

FARGO

a screenplay by

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and

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The following text fades in over black:

This is a true story. The events depicted in this film took place in Minnesota in 1987. 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.

FLARE TO WHITE

FADE IN FROM WHITE

Slowly the white becomes a barely perceptible image: white particles wave over a white background. A snowfall.

A car bursts through the curtain of snow.

The car is equipped with a hitch and is towing another car, a brand-new light brown Cutlass Ciera with the pink sales sticker showing in its rear window.

As the car roars past, leaving snow swirling in their drift, the title of the film fades in.

FARGO

Green highway signs point the way to MOOREHEAD, MINNESOTA/FARGO, NORTH DAKOTA. The roads for the two cities diverge. A sign says WELCOME TO NORTH DAKOTA and another just after says NOW ENTERING FARGO, ND, POP. 44,412.

The car pulls into a Rodeway Inn.

HOTEL LOBBY

A man in his early forties, balding and starting to paunch, goes to the reception desk. The clerk is an older woman.

CLERK

And how are you today, sir?

MAN

Real good now. I'm checking in
- Mr. Anderson.

The man prints "Jerry Lundega" onto a registration card, then hastily crosses out the last name and starts to print "Anderson."

As she types into a computer:

CLERK

Okay, Mr. Anderson, and you're still planning on staying with us just the night, then?

ANDERSON

You bet.

HOTEL ROOM

The man turns on the TV, which shows the local evening news.

NEWS ANCHOR

- whether they will go to summer camp at all. Katie Jensen has more.

KATIE

It was supposed to be a project funded by the city council; it was supposed to benefit those Fargo-Moorehead children who would otherwise not be able to afford to attend a lakeshore summer camp. But nobody consulted city controller Stu Jacobson...

CHAIN RESTAURANT

Anderson sits alone at a table finishing dinner. Muzak plays. A middle-aged waitress approaches holding a pot of regular coffee in one hand and decaf in the other.

WAITRESS

Can I warm that up for ya there?

ANDERSON

You bet.

The man looks at his watch.

THROUGH A WINDSHIELD

We are pulling into the snowswept parking lot of a one-story brick building. Broken neon at the top of the building identifies it as the Jolly Troll Tavern. A troll, also in neon, holds a champagne glass aloft.

INSIDE

The bar is downscale even for this town. Country music plays on the jukebox.

Two men are seated in a booth at the back. One is short, slight, youngish. The other man is somewhat older, and dour. The table in front of them is littered with empty long-neck beer bottles. The ashtray is full.

Anderson approaches.

ANDERSON

I'm, uh, Jerry Lundegaard -

YOUNGER MAN

You're Jerry Lundegaard?

JERRY

Yah, Shep Proudfoot said -

YOUNGER MAN

Shep said you'd be here at 7:30.
What gives, man?

JERRY

Shep said 8:30.

YOUNGER MAN

We been sitting here an hour.
I've peed three times already.

JERRY

I'm sure sorry. I - Shep told
me 8:30. It was a mix-up, I
guess.

YOUNGER MAN

Ya got the car?

JERRY

Yah, you bet. It's in the lot
there. Brand-new burnt umber
Ciera.

YOUNGER MAN

Yeah, okay. Well, siddown then.
I'm Carl Showalter and this is
my associate Gaeear Grimsrud.

JERRY

Yah, how ya doin'. So, uh, we
all set on this thing, then?

YOUNGER MAN

Sure, Jerry, we're all set. Why
wouldn't we be?

JERRY

Yah, no, I'm sure you are. Shep vouched for you and all. I got every confidence in you fellas.

They stare at him. An awkward beat.

JERRY

... So I guess that's it, then. Here's the keys -

CARL

No, that's not it, Jerry.

JERRY

Huh?

CARL

The new vehicle, plus forty thousand dollars.

JERRY

Yah, but the deal was, the car first, see, then the forty thousand, like as if it was the ransom. I thought Shep told you -

CARL

Shep didn't tell us much, Jerry.

JERRY

Well, okay, it's -

CARL

Except that you were gonna be here at 7:30.

JERRY

Yah, well, that was a mix-up, then.

CARL

Yeah, you already said that.

JERRY

Yah. But it's not a whole pay-in-advance deal. I give you a brand-new vehicle in advance and -

CARL

I'm not gonna debate you, Jerry.

JERRY

Okay.

CARL

I'm not gonna sit here and debate.
I will say this though: what Shep
told us didn't make a whole lot
of sense.

JERRY

Oh, no, it's real sound. It's
all worked out.

CARL

You want your own wife kidnapped?

JERRY

Yah.

Carl Stares. Jerry looks blankly back.

CARL

... You - my point is, you pay
the ransom - what eighty thousand
bucks? - I mean, you give us
half the ransom, forty thousand,
you keep half. It's like robbing
Peter to play Paul, it doesn't
make any -

JERRY

Okay, it's - see, it's not me
payin' the ransom. The thing is,
my wife, she's wealthy - her dad,
he's real well off. Now, I'm in
a bit of trouble -

CARL

What kind of trouble are you in,
Jerry?

JERRY

Well, that's, that's, I'm not go
inta, inta - see, I just need
money. Now, her dad's real
wealthy -

CARL

So why don't you just ask him
for the money?

Grimsrud, the dour man who has not yet spoken, now softly
puts in with a Swedish-accented voice:

GRIMSRUD

Or your fucking wife, you know.

CARL

Or your fucking wife, Jerry.

JERRY

Well, it's all just part of this -
they don't know I need it, see.
Okay, so there's that. And even
if they did, I wouldn't get it.
So there's that on top, then. See,
these're personal matters.

CARL

Personal matters.

JERRY

Yah. Personal matters that
needn't, uh -

CARL

Okay, Jerry. You're tasking us
to perform this mission, but you,
you won't, uh, you won't - aw,
fuck it, let's take a look at
that Ciera.

MINNEAPOLIS SUBURBAN HOUSE

Jerry enters through the kitchen door, in a parka and a red
plaid Elmer Fudd hat. He stamps snow off his feet. He is
carrying a bag of groceries which he deposits on the kitchen
counter.

JERRY

Hon? Got the growshries.

VOICE

Thank you, hon. How's Fargo?

JERRY

Yah, real good.

VOICE

Dad's here.

DEN

Jerry enters, pulling off his plaid cap.

JERRY

How ya doin', Wade?

Wade Gustafson is mid-sixtyish, vigorous, with a full head
of gray hair. His eyes remain fixed on the TV.

WADE

Yah, pretty good.

JERRY
Whatcha watchin' there?

WADE
Norstars.

JERRY
... Who they playin'?

WADE
OOOoooh!

His reaction synchronizes with a reaction from the crowd.

KITCHEN

Jerry walks back in, taking off his coat. His wife is putting on an apron. Jerry nods toward the living room.

JERRY
Is he stayin' for supper, then?

WIFE
Yah, I think so... Dad, are you stayin' for supper?

WADE
(off)
Yah.

DINING ROOM

Jerry, his wife, Wade and Scotty, twelve years old, sit eating.

SCOTTY
May I be excused?

JERRY
Sure, ya done there?

SCOTTY
Uh-huh. Goin' out.

WIFE
Where are you going?

SCOTTY
Just out. Just McDonald's.

JERRY
Back at 9:30.

SCOTTY

Okay.

WADE

He just ate. And he didn't finish.
He's going to McDonald's instead
of finishing here?

WIFE

He sees his friends there. It's
okay.

WADE

It's okay? McDonald's? What do
you think they do there? They
don't drink milkshakes, I assure
you!

WIFE

It's okay, Dad.

JERRY

Wade, have ya had a chance to
think about, uh, that deal I was
talkin' about, those forty acres
there on Wayzata?

WADE

You told me about it.

JERRY

Yah, you said you'd have a think
about it. I understand it's a
lot of money -

WADE

A heck of a lot. What'd you
say you were gonna put there?

JERRY

A lot. It's a limited -

WADE

I know it's a lot.

JERRY

I mean a parking lot.

