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EPISODE: #510
SCRIPT: #510
PRODUCTION: #5010

F A R G O

"Bisquik"

Episode #510

Written by

Noah Hawley

YELLOW REVISION - 3/10/23
PINK REVISION - 3/6/23
BLUE DRAFT - 2/24/23
WHITE PRODUCTION DRAFT - 1/18/23

26 Keys Productions
The Littlefield Company
MGM Television
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EPISODE #510
 Yellow Revision - 3/10/23

REVISION HISTORY

YELLOW REVISION	3/10/23
PINK REVISION	3/6/23
BLUE DRAFT	2/24/23
WHITE PRODUCTION DRAFT	1/18/23

Notes:

YELLOW REVISIONS

- Sc. 1 time of day change, description changes
- Sc. 2 time of day change
- Sc. 3 time of day change, description changes
- Sc. 4 time of day change, description changes
- Sc. 5 time of day change
- Sc. 6 time of day change
- Sc. 7 omitted
- Sc. 8 time of day change
- Sc. 9 time of day change, description changes
- Sc. 11 time of day change, description changes
- Sc. 12A time of day change
- Sc. 12B time of day change
- Sc. 13 time of day change, description changes
- Sc. 14 time of day change
- Sc. 14A time of day change, description changes
- Sc. 15 time of day change, description changes

PINK REVISIONS

- Sc. 3 description changes
- Sc. 4 description changes
- Sc. 7 description changes
- Sc. 8 description changes, dialogue changes
- Sc. 9 description changes
- Sc. 12 description changes, dialogue changes
- Sc. 20A omitted

BLUE REVISIONS

- Sc. 8 description changes
- Sc. 9 description changes
- Sc. 12 description changes
- Sc. 12A added
- Sc. 12B added
- Sc. 14 time of day change
- Sc. 14A added
- Sc. 15 description changes
- Sc. 17 description changes
- Sc. 18 description changes
- Sc. 19 description changes
- Sc. 20 description changes, dialogue changes
- Sc. 20A added

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BLUE REVISIONS (Cont'd)

- Sc. A21 added
- Sc. 21 description changes, dialogue changes

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CAST

DOROTHY "DOT" LYON.....	JUNO TEMPLE
ROY TILLMAN.....	JON HAMM
LORRAINE LYON.....	JENNIFER JASON LEIGH
WAYNE LYON.....	DAVID RYSDAHL
GATOR TILLMAN.....	JOE KEERY
WITT FARR.....	LAMORNE MORRIS
INDIRA OLMSTEAD.....	RICHA MOORJANI
OLE MUNCH.....	SAM SPRUELL
AGENT TONY JOAQUIN.....	NICK GOMEZ
AGENT HILDRED MEYER.....	JESSICA POHLY
SCOTTY LYON.....	SIENNA KING

RECURRING/GUEST STARS

KAREN TILLMAN.....	REBECCA LIDDIARD
ODIN LITTLE.....	MICHAEL COPEMAN
CAL DOCHERTY.....	ARI COHEN
BUCK HOLT.....	ARPAD BALOGH
AGENT SYKES.....	SHANE MARRIOTT

NON-REGULARS

GUNNER.....	QUILLAN LOWRY
RANCH HAND #1.....	SHEA JOHNSTON
RANCH HAND #2.....	TBD
SWAT ALPHA #2.....	KRISTA RYAN
ND LAW ENFORCEMENT.....	TBD
RANCH HANDS.....	TBD
FBI MEDICS.....	TBD
GUARDS.....	TBD
INMATES.....	TBD

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SETS / LOCATIONS

INTERIORS

TILLMAN RANCH. NORTH DAKOTA
DUGOUT - DAY

BACKSEAT. FBI VEHICLE (TRAVELING) - DAY

FEDERAL PENITENTIARY. THOMSON, ILLINOIS
WAITING ROOM - DAY
~~CELL BLOCK - DAY~~

LYON HOUSE - DAY
LIVING ROOM
KITCHEN
DINING ROOM

EXTERIORS

TILLMAN RANCH. NORTH DAKOTA - DAY
FRONT GATE - DAY
RANCH HOUSE - DAY
FIELD - DAY

NEIGHBORING RANCH. NORTH DAKOTA - DAY

LYON HOUSE. SCANDIA, MN - DAY

CEMETERY - DAY

FEDERAL PENITENTIARY. THOMSON, ILLINOIS - 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.

