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EPISODE: #509
SCRIPT: #509
PRODUCTION: #5009

F A R G O

"The Useless Hand"

Episode #509

Written by

Noah Hawley

DOUBLE BLUE REVISION - 3/23/23
GREEN DRAFT - 3/10/23
YELLOW REVISION - 3/9/23
PINK REVISION - 3/6/23
BLUE DRAFT - 2/21/23
WHITE PRODUCTION DRAFT - 1/18/23

26 Keys Productions
The Littlefield Company
MGM Television
FX Networks

MGM Television Entertainment Inc.
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EPISODE #509
 Double Blue Revision - 3/23/23

REVISION HISTORY

DOUBLE BLUE REVISION	3/23/23
GREEN DRAFT	3/10/23
YELLOW REVISION	3/9/23
PINK REVISION	3/6/23
BLUE DRAFT	2/21/23
WHITE PRODUCTION DRAFT	1/18/23

Notes:

DOUBLE BLUE REVISIONS

- Sc. 12A dialogue changes
- Sc. 48A added

GREEN REVISIONS

- Sc. 4 description changes
- Sc. 12C dialogue changes
- Sc. 16 description changes
- Sc. 16A description changes
- Sc. 16B description changes
- Sc. 17 description changes
- Sc. 18 description changes
- Sc. 20 description changes
- Sc. 22 description changes
- Sc. 25 description changes
- Sc. 26A omitted
- Sc. 28 description changes
- Sc. 30 description changes, Agent Joaquin and Agent Meyer added to scene
- Sc. 31 omitted
- Sc. 32 omitted
- Sc. 34 description changes
- Sc. 37 description changes, Gunner removed from scene
- Sc. 38 time of day change, description changes
- Sc. 43 time of day change, description changes, dialogue changes
- Sc. 43A time of day change, description changes
- Sc. 44 time of day change, description changes
- Sc. 46 time of day change, description changes
- Sc. 47 time of day change, description changes
- Sc. 48 description changes
- Sc. 49 time of day change, description changes

YELLOW REVISIONS

- Sc. 12 omitted
- Sc. 12B omitted
- Sc. 13 omitted
- Sc. 14 omitted
- Sc. 16B description changes
- Sc. 18 description changes

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YELLOW REVISIONS (Cont'd)

- Sc. 43 dialogue changes

PINK REVISIONS

- Sc. 4 description changes
- Sc. 26A description changes
- Sc. 33 description changes
- Sc. 33A description changes, Jerome added to scene
- Sc. 34 description changes
- Sc. 37 description changes, dialogue changes
- Sc. 43 dialogue changes
- Sc. 49 description changes, dialogue changes

BLUE REVISIONS

- Sc. 1 description changes
- Sc. 4 description changes
- Sc. 5 description changes
- Sc. 11 description changes, dialogue changes
- Sc. 11A added
- Sc. 12 description changes, dialogue changes, character Militia Member changed to Pace
- Sc. 12A added
- Sc. 12B added
- Sc. 12C added
- Sc. 14 description changes, character Militia Member changed to Pace
- Sc. 15 omitted, moved to Sc. 16B
- Sc. 16 location clarified, description changes
- Sc. 16A added
- Sc. 16B added, formerly Sc. 15, description changes
- Sc. 17 description changes
- Sc. 18 description changes
- Sc. 22 description changes
- Sc. 23 description changes
- Sc. 26 description changes
- Sc. 26A added
- Sc. 28 description changes
- Sc. 33 description changes
- Sc. 33A added
- Sc. 33B added
- Sc. 37 description changes, dialogue changes
- Sc. 38 time of day change, description changes
- Sc. 42 description changes, dialogue changes
- Sc. 43 time of day change, description changes
- Sc. 43A added

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CAST

DOROTHY "DOT" LYON.....JUNO TEMPLE
 ROY TILLMAN.....JON HAMM
 LORRAINE LYON.....JENNIFER JASON LEIGH
 WAYNE LYON.....DAVID RYSDAHL
 GATOR TILLMAN.....JOE KEERY
 WITT FARR.....LAMORNE MORRIS
 INDIRA OLMSTEAD.....RICHA MOORJANI
 OLE MUNCH.....SAM SPRUELL
 AGENT TONY JOAQUIN.....NICK GOMEZ
 AGENT HILDRED MEYER.....JESSICA POHLY
 SCOTTY LYON.....SIENNA KING
 JEROME PUGH.....KUDJO FIAKPUI
 DANISH GRAVES (O.S. dialogue only).....DAVE FOLEY

RECURRING/GUEST STARS

KAREN TILLMAN.....REBECCA LIDDIARD
 JESSICA TILLMAN(TWIN #1).....BROOKE SAUVE
 MAUDE TILLMAN(TWIN #2).....QUINN SAUVE
 ODIN LITTLE.....MICHAEL COPEMAN
 BOWMAN.....CONRAD COATES
 PACE.....ERIK ERMANTROUT
 LEMLEY.....STEPHEN JOFFE
 CAL DOCHERTY.....ARI COHEN
 BUCK HOLT.....ARPAD BALOGH
 AGENT SYKES.....SHANE MARRIOTT

NON-REGULARS

~~MILITIA MEMBER.....TBD~~
 RANCH HANDS.....TBD
 MILITIAMEN.....TBD
 WOMAN (SUV Driver).....TBD
 GUNNER.....QUILLAN LOWRY
 SWAT ALPHA #2.....KRISTA RYAN
~~ND LAW ENFORCEMENT.....TBD~~

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SETS / LOCATIONS

INTERIORS

TILLMAN RANCH. NORTH DAKOTA
ABATTOIR - MORNING
DUGOUT - DAY
THE HOLE - DAY
CHURCH - DAY

TILLMAN HOUSE - DAY
OFFICE - DAY
FOYER - DAY
MARITAL BEDROOM - DAY
CLOSET - DAY
KITCHEN - DAY
PANTRY - DAY
UPSTAIRS HALLWAY - DAY
GATOR'S ROOM - DAY

REDEMPTION SERVICES. MINNEAPOLIS, MN - DAY
CEO OFFICE - MORNING/DAY

ICE SHANTY. FROZEN LAKE. NORTH DAKOTA - DAY

MRAC (TRAVELING) - DAY

WITT'S STATE TROOPER CAR (TRAVELING) - DAY

EXTERIORS

TILLMAN RANCH. NORTH DAKOTA - MORNING/DAY
ABATTOIR - DAY
~~STABLES - DAY~~
~~RANCH LAND - DAY~~
MAIN GATES - DAY
TILLMAN RANCH HOUSE - DAY
CHURCH - DAY
IN-LAW HOUSE - DAY
ROAD - DAY
~~CEMETERY - DAY~~
TACTICAL COMMAND - DAY
FRONT GATE - DAY
DUGOUT - DAY
WINDMILL - DAY
THE HOLE - DAY
FIELD - DAY