WADE

Yah, well, seven hundred and
fifty thousand dollars is a lot
- ha ha ha!

JERRY

Yah, well, it's a chunk, but -

WADE

I thought you were gonna show
it to Stan Grossman. He passes
on this stuff before it gets
kicked up to me.

JERRY

Well, you know Stan'll say no
dice. That's why you pay him.
I'm asking you here, Wade. This
could work out real good for me
and Jean and Scotty -

WADE

Jean and Scotty never have to
worry.

WHITE

A black line curls through the white. Twisting perspective
shows that it is an aerial shot of a two-lane highway,
bordered by snowfields. The highway carries one moving car.

INT. CAR

Carl Showalter is driving. Gaear Grimsrud stares blankly
out.

After a long beat:

GRIMSRUD

Where is Pancakes House?

CARL

What?

GRIMSRUD

We stop at Pancakes House.

CARL

What're you, nuts? We had
pancakes for breakfast. I gotta
go somewhere I can get a shot
and a beer - and a steak maybe.
Not more fuckin' pancakes. Come
on.

Grimsrud gives him a sour look.

CARL

... Come on, man. Okay, here's
an idea. We'll stop outside of
Brainerd. I know a place there
we can get laid. Wuddya think?

GRIMSRUD

I'm fuckin' hungry now, you know.

CARL

Yeah, yeah, Jesus - I'm sayin',
we'll stop for pancakes, then
we'll get laid. Wuddya think?

GUSTAFSON OLDS GARAGE

Jerry is sitting in his glassed-in salesman's cubicle just off the showroom floor. On the other side of his desk sit an irate customer and his wife.

CUSTOMER

We sat here right in this room and
went over this and over this!

JERRY

Yah, but that TruCoat -

CUSTOMER

I sat right here and said I didn't
want no TruCoat!

JERRY

Yah, but I'm sayin', that TruCoat,
you don't get it and you get
oxidization problems. It'll cost
you a heck of lot more'n five
hunnert -

CUSTOMER

You're sittin' here, you're talkin'
in circles! You're talkin' like
we didn't go over this already!

JERRY

Yah, but this TruCoat -

CUSTOMER

We had us a deal here for nine-
teen-five. You sat there and
darned if you didn't tell me
you'd get this car, these options,
WITHOUT THE SEALANT, for nine-
teen-five!

JERRY

Okay, I'm not sayin' I didn't -

CUSTOMER

You called me twenty minutes ago
and said you had it! Ready to
make delivery, ya says! Come on
down and get it! And here ya are
and you're wastin' my time and
you're wastin' my wife's time and
I'm payin' nineteen-five for this
vehicle here!

JERRY

Well, okay, I'll talk to my boss...

He rises, and, as he leaves:

JERRY

... See, they install that TruCoat
at the factory, there's nothin' we
can do, but I'll talk to my boss.

The couple watch him go to a nearby cubicle.

CUSTOMER

These guys here - these guys!
It's always the same! It's always
more! He's a liar!

WIFE

Please, dear.

CUSTOMER

We went over this and over this -

NEARBY CUBICLE

Jerry sits perched on the desk of another salesman who is
eating lunch as he watches a hockey game on a small portable
TV.

JERRY

So you're goin' to the Gophers
on Sunday?

SALESMAN

You bet.

JERRY

You wouldn't have an extra ticket
there?

SALESMAN

They're playin' the Buckeyes!

JERRY

Yah.

SALESMAN
Ya kiddin'!

JERRY'S CUBICLE

Jerry re-enters.

JERRY
Well, he never done this before,
but seein' as it's special
circumstances and all, he says I
can knock one hunnert off that
TruCoat.

CUSTOMER
One hundred! You lied to me, Mr.
Lundegaard. You're a bald-faced
liar!

Jerry sits staring at his lap.

CUSTOMER
... A fucking liar -

WIFE
Bucky, please!

Jerry mumbles into his lap:

JERRY
One hunnert's the best we can
do here.

CUSTOMER
Oh, for Christ's sake, where's my
goddamn checkbook. Let's get this
over with.

WIDE EXTERIOR: TRUCK STOP

There is a restaurant with many big rigs parked nearby, and
a motel with an outsize Paul Bunyan and Babe the Blue Ox
flanking its sign: BLUE OX MOTEL.

MOTEL ROOM

Carl Showalter and Gaear Grimsrud are in the twin beds
having sex with two truck-stop hookers.

CARL
Oh, Jesus, yeah.

HIS HOOKER
There ya go, sugar.

GRIMSRUD
Nnph.

HIS HOOKER
Yeah. Yeah. Oh, yeah.

LATER

The couples like in their respective beds, gazing at the
offscreen TV.

ED MCMAHON
- Johnny's guests tonight will be
Lee Majors, George Wendt, and Steve
Boutsikaros from the San Diego Zoo,
so keep that dial -

LUNDEGAARD KITCHEN

We hear a morning show on television. Jean Lundegaard is
making coffee in the kitchen as Scott eats cereal at the
table.

JEAN
I'm talkin' about your potential.

SCOTT
(absently)
Uh-huh.

JEAN
You're not a C student.

SCOTT
Uhn.

JEAN
And yet you're gettin' C grades.
It's this disparity there that
concerns your dad and me.

SCOTT
Uh-huh.

JEAN
You know what a disparity is?

SCOTT
(testily)
Yeah!

JEAN
Okay. Well, that's why we don't
want ya goin' out fer hockey.

SCOTT
Oh, man!

The phone rings.

SCOTT
... What's the big deal? It's
an hour -

JEAN
Hold on.

She picks up the phone.

JEAN
... Hello?

PHONE VOICE
Yah, hiya, hon.

JEAN
Oh, hiya, Dad.

WADE
Jerry around?

JEAN
Yah, he's still here - I'll
catch him for ya.

She holds the phone away and calls:

JEAN
... Hon?

VOICE
Yah.

JEAN
It's Dad.

VOICE
Yah...

Jerry enters in shirtsleeves and tie.

JERRY
... Yah, okay...

SCOTT
Look, Dad, there is no fucking
way -

JEAN

Scott!

JERRY

Say, let's watch the language -

He takes the phone.

JERRY

How ya doin', Wade?

WADE

What's goin' on there?

JERRY

Oh, nothing, Wade. How ya doin' there?

WADE

Stan Grossman looked at your proposal. Says it's pretty sweet.

JERRY

No kiddin'?

WADE

We might be innarested.

JERRY

No kiddin'! I'd need the cash pretty quick there. In order to close the deal.

WADE

Come by at 2:30 and we'll talk about it. If your numbers are right, Stan says its pretty sweet. Stan Grossman.

JERRY

Yah.

WADE

2:30.

Click. Dial tone.

JERRY

Yah, okay.

GUSTAFSON OLD GARAGE

Jerry wanders through the service area where cars are being worked on. He stops by an Indian in blue jeans who is

looking at the underside of a car that sits on a hydraulic lift with a cage light hanging off its innards.

JERRY

Say, Shep, how ya doin' there?

SHEP

Mm.

JERRY

Say, ya know those two fellas
ya put me in touch with, up
there in Fargo?

SHEP

Put you in touch with Grimsrud.

JERRY

Well, yah, but he had a buddy
there. He, uh -

SHEP

Well, I don't vouch for him.

JERRY

Well, that's okay, I just -

SHEP

I vouch for Grimsrud. Who's his
buddy?

JERRY

Carl somethin'?

SHEP

Never heard of him. Don't vouch
for him.

JERRY

Well, that's okay, he's a buddy
of the guy ya vouched for, so I'm
not worryin'. I just, I was
wonderin', see, I gotta get in
touch with 'em for, I might not
need it anymore, sumpn's happenin',
see -

SHEP

Call 'em up.

JERRY

Yah, well, see, I did that, and
I haven't been able to get 'em,
so I thought you maybe'd know an
alternate number or what have ya.

SHEP

Nope.

Jerry slaps his fist into his open palm and snaps his fingers.

JERRY

Okay, well, real good, then.

CAR

Carl is driving. Grimsrud stares out front.

