Roy.

ROY TILLMAN

Yeah? You wanna go another round?

DOT

To let me go.

Now he sees it.

ANGLE ON HOBBLE

Dot has managed to cut through one of the cuffs and has set to work on the other, still hanging on one of her ankles.

(CONTINUED)

ROY TILLMAN

You thinkin you're just gonna  
stroll outta here? People gonna  
hold the door?

He kneels down to grab at the hobble --

And Dot leaps up.

She swings the length of HEAVY CHAIN to wrap around Roy's  
neck and launches herself onto his back.

Roy goes for the chain at his neck as Dot cinches it tight.

She rides Roy as he chokes and tries to buck her off.

He tries to stand, but the chain goes taut, still locked to  
the eyebolt in the floor.

He snakes his arm around the chain, gives it a snapping tug.

The eyebolt pops clean of the splintered wood and Roy throws  
Dot from his back. She hits the floor and rolls.

Roy gathers the chain to loop around his hand.

ROY TILLMAN (CONT'D)

"And on her forehead was written a  
name of mystery!"

He whips the chain at Dot, who scurries under the bed.

ROY TILLMAN (CONT'D)

"Babylon the great, mother of  
prostitutes and Earth's  
abominations."

Roy flips the bed frame and lashes at Dot with the chain.

ROY TILLMAN (CONT'D)

"And I saw the woman, drunk with  
the blood of the saints, the blood  
of the martyrs of Jesus."

Dot spins to face Roy, brandishing the FLANGE like a knife.

Roy seizes the flange and throws it far and steps back,  
winding up to whip Dot again as she tries to crawl away.

BOWMAN

Roy!

Roy turns, arm raised with the chain, to Bowman at the door.

(CONTINUED)

ROY TILLMAN

Not now, brother. The lesson's  
almost taught.

Bowman has to force his eyes from Dot, hunted into a corner.

BOWMAN

There's a lawyer at the gate,  
Danish Graves. Asking to see you.

Roy looks to Dot. She heard the name. She and Roy share a  
look, hers full of hope and fear.

ROY TILLMAN

(to Bowman)

I'll be right there.

\*

Bowman exits and Roy takes the HANDCUFFS from his belt.

\*

He crosses to Dot. She turns her body away from him, won't  
look at him as he snaps one cuff to her wrist and the other  
to the bed frame.

\*

ROY TILLMAN (CONT'D)

There's only one way you're ever  
leavin here.

DOT

I will. I will. I did it before.

ROY TILLMAN

No. See? You've *always* been here,  
Nadine. The rest was just a dream.

She turns to face him now.

DOT

I'll get away. Same as Linda.

ROY TILLMAN

Oh, you'll end up same as Linda.

He stands, towering over her.

ROY TILLMAN (CONT'D)

I'll bury you right next to her.

DOT

processes what deep down she's feared all along: Linda didn't  
leave. Roy killed her.

\*

39A INT/EXT. FOYER. LYON ESTATE. DELLWOOD, MN - SUNSET 39A

Indira's prowler is parked in front of the mansion. THREE SECURITY OPERATIVES eyeball her as she waits anxiously.

Lorraine comes to the door.

INDIRA

Mrs. Lyon. I've been tryin ta reach ya all day --

LORRAINE

Yes. You've decided to take the job. Smart cookie.

INDIRA

What? No -- I mean, yes. Yes. But, that's not -- not why I'm here. I know where Dorothy is.

LORRAINE

You found her?

INDIRA

Not me. The sheriff.

LORRAINE

(beat, assessing)  
Where is she?

INDIRA

He took her back to his ranch.

Lorraine processes this half a beat, inhales deeply, readying for battle and turns to Indira.

LORRAINE

Come in, you're starting now.

The two women go into Lorraine's office.

40 OMITTED

40 \*

41 OMITTED 41

42 EXT. MAIN HOUSE. TILLMAN RANCH - SUNSET 42

Danish pulls up in his Porsche and clocks a couple Ranch Hands watching him as he parks. Bowman stands on the porch, waiting for him. He swallows. What has he gotten himself into? \*

Danish steps out of his car. \*

His CELL PHONE rings as he climbs the steps toward Bowman and he pulls it out, checks its screen: LORRAINE.