- 1 EXT. TILLMAN RANCH. NORTH DAKOTA - DAY 1 *
- The camera drops to find -- *
- GATOR TILLMAN
- sitting in the snow under a lone tree -- abandoned, blind, freezing. *
- A long beat. He gets to his feet, moves forward, his hands waving in front of him, zeroing in (without realizing) on the dugout door. *
- He reaches the door, feels his way inside.
- 2 INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - DAY 2 *
- Gator feels his way along the walls, through the inner doors and into the wider space. He is lost, turned around. He can smell death in here. He feels his way to the BACK WALL and then --
- THE DOOR to the tunnel. He discovers it by accident, swings it open, feels his way inside. He would turn back, but he doesn't know how and the tunnel is narrow and going through it feels like progress.
- 3 EXT. FRONT GATE. TILLMAN RANCH. NORTH DAKOTA - DAY 3 *
- TEN MILITIA MEMBERS are dug in by the gate, while A GUNNER on the M240 MACHINE GUN stares down --
- A DOZEN FBI AGENTS
- who have taken up positions behind SEVERAL FBI VEHICLES, turned defensively.
- The CAMERA FINDS State team leader BUCK HOLT. He studies the defenses.
- There is a wire curling up to his ear. We PUSH IN as he hears --
- DOCHERTY (O.S.)
Alpha team is moving.

(CONTINUED)

3

AN OVERHEAD ANGLE

*

on the FBI position. It DRIFTS LEFT to find WITT FARR and the SWAT TEAM moving through the trees behind the riding barn.

*

4

EXT. NEIGHBORING RANCH. NORTH DAKOTA - DAY

4

*

We move across a snowy field and find what looks like A LOW WELL -- a stone circle surrounded by snowy bushes. We TILT DOWN as we pass over it and stop. There is A WOODEN HATCH inside. It opens.

*

GATOR emerges, feeling his way out. He tumbles to the ground, gets to his feet breathing hard. He is truly lost now. The CAMERA ROTATES around him to see --

THE FBI TACTICAL LINE

is a hundred feet behind him, massed by the main entrance to the ranch.

GATOR

hears the squawk of walkies and the sound of agents on the move, turns. He begins stumbling back towards the FBI line.

5

EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

5

*

Hunting for Ole Munch, ROY TILLMAN approaches the house along the backside, past the goat pen (he is coming from the dugout standoff).

REVEAL: There is a FIGURE sitting on the side porch in a rocking chair, smoking. It's ODIN LITTLE.

He has a shotgun in his lap.

ODIN LITTLE

I love these moments.

Roy recognizes him, slows.

ROY TILLMAN

You see a man in a dress run through here -- haircut like the Three Stooges?

Odin smokes, doesn't answer. Roy climbs the steps. Better to stand over his father-in-law than beneath him.

ODIN LITTLE

(smokes)

When the violence comes, it comes fast and then it's over and you can never really remember. Did I draw first? Did he?

ROY TILLMAN

Shouldn't you be on the line, inspiring the men?

ODIN LITTLE

It's your goat fuck.

(beat, smokes)

I saw Karen.

ROY TILLMAN

She shoulda pulled the trigger.

ODIN LITTLE

What can I say? She's soft. Maybe that's why you haven't killed her yet.

ROY TILLMAN

Not today, old man.

ODIN LITTLE

And then there's why number two is still breathing. And how come yer son is such a fuck up. Weak.

Beat. Roy has had it up to here with incompetence and disrespect today.

ROY TILLMAN

That's it. Go on -- take out yer dentures so I don't break em.

Odin drops his cigarette on the porch, grinds it out, stands.

ODIN LITTLE

See, that's your problem. No respect for your elders.

He takes off his coat, excited for this fight -- it's been too long coming.

ODIN LITTLE (CONT'D)

Well, boy, you'll be callin me
professor once I finish teachin you
a lesson.

Roy takes off his hat, puts it on the railing -- turning away
from Odin for a moment to do so.

ODIN SMILES

Never turn your back on your opponent. He STEPS FORWARD to
sucker punch Roy, but then --

ROY TURNS FAST

and SWEEPS A KNIFE across Odin's throat. And just like that
the fight is over.

ODIN

staggers back, hands at his throat, blood pouring out. He
FALLS BACK into the chair, the momentum making it rock back
and forth.

ROY TILLMAN

What's that, professor?

ROY

steps forward, WIPES THE BLADE on Odin's sleeve, sheathes it.

ODIN

gurgles blood, the life going out of his eyes.

ROY TILLMAN (CONT'D)

Burn in hell, you piece of shit.

A SCREAM. Roy turns.

ANGLE ON KAREN

standing at the edge of the porch, the front yard behind her.
She watches her father die -- killed by her husband.

ROY TILLMAN (CONT'D)

God damn it.

Karen backs away.

ROY TILLMAN (CONT'D)

Karen.

Roy goes after her, but she disappears around the corner.

(CONTINUED)

5

ROY TILLMAN (CONT'D)
I swear to God, woman. If you make
me chase you I'm gonna --

He reaches the corner, turns.

ANGLE ON DOT

standing there with her rifle.

ROY

fumbles for his gun, but DOT SHOOTS HIM in the belly. He goes
down, his gun tumbling free and away.