After a beat:

CARL

... Look at that. Twin Cities.
IDS Building, the big glass one.
Tallest skyscraper in the Midwest.
After the Sears, uh, Chicago...
You never been to Minneapolis?

GRIMSRUD

No.

CARL

... Would it kill you to say
something?

GRIMSRUD

I did.

CARL

"No." First thing you've said
in the last four hours. That's
a, that's a fountain of conversation,
man. That's a geyser. I mean, whoa,
daddy, stand back, man. Shit, I'm
sittin' here driving, man, doin'
all the driving, whole fuckin' way
from Brainerd, drivin', tryin' to,
you know, tryin' to chat, keep
our spirits up, fight the boredom
of the road, and you can't say one
fucking thing just in the way of
conversation.

Grimsrud smokes, gazing out the window.

CARL

... Well, fuck it, I don't have
to talk either, man. See how
you like it...

He drives.

CARL
... Total silence...

JERRY'S CUBICLE

He is on the phone.

JERRY
Yah, real good. How you doin'?

VOICE
Pretty good, Mr. Lundegaard.
You're damned hard to get on the
phone.

JERRY
Yah, it's pretty darned busy here,
but that's the way we like it.

VOICE
That's for sure. Now, I just
need, on these last, these financing
documents you sent us, I can't
read the serial numbers of the
vehicles on here, so I -

JERRY
But I already got the, it's okay,
the loans are in place, I already
got the, the what, the -

VOICE
Yeah, the three hundred and twenty
thousand dollars, you got the money
last month.

JERRY
Yah, so we're all set.

VOICE
Yeah, but the vehicles you were
borrowing on, I just can't read
the serial numbers on your
applicaton. Maybe if you could
just read them to me -

JERRY
But the deal's already done, I
already got the money -

VOICE

Yeah, but we have an audit here,
I just have to know that these
vehicles you're financing with
this money, that they really
exist.

JERRY

Yah, well, they exist all right.

VOICE

I'm sure they do - ha ha! But
I can't read their serial numbers
here. So if you could read me -

JERRY

Well, but see, I don't have 'em
in front a me - why don't I just
fax you over a copy -

VOICE

No, fax is no good, that's what
I have and I can't read the darn
thing -

JERRY

Yah, okay, I'll have my girl
send you over a copy, then.

VOICE

Okay, because if I can't correlate
this note with the specific vehicles,
then I gotta call back that money -

JERRY

Yah, how much money was that?

VOICE

Three hundred and twenty thousand
dollars. See, I gotta correlate
that money with the cars it's being
lent on.

JERRY

Yah, no problem, I'll just fax
that over to ya, then.

VOICE

No, no, fax is -

JERRY

I mean send it over. I'll shoot
it right over to ya.

VOICE

Okay.

JERRY
Okay, real good, then.

CLOSE ON TELEVISION

A morning-show host in an apron stands behind a counter on a kitchen set.

HOST
So I separate the - how the heck
do I get the egg out of the shell
without breaking it?

Jean Lundegaard is curled up on the couch with a cup of coffee, watching the television.

HOSTESS
You just prick a little hole in
the end and blow!

Jean smiles as we hear laughter and applause from the studio audience. She hears something else - a faint scraping sound - and looks up.

HOST
Okay, here goes nothing.

The scraping sound persists. Jean sets down her coffee cup and rises.

From the studio audience:

AUDIENCE
Awoooo!

KITCHEN

We track toward the back door. A curtain is stretched tight across its window.

Jean pulls the curtain back. Bright sunlight amplified by snow floods in.

A man in an orange ski mask looks up from the lock.

Jean gasps, drops the curtain, turns and runs into -
- a taller man, also in a ski mask, already in the house.

We hear the crack of the back-door window being smashed.

The tall man - Gear Grimsrud - grabs Jean's wrist.

She screams, staring at her own imprisoned wrist, then wraps her gaping mouth around Grimsrud's gloved thumb and bites down hard.

He drops her wrist. As Carl enters, she races up the stairs.

GRIMSRUD

Unguent.

CARL

Huh?

Grimsrud looks at his thumb.

GRIMSRUD

I need ... unguent.

UPSTAIRS BEDROOM

As the two men enter, a door at the far side is slamming shut. A cord snakes in under the door.

MASTER BATHROOM

Jean, sobbing, frantically pushes at buttons on the princess phone.

The phone pops out of her hands, jangles across the tile floor, smashes against the door and then bounces away, its cord ripped free.

With a groaning sound, the door shifts in its frame.

BEDROOM

Grimsrud has a crowbar jammed in between the bathroom door and frame, and is working it.

BATHROOM

Jean crosses to a high window above the toilet and throws it open. Snow that had drifted against the window sifts lightly in. Jean steps up onto the toilet.

The door creaks, moving as one piece in its frame.

Jean glances back as she steps up from the toilet seat to the tank.

The groaning of the door ends with the wood around its knob splintering and the knob itself falling out onto the floor.

The door swings open.

Grimsrud and Carl enter.

THEIR POV

Room empty, window open.

Carl strides to the window and hoists himself out.

Grimsrud opens the medicine cabinet and delicately taps aside various bottles and tubes, seeking the proper unguent.

He finds a salve but after a moment sets it down, noticing something in the mirror.

The shower curtain is drawn around the tub.

He steps toward it.

As he reaches for the curtain, it explodes outward, animated by thrashing limbs.

Jean, screaming, tangled in the curtain, rips it off its rings and stumbles out into the bedroom. Grimsrud follows.

BEDROOM

Jean rushes toward the door, cloaked by the shower curtain but awkwardly trying to push it off.

UPSTAIRS LANDING

Still thrashing, Jean crashes against the upstairs railing, trips on the curtain and falls, thumping crazily down the stairs.

Grimsrud trots down after her.

A PLAQUE: WADE GUSTAFSON INCORPORATED

INT. WADE'S OFFICE

Wade sits behind his desk; another man rises as Jerry enters.

JERRY
How ya doin' there, Stan? How
are ya, Wade?

Stan Grossman shakes his hand.

STAN

Good to see ya again, Jerry. If these numbers are right, this looks pretty sweet.

JERRY

Oh, those numbers are all right, bleemee.

WADE

This is do-able.

STAN

Congratulations, Jerry.

JERRY

Yah, thanks, Stan, it's a pretty -

WADE

What kind of finder's fee were you looking for?

JERRY

... Huh?

STAN

The financials are pretty thorough, so the only thing we don't know is your fee.

JERRY

... My fee? Wade, what the heck're you talkin' about?

WADE

Stan and I're okay.

JERRY

Yah.

WADE

We're good to loan in.

JERRY

Yah.

WADE

But we never talked about your fee for bringin' it to us.

JERRY

No, but, Wade, see, I was bringin' you this deal for you to loan me the money to put in. It's my deal here, see?

Wade scowls, looks at Stan.

STAN

Jerry - we thought you were
bringin' us an investment.

JERRY

Yah, right -

STAN

You're sayin' - what're you
sayin'?

WADE

You're sayin' that we put in
all the money and you collect
when it pays off?

JERRY

No, no. I - I'd, I'd - pay you
back the principal, and interest
- heck, I'd go - one over prime -

STAN

We're not a bank, Jerry.

Wade is angry.

WADE

What the heck, Jerry, if I wanted
bank interest on seven hunnert'n
fifty thousand I'd go to Midwest
Federal. Talk to Bill Diehl.

STAN

He's at Norstar.

WADE

He's at -

JERRY

No, see, I don't need a finder's
fee, I need - finder's fee's, what,
ten percent, heck that's not gonna
do it for me. I need the principal.

STAN

Jerry, we're not just going to
give you seven hundred and fifty
thousand dollars.

WADE

What the heck were you thinkin'?
Heck, if I'm only gettin' bank
interest, I'd look for complete
security. Heck, FDIC. I don't
see nothin' like that here.

JERRY

Yah, but I - okay, I would, I'd
guarantee ya your money back.

WADE

I'm not talkin' about your damn
word, Jerry. Geez, what the
heck're you?... Well, look, I
don't want to cut you out of the
loop, but his here's a good deal.
I assume, if you're not innarested,
you won't mind if we move on it
independently.