He hits DECLINE, pockets the phone, and enters Roy's house.

43 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - SUNSET 43

Dot has dragged the bed frame across the room to the WINDOW she can now reach, but it won't open. It won't even budge.

She cocks her elbow and smashes the window's GLASS.

Dot calls out --

DOT  
I'm here! I'm -- \*

Then she sees it --

DOT'S POV

THE RED WINDMILL

rising beside the BARN.

A FLASH

of the Red Windmill from her dream, the rocks in the water trough pushed aside, the tin box in the hole.

DOT

reels as the last wall of her denial gives way.

44 INT. OFFICE. TILLMAN HOUSE. NORTH DAKOTA - CONTINUOUS 44

Bowman shows Danish in. Roy is sitting behind his desk, lighting a cigar. Bowman exits, closes the door.

(CONTINUED)

DANISH GRAVES  
Sheriff, thank you for seeing me.

WANG

Roy doesn't answer, just looks at Danish through the flame and smoke as he puffs his cigar to life.

Flustered, Danish looks around, unbuttons his jacket. He's used to having the power in a negotiation, so he overestimates his power here.

DANISH GRAVES (CONT'D)

Okay. I'll get right to the point.  
Today was humiliating for you.  
You're sitting there thinking it  
wasn't that bad, but believe me, it  
was. Worse than you know. A lot  
worse. You should probably have a  
drink.

(feeling himself)

You're going to lose your election,  
Roy. Understand that. It's gone.  
Out of your grasp. You'll be lucky  
if you don't get charged with  
assault. But, I can fix it for you.  
Make those other Roy Tillmans  
disappear just as quick as I made  
them.

He snaps his fingers.

ANGLE ON ROY

He slides open his desk drawer and casually takes out a  
VINTAGE REVOLVER.

DANISH

sees the gun, tries to act like he's still in control.

DANISH GRAVES (CONT'D)

(soldiering on)

My client is prepared to deliver  
this election to you. In exchange  
for the immediate return of her  
daughter-in-law.

ROY

picks up the gun.

DANISH

tries to hold his composure.

(CONTINUED)

DANISH GRAVES (CONT'D)  
It's a good deal, Roy. Smart. And  
you'd be smart to take it while  
it's still on the table.

ROY TILLMAN  
Here's a question.

He stands.

ROY TILLMAN (CONT'D)  
If you're so smart --

Roy shoots Danish. The big gun bucks and its report  
reverberates in echoing rings as Danish falls. He isn't dead  
yet, but he's a bloody mess.

Roy stands over him, lifts the gun.

ROY TILLMAN (CONT'D)  
-- why are you so dead?

Roy FIRES.

45 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DUSK 45

Dot has managed to disconnect one piece of the metal bed  
frame with raw fingers; a pitiless task.

She HEARS THE GUNSHOT.

DOT  
No.

There will be no rescue. She must save herself.

46 EXT. WINDMILL. TILLMAN RANCH. NORTH DAKOTA - NIGHT 46

A WORK TRUCK PULLS UP to the WINDMILL. BOWMAN and PACE get  
out.

They go to the tailgate, DRAG DANISH'S DEAD BODY out, letting  
it drop to the ground.

They turn to the WATER TROUGH at the base of the windmill. \*

Bowman activates a LEVER and he and Pace slide the trough  
back on RAILS -- revealing the opening of an OLD WELL \*  
beneath. \*

47 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DUSK 47 \*

DOT \*

stands at the window watching as Bowman and Pace carry Danish's body to the lip of the dry well and THROW IT IN. \*

Then Pace grabs a BAG OF LYE, pours it into the hole. \*

ANGLE ON DOT

She turns from the view, lowers herself to the floor.

Was Roy right? Will she die here, like Linda? Chained like an animal? Will they bury her too beneath the red windmill?

The rough cough of metal against earth reaches Dot as Bowman and Pace cover her savior's body with dirt.

END OF EPISODE 508