6

EXT. TILLMAN RANCH. NORTH DAKOTA - DAY

6 *

Witt and the FBI team move along the far side of the RIDING
RING. Witt hears the shot.

WITT FARR
That's her. Go.

AGENT SYKES
Weapons free.

The team moves fast down the path towards the central
courtyard.

AHEAD OF THEM

A MILITIA MEMBER appears. The FBI AGENT on point puts him
down.

A SECOND MILITIA MEMBER

appears on the other side. He gets his gun up, but goes down
hard -- his rifle firing.

*
*

7

OMITTED

7 *

8 EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

8 *

The sound of their firefight fills the air, as Roy pulls himself back to the railing, moving away from Dot -- who approaches, rifle up.

ROY TILLMAN
Gimme a minute.

DOT
I been trying to figure out the worst thing you ever did. And you know what I decided?

Roy gets a hand on an overturned chair, tries to stand, but his legs just push at the floor.

DOT (CONT'D)
It was making us think Linda ran away. Poor little Gator -- and then me -- makin me think yer wife was Mrs. Monster. That she never loved us.

Roy tries to stand again, but then gives up. He starts to laugh.

DOT (CONT'D)
That's funny to you?

ROY TILLMAN
No, please. Go on. You were havin a feelin.

Dot raises her rifle. Their eyes meet. Roy smiles with bloody teeth.

ROY TILLMAN (CONT'D)
Give us a kiss.

SHE PREPARES TO SHOOT

But then --

FBI AGENTS
Drop the weapon! Do it now!

FBI AGENTS swarm the yard.

(CONTINUED)

ANGLE ON ROY

realizing he's got a chance.

REVERSE ON DOT

She freezes, lowers the gun.

DOT

No. It's the hostage. I'm the
hostage.

WITT

gets between her and the agents.

WITT FARR

Stand down. She's a friendly.

THE FBI TEAM

lowers their weapons, but then --

GUNFIRE

hits them. ONE AGENT goes down. The rest return fire on
MILITIAMEN entering the yard from the ranch's second gate.

WITT

pulls Dot down, putting his body between her and the
shooters.

WITT FARR (CONT'D)

I've got you. I've got you.

And it is in this moment that the debt is repaid. We can see
it on his face.

ANGLE ON DOT

She sees --

ANGLE ON THE PORCH

Roy is gone.

DOT

No.

She tries to get up to go after him. Witt holds her back.

WITT FARR

Wait. It's not safe.

(CONTINUED)

DOT

He's gone -- you gotta catch him.

Witt sees what she means.

A BLOOD TRAIL

leads down the porch towards the goat pen.

WITT

makes a choice.

WITT FARR

Stay down. I'll get him.

He grabs the agent crouched next to him.

WITT FARR (CONT'D)

Watch her.

Staying low, Witt runs after Roy.

- 9 EXT. TILLMAN RANCH. NORTH DAKOTA - DAY 9 *
- Roy lopes, holding his bleeding belly, through the snow towards --
- THE DUGOUT
- His escape route ready and waiting. Gunfire has erupted all over the ranch. *
- ROY
- reaches the dugout. In five minutes he'll be free.
- 10 INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - CONTINUOUS 10
- Roy staggers inside. He stumbles to the tunnel entrance.
- ANGLE ON THE TUNNEL
- bulbs illuminate along the ceiling, showing a path to freedom.
- 11 EXT. TILLMAN RANCH. NORTH DAKOTA - SAME TIME 11
- WITT runs through the snow, following the blood trail. His weapon is out and up. *
- Sounds of firefights around the ranch reach him, as -- *
- WITT
- sees the OPEN DOOR to the dugout ahead of him, slows.
- 12 INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - CONTINUOUS 12
- Witt enters, weapon up. He pushes through the inner door, sees the illuminated tunnel ahead of him, runs to it.
- He pauses at the entrance -- looks down its foreboding length -- some primal fear of the underground pausing him in his tracks --
- behind him, ROY TILLMAN steps out from hiding --

(CONTINUED)

A FEELING makes Witt turn fast, raising his gun. He catches Roy about to pounce on him.

The pistol stops Roy in his tracks.

ROY TILLMAN

Whoops.

WITT FARR

Drop the knife.

Roy makes no effort to comply or hide the knife.

ROY TILLMAN

What knife?

Witt FIRES past Roy's head. Roy flinches, but doesn't drop the knife.

ROY TILLMAN (CONT'D)

Geez. Someone can't take a joke.

WITT FARR

It's not a joke. Next one goes in your mouth. Now drop it.

ROY TILLMAN

(beat)

Make me.

Beat. Witt should shoot, but he doesn't. Instead he keys his walkie.

WITT FARR

(into his com)

This is Witt Farr.