PARKING LOT

We are high and wide on the office building's parking lot.
Jerry emerges wrapped in a parka, his arms sticking stiffly
out at his sides, his breath vaporizing. He goes to his
car, opens its front door, pulls out a red plastic scraper
and starts methodically scraping off the thin crust of ice
that has developed on his windshield.

The scrape-scrape-scrape sound carries in the frigid air.

Jerry goes into a frenzy, banging the scraper against the
windshield and the hood of his car.

The tantrum passes. Jerry stands pantin, staring at nothing
in particular.

Scrape-scrape-scrape - he goes back to work on the
windshield.

FRONT DOOR

A beat, silent but for a key scraping at the lock.

The door swings open and Jerry edges in, looking about,
holding a sack of groceries.

JERRY

Hon?

He shuts the door.

JERRY
... Got the growshries...

He has already seen the shower curtain on the floor. He frowns, pokes at it with his foot.

JERRY
... Hon?

UPSTAIRS BATHROOM

Jerry walks in. He sets the groceries down on the toilet tank.

He looks at the open window, through which snow still sifts in. He shuts it.

He picks up the small tube of ugent that sits on the sink, frowns at it, puts it back in the medicine chest.

He looks at the shower curtain rod holding empty rings.

FOYER

Once again we are looking at the rumpled shower curtain.

From another room:

JERRY
Yah, Wade, I - it's Jerry, I.

Then, slightly more agitated.

JERRY
... Yah, Wade, it's, I, it's
Jerry...

Beat.

JERRY
... Wade, it's Jerry, I - we
gotta talk, Wade, it's terrible...

Beat.

LIVING ROOM

Jerry stands in wide shot, hands on hips, looking down at a telephone.

After a motionless beat he picks up the phone and punches in a number.

JERRY
... Yah, Wade Gustafson, please.

BLACK

Hold in black.

A slow tilt down from night sky brings the head of a large paper-mache figure into frame. It is a flannel-shirt woodsman carrying a double-edged ax over one shoulder. As we hear the rumble of an approaching car, the continuing tilt and boom down brings us down the woodsman's body to a pedestal.

A sweep of headlights illuminates a sign on the pedestal:
WELCOME TO BRAINDERD - HOME OF PAUL BUNYAN.

The headlights sweep off and a car hums past and on into the background. The two-lane highway is otherwise empty.

INT. CAR

Carl drives. Grimsrud smokes and gazes out the window. From the back seat we hear whimpering.

Grimsrud turns to look.

Jean lies bound and curled on the back seat underneath a tarpaulin.

GRIMSRUD
Shut the fuck up or I'll throw
you back in the trunk, you know.

CARL
Geez. That's more'n I've heard
you say all week.

Grimsrud stares at him, then turns back to the window.

At a loud WHOOP Carl starts and looks back out the rear window. Fifty yards behind a state trooper has turned on his gumballs.

Carl eases the car onto the shoulder.

CARL
Ah, shit, the tags...

Grimsrud looks at him.

CARL
... It's just the tags. I never
put my tags on the car. Don't
worry, I'll take care of this.

He looks into the back seat as the car bounces and slows on
the gravel shoulder.

CARL
... Let's keep still back there,
lady, or we're gonna have to, ya
know, to shoot ya.

Grimsrud stares at Carl.

CARL
... Hey! I'll take care of this!

Both cars have stopped. Carl looks up at the rear-view
mirror.

The trooper is stopped on the shoulder just behind them,
writing in his citation book.

Carl watches.

We hear the trooper's door open.

The trooper walks up the shoulder, one hand resting lightly
on top of his holster, his breath steaming in the cold night
air.

Carl opens his window as the trooper draws up.

CARL
How can I help you, officer?

The trooper scans the inside of the car, taking his time.

Grimsrud smokes and gazes calmly out his window.

Finally:

TROOPER
This is a new car, then, sir?

CARL
It certainly is, officer. Still
got that smell!

TROOPER
You're required to display
temporary tags, either in the
plate area or taped inside the
back window.

CARL
Certainly -

TROOPER
Can I see your license and
registration please?

CARL
Certainly.

He reaches for his wallet.

CARL
... I was gonna tape up the
temporary tag, ya know, to be
in full compliance, but it, uh,
it, uh ... must a slipped my
mind...

He extends his wallet toward the trooper, a folded fifty-dollar bill protruding from it.

CARL
... So maybe the best thing
would be to take care of that,
right here in Brainerd.

TROOPER
What's this, sir?

CARL
That's my license and regis-
tration. I wanna be in
compliance.

He forces a laugh.

CARL
... I was just thinking I could
take care of it right here. In
Brainerd.

The policeman thoughtfully pats the fifty into the billfold and hands the billfold back into the car.

TROOPER
Put that back in your pocket,
please.

Carl's nervous smile fades.

TROOPER
... And step out of the car,
please, sir.

Grimsrud, smiling thinly, shakes his head.

There is a whimpering sound.

The policeman hesitates.

Another sound.

The policeman leans forward into the car, listening.

Grimsrud reaches across Carl, grabs the trooper by the hair and slams his head down onto the car door.

The policeman grunts, digs awkwardly for footing outside and throws an arm for balance against the outside of the car.

With his free hand, Grimsrud pops the glove compartment. He brings a gun out and reaches across Carl and shoots - BANG - into the back of the trooper's head.

Jean screams.

GRIMSRUD

Shut up.

He releases the policeman.

The policeman's head slides out the window and his body flops back onto the street.

Carl looks out at the cop in the road.

CARL

(softly)

Whoa... Whoa, Daddy.

Grimsrud takes the trooper's hat off of Carl's lap and sails it out the open window.

GRIMSRUD

You'll take care of it. Boy, you are smooth smooth, you know.

CARL

Whoa, Daddy.

Jean, for some reason, screams again. Then stops.

GRIMSRUD

Clear him off the road.

CARL

Yeah.

He gets out.

EXT. ROAD

Carl leans down to hoist up the body.

Headlights appear: an oncoming car.

INT. CIERA

Grimsrud notices.

EXT. ROAD

The car approaches, slowing.

Carl, with the trooper's body hoisted halfway up, is frozen in the headlights.

The car accelerates and roars past and away. We just make out the silhouettes of two occupants in front.

INT. CIERA

Grimsrud slides into the driver's seat. He squeals into a U-turn, the driver's door slamming shut with his spin.

Small red tail lights fishtail up ahead. The pursued car churns up fine snow.

Grimsrud takes the cigarette from his mouth and stubs it in his ashtray. We hear the churning of the car wheels and the ping of snow clods and salt on the car's underside.

In the back seat, Jean starts screaming.

Grimsrud is not gaining on the tail lights.

He fights with the wheel as his car swims on the road face.

The red tail lights ahead start to turn. With a distant crunching sound, they disappear.

The headlights now show only empty road, starting to turn.

Grimsrud frowns and slows.

His headlights show the car up ahead off the road, crumpled around a telephone pole, having failed to hold a turn.

Grimsrud brakes.

Jean slides off the back seat and thumps into the legwell.

Grimsrud sweeps his gun off the front seat, throws open his door and gets out.

EXT. ROAD

The wrecked car's headlights shine off into a snowfield abutting the highway. A young man in a down parka is limping across the snowfield, away from the wrecked car.

Grimsrud strides calmly out after the injured boy. He raises his gun and fires.

With a poof of feathers, a hole opens up in the boy's back and he pitches into the snow.

Grimsrud walks up to the wreck and peers in its half-open door.

A young woman is trapped inside the twisted wreckage, injured.

Snow swirls in the headlights of the wreck.

Grimsrud raises his gun and fires.

AN OIL PAINTING

A blue-winged teal in flight over a swampy marshland. The room in which it hangs is dark. We hear off-screen snoring.

We track off to reveal an easel upon which we see a half-completed oil of a grey mallard.