ROAD. NORTH DAKOTA - DAY

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EXTERIORS (Cont'd)

FROZEN LAKE. NORTH DAKOTA - DAY
ICE SHANTY - DAY

ROADSIDE. NORTH DAKOTA - DAY (Billboard)

PARKING LOT. SCANDIA, MN - DAY

~~RURAL ROAD. NORTH DAKOTA - DAY~~

NEIGHBORING FIELD. NORTH DAKOTA - DAY

OPEN RANGE. NORTH DAKOTA - DAY

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

WE HEAR:

A DRAGGING SOUND, METAL ON WOOD --

1 EXT. TILLMAN RANCH. NORTH DAKOTA - MORNING 1

We are looking past THE WINDMILL. Cowboys are out on the range driving cattle.

The dragging sound continues -- something heavy moved in jerks and starts.

REVERSE ON THE ABATTOIR

We PUSH IN ON a broken window and see A FIGURE behind the shards of glass.

2 INT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 2

A place for slaughtering animals, converted to a makeshift death row for wives. DOT LYON stands at the window, handcuffed to THE METAL BED FRAME she has dragged across the ragged wooden floor.

Dot knows in her bones that she will die here today if she can't get free -- and she will be buried right there under the red windmill.

She tugs at the cuffs, trying to loosen the metal crossbar of the headboard, but it doesn't budge. She drags the bed frame towards the door.

ANGLE ON THE FRONT RIGHT FOOT OF THE FRAME

It hits a ROTTEN SPOT in the floor and FALLS THROUGH a few inches, hanging the bed up.

ANGLE ON DOT

brought up short, the cuff biting into her wrist. She gets down on the floor, examines the rotting floorboards.

We PUSH IN ON HER as a plan forms in her mind.

3 INT. CEO OFFICE. REDEMPTION SERVICES. MINNEAPOLIS - MORNING 3

A different view of the morning freeze, this one through a skyscraper window out onto downtown Minneapolis. WE FIND LORRAINE LYON standing at the window. She hits speed dial on her cell. She's calling --

(CONTINUED)

3

ANGLE ON THE PHONE

Danish Graves.

ANGLE ON LORRAINE

Phone to her ear. It goes to voicemail.

DANISH GRAVES (O.S.)

You've reached Danish Graves,
esquire. I'm not here to take your --

She hangs up.

INDIRA OLMSTEAD

enters.

INDIRA

His cell was turned off at eleven
forty-five last night.

LORRAINE

Where?

INDIRA

Tillman Ranch. Do you think --

ANGLE ON LORRAINE

She holds up a hand, thinking about what this means.

INDIRA (CONT'D)

You want me to try the governor?

LORRAINE

(beat, makes a choice)

No. I'm done fucking around. Tell
Jerome to call the orange idiot.
It's time I got something for my
money.

4

EXT. ROAD. NORTH DAKOTA - DAY

4

Our chyrons play --

This is a true story ...

AS A CONVOY OF TACTICAL VEHICLES

approaches, racing towards us. An MRAC (Mine Resistant Ambush
Protected vehicle) and FBI SWAT VEHICLES mixed with BLACK
SUVs and NORTH DAKOTA STATE POLICE CARS.

5

EXT. TILLMAN RANCH. NORTH DAKOTA - DAY

5

ROY TILLMAN exits his house, comes out on the porch.

ANGLE ON THE RANCH

from his point of view. We see RANCH HANDS at work.

CLOSE UP ON ROY

There's an ill wind rising. He can feel it.

He steps from the porch, following this sour breeze and his sense of disquiet, which lead him back, beyond the barn, to --

ANGLE ON THE ABATTOIR

Roy stops; contemplates the structure, the captive within.

BOWMAN approaches.

ROY TILLMAN

Gator?

BOWMAN

Nothin. Balls deep maybe. You talk to the governor?

ROY TILLMAN

Unavailable, they told me. Until further notice.

(beat)

It turned. The tide. Can you feel it?

Beat. He turns to Bowman.

ROY TILLMAN (CONT'D)

Rally the patriots. Tell Odin we need em all, and to come heavy. Then close the gates. Dig in. This is our Masada.

BOWMAN

What about --

He nods towards the Abattoir. Beat. Roy thinks about it.

ROY TILLMAN

The most I ever felt I felt for that woman, but you know what I'm thinking this morning? I never wanna feel that way again.

(CONTINUED)

5

BOWMAN

So --

ROY TILLMAN

Bury her.

He turns and walks away.

6

EXT. FROZEN LAKE. NORTH DAKOTA - DAY

6

We move low across the wind-swept ice towards a distant --

ICE FISHING HUT

Smoke trails from its pipe chimney. There is life inside.

7

INT. ICE SHANTY. FROZEN LAKE. NORTH DAKOTA - DAY

7

We are CLOSE ON COALS in the fire. A KNIFE is waved over the flames. We hear --

GATOR (O.S.)

Whatever it is. Just name it. I'll
go get it. I swear.

ANGLE ON GATOR'S HANDS

bound behind his back, around the cast on his wrist. He
squats on an overturned bucket.

GATOR (CONT'D)

Or we can go get it together. Yeah?
You want drugs?

ANGLE ON OLE MUNCH

He sits in front of the stove, his back to Gator, head ducked
down so he appears to be headless from our angle -- just a
looming hump.

ANGLE ON THE FIRE

Munch passes the blade over the FLAME, back and forth,
heating the metal with ritualistic care.

GATOR (CONT'D)

We've got an evidence room like a
fuckin CVS. Everything in there,
man. Blow, meth, Oxy. Get you a
shopping cart, you'll be trippin
balls fer the next ten years.

(CONTINUED)

He gets zero response from Munch.

GATOR (CONT'D)
You want guns? Armor? Got a flame
thrower, no joke. It's yours.

Nothing. Gator swallows. He casts about.

GATOR (CONT'D)
You like titties? Clean girls.
Nice. *Young*. Sounds good, huh?
Kinda lonely out here.

He trails off, out of ideas. The lick of the stove's flame
fills the vacuum. A mournful wind buffets the hut. Gator is
bad at waiting, worse at sitting still. He RAGES AGAINST HIS
CUFFS.

GATOR (CONT'D)
Fucker, I'm talkin to you!