ROY TILLMAN

Belly shot, can you believe it? And by a female.

WITT FARR

(into his com)

I am underground with the suspect.

ROY TILLMAN

This isn't happening.

WITT FARR

Shut up --

(into his com)

There's an entrance on the --

(CONTINUED)

ROY TILLMAN

I am an emissary of the Lord!

WITT FARR

(into his com)

-- on the southeast slope, by a tree.

Roy takes a step forward.

WITT FARR (CONT'D)

Stop.

ROY TILLMAN

Son, my destiny is on the other end of that tunnel.

WITT FARR

I'm not your son. Now drop the knife.

Roy holds up both his hands, as if to say *okay*. *Okay*. He crouches as if to put the knife on the ground, but instead --

Roy THROWS DIRT UP INTO WITT'S FACE with his free hand.

WITT FIRES, but wild, and Roy is on Witt before he can fire again, DRIVING HIS KNIFE into WITT'S CHEST, slamming him back into the wall.

ROY TILLMAN

(gently)

There it is, son. Don't fight. It's over.

Witt gasps, dying. His hands paw at Roy, but without strength. A long beat, then Roy pulls his knife out.

Witt slides down the wall, dead.

Roy heads DOWN INTO THE TUNNEL.

12A EXT. TILLMAN RANCH HOUSE. NORTH DAKOTA - DAY

12A *

Agents lift Dot up from the porch floor.

AGENT SYKES

We've got you, Mrs. Lyon. You're safe.

DOT

(CONTINUED)

12A CONTINUED:

12A

frantically scans the yard, now under control by the Agents. She sees Karen being handcuffed, but no Roy, no Witt.

DOT

Where is he? Did you get him?

12B INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - DAY

12B *

Roy reaches a ladder at the end of the underground channel and begins climbing to freedom.

13 EXT. NEIGHBORING RANCH. NORTH DAKOTA - DAY

13 *

We see the LOW WELL. We PUSH IN as the DOOR RISES. Roy pulls himself out. He has lost a lot of blood but in his mind he is invincible.

(CONTINUED)

13

He falls onto the ground, pushes himself up.

ROY TILLMAN
(to himself)
Come on, kid. Almost there.

He gets to his knees, then --

REVEAL:

A DOZEN FBI AGENTS surround him, weapons up. *

ANGLE ON ROY

stunned.

AGENT JOAQUIN

steps forward.

AGENT JOAQUIN
And that's how the justice system
works.

AGENT MEYER
Bitch.

SWAT TEAM MEMBERS come forward, wrestle Roy to the ground --
and believe me he fights -- flipping him onto his belly and
cuffing him.

Roy makes a sound like an animal -- desperate, defiant.

14

EXT. FIELD. TILLMAN RANCH. NORTH DAKOTA - DAY

14 *

Back at the main convoy, Gator sits on the tailgate of an
ambulance, a fresh bandage on his eyes. He hears his father's
cry.

An AGENT leads Dot over to get her medical care.

DOT
Told ya, I'm fine. I need to call
my daughter.

Gator hears her voice.

GATOR
Nadine?

She sees him, bandaged, bloody -- a shell of his former self.

(CONTINUED)

DOT

Oh.

She comes over. He's trembling.

GATOR

I'm sorry.

She goes to him, hugs him. He cries. Maybe they both cry.

DOT

It's over now.

GATOR

Did you really see my mom?

DOT

No, hon. I thought I did, but she was just an angel in a dream.

Beat. Gator has never felt so alone.

GATOR

I know you don't -- but there's nobody left. Will you -- visit me maybe. In jail?

She nods. He can feel it against his face.

DOT

With cookies. You like oatmeal, right?

He nods.

AGENT MEYER

comes over.

AGENT MEYER

Mrs. Lyon?

Dot lets go of Gator, turns.

AGENT MEYER (CONT'D)

I spoke to your husband. He knows you're okay.

Dorothy nods, relieved.

DOT

Thank you. He worries so much.
(looks around)
(MORE)

(CONTINUED)

14 CONTINUED: (2)

DOT (CONT'D)

I'm tryin to find -- I need to find my trooper. Witt Farr. To thank him.

Beat. Agent Meyer shakes her head.

ANGLE ON DOT

as she realizes what this means.

14A INT. DUGOUT. TILLMAN RANCH. NORTH DAKOTA - DAY 14A *

Looking out, the church is framed in the dugout's doorway. *

Daylight falls from the doorway into this dark hole -- *

reaching across the dirt floor to find

WITT FARR

sitting upright against the back wall where Roy left him -- RIP.

15 EXT. TILLMAN RANCH. NORTH DAKOTA - DAY 15 *

We are overhead, looking down on WITT FARR, who lays on a gurney in the snow outside the dugout.