The continuing track reveals a couple in bed, sleeping. The man, fortyish, pajama-clad, is big, and big-bellied. His mouth is agape. He snores. His arms are flung over a woman in her thirties, wearing a nightie, mouth also open, not snoring.

We hold for a long beat on their regular breathing and snoring.

The phone rings.

The woman stirs.

WOMAN

Oh, geez...

She reaches for the phone.

WOMAN

... Hi, it's Marge...

The man stirs and clears his throat with a long deep rumble.

MARGE

... Oh, my. Where?... Yah...
Oh, geez...

The man sits up, gazes stupidly about.

MARGE

... Okay. There in a jif...
Real good, then.

She hangs up.

MARGE

... You can sleep, hon. It's
early yet.

MAN

Gotta go?

MARGE

Yah.

The man swings his legs out.

MAN

I'll fix ya some eggs.

MARGE

That's okay, hon. I gotta run.

MAN

Gotta eat a breakfast, Marge.
I'll fix ya some eggs.

MARGE

Aw, you can sleep, hon.

MAN

Ya gotta eat a breakfast...

He clears his throat with another deep rumble.

MAN

... I'll fix ya some eggs.

MARGE

Aw, Norm.

PLATE

Leavings of a huge plate of eggs, ham, toast.

Wider, we see Marge now wearing a beige police uniform. A patch on one arm says BRAINERD POLICE DEPARTMENT. She wears a heavy belt holding a revolver, walkie-talkie and various other jangling police impedimenta. Norm is in a dressing gown.

MARGE
Thanks, hon. Time to shove off.

NORM
Love ya, Margie.

As she struggles into a parka:

MARGE
Love ya, hon.

He is exiting back to the bedroom; she exits out the front door.

EXT. GUNDERSON HOUSE

Dawn. Marge is making her way down the icy front stoop to her prowler.

INT. GUNDERSON HOUSE

Norm sits back onto the bed, shrugging off his robe. Off-screen we hear the front door open.

FRONT DOOR

Marge stamps the snow off her shoes.

MARGE
Hon?

NORM
(off)
Yah?

MARGE
Prowler needs a jump.

HIGHWAY

Two police cars and an ambulance sit idling at the side of the road, a pair of men inside each car.

The first car's driver door opens and a figure in a parka emerges, holding two styrofoam cups. His partner leans across the seat to close the door after him.

The reverse shows Marge approaching from her own squad car.

MARGE

Hiya, Lou.

LOU

Margie. Thought you might need
a little warm-up.

He hands her one of the cups of coffee.

MARGE

Yah, thanks a bunch. So what's
the deal, now? Gary says triple
homicide?

LOU

Yah, looks pretty bad. Two
of'm're over here.

Marge looks around as they start walking.

MARGE

Where is everybody?

LOU

Well - it's cold, Margie.

BY THE WRECK

Laid out in the early morning light is the wrecked car, a pair of footprints leading out to a man in a bright orange parka face down in the bloodstained snow, and one pair of footsteps leading back to the road.

Marge is peering into the car.

MARGE

Ah, geez. So... Aw, geez.
Here's the second one... It's
in the head and the ... hand
there, I guess that's a defensive
wound. Okay.

Marge looks up from the car.

MARGE

... Where's the state trooper?

Lou, up on the shoulder, jerks his thumb.

LOU

Back there a good piece. In
the ditch next to his prowler.

Marge looks around at the road.

MARGE

Okay, so we got a state trooper pulls someone over, we got a shooting, and these folks drive by, and we got a high-speed pursuit, ends here, and this execution-type deal.

LOU

Yah.

MARGE

I'd be very surprised if our suspect was from Brainerd.

LOU

Yah.

Marge is studying the ground.

MARGE

Yah. And I'll tell you what, from his footprints he looks like a big fella -

Marge suddenly doubles over, putting her head between her knees down near the snow.

LOU

Ya see something down there, Chief?

MARGE

Uh - I just, I think I'm gonna barf.

LOU

Geez, you okay, Margie?

MARGE

I'm fine - it's just morning sickness.

She gets up, sweeping snow from her knees.

MARGE

... Well, that passed.

LOU

Yah?

MARGE

Yah. Now I'm hungry again.

LOU

You had breakfast yet, Margie?

MARGE
Oh, yah. Norm made some eggs.

LOU
Yah? Well, what now, d'ya think?

MARGE
Let's go take a look at that
trooper.

BY THE STATE TROOPER'S CAR

Marge's prowler is parked nearby.

Marge is on her hands and knees by a body down in the ditch,
again looking at footprints in the snow. She calls up to
the road:

MARGE
There's two of 'em, Lou!

LOU
Yah?

MARGE
Yah, this guy's smaller than
his buddy.

LOU
Oh, yah?

DOWN IN THE DITCH

In the foreground is the head of the state trooper, facing
us. Peering at it from behind, still on her hands and
knees, is Marge.

MARGE
For Pete's sake.

She gets up, clapping the snow off her hands, and climbs out
of the ditch.

LOU
How's it look, Marge?

MARGE
Well, he's got his gun on his hip
there, and he looks like a nice
enough guy. It's a real shame.

LOU
Yah.

MARGE

You haven't monkeyed with his car
there, have ya?

LOU

No way.

She is looking at the prowler, which still idles on the
shoulder.

MARGE

Somebody shut his lights. I guess
the little guy sat in there, waitin'
for his buddy t'come back.

LOU

Yah, woulda been cold out here.

MARGE

Heck, yah. Ya think, is Dave open
yet?

LOU

You don't think he's mixed up in -

MARGE

No, no, I just wanna get Norm some
night crawlers.

INT. PROWLER

Marge is driving; Lou sits next to her.

MARGE

You look in his citation book?

LOU

Yah...

He looks at his notebook.

LOU

... Last vehicle he wrote in
was a tan Ciera at 2:18 a.m.
Under the plate number he put
DLR - I figure they stopped him
or shot him before he could finish
fillin' out the tag number.

MARGE

Uh-huh.

LOU

So I got the state lookin' for a
Ciera with a tag startin' DLR.
They don't got no match yet.

MARGE

I'm not sure I agree with you a
hunnert percent on your policework,
there, Lou.

LOU

Yah?

MARGE

Yah, I think that vehicle there
proably had dealer plates. DLR?

LOU

Oh...

Lou gazes out the window, thinking.

LOU

... Geez.

MARGE

Yah. Say, Lou, ya hear the one
about the guy who couldn't afford
personalized plates, so he went
and changed his name to J2L 4685?

LOU

Yah, that's a good one.

MARGE

Yah.

THE ROAD

The police car enters with a whoosh and hums down a straight-
ruled empty highway, cutting a landscape of flat and perfect
white.

EMBERS FAMILY RESTAURANT

Jerry, Wade, and Stan Grossman sit in a booth, sipping
coffee. Outside the window, snow falls from a gunmetal sky.

WADE

- All's I know is, ya got a
problem, ya call a professional!

JERRY

No! They said no cops! They were darned clear on that, Wade! They said you call the cops and we -

WADE

Well, a course they're gonna say that! But where's my protection? They got Jean here! I give these sons a bitches a million dollars, where's my guarantee they're gonna let her go.

JERRY

Well, they -

WADE

A million dollars is a lot a damn money! And there they are, they got my daughter!

JERRY

Yah, but think this thing through here, Wade. Ya give 'em what they want, why wont' they let her go? You gotta listen to me on this one, Wade.

WADE

Heck, you don't know! You're just whistlin' Dixie here! I'm sayin', the cops, they can advise us on this! I'm sayin' call a professional!

JERRY

No! No cops! That's final! This is my deal here, Wade! Jean is my wife here!

STAN

I gotta tell ya, Wade, I'm leanin' to Jerry's viewpoint here.

WADE

Well -

STAN

We gotta protect Jean. These - we're not holdin' any cards here, Wade, they got all of 'em. So they call the shots.

JERRY

You're darned tootin'!

WADE
Ah, dammit!

STAN
I'm tellin' ya.

WADE
Well... Why don't we...

He saws a finger under his nose.

WADE
... Stan, I'm thinkin' we should
offer 'em half a million.