OLE MUNCH
A rabbit screams because a rabbit
is caught. It knows only that it
wants to live.

GATOR
Try again in fuckin English, man.

Munch tests the hot blade against the hair on the back of his
own forearm. The smell of burning hits Gator like a truck.

GATOR (CONT'D)
Oh, *fuck!* Shit. Help! *HELP!*

He thrashes on the bucket, tips it over, and lands on his
broken wrist with his back to Munch.

Gator's crying pretty hard by now.

MUNCH STANDS

Backlit by the fire.

OLE MUNCH
An old woman watches young men play
a game. She drinks --

Gator worms around, trying to roll himself over to face.

GATOR
Who? What?

7

OLE MUNCH

She drinks because her own son has spit the nipple from his mouth. She bothers no one. And yet you killed her.

GATOR

I --

OLE MUNCH

Yes. Eye. Your eyes.

GATOR

What?

OLE MUNCH

As the Bible says. What is taken must be given. This for that.

He pulls the hot knife from the flames.

GATOR

What? No.

Munch crouches over Gator.

OLE MUNCH

Shh... Quiet, rabbit. Quiet.

He seizes Gator's face in one hand to hold steady and brings the blade in with the other.

8

EXT. ICE SHANTY. FROZEN LAKE. NORTH DAKOTA - DAY

8

An endless expanse of snow and ice. Mixing with the wind, we hear the distant sound of Gator's screams.

9

EXT. ROADSIDE. NORTH DAKOTA - DAY

9

Witt's prowler is parked on the side of the road, next to A BILLBOARD -- Roy Tillman for Sheriff.

WITT FARR

leans against the prowler, drinking from a thermos. He studies Roy, the man who backed him down.

His cell phone rings. He answers.

WITT FARR

Farr.

(CONTINUED)

INDIRA (O.S.)
It's happening.

WITT FARR
I'm sorry.

INDIRA (O.S.)
They're raiding the Tillman ranch.

WITT FARR
How do you --

INDIRA (O.S.)
I can't be there. I'm on a
different side now. But you gotta --
go save her -- Mrs. Lyon -- if
she's still --

Witt jumps into his car.

WITT FARR
Message received.

He slams the door, turns the key.

WITT FARR (CONT'D)
In transit.

He hangs up, peels out, racing towards the ranch.

10 EXT. ABATTOIR. TILLMAN RANCH. NORTH DAKOTA - DAY 10

Bowman approaches the abattoir, carrying a shotgun. There is
a set of keys in his hand. He unlocks the door.

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

Bowman enters, stops short.

ANGLE ON THE ROOM

It's empty.

We see the BED, the blanket hanging from its frame and
pooling on the floorboards.

BOWMAN

sees only the empty room and turns and runs.

ANGLE ON BOWMAN'S FEET

as he exits.

REVERSE TO REVEAL DOT

hiding in the crawl space beneath the floor -- just visible through the dark gap behind the step between the lower level of the Abattoir and its higher level decking.

She remains manacled to the bed by handcuffs but her arm is obscured from view above by the blanket she draped to hide it and the hole in the floor.

As she listens to Bowman's retreating footfalls, her eyes land on an OLD BENT NAIL in a channel of light.

She snatches up the NAIL and starts jimmying the handcuff's keyhole with purpose.

ROY TILLMAN (O.S.) (PRELAP)
Mayday, mayday.

11A

INT. OFFICE. TILLMAN HOUSE. NORTH DAKOTA - DAY

11A

Roy sits facing a camera. He is broadcasting a message.

ROY TILLMAN
This is a code ten-double-zero.
Officer down. All patriots respond.

12

OMITTED

12

12A

INT. OFFICE. TILLMAN HOUSE. NORTH DAKOTA - SAME TIME

12A

Roy records his message.

ROY TILLMAN
I have a military ambush inbound.
This is America's sheriff issuing a
call to arms. They're coming for me
the way they came for LaVoy and
Ammon. And don't be fooled. After
they murder me they're coming for
you. So grab your beans and bullets
and bring your big fucking hammer
cause it's balls to the wall time.

*
*
*

*
*
*

12B

OMITTED

12B

12C INT. OFFICE. TILLMAN HOUSE. NORTH DAKOTA - CONTINUOUS 12C

Roy faces camera.



12C

ROY TILLMAN (CONT'D)

Rally on me. If you're close get here now. I'll keep 'em eyes front while you box em in.

(leans forward)

Let's show these godless huns how a patriot dies singin. Hoo-ah.

He stands, turns off the camera. If he's going down he'll take the whole world with him.

13 OMITTED

13

14 OMITTED

14

15 OMITTED

15

16 EXT. MAIN GATES. TILLMAN RANCH. NORTH DAKOTA - DAY

16

SIX PICKUP TRUCKS arrive, ARMED MILITIAMEN in TACTICAL GEAR filling their cabins and truck beds. They are waved through the main gates by RANCH HAND GUARDS setting fortifications.

TWO TRUCKS stop inside the gate, turning to block the driveway. The patriots dig in.

16A EXT. TILLMAN RANCH. NORTH DAKOTA - DAY

16A

The remaining pickup trucks drive through the second gate onto the property and pass by --

KAREN as she loads the Tillman Twin girls into the back of an SUV -- an older WOMAN behind the car's wheel.

The trucks continue into the back courtyard where they stop. The MILITIAMEN jump out and begin unloading gear and weapons.

16B EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

16B

The CAMERA approaches the side of the house.

DOT enters frame, moving low.

She sneaks along the side of the house, shielded by foliage, keeping an eye on the trucks being unloaded.

(CONTINUED)

16B CONTINUED:

16B

Dot reaches a SET OF STORM DOORS. She looks around to make sure no one can see her, then opens the doors and descends, closing the storm doors behind her.

17 EXT. CHURCH. TILLMAN RANCH. NORTH DAKOTA - DAY

17

A MACHINE GUN nest is being set up with sandbags behind the church with a clear view of the road and the valley.

Roy observes the preparations with ODIN LITTLE, watching boxes of ammunition loaded in.

ANGLE ON ROY AND ODIN LITTLE

They both glance up to see the SUV carrying the Tillman Twins as it leaves the property across the way.

Roy's father-in-law -- mean as a honey badger -- spits.

ODIN LITTLE

Need ta ask you somethin, boy. Are you Hitler at the Reichstag or Hitler in the bunker?

ROY TILLMAN

Tell your boys there's coffee and sandwiches in the works.

ODIN LITTLE

First days or last days, I'm askin. See, the man I let my daughter hitch her wagon to was a conqueror, but all I see now is a hobo diggin a hole in the ground. And fer what -- a piece of ass he couldn't control when he had the chance?