FBI MEDICS

enter frame, pick up the gurney, and carry him away. *

DISSOLVE TO:

16 INT. BACKSEAT. FBI VEHICLE (TRAVELING) - DAY 16

Dot sits in the backseat, on her way home. She is in shock, but something else. She realizes it's over.

17 EXT. LYON HOUSE. SCANDIA, MN - DAY 17

WAYNE and SCOTTY LYON stand on the porch, waiting.

New glass with tape shines in the upstairs window frames where soot marks the path of the Halloween fire. Repairs have already begun on Dot and Wayne and Scotty's home.

REVERSE

on the street, as the FBI CAR pulls in, and then DOT is out of the car running to her family -- and they are running to her.

They embrace in a big mess of happy.

LORRAINE LYON

steps out on the porch.

DOT

sees her -- straightens, surprised. Lorraine approaches, tentative for the first time.

LORRAINE

You're okay then. I just got the download.

(comes closer)

Shot him in the stomach, they said, which -- that's my girl.

Dot HUGS HER fiercely.

LORRAINE (CONT'D)

Now now. That's not --

But Dot keeps hugging. Beat. Lorraine flushes, pats her head awkwardly.

LORRAINE (CONT'D)

Good for you.

FADE TO BLACK.

A CHYRON: ONE YEAR LATER

FADE IN:

EXT. CEMETERY - DAY

We move across a snowy cemetery, past headstones old and new. We APPROACH A GRAVE -- the headstone reads: *Whitley James Farr. Beloved Brother.*

ANGLE ON INDIRA OLMSTEAD

She stands at the grave. A year has passed and she has grown into her new self -- strong, confident, debt free. And yet deep down she knows this is all her fault. She sent Witt to his death.

BEHIND HER

(CONTINUED)

Dot approaches with Scotty, holding flowers. Indira sees them, nods.

INDIRA

What is it about anniversaries?

Scotty kneels with the bouquet.

DOT

Lay em out nice, okay?
(beat, to Indira)

I don't even know. Was he married?

Indira shakes her head.

INDIRA

Had a studio apartment in Bismarck
and a cat named Lucky -- mine now.
His mother came out for the
funeral, brought his six sisters --
can you imagine?

DOT

No wonder he was so nice.

SCOTTY

I want six sisters.

DOT

How about one?

Scotty nods.

INDIRA

Saw the new ads. You and Wayne
together.

DOT

Yeah. We're moguls now, opening a
new location in St. Paul. Wayne's
the people person. So he does
sales. I'm more back of the house --
strategy.

INDIRA

Perfect.

They stand for a moment with their grief.

INDIRA (CONT'D)

Well, I gotta meet yer mother-in-
law. Some business we need to take
care of.

DOT

Sure, Wayne's makin chili, so we better -- take care of yourself.

INDIRA

You too.

(to Scotty)

You got an amazing mama, you know that right?

Scotty squeezes Dot's hand, nods. Dot flushes, not sure where to look.

DOT

Thank you.

Indira nods, walks off. Dot watches her go, realizes.

DOT (CONT'D)

Shoot, we gotta pick up sour cream fer dad.

SCOTTY

Can I get M&Ms?

DOT

Only if I can have some.

They walk off.

19 EXT. FEDERAL PENITENTIARY. THOMSON, ILLINOIS - DAY 19

Lorraine's Jaguar drives up to the gates of a Maximum Security prison.

20 INT. WAITING ROOM. FEDERAL PENITENTIARY - DAY 20

Roy Tillman enters, wearing prison orange. He's healed from his injury, but walks with a limp. There is A WHITE POWER tattoo on the side of his neck. He stops when he sees who's here to visit him.

ANGLE ON LORRAINE LYON

waiting at a table. INDIRA OLMSTEAD stands behind her.

ROY

approaches.

LORRAINE

I love that color on you.

(CONTINUED)

ROY TILLMAN

You know what I'd love on you? A
noose.

INDIRA

Watch your mouth, convict.

Roy ignores her. He sits like he owns the place, looks at
Lorraine.

ROY TILLMAN

(re: Indira)

She wouldn't last five minutes in
here -- that one. Too many
principles, but you -- you'd be
queen shit.

Lorraine smiles without humor.

LORRAINE

I saw you filed an appeal. That was
a mistake.

ROY TILLMAN

Please. The whole deal was rigged.
Your so-called *trial*. Fake news.
You watch. The truth's comin out on
this thing -- the witch hunt.

LORRAINE

You should know I'm the single
largest donor to the Federalist
Society.

ROY TILLMAN

What do they do? Somethin with
books?

LORRAINE

They control the courts, selecting
judges all the way to the Supreme
Court -- with the President's
blessing. So buy a throw pillow is
my advice. You're gonna be here a
while.

He nods. This fits his vision of the world -- a place where
patriots are treated like criminals.

ROY TILLMAN

It's funny. You know what prison
is? Prison's the way the world is
supposed to be. The natural order.
No apology.