JERRY
Now come on here, no way, Wade!
No way!

STAN
We're not horse-trading here, Wade,
we just gotta bite the bullet on
this thing.

JERRY
Yah!

STAN
What's the next step here, Jerry?

JERRY
They're gonna call, give me
instructions for a drop. I'm
supposed to have the money ready
tomorrow.

WADE
Dammit!

THE CASHIER

She rings up two dollars forty.

CASHIER
How was everything today?

JERRY
Yah, real good now.

PARKING LOT

Snow continues to fall. Jerry and Stan stand bundled in their parkas and galoshes near a row of beached vehicles. Wade sits behind the wheel of an idling Lincoln, waiting for Stan.

STAN

Okay. We'll get the money together. Don't worry about it, Jerry. Now, d'you want anyone at home, with you, until they call?

JERRY

No, I - they don't want - they're just s'posed to be dealin' with me, they were real clear.

STAN

Yah.

Jerry pounds his mittened hands together against the cold.

JERRY

Ya know, they said no one listenin' in, they'll be watchin', ya know. Maybe it's all bull, but like you said, Stan, they're callin' the shots.

STAN

Okay. And Scotty, is he gonna be all right?

JERRY

Yah, geez, Scotty. I'll go talk to him.

There is a tap at the horn from Wade, and Stan gets into the Lincoln.

STAN

We'll call.

The Lincoln spits snow as it grinds out of the lot and fishtails out onto the boulevard.

SCOTTY'S BEDROOM

Scotty lies on the bed, weeping. Jerry enters and perches uncomfortably on the edge of his bed.

JERRY

... How ya doin' there, Scotty?

SCOTT

Dad! What're they doing? Wuddya think they're doin' with Mom?

JERRY

It's okay, Scotty. They're not gonna want to hurt her any. These men, they just want money, see.

SCOTT

What if - what if sumpn goes wrong?

JERRY

No, no, nothin's goin' wrong here. Grandad and I, we're - we're makin' sure this gets handled right.

Scott snorfles and sits up.

SCOTT

Dad, I really think we should call the cops.

JERRY

No! We can't let anyone know about this thing! We gotta play ball with these guys - you ask Stan Grossman, he'll tell ya the same thing!

SCOTT

Yeah, but -

JERRY

We're gonna get Mom back for ya, but we gotta play ball. Ya know, that's the deal. Now if Lorraine calls, or Sylvia, you just say that Mom is in Florida with Pearl and Marty...

Scotty starts to weep again. Jerry stares down at his lap.

JERRY

... That's the best we can do here.

EXT. CABIN

It is a lakeside cabin surrounded by white. A brown Ciera with dealer plates is pulling into the drive.

Grimsrud climbs out of the passenger seat as Carl climbs out of the driver's. Grimsrud opens the back door and, with an arm on her elbow, helps Jean out. She has her hands tied behind her and a black hood over her head.

With a cry, she swings her elbow out of Grimsrud's grasp and lurches away across the front lawn. Grimsrud moves to retrieve her but Carl, grinning, lays a hand on his shoulder.

CARL

Hold it.

They both look out at the front lawn, Grimsrud expressionless, Carl smiling.

With muffled cries, the hooded woman lurches across the unbroken snow, staggering this way and that, stumbling on the uneven terrain.

She stops, stands still, her hooded head swaying.

She lurches out in an arbitrary direction. Going downhill, she reels, staggers, and falls face-first into the snow, weeping.

CARL

Ha ha ha ha ha ha! Jesus!

Grimsrud, still expressionless, breaks away from Carl's restraining hand to retrieve her.

BRAINERD POLICE HEADQUARTERS

We track behind Marge as she makes her way across the floor, greeting various officers. She holds a small half-full paper sack.

Beyond her we see a small glassed-in cubicle. Norm sits at the desk inside with a box lunch spread out in front of him. There is lettering on the cubicle's glass door: BRAINERD PD. CHIEF GUNDERSON.

Marge enters and sits behind the desk, detaching her walkie-talkie from her utility belt to accomodate the seat.

MARGE

Hiya, hon.

She slides the paper sack toward him.

NORM

Brought ya some lunch, Margie.
What're those, night crawlers?

He looks inside.

The bottom of the sack is full of fat, crawling earthworms.

MARGE

Yah.

NORM

Thanks, hon.

MARGE

You bet. Thanks for lunch. What do we got here, Arbie's?

NORM

Uh-huh.

She starts eating.

MARGE

... How's the paintin' goin'?

NORM

Pretty good. Found out the Hautmans are entering a painting this year.

MARGE

Aw, hon, you're better'n them.

NORM

They're real good.

MARGE

They're good, Norm, but you're better'n them.

NORM

Yah, ya think?

He leans over and kisses her.

MARGE

Ah, ya got Arbie's all o'er me.

Lou enters.

LOU

Hiya, Norm, how's the paintin' goin'?

NORM

Not too bad. You know.

MARGE

How we doin' on that vehicle?

LOU

No motels registered any tan Ciera last night. But the night before, two men checked into the Blue Ox registering a Ciera and leavin' the tag space blank.

MARGE

Geez, that's a good lead. The Blue Ox, that's that trucker's joint out there on I-35?

LOU

Yah. Owner was on the desk then, said these two guys had company.

MARGE

Oh, yah?

EXT. STRIPPER CLUB

Marge's prowler is parked in an otherwise empty lot. Snow drifts down.

INT. STRIPPER CLUB

Marge sits talking with two young women at one end of an elevated dance platform. The club, not yet open for business, is deserted.

MARGE

Where you girls from?

HOOKER ONE

Chaska.

HOOKER TWO

LeSeure. But I went to high school in White Bear Lake.

MARGE

Okay, I want you to tell me what these fellas looked like.

HOOKER ONE

Well, the little guy, he was kinda funny-looking.

MARGE

In what way?

HOOKER ONE

I dunno. Just funny-looking.

MARGE

Can you be any more specific?

HOOKER ONE

I couldn't really say. He wasn't circumcised.

MARGE

Was he funny-looking apart from that?

HOOKER ONE

Yah.

MARGE

So you were having sex with the little fella, then?

HOOKER ONE

Uh-huh.

MARGE

Is there anything else you can tell me about him?

HOOKER ONE

No. Like I say, he was funny-looking. More'n most people even.

MARGE

And what about the other fella?

HOOKER TWO

He was a little older. Looked like the Marlboro man.

MARGE

Yah?

HOOKER TWO

Yah. Maybe I'm sayin' that cause he smoked Marlboros.

MARGE

Uh-huh.

HOOKER TWO

A subconscious-type thing.

MARGE

Yah, that can happen.

HOOKER TWO

Yah.

HOOKER ONE

They said they were goin' to the
Twin Cities?

MARGE

Oh, yah?

HOOKER TWO

Yah.

HOOKER ONE

Yah. Is that useful to ya?

MARGE

Oh, you bet, yah.

EXT. LAKESIDE CABIN

It is now dusk. The brown Ciera with dealer plates still
sits in the drive.

INT. CABIN

We track in on Jean Lundegaard, who sits tied in a chair
with the black hood still over her head. As we track in, we
hear inarticulate cursing, intermittent banging and loud
static.

We track in on Gaear Grimsrud, who sits smoking a cigarette
and expressionlessly gazing offscreen.

We track in on Carl Showalter, who stands over an old black-
and-white television. It plays nothing but snow. Carl is
banging on it as he mutters:

CARL

...days ... be here for days with
a - DAMMIT! - a goddamn mute ...
nothin' to do ... and the fucking -
DAMMIT!...

Each "dammit" brings a pound of his fist on the TV.

CARL

... TV doesn't even ... plug me
in, man... Gimme a - DAMMIT! -
signal... Plug me into the
ozone, baby... Plug me into the
ozone - FUCK!...

With one last bang we cut:

BACK TO THE TELEVISION SET

In extreme close-up an insect is lugging a worm.

TV VOICE-OVER

The bark beetle carries the worm
to the nest ... where it will feed
its young for up to six weeks...

A pull back from the screen reveals that we are in Marge's house.