Roy sees --

ANGLE ON BOWMAN

arriving at the fence line in an ATV. He motions to Roy.

ROY TILLMAN

Ham or turkey, ask em. Nobody shoots until I say go.

He walks over to Bowman, who tells him about Dot. The two head off.

ANGLE ON ODIN

watching. He doesn't like being dismissed.

18 INT. FOYER. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY 18

The voices of Ranch Hands and Militia milling on the porch carry, their silhouettes shadow the blinds from outside.

Inside, the house is quiet.

We PUSH TOWARDS A DOOR set low in the living room wall.

As we get closer, it opens a crack. Dot is back there. She peers through the gap. She pokes her head out, making sure the coast is clear, then emerges -- up from the basement.

She skulks into the foyer, watchful of all the people just outside on the porch.

We PAN TO THE KITCHEN

A PHONE is visible on the far wall.

ANGLE ON DOT

She begins to step forward --

VOICES AND FOOTFALLS

grow suddenly louder and the front door's latch clicks --

DOT

bolts for THE STAIRS, dashing UP, just as the front door opens and Ranch Hands spill in.

19 INT. SECOND FLOOR HALLWAY. TILLMAN RANCH HOUSE - CONTINUOUS 19

Dot rises into frame, reaches the landing. She moves down the hall -- on high alert. She knows where there will be a phone up here, but she doesn't like it. She toes open a door, looks inside.

20 INT. MARITAL BEDROOM. TILLMAN RANCH HOUSE - CONTINUOUS 20

The master bedroom, where Dot and Roy slept.

ANGLE ON DOT

She really doesn't want to go in there, but then she sees --

ANGLE ON THE ROOM

(CONTINUED)

It is mostly unchanged from the days where Dot lived here -- his parents' bedroom furniture, the same bed. The curtains, the rug.

WE LAND on the telephone -- a landline -- on Roy's bedside table.

ANGLE ON DOT

She comes in, swings the door closed behind her. It freaks her out to be back here. She doesn't linger. She goes to the phone, dials.

EXT. PARKING LOT. SCANDIA, MN - DAY

WAYNE LYON and SCOTTY walk the last few feet to Wayne's car. Wayne's carrying two shopping bags.

His phone rings. It's in his pocket.

WAYNE

Grab that, will ya, hon?

Scotty grabs the phone, answers.

SCOTTY

Daddy's phone.

INTERCUT WITH:

INT. MARITAL BEDROOM. TILLMAN RANCH HOUSE - SAME TIME

Dot hears her daughter's voice. It's all she can do not to cry.

DOT

Hey, squirt.

SCOTTY

Mommy!

Wayne drops the bags.

WAYNE

Gimme the --

But Scotty dodges.

SCOTTY

Mommy, where are you? Are you comin home?

(CONTINUED)

DOT
I'm tryin, baby.

Wayne is trying to grab the phone.

SCOTTY
Daddy wants to talk to you.

DOT
Are you okay?

SCOTTY
Uh-huh. I miss you.

DOT
I miss you too.

SCOTTY
Here's dad.

She gives Wayne the phone.

WAYNE
Baby, are you --

ANGLE ON DOT

Her back to the door.

THE LIGHTS COME ON. Dot turns.

ANGLE ON THE DOORWAY

KAREN TILLMAN is standing there. She's holding a rifle. Her left cheek is bruised from last night's beating, one eye half-swollen shut.

ANGLE ON DOT

She holds the phone by her ear, but doesn't speak. On the other end we can hear Wayne's voice.

WAYNE (O.S.) (CONT'D)
Tell me where you are and I'll --

KAREN TILLMAN
Hang up the phone.
(beat)
Hang up or I shoot.

Beat. Dot lowers the receiver, Wayne's voice getting farther away.

(CONTINUED)

WAYNE (O.S.)

Hon?

She hangs up, faces Karen.

KAREN TILLMAN

Happy now?

DOT

What?

KAREN TILLMAN

Coming back here, ruining everything.

DOT

I didn't --

KAREN TILLMAN

Must be a time machine for you. He didn't even change the sheets. We sleep in your filth. I can't escape it. Your curtains, your pictures on the wall.

DOT

Please. I just wanna go home.

Karen comes closer, gun up.

KAREN TILLMAN

So you can have us arrested, make orphans of my girls?

Dot sees the bruise on Karen's face.

DOT

When did he give you that?

KAREN TILLMAN

Shut up.

DOT

Lemme guess. You said somethin bitchy like "will you turn off the lights in the kitchen," or maybe you weren't fast enough with his dinner.

Karen RAISES the rifle.

KAREN TILLMAN

I said *shut up*.

(CONTINUED)

22

But Dot steps towards her slowly, hands up.

DOT

We can end it. Today. You and me.
He's weak. You know it. And then
he'll never hit you again -- or your
girls.

Karen's hands are shaking. Dot has closed the distance between them. But when she mentions *the girls*, Karen stiffens.

KAREN TILLMAN

Fuck it. I'll kill you myself.

But Dot moves fast. She grabs the rifle by the barrel and yanks it out of Karen's hands -- then JABS Karen in the head with THE STOCK hard, knocking her out.

Karen falls hard. Out cold.

Dot crouches, pats Karen down, grabs HER CELL PHONE, pockets it, then takes the rifle and hurries to THE CLOSET.

23

INT. CLOSET. TILLMAN RANCH HOUSE - CONTINUOUS

23

Quietly, Dot SLIDES the hanging clothes aside to reveal --

A LADDER

built into the back wall. She lifts a trap door at its base and climbs down.

24

INT. PANTRY. KITCHEN. TILLMAN RANCH HOUSE - MOMENTS LATER 24

A TRAP DOOR opens in the ceiling. There is a LONG LOW FREEZER under it. Dot lowers herself down onto it quietly, grabs the rifle from the opening, and lowers herself to the floor.

She goes to the closed door, opens it.

ANGLE ON THE KITCHEN

It's empty.

25

INT. KITCHEN. TILLMAN RANCH HOUSE - CONTINUOUS

25

Dot comes out. There is a back door to her right -- freedom. She heads for it, then stops, looks back at THE STOVE. She goes to it and TURNS ON THE BURNERS. She grabs a BREAD KNIFE off the knife block then hurries out the back door.

(CONTINUED)

25 CONTINUED:

25

She grabs a BASEBALL CAP from a hook, puts it on.

26 EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

26

Dot exits, moving like she belongs there, rifle in hand.