(MORE)

(CONTINUED)

ROY TILLMAN (CONT'D)

Men sorted according to race. Races stacked with the strong on top. You fuck the weak, kill yer rivals and sleep with one eye open.

LORRAINE

How happy you must be.

ROY TILLMAN

Meanwhile, it's the wool over our eyes out there. The New York Times tellin us we don't see what we see when we look at people. But in here we know.

(beat)

He knew it. Adolf in his cell. The great shame -- bankers with more power than soldiers.

LORRAINE

And look where he ended up.

ROY TILLMAN

In history.

Beat. He seems like a cartoon to her.

LORRAINE

I'm sure I could get some Russians to set fire to you, too, if you'd like.

ROY TILLMAN

From the ashes we will rise.

Beat. She lets him have this moment of smugness, knowing it will make what comes next so much worse.

LORRAINE

Well, I just came by to say I hope you've settled in, because now your real punishment will begin.

ROY TILLMAN

My what?

Lorraine turns to Indira.

LORRAINE

Wait outside, please.

INDIRA

Are you sure?

(CONTINUED)

LORRAINE

We'll be fine, won't we Roy?

ROY TILLMAN

Peachy.

Indira leaves. Lorraine turns to Roy.

LORRAINE

As you said, she has principles. Now where was I? Ah, yes. Punishment. Did you know that eighty-five percent of all prisoners are in debt? Hundreds, if not thousands of dollars, interest accruing, their families put out on the street.

ROY TILLMAN

Bankers and soldiers.

LORRAINE

Yes. Well, I've started a fund to help certain prisoners free themselves from this burden. A private fund. Plus a little fresh cash each month in their commissary accounts. Vaseline and Vienna sausages, that kind of thing.

ROY TILLMAN

Which prisoners?

Lorraine looks around the waiting room.

LORRAINE

That one I think. And him over there with the scars. Oh, and all the men of Cell Block D -- and B -- and A.

ROY TILLMAN

(starting to worry)
That's very Christian of you.

LORRAINE

Oh, no. This has nothing to do with that book. It's an older text -- written on stone tablets in the Age of the Skull Fuckers.

ROY TILLMAN

Did Nadine put you up to this?

(CONTINUED)

LORRAINE

Please. She's a Girl Scout. I fight my own battles, and you need to pay for what you've taken.

Roy sizes her up. He loves a good fight.

ROY TILLMAN

So -- you want me dead.

LORRAINE

No. I want you alive -- for a very very long time. But while you live I want you to feel everything your wives felt -- every blow, each humiliation -- fear.

Roy can't help but notice the way the CONVICTS in the visiting room are staring at him.

ROY TILLMAN

I'm not afraid of you.

But he looks worried now. Lorraine smiles.

LORRAINE

It's not me you have to worry about.

She pulls a PACK OF CIGARETTES from her purse, slides it across the table to Roy.

LORRAINE (CONT'D)

You'll need these.

She stands and exits. We PUSH IN ON ROY, sitting alone. He won't be able to trust another soul for the rest of his life.

20A OMITTED

20A

A21 EXT. LYON HOUSE. SCANDIA, MN - DAY

A21

A 2020 KIA pulls up and parks at the side of the fully repaired house.

Dot and Scotty climb out of the car. Dot carries grocery bags and Scotty's eating M&Ms.

(CONTINUED)

A21

DOT

Don't eat all my yellows. They're
the sweetest.

SCOTTY

You're silly.

21

INT. LYON HOUSE. SCANDIA, MN - DAY

21

Dot and Scotty come in the front door.

DOT

(sniffs)

Dinner smells good.

(calls)

Hon? We got the sour cream and some
of that sharp cheddar you --

ANGLE ON THE LIVING ROOM

As they enter, the moving camera reveals WAYNE LYON sitting
on the sofa across from --

OLE MUNCH

He is looking at Dot as she enters.

REVERSE ON DOT AND SCOTTY

They stop short.

WAYNE

turns, smiles.

WAYNE

Hiya, hon. Chili's on the stove.
And then this fella came to the
door, said he knows you.

Dot tries to keep it light.

DOT

Sure. Yeah. What are you doin here?

OLE MUNCH

A man frees a tiger so the tiger
can finish her fight. This does not
mean that the man has finished his.

WAYNE

We saw a tiger once, at the
Minneapolis zoo.

(MORE)

(CONTINUED)

WAYNE (CONT'D)

Did you know you can hear them roar
from, what, two miles away?

SCOTTY

And they're good swimmers.

WAYNE

That's right. They're good swimmers
and they --

DOT

Wayne.

WAYNE

-- they can run like forty miles an
hour.

DOT

Wayne.

Beat. If Wayne can feel the tension he doesn't let on.