Marge and Norm are watching television in bed. From the TV we hear insects chirring.

After a long beat, silence except for the TV, Marge murmurs, still looking at the set:

MARGE

... Well, I'm turnin' in, Norm.

Also looking at the TV:

NORM

... Oh, yah?

Marge rolls over and Norm continues to watch.

We hold.

BLACK

Hold.

A snowflake drops through the black.

Another flake.

It starts snowing.

BRAINERD MAIN STREET

The lone traffic light blinks slowly, steadily, red. Snow sifts down. There is no other movement.

PAUL BUNYAN

We are looking up at the bottom-lit statue. Snow falls.

HIGH SHOT OF MARGE'S HOUSE

Snow drops away.

HIGH SHOT IN MARGE'S BEDROOM

The bedroom is dark. Norm is snoring.

The phone rings.

Marge gropes in the dark.

MARGE

Hello?

VOICE

Yah, is this Marge?

MARGE

Yah?

VOICE

Margie Olmstead?

MARGE

... Well, yah. Who's this?

VOICE

This is Mike Yanagita. Ya know
- Mike Yanagita. Remember me?

MARGE

... Mike Yanagita!

MIKE

Yah!

Marge props herself up next to the still-sleeping Norm.

MARGE

Yah, yah, course I remember.
How are ya? What time is it?

MIKE

Oh, geez. It's quarter to eleven.
I hope I dint wake you.

MARGE

No, that's okay.

MIKE

Yah, I'm down in the Twin Cities
and I was just watching on TV
about these shootings up in
Brainderd, and I saw you on the
news there.

MARGE

Yah.

MIKE

I thought, geez, is that Margie
Olmstead? I can't believe it!

MARGE

Yah, that's me.

MIKE

Well, how the heck are ya?

MARGE

Okay, ya know. Okay.

MIKE

Yah?

MARGE

Yah - how are you doon?

MIKE

Oh, pretty good.

MARGE

Heck, it's been such a long time,
Mike. It's great to hear from ya.

MIKE

Yah... Yah, yah. Geeze, Margie!

GUSTAFSON OLDS GARAGE

Jerry is on the sales floor, showing a customer a vehicle.

JERRY

Yah, ya got yer, this loaded here,
this has yer independent, uh, yer
slipped differential, uh, yer rack-
and-pinion steering, yer alarm and
radar, and I can give it to ya with
a heck of a sealant, this TruCoat
stuff, it'll keep the salt off -

CUSTOMER

Yah, I don't need no sealant though.

JERRY

Yah, you don't need that. Now
were you thinking of financing here?
You oughta be aware a this GMAC
plan they have now, it's really
super -

ANOTHER SALESMAN

Jerry, ya got a call here.

JERRY

Yah, okay.

JERRY'S CUBICLE

He sits in and picks up his phone.

JERRY

Jerry Lundegaard.

VOICE

All right, Jerry, you got this phone to yourself?

JERRY

Well ... yah.

VOICE

Know who this is?

JERRY

Well, yah, I got an idea. How's that Ciera workin' out for ya?

VOICE

Circumstances have changed, Jerry.

JERRY

Well, what do ya mean?

VOICE

Things have changed. Circumstances, Jerry. Beyond the, uh ... acts of God, force majeure...

JERRY

What the - how's Jean?

A beat.

CARL

... Who's Jean?

JERRY

My wife! What the - how's -

CARL

Oh, Jean's okay. But there's three people up in Brainerd who aren't so okay, I'll tell ya that.

JERRY

What the heck're you talkin' about? Let's just finish up this deal here -

CARL
Blood has been shed, Jerry.

Jerry sits dumbly. The voice solemnly repeats:

CARL
... Blood has been shed.

JERRY
What the heck d'ya mean?

CARL
Three people. In Brainerd.

JERRY
Oh, geez.

CARL
That's right. And we need more money.

JERRY
The heck d'ya mean? What a you guys got yourself mixed up in?

CARL
We need more -

JERRY
This was s'posed to be a no-rough -stuff-type deal -

CARL
DON'T EVER INTERRUPT ME, JERRY!
JUST SHUT THE FUCK UP!

JERRY
Well, I'm sorry, but I just - I -

CARL
Look. I'm not gonna debate you, Jerry. The price is now the whole amount. We want the entire eighty thousand.

JERRY
Oh, for Chrissakes here -

CARL
Blood has been shed. We've incurred risks, Jerry. I'm coming into town tomorrow. Have the money ready.

JERRY
Now we had a deal here! A deal's a deal!

CARL
IS IT, JERRY? You ask those three
pour souls up in Brainerd if a
deal's a deal! Go ahead, ask 'em!

JERRY
... The heck d'ya mean?

CARL
I'll see you tomorrow.

Click.

Jerry slams down the phone, which immediately rings. He
angrily snatches it up.

JERRY
Yah!

VOICE
Jerome Lundegaard?

JERRY
Yah!

VOICE
This is Reilly Deifenbach at GMAC.
Sir, I have not yet recieved those
vehicle IDs you promised me.

JERRY
Yah! I ... those are in the mail.

VOICE
Mr. Lundegaard, that very well may
be. I must inform you, however,
that absent the reciept of those
numbers by tomorrow afternoon, I
will have to refer this matter to
our legal department.

JERRY
Yah.

VOICE
My patience is at an end.

JERRY
Yah.

VOICE
Good day, sir.

JERRY
... Yah.

WIDE ON THE CUBICLE

We are looking at Jerry's cubicle from across the showroom. Noise muted by distance, we watch Jerry slam down the receiver, rise to his feet, fling the phone to the floor, raise his desk blotter high over his head with pens and pencils rolling off it and slam it onto his desktop.

He stands for a moment, hands on hips, glaring.

He stoops and picks up the phone, places it back on the desktop, starts picking up the pens and pencils.

TRACK

On steam-table bins of food, each identified by a plaque: BEEF STROGANOFF, SWEDISH MEATBALLS, BROILED TORSK, CHICKEN FLORENTINE.

A complementary track shows two rays being pushed along a buffet line, piled high with many foods.

MARGE AND NORM AT A TABLE

They sit next to each other at a long cafeteria-style Formica table, silently eating.

A hip with a hissing walkie-talkie enters frame.

GARY

Hiya, Norm. How ya doin', Margie?
How's the fricasse?

MARGE

Pretty darn good, ya want some?

GARY

No, I gotta - hey, Norm, I thought
you were goin' fishin' up at Mile
Lacs?

NORM

Yah, after lunch.

He goes back to his food.

MARGE

Whatcha got there?

Gary hands her a flimsy. Marge takes it with one hand and looks, her other hand frozen with a forkful of food.

GARY

The numbers y'asked for, calls
made from the lobby pay phone
at the Blue Ox. Two to Minneapolis
that night.

MARGE

Mm.

GARY

First one's a trucking company,
second one's a private residence.
A Shep Proudfoot.

MARGE

Uh-huh... A what?

GARY

Shep Proudfoot. That's a name.

MARGE

Uh-huh.

GARY

Yah.

MARGE

... Yah, okay, I think I'll
drive down there, then.

GARY

Oh, yah? Twin Cities?

Norm, who has been eating steadily throughout, looks over at Marge with mild interest. He stares for a beat as he finishes chewing, and then swallows and says:

NORM

... Oh, yah?

KITCHEN OF LUNDEGAARD HOUSE

Jerry, Wade, and Stan Grossman sit around the kitchen table. It is night. The scene is harshly top lit by a hanging fixture. On the table are the remains of coffee and a cinammon filbert ring.

WADE

Dammit! I wanna be a part a
this thing!

JERRY

No, Wade! They were real clear!
They said they'd call tomorrow,
with instructions, and it's gonna
be delivered by me alone!

WADE

It's my money, I'll deliver it
- what do they care?

STAN

Wade's got a point there. I'll
handle the call if you want, Jerry.

JERRY

No, no. See - they, no, see, they
only deal with me. Ya feel this,
this nervousness on the phone there,
they're very - these guys're
dangerous -

WADE

All the more reason! I don't want
you - with all due respect, Jerry
- I don't want you mucking this up.