She navigates a gauntlet of Militiamen and Ranch Hands as she heads across the drive -- moving fast but not too fast -- and down towards the back of the in-law house.

In the valley below she sees --

ANGLE ON RANCHERS

patrolling with rifles on horseback.

The RUMBLE of HEAVY VEHICLES fills the air.

ANGLE ON DOT

She ducks back behind the in-law house.

26A OMITTED

26A

27 INT. CEO OFFICE. REDEMPTION SERVICES - SAME TIME

27

Lorraine is on the phone at her desk.

LORRAINE

Honestly, what is the point of being a billionaire if I can't have somebody killed?

Indira is on the other side of the room. Her cell phone rings. She answers.

INDIRA

Olmstead.

INTERCUT WITH:

28 EXT. IN-LAW HOUSE. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 28

Dot backs into the shadows, speaking quietly on Karen's cell. She saws at her remaining hobble cuff.

DOT

It's me. Dot. I'm at the ranch. The Tillman ranch. In North Dakota.

(CONTINUED)

Indira snaps her fingers at Lorraine, who looks at her like *don't you dare snap at me.*

INDIRA

It's Dot.

LORRAINE

Bill, I've gotta call you back.

Lorraine hangs up, comes over. Indira puts Dot on speaker.

DOT (O.S.)

I got away, but not far. You need to send help.

INDIRA

We're --

LORRAINE

Let me talk to her.

She grabs the phone.

LORRAINE (CONT'D)

Dorothy.

ANGLE ON DOT

She recognizes the voice.

DOT

What are you --

LORRAINE

Where's Danish? Have you seen him?

DOT

He's -- killed. Roy killed him.

Lorraine's jaw tightens. She hasn't cried in thirty years and she's not about to start now, but the feeling is in her.

LORRAINE

Idiot. What was he even doing there?

The guilt Dot feels is deep.

DOT

(small)

For me. He came to save me.

(CONTINUED)

LORRAINE

(beat)

Are you safe?

DOT

I'm -- out for now, but like a fish
on the floor.

LORRAINE

Listen to me -- there's an army
coming. I called in some favors.
State and federal. Shock troops are
inbound. You need to get somewhere
safe. Hide.

DOT

Why?

LORRAINE

What do you mean why?

DOT

I know you don't like me. You had
me locked up. Why are you helping
me?

LORRAINE

Don't get maudlin.

DOT

I need to know.

LORRAINE

(re: Indira)

Because this busybody made me.

DOT

Oh please. Nobody makes you do
anything.

(beat)

Listen, if I don't make it back --

LORRAINE

Quiet now. No daughter of mine is
goin down on the one yard line. So
put yer big girl pants on and get
in the fight. You hear me?

Dot tears up, nods.

DOT

Thank you.

(CONTINUED)

INDIRA

Can I --

She takes the phone.

INDIRA (CONT'D)

Mrs. Lyon. Don't get in the fight.
Just keep the phone with you, okay?
The police can triangulate your
location with it. Is there
someplace you can hide? Someplace
they won't look.

Dorothy looks up.

ANGLE ON THE WINDMILL

It looms on the horizon line. A long way to go unseen.

DOT

sighs.

DOT

Tell em hurry up. There's an army
here too, and they're lookin fer
me.

She hangs up, pockets the phone.

Between her and the windmill is a lot of open ground. But
there are structures there -- including a large barn.

She finishes cutting off her hobble cuff and kicks it behind
the house. Then she pulls her cap down, starts to walk.

29 EXT. ROAD. TILLMAN RANCH. NORTH DAKOTA - DAY

29

A gravel road leading up to the turnout to Roy's ranch. The
FBI CONVOY approaches. An SUV takes lead. Behind it is an
MRAC.

30 INT. MRAC (TRAVELING) - DAY

30

FBI Team Leader, CAL DOCHERTY, sits beside the driver. He
sees --

ANGLE ON THE ROAD AHEAD

As they turn onto the road to the main gates they see THE
ARMED MEN and PICKUP TRUCKS behind the closed gates.

(CONTINUED)

30

DOCHERTY

clicks his radio.

DOCHERTY

On your toes. Looks like they're
expecting us.

ANGLE ON THE ROAD

As the convoy pulls in, some vehicles stopping at the gates,
the others making the turn into the field next to the ranch.

IN THE FIELD

The squad unloads. A tactical team emerges from a panel
truck.

ANGLE ON A SEDAN

AGENTS JOAQUIN and MEYER climb out. This is it, the day
they've been waiting for, but looking at the FBI forces
preparing to face off with Roy's men it's hard to feel
optimistic.

31

OMITTED

31

32

OMITTED

32

33

INT. WITT'S STATE TROOPER CAR (TRAVELING) - DAY

33

From inside the prowler we see Witt approach the ranch. A COP
is directing traffic at the turnoff. Behind him SWAT TEAM
MEMBERS spill from the MRAC.

THE BEAT COP

waves Witt through -- directs him towards the field.

ANGLE ON THE SCENE

as he pulls in, Witt looks at the army assembling.

WITT FARR

Here we go.

He parks, GETS OUT. His phone rings. It's Indira. He answers.

WITT FARR (CONT'D)

I'm here.

33A INT. REDEMPTION SERVICES. MINNEAPOLIS, MN - DAY 33A

Indira speaks on her cell, Lorraine and Jerome working the phones at Lorraine's desk.

INDIRA

She's on a cell phone. I texted you the number. You can track her location with it.

INTERCUT WITH:

33B EXT. NEIGHBORING FIELD. NORTH DAKOTA - DAY 33B

Witt examines his phone texts. There it is.

WITT FARR

I tried you at the precinct. They said you quit.

INDIRA

Not in the way you mean. Get her out, okay?

WITT FARR

Affirmative.

He hangs up, flags down AN AGENT in tactical gear.

WITT FARR (CONT'D)

Point me to command?

He points. Witt moves.

34 EXT. TACTICAL COMMAND. TILLMAN RANCH - DAY 34

We FIND AGENTS JOAQUIN and MEYER with FBI TEAM LEADER DOCHERTY and STATE POLICE TEAM LEADER, BUCK HOLT gathered behind their vehicles in sight of the main gate. These are military guys, tight and by the numbers -- men who shave with bullets flying over their heads. They are assessing the scene.

Docherty looks at the ranch through binoculars.

DOCHERTY

The eye in the sky says forty plus weekend warriors dug in along the fence line and hugging the structures.

(CONTINUED)

BUCK HOLT

So we cut the fence, come at em
from the rear.

DOCHERTY

Assume women and children.

BUCK HOLT

It's hurtful that you think the
state doesn't care about women and
children.