WAYNE

(to Munch)

You know I didn't get yer name?

Wayne offers his hand.

OLE MUNCH

It's Moonk. Oola Moonk.

Munch shakes.

WAYNE

I'm Wayne. That's Scotty. Do you
wanna a pop? I wanna pop.

He goes into the kitchen.

ANGLE ON MUNCH

He keeps his focus on Dot.

OLE MUNCH

We will finish our engagement now.

DOT

(to Munch)

I thought we were done. You said --

AT THE COUNTER

Wayne opens two bottles of orange soda.

(CONTINUED)

WAYNE

What about Tiger Beat Magazine? You remember that? Had photos of like singers with long hair and Scott Baio.

MUNCH

keeps his eyes on Dot.

OLE MUNCH

The debt must be paid. A man's flesh was taken. Now a pound is required in return.

Wayne comes back to the sofa, offers an orange soda to Munch.

WAYNE

Here ya go.

Munch hesitates -- unused to courtesy -- then takes it.

OLE MUNCH

A man is grateful.

Wayne sits, drinks his soda.

WAYNE

So -- are you from around here?

Munch seems surprised by the question -- the small talk.

OLE MUNCH

Across the sea. But here a long time. From the age of the carrier pigeon and the six hundred tribes. The Arapaho, the Cree and the Tonkawa. A man comes, never having seen a mountain. He cannot remember the year of his birth. He is paid to soldier, but one night he wanders from his post, drawn by the songs of the river.

WAYNE

Scotty's grandpa took us to the Vermillion last year. My dad, Wink. He's a big fly fisherman.

(to Scotty)

You remember, hon?

SCOTTY

I caught a cold.

(CONTINUED)

Wayne laughs.

WAYNE

She did, but it sounds funny.

Munch stares at him.

ANGLE ON DOT

She is focused on the threat.

DOT

(to Munch)

Why?

(beat)

Why must a debt be paid? I understand a promise, keepin a promise, but people always say a *debt must be paid* -- except what if you can't? If you're too poor, or lose yer job, a death in the family. Isn't the better thing, the humane thing, to say a *debt should be forgiven*? Isn't that who we're supposed to be?

Beat. Munch and Dot look at each other. Wayne puts down his pop.

WAYNE

Well, hon, game's on at seven. Probably time to make the biscuits.

Dot looks at Munch, then at her family.

DOT

You know what? Yer right. It's not chili without biscuits.

(to Munch)

Whatever you think is happenin, we're halfway to supper and it's a school night, so -- either wash yer hands and help, or we need to do this another time.

(to Scotty)

How about you and daddy set the table, huh?

WAYNE

(teasing)

Whatdya think, chopsticks?

SCOTTY

For chili?

(CONTINUED)

They go to work. Beat. Dot looks at Munch, who seems confused.

DOT

Come on mister, make yerself useful

She stands, goes to the kitchen.

ANGLE ON MUNCH

He watches the family in the kitchen, getting started. We PUSH IN on his face.

SCOTTY

Can I have chocolate milk?

DOT

Ya just had M&Ms.

SCOTTY

Oh right.

This may be the first time Munch has ever been around a happy family. It makes him feel funny.

ANGLE ON THE KITCHEN SINK

as Munch's hands enter frame under the running water. He uses soap, washes good.

DOT

is at the counter with the Bisquik out, a bowl, whisk, other ingredients. There is a cookie sheet laid out as well.

DOT

Ever made drop biscuits? They're mostly fer when yer in a hurry, but we like em maybe better than the all day kind.

Munch dries his hands, comes over.

DOT (CONT'D)

Hon, will you take Mr. Moonk's coat?

WAYNE

Oh, sure. Sorry bout that.

Wayne helps Munch off with his coat, goes to hang it up. Scotty comes over to get the napkins.

(CONTINUED)

SCOTTY

Mama. You know what I learned today? Chimpanzees can learn to drive.

DOT

(laughs)

Really?

(to Munch)

Did you know that?

He shakes his head. Scotty takes the napkins to the table. Munch tries to start the conversation he came here to have.

OLE MUNCH

A man has a code.

Wayne come back, interrupts.

WAYNE

I was thinkin I'd maybe have a beer. Whatdya think?

DOT

Let's do it.

Wayne goes to the fridge.

OLE MUNCH

He has a code and --

Scotty comes up.

SCOTTY

Yer in the way --

She points to the salt and pepper. Munch hands them to her.

OLE MUNCH

-- the code is every --

Wayne hands him a beer.

WAYNE

Here ya go.

DOT

(smiles)

Now you see what I'm dealin with day in and out.

Wayne hands her a beer, too.

(CONTINUED)

DOT (CONT'D)

Thanks, hon.

(to Munch)

So the secret is -- it says water,
but I use milk -- or, even better,
buttermilk. Go ahead and measure
out a cup.