DOCHERTY

Did I say that?

BUCK HOLT

It's in the eyes.

AGENT JOAQUIN

Sir, If I may?

They ignore him.

DOCHERTY

And this guy's a sheriff?

BUCK HOLT

A famous one. Gary Cooper
basically.

DOCHERTY

You should get his autograph.
(to an agent)
How about a phone number for his
majesty?

BUCK HOLT

Don't tell me you wanna negotiate.

AGENT JOAQUIN

Sir.

Docherty turns to Joaquin.

DOCHERTY

Didn't Quantico teach you not to
interrupt a superior officer when
he's bantering?

AGENT JOAQUIN

Yes, sir. Sorry sir. It's just --
this is our case.

(CONTINUED)

DOCHERTY

Shut up. What do I need to know?

AGENT JOAQUIN

Well, there's this thing --
Jerusalem Syndrome? -- where people
who go to Israel start thinking
they're Jesus Christ? So Roy
Tillman didn't need to get on the
plane.

Beat. The two leaders stare at him.

BUCK HOLT

In the state police we discourage
stand up comedy.

DOCHERTY

(to Meyer)

Any chance they surrender?

AGENT MEYER

No, sir. These guys talk about 1776
like it's Six Flags. They're here
to fight.

Witt Farr pushes his way into the group.

WITT FARR

Sir? Witt Farr, state police. I've
got news on the hostage.

BUCK HOLT

(turns to FBI Leader)

There's a hostage?

DOCHERTY

Don't look at me. He's your man.

WITT FARR

Dorothy Lyon, the ex-wife. She's on
site -- free for now with a live
cell phone. But we gotta move fast.

DOCHERTY

Like I said, women and children.

WITT FARR

I'd like permission to lead a team
to rescue her.

BUCK HOLT

Who are you again?

(CONTINUED)

WITT FARR
State Trooper Witt Farr, sir.

BUCK HOLT
You took the bullet at the Gas n
Go.

WITT FARR
Yes, sir. And this woman saved my
life.

BUCK HOLT
She goes on the list then.

WITT FARR
The list?

BUCK HOLT
Things to do.

Witt looks at Meyer -- *help me.*

AGENT MEYER
Sir -- the FBI considers Dorothy
Lyon a strong asset in any possible
prosecution.

BUCK HOLT
Okay, she goes at the top of the
list.
(to Witt)
Coordinate a rescue plan with
tactical. Nothing happens without a
green light.

WITT FARR
Yes, sir. Thank you, sir.

He hurries off.

We are moving across the snowy plains. A ROPE stretches
across the frame. We slow, allowing --

GATOR

to enter frame. He is being led stumbling through the snow,
the rope tied around his neck. A BLOODY RAG is tied around
his head, across his unseeing eyes. He moans, blinded, in
shock and pain.

ANGLE ON MUNCH

35 CONTINUED:

35

walking ten feet ahead. He leads Gator patiently through the cold. Where they are going is not close, but some ancient code dictates they make the journey on foot.

36 EXT. TILLMAN RANCH. NORTH DAKOTA - DAY

36

DOT slips past the abattoir, crouching low to avoid patrolling Militiamen, heads downhill to the windmill.

She puts the rifle down, TRIES TO PUSH the stock tank away from the windmill, but it doesn't budge. She tries harder, exposed.

There must be a catch. She looks around.

ANGLE ON A LEVER

low to the ground, hidden in the weeds. She pulls it, hears a click.

ANGLE ON THE STOCK TANK

It slides six inches away from a concrete lip.

DOT

hears voices. She has to move quickly. She pushes the tank two feet, creating an opening.

ANGLE ON THE HOLE

beneath it, dark and deep. There's a smell coming out, death and chemicals.

DOT

has second thoughts, but --

ANGLE ON THE BARN

The voices get closer, a shadow falling across the snow.

DOT

drops down into the hole, landing on A BODY. There are bones spread around it, loose dirt. She's in a grave, hiding in the last place anyone would think to look.

She reaches up and quietly slides the stock tank closed overhead.

ANGLE ON THE STOCK TANK

(CONTINUED)

Right as it finishes moving, TWO MILITIA MEMBERS come around the barn. They set up a position, digging in. The CAMERA DROPS to find --

DOT'S RIFLE

abandoned, resting against the windmill.

IN THE HOLE

Dot crouches, listening. She makes herself small and quiet, wishing them away. Her eyes find --

A WHITE EYEPATCH

hung up on a root, dangling near her face. She closes her eyes.

DOT
(whispers)
I'm comin, baby.

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

Militia Members guard the gate, deployed in and around their pickup trucks.

REVERSE ON THE FBI

It's Meyer and Joaquin and Docherty. TACTICAL SHOOTERS are visible behind them, AGENTS WITH SHIELDS, in case things get out of hand.

WITT FARR is visible behind a defensive position.

It's a stand-off.

ROY ARRIVES

coming around from behind the dump truck on horseback, stopping just beneath the gun nest in the vehicle's bed.

ROY TILLMAN
You're on my land.

DOCHERTY
Sheriff, I'm the FBI SAC, Cal
Docherty. I have tactical command.

AGENT JOAQUIN
And we've got a warrant to search
the property signed by a federal
judge.

(CONTINUED)

ROY TILLMAN
I don't recognize your authority.

AGENT MEYER
Uh-huh. Well, we're coming in
anyway.

He sizes her up.

ROY TILLMAN
You ever been in a firefight Mrs.
Ja-queen?

DOCHERTY
I was in one yesterday.

ROY TILLMAN
Was it against a piglet and forty
boys who just got back from killing
towel heads in Iraq? Cause I
guarantee you this one'll end
different.

Joaquin turns to Meyer.

AGENT JOAQUIN
It was piglet that went missing
from the sheriff's storage depot,
wasn't it?

AGENT MEYER
Along with a million dollars of
other weaponry.

AGENT JOAQUIN
Nice of him to display all the
evidence for us.

Roy spits in the dirt.

ROY TILLMAN
I'll say it again -- you're on my
land.

DOCHERTY
Sheriff, I'm gonna name two names
and you're gonna show me two faces.
Danish Graves.

ROY TILLMAN
Is that a man or a serious
breakfast?

DOCHERTY

Dorothy Lyon.

ROY TILLMAN

Who?

Witt Farr steps forward.

WITT FARR

Nadine Bump. Your ex-wife.

Roy looks at Witt, the thorn in his side.

ROY TILLMAN

Okay. I see the problem. You've joined the witch hunt.

AGENT MEYER

You know what a witch hunt is, right? Not witches hunting men, but men killing women to keep them in line.

Roy looks at Docherty.

ROY TILLMAN

There's a battalion of gunslingers with no sense of humor burnin rubber to penetrate you from behind. If I were you I'd leave. Now.

DOCHERTY

Can't do it, slick. Now move that rig and open those gates, and maybe this doesn't end with you in handcuffs on the evening news.

Roy looks back at his men.

ANGLE ON ODIN LITTLE

watching from a safe distance, measuring his son-in-law's mettle.

ROY

turns back.

ROY TILLMAN

You don't get it. This is the path I'm on. It started at birth and it ends here. It's not Starbucks on the way to the office.

(MORE)

(CONTINUED)

37

ROY TILLMAN (CONT'D)

It's not an idea. God cuts our names into bone and that's who we become. He blows the holy trumpet and the walls fall down. See, your problem is you came looking for Lot's wife, but she's a pillar of salt now and she's not turning back.

(beat, done with them)
So go and live, or stay and die.
It's up to you.

He turns his horse for home, leaves them all standing.

ODIN

watches. He smiles at the agents and spits into the dirt.

REVERSE ON WITT

and the FBI agents.

38

EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

38

Roy arrives. A ranch hand takes the reins from Roy as he dismounts. Roy goes into the --

39

INT. TILLMAN RANCH HOUSE. NORTH DAKOTA - CONTINUOUS

39

Roy enters. Militia members and ranchers are loading ammunition in boxes to distribute.

ROY

smells something, sniffs the air.

ANGLE ON A RANCH HAND

who has an unlit cigarette in his mouth. He pulls out a lighter.

ANGLE ON ROY

He slaps the lighter out of his hand, goes into the --

40

INT. KITCHEN. TILLMAN RANCH HOUSE - CONTINUOUS

40

Roy sees the burners on the stove are all on. He turns them off.

(CONTINUED)

40

ROY TILLMAN
Doors and windows. Open em.

The ranch hands hurry to do so. Bowman comes up to him.

ROY TILLMAN (CONT'D)
She was here. Check the house.

He heads --

41 INT. UPSTAIRS HALLWAY. TILLMAN RANCH HOUSE - CONTINUOUS 41

Roy is searching. He moves past the bathroom and the master bedroom, clearing rooms.

He opens the door to --

42 INT. GATOR'S ROOM. TILLMAN RANCH HOUSE - CONTINUOUS 42

The smallest bedroom -- POSTERS of cars and women with weapons on the walls. Roy looks around.

ANGLE ON THE CLOSET DOOR

closed. *Is she in there?*

ROY

comes forward, hand on his sidearm.

ROY TILLMAN
(calling)
Marco --

He opens the door.

ANGLE ON THE MONEY SATCHEL

The one Roy gave to Munch is resting on the floor. *What the fuck is that doing here?*

ROY

crouches, unzips it. It's full of cash. Roy realizes what must have happened -- that Gator went after Munch and took the money.

ROY TILLMAN (CONT'D)
Jesus, kid. What the fuck did you do?

He hears --

(CONTINUED)

42

KAREN TILLMAN (O.S.)

Roy.

He turns.

ANGLE ON KAREN

in the doorway. She's holding her bloody head.

KAREN TILLMAN (CONT'D)

She did this.

ROY

moves towards her, and she reaches for him -- looking for comfort -- but HE PUSHES PAST HER into the hall.

43

EXT. TILLMAN RANCH HOUSE - DAY

43

Roy comes outside, down the stairs and onto the dirt. He turns, looking around.

Where is Dot? Where would she hide?

ANGLE ON THE PROPERTY

from his POV as he looks around. Bowman comes out.

BOWMAN

House is clear. What do you wanna do?

ROY TILLMAN

Cancer can't survive outside the body.

(beat, thinking)

She went in the house, used the phone, called in the cavalry, except they got here too fast -- so they were already coming.

(beat, thinking)

What did you do with the lawyer's car?

BOWMAN

One of the boys drove it back to Minnesota.

ROY TILLMAN

Cell phone in it?

(Bowman nods)

But it pinged the cell tower when he was here.

(MORE)

(CONTINUED)

ROY TILLMAN (CONT'D)

So they know he came and then disappeared.

(beat, thinking)

Which means the Queen of Debt made a call and weaponized the deep state. Justice for the suits and the ties. And now it's war.

BOWMAN

We're spread thin here, Roy -- holding the line and searching door to door.

(looks at the horizon)

She could cross the line at any point.

ROY TILLMAN

Maybe.

Beat. Roy looks out at the property. Where would she hide?

ROY TILLMAN (CONT'D)

Or more likely she's somewhere she thinks we won't look, waiting for the dust to settle. I'll check the dugout. You --

Beat. He looks --

ANGLE ON THE WINDMILL

on the horizon.

ROY TILLMAN (CONT'D)

Check the grave.

43A

INT. THE HOLE. TILLMAN RANCH. NORTH DAKOTA - DAY

43A

Dot stands pressed against the wall at the bottom of the hole, eyes on the crack of daylight up above her.

The heap of horror she stands on shifts beneath her. She moves her feet and steps on something sharp, winces.

DOT

leans down to pick up an object, brings it into the light.

A FILTHY PAIR OF EYEGLASSES

She knows the distinctive shape. These belonged to Linda.

44 EXT. DUGOUT. TILLMAN RANCH - DAY 44

A lone tree stands against the horizon. ROY approaches.

ANGLE ON THE RED DOOR

cut into the hill. Roy enters frame, reaches for the door, then pauses, pulls his gun and a small FLASHLIGHT.

45 INT. DUGOUT. TILLMAN RANCH - CONTINUOUS 45

Roy enters, flashlight up. He sees the remains of a fire from when Munch was there. Roy shines the light over the walls, looking for Dot.

ANGLE ON THE BACK WALL

There is a door in it. Roy approaches. The door has a padlock on it, sealed.

ANGLE ON ROY

She didn't go out this way. He takes a key ring from his pocket, opens the padlock, revealing --

A LONG TUNNEL

that stretches under the land above. BARE BULBS are strung along the ceiling. Roy turns them on. Freedom is on the other side of that tunnel, escape.

ROY TILLMAN

Just in case.

He turns, heads back for the entrance.

46 EXT. DUGOUT. TILLMAN RANCH - DAY 46

Roy emerges from the dugout. THERE ARE TWO FIGURES standing next to the lone tree. One HOLDS A ROPE that is tied -- about four feet away -- to the neck of the other.

ROY

peers at them, his eyes adjusting from the dark, unable to see.

ROY TILLMAN

Announce yerself.