Munch picks up the buttermilk. He looks at the measuring cups
of different sizes. Scotty -- on her way back for silverware --
picks one up, hands it to him.

SCOTTY

This one's a cup.

OLE MUNCH

Thank you.

He takes it, carefully measures out the buttermilk.

DOT

And then a little honey.

She squeezes some into the batter.

DOT (CONT'D)

I'm assumin he paid you to come
here, Roy, and do what you did. And
maybe you feel sideways cause of
what it cost you. An ear. A
partner. But you took a job that
had risk to it and you got hurt --
you can't be mad at the risk.

She hands him the whisk.

DOT (CONT'D)

Stir, please. No lumps.

Munch stirs.

DOT (CONT'D)

That'd be like getting mad at the
table you stubbed yer toe on.

WAYNE

is at the stove, tweaking the chili. He tastes it.

WAYNE

Mighta gone over the deep end on
the spices.

DOT

(CONTINUED)

stays focused on Munch, who stirs.

DOT

But I know you had a mom back there
across the sea, and she loved you,
and if someone had come for her,
don't you think she'd have done
whatever it took to get back to
you?

OLE MUNCH

You say that as if life is a
circle, but it's a line. Mother is
the start. This is the other side.

DOT

Well, I don't know what that means.
What I'm sayin is, it's a choice.
You made a choice -- for whatever
reason, pain or money, or maybe
you're just mad at the world -- and
I been there -- on the heel a
someone else's shoe -- so I know
what it means to be hurt, but that
don't mean you hafta hurt us.

(to Scotty)

Hey, squirt -- let's use the good
plates, huh? For company.

Scotty gets the good plates down. She pauses near Munch.

SCOTTY

What's killed more people, sharks
or snails?

Munch looks at Dot.

DOT

Don't look at me.

OLE MUNCH

A man feels he should say snails.

SCOTTY

That's right.

Dot pats his back.

DOT

Good job.

Munch feels something strange -- *belonging*. It almost shows
on his face.

22

INT. DINING ROOM. LYON HOUSE. SCANDIA, MN - LATER

22

Dot, Wayne, Scotty, and Munch sit at the DINING TABLE.

DOT

Hands please.

She takes Wayne and Scotty's hand.

ANGLE ON MUNCH

He looks down surprised as Scotty takes his hand. It's a sweet gesture. And then Wayne takes his other hand. And then they are a circle.

SCOTTY

Bless us, Oh Lord, and these thy
gifts which we are about to
receive. Through thy bounty.
Through Christ our Lord we pray.

DOT/WAYNE

Amen.

The chili is plated. They pass the condiments, biscuits, salad -- until Munch has a feast in front of him.

WAYNE

Personally, I've never been across
the sea.

OLE MUNCH

By long boat we came, three dozen
men pulling at oars -- the rain so
heavy some drown in their seats.

WAYNE

Jeez.

SCOTTY looks at her mom. *Is that true?*

DOT shrugs.

OLE MUNCH

First in forest, then on grassland.
A man's hair grew long. He rode a
horse without saddle or reins, and
the people of the plains were his
people. But then came the cannon
and the musket, and the man was
alone once more. For a century he
spoke to no one.

(CONTINUED)

WAYNE

Not sure I could go an hour without talkin.

SCOTTY

Daddy does sales.

DOT

Daddy likes talkin.

WAYNE

You ever drive a KIA, Mr. Moonk?
It's like flyin a cloud.

ANGLE ON DOT

She can see that Munch is disappearing back into himself.

DOT

Let's see how yer biscuits turned out, huh?

He looks up. She takes a bite.

DOT (CONT'D)

Mmmm. See what a little buttermilk can do?

MUNCH

looks down at the food.

OLE MUNCH

Before the boat, the man lived on the moors and ate fleas from the rats. He was frightened all the time. Then one day a man came on a wealthy horse and offered him two coins and a meal, but the food was not food.

DOT

What was it?

OLE MUNCH

It was sin. The sins of the rich. Greed, envy, disgust. Two coins and a meal. They were bitter -- the sins -- but he ate them all, for he was starving.

(beat)

From then on the man does not sleep or age. He cannot die. He has no dreams. All that's left is sin.

(CONTINUED)

Beat. Dot softens towards him.

DOT

It feels like that, I know. What they do -- to us. Make us swallow. Like it's our fault. But you wanna know the cure?

Munch nods. He truly wants to know.

ANGLE ON DOT

She holds up the biscuit.

DOT (CONT'D)

You just gotta eat somethin made with love and joy. And be forgiven.

ANGLE ON MUNCH

Could it really be that simple? He picks up the biscuit. We PUSH IN on him. He lifts it to his lips and takes a bite. It is the best thing he's ever tasted. He closes his eyes, savors it.

Then he opens his eyes and smiles.

END OF EPISODE 510