Beat. The figures are silent. Then --

(CONTINUED)

OLE MUNCH

What a riddle a man's son is. Being
both him and not him.

Roy recognizing Munch's voice, raises his gun.

ROY TILLMAN

Kid?

His blind son looks up. He is shivering, lost.

GATOR

Dad?

ROY TILLMAN

Come away now.

Gator tries to take a step, but the rope brings him up short.

OLE MUNCH

The son is unable to comply.

Roy aims to shoot, but Munch smoothly puts Gator between
himself and Roy.

OLE MUNCH (CONT'D)

He has sold his right to be a man.
What disappointment the father must
feel.

ANGLE ON GATOR

A bloody cloth is tied across his face. Blood runs down his
face.

GATOR

Am I crying? It feels like I'm
crying.

ROY TILLMAN

What's wrong with his eyes?

OLE MUNCH

Forfeit. It tells a lot about a man
the words he uses to describe a
double cross. We have heard it all.
To welsh, to gyp, to jew. As if to
steal is what a man is, his
lineage, not his choice.

Roy moves towards him, his gun up.

ROY TILLMAN

What did you do?

(CONTINUED)

GATOR

I'm sorry. You said leave it alone,
but I couldn't.

Roy moves closer, weapon up -- a predator on the hunt.

OLE MUNCH

When a man gives with one hand and
takes with the other he must be
taught. The promises he makes are
debts. The hand he steals with must
be cleaved from him and returned --
still a hand, but now without
function.

(beat)

Here is your hand.

He KICKS GATOR in the back, sending him into Roy. The two
fall in the snow in a jumble.

ROY

scrambles up, raises his gun, but --

MUNCH IS GONE

Roy swings around, hunting.

GATOR

Daddy?

ROY TILLMAN

Quiet.

GATOR

Daddy, I'm scared.

Roy looks at his only son, laying in the snow -- bloody, half
frozen -- he feels nothing but disgust.

ROY TILLMAN

I said shut up. If ever there was a
point to you, it's gone now.

He heads back towards the house.

Bowman comes around the side of the barn, weapon up. He snaps
at the TWO RANCHERS, dug in. They stand, lift their weapons,
join him.

ANGLE ON BOWMAN

(CONTINUED)

He signals to the men to keep moving. They approach --

ANGLE ON THE WINDMILL

From Bowman's POV the stock tank beside it appears closed. What he doesn't notice is --

ANGLE ON THE STOCK TANK

It's not entirely flush to the concrete. A piece of RAIL shows through.

BOWMAN

circles the windmill, about to give up when he sees --

ANGLE ON THE RIFLE

resting against the windmill. Bowman whistles. The other men come, weapons up. They approach the stock tank.

48

INT/EXT. THE HOLE. TILLMAN RANCH. NORTH DAKOTA - CONTINUOUS

Dot hears the whistle. She crouches lower, reaches for the rifle, but realizes she didn't bring it.

She feels around, finds a jagged length of bone, holds it up like a club, ready to fight to the death.

ANGLE ON THE TANK ABOVE HER

as it slides open. Light pours down into the hole.

REVERSE ON DOT

Ready to strike. Then --

ANGLE ON THE GAP OVERHEAD

The stock tank slides out of frame -- BOWMAN appears, rifle up, but before he can shoot HE IS YANKED BACKWARDS out of sight.

ANGLE ON DOT

What is happening? More sounds of violence from above. Then silence. She hears --

OLE MUNCH

The tiger can come out now.

Slowly, Dot stands.

(CONTINUED)

THE RISING CAMERA

clears the walls of the hole, revealing --

BOWMAN AND THE TWO RANCHERS ARE DEAD

their throats slit. Munch stands above them.

DOT

doesn't know why he helped her or if he simply plans to kill her himself.

MUNCH

offers her his hand.

OLE MUNCH (CONT'D)

To fight a tiger in a cage is not a fair fight.

DOT

takes his hand, is pulled up. Munch hands her the rifle. She faces him unsure of his meaning. *Does he want to fight?*

OLE MUNCH (CONT'D)

Now the tiger is free.

Munch turns and walks off, heading into the vast open fields.

ANGLE ON DOT

What just happened?

DOT

lifts the rifle. She's done hiding. It's time to finish this. She heads for the main house.

48A

INT. CHURCH. TILLMAN RANCH. NORTH DAKOTA - DAY

48A

Agitated, Roy talks to God. Militia moving about outside the windows.

ROY TILLMAN

I figured it out. What a woman is. Adam's rib. You took part of a man and left a hole right here --
(points to his side)
-- and we keep trying to get it back.

(MORE)

(CONTINUED)

48A

ROY TILLMAN (CONT'D)

But you know what happens when you cut a piece of an animal and leave it in the sun? It rots. So when a man takes a woman, he brings that rot inside himself. She makes him sick, and he falls in love with his own sickness. And this is why men die.

(beat)

And look, I'm not saying you fucked up, Lord. But every arrow in my back is there because I keep trying to fill the hole you gave me.

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49

EXT. FIELD. TILLMAN RANCH. NORTH DAKOTA - DAY

49

On the far side of the trees that border the ranch WITT FARR and a TACTICAL TEAM are preparing to infiltrate. The lead agent is SYKES. Witt is tracking Dot's location on his phone.

ANGLE ON THE SCREEN

We see a flashing blip. Dot is near the barn.

WITT FARR

She's moving.

(CONTINUED)

AGENT SYKES

The target.

WITT FARR

Yes. The target is moving.

ANGLE ON THE TEAM

An agent gives Witt a TACTICAL VEST and JACKET.

AGENT SYKES

Fast and quiet. Silencers on. We're not here to start a war.

They start to move.

WITT FARR

Wait.

(they stop)

Listen to me. Mrs. Lyon, the hostage, she's not the lay down and take it sort. I'm saying when we find her she may be armed with a shotgun or some kitchen spray, fending off an army. Don't shoot her. This story can't end with us crushing the victim with a helping hand.

AGENT SYKES

Got it. Don't shoot the hostage --
(to the agents)
Clear?

The agents nod.

AGENT SYKES (CONT'D)

Okay. Weapons hot.

They line up, each with a hand on the shoulder of the man in front of him. Witt is in the middle. We PUSH IN on his face, heart racing. He will save her or die trying.

A HAND

hits his shoulder.

THE TEAM

starts to move, as THE CAMERA RISES and TILTS, revealing the whole scene -- ranchers and militia faced off against A LARGE FBI TACTICAL FORCE.

The whole thing is one spark away from combusting.

(CONTINUED)

END OF EPISODE 509

WING