JERRY

The heck d'ya mean?

WADE

They want my money, they can deal
with me. Otherwise I'm goin' to
a professional.

He points at a briefcase.

WADE

... There's a million dollars
here!

JERRY

No, see -

WADE

Look, Jerry, you're not sellin'
me a damn car. It's my show here.
That's that.

STAN

It's the way we prefer to handle
it, Jerry.

THE DOWNTOWN RADISSON HOTEL

Marge is at the reception desk.

MARGE
How ya doin'?

CLERK
Real good. How're you today, ma'am?

MARGE
Real good. I'm Mrs. Gunderson, I
have a reservation.

The clerk types into a computer console.

CLERK
You sure do, Mrs. Gunderson.

MARGE
Is there a phone down here, ya think?

LOBBY CORNER

Marge is on a public phone.

MARGE
... Detective Sibert? Yah, this
is Marge Gunderson from up Brainerd,
we spoke - Yah. Well, actually
I'm in town here. I had to do a
few things in the Twin Cities, so
I thought I'd check in with ya about
that USIF search on Shep Proudfoot...
Oh, yah?... Well, maybe I'll go
visit with him if I have the... No,
I can find that... Well, thanks a
bunch. Say, d'ya happen to know a
good place for lunch in the downtown
area?... Yah, the Radisson... Oh,
yah? Is it reasonable?

A GREEN FREEWAY SIGN

Through a windshield we see a sign for the MINNEAPOLIS
INTERNATIONAL AIRPORT.

ROOFTOP PARKING LOT

The brown Ciera enters and drives lazy S-curves around the
few snow-covered cars parked on the roof of the lot.

It stops by one car and Carl emerges. He quickly scans the
lot, then kneels in the snow at the back of the parked car
and starts unscrewing its license plate.

EXIT BOOTH

Carl pulls up and hands the attendant his ticket.

CARL

Yeah, I decided not to park here.

The attendant frowns uncomprehendingly at the ticket.

ATTENDANT

... What do you mean, you decided not to park here?

CARL

Yeah, I just came in. I decided not to park here.

The attendant is still puzzled.

ATTENDANT

You, uh... I'm sorry, sir, but -

CARL

I decided not to - I'm, uh, not taking the trip as it turns out.

ATTENDANT

I'm sorry, sir, we do have to charge you the four dollars.

CARL

I just pulled in here. I just fucking pulled in here!

ATTENDANT

Well, see, there's a minimum charge of four dollars. Long-term parking charges by the day.

A car behind beeps. Carl glances back, starts digging for money.

CARL

I guess you think, ya know, you're an authority figure. With that stupid fucking uniform. Huh, buddy?

The attendant doesn't say anything.

CARL

... King Clip-on Tie here. Big fucking man.

He is peeling off one dollar bills.

CARL
... You know, these are the limits
of your life, man. Ruler of your
little fucking gate here. There's
your four dollars. You pathetic
piece of shit.

GUSTAFSON OLDS GARAGE

Jerry is staring up, mouth agape, at the underside of a car
on a hydraulic lift. Bewildered, he looks about, then asks
a mechanic passing by, his voice raised over the din of the
shop.

JERRY
Where's Shep?

The mechanic points.

MECHANIC
Talkin' to a cop.

Jerry looks.

JERRY
... Cop?

Marge and Shep face each other at the other end of the floor
in a grimy and cluttered glassed-in cubicle.

MECHANIC
Said she was a policewoman.

Marge and Shep silently talk.

Jerry stares, swallows.

INSIDE THE CUBICLE

MARGE
- Wednesday night?

Shep is shaking his head.

SHEP
Nope.

MARGE
Well, you do reside their at
1425 Fremont Terrace?

SHEP
Yep.

MARGE

Anyone else residing there?

SHEP

Nope.

MARGE

Well, Mr. Proudfoot, this call came in past three in the morning. It's just hard for me to believe you can't remember anyone calling.

Shep says nothing.

MARGE

... Now, I know you've had some problems, struggling with the narcotics, some other entanglements, currently on parole -

SHEP

So?

MARGE

Well, associating with criminals, if you're the one they talked to, that right there would be a violation of your parole and would end with you back in Stillwater.

SHEP

Uh-huh.

MARGE

Now, I saw some rough stuff on your priors, but nothing in the nature of a homicide...

Shep stares at her.

MARGE

... I know you don't want to be an accessory to something like that.

SHEP

Nope.

MARGE

So you think you might remember who those folks were who called ya?

JERRY'S OFFICE

Jerry is worriedly pacing behind his desk. At a noise he looks up.

Marge has stuck her head in the door.

MARGE
Mr. Lundegaard?

JERRY
Huh? Yah?

MARGE
I wonder if I could take just a minute of your time here -

JERRY
What... What is it all about?

MARGE
Huh? Do you mind if I sit down - I'm carrying quite a load here.

Marge plops into the chair opposite him.

MARGE
... You're the owner here, Mr. Lundegaard?

JERRY
Naw, I... Executive Sales Manager.

MARGE
Well, you can help me. My name's Marge Gunderson -

JERRY
My father-in-law, he's the owner.

MARGE
Uh-huh. Well, I'm a police officer from up Brainerd investigating some malfeasance and I was just wondering if you've had any new vehicles stolen off the lot in the past couple of weeks - specifically a tan Cutlass Ciera?

Jerry stares at her, his mouth open.

MARGE
... Mr. Lundegaard?

JERRY
... Brainerd?

MARGE

Yah. Yah. Home a Paul Bunyan and
Babe the Blue Ox.

JERRY

... Babe the Blue Ox?

MARGE

Yah, ya know we've got the big
statue there. So you haven't had
any vehicles go missing, then?

JERRY

No. No, ma'am.

MARGE

Okey-dokey, thanks a bunch. I'll
let you get back to your paperwork,
then.

As Marge rises, Jerry looks blankly down at the papers on
the desk in front of him.

JERRY

... Yah, okay.

He looks up at Marge's retreating back. He looks back down
at the papers. He looks over at the phone.

he picks up the phone and dials four digits.

JERRY

... Yah, gimme Shep... The
heck d'ya mean?... Well, where'd
he go? It's only... No, I don't
need a mechanic - oh, geez - I
gotta talk to a friend of his, so,
uh ... have him, uh ... oh, geez...

HOTEL BAR

Marge enters. She looks around the bar, a rather
characterless, lowlit meeting place for business people.

VOICE

Marge?

It is a bald, paunching man of about Marge's age, rising
from a booth halfway back. His features are broad,
friendly, Asian-American.

MARGE

Mike!

He approaches somewhat carefully, as if on his second drink.

They hug and head back toward the booth.

MIKE

Geez! You look great!

MARGE

Yah - easy there - you do too!
I'm expecting, ya know.

MIKE

I see that! That's great!

A waitress meets them at the table.

MIKE

... What can I get ya?

MARGE

Just a Diet Coke.

Again she glances about.

MARGE

... This is a nice place.

MIKE

Yah, ya know it's the Radisson,
so it's pretty good.

MARGE

You're livin' in Edina, then?

MIKE

Oh, yah, couple years now. It's
actually Eden Prarie - that school
district. So Chief Gunderson, then!
So ya went and married Norm Son-of-
a-Gunderson!

MARGE

Oh, yah, a long time ago.

MIKE

Great. What brings ya down - are
ya down here on that homicide -
if you're allowed, ya know, to
discuss that?

MARGE

Oh, yah, but there's not a heckuva
lot to discuss. What about you,
Mike? Are you married - you have
kids?

MIKE

Well, yah, I was married. I was married to - You mind if I sit over here?

He is sliding out of his side of the booth and easing in next to Marge.

MIKE

... I was married to Linda Cooksey -

MARGE

No, I - Mike - wyncha sit over there, I'd prefer that.

MIKE

Huh? Oh, okay, I'm sorry.

MARGE

No, just so I can see ya, ya know. Don't have to turn my neck.

MIKE

Oh, sure, I unnerstand, I didn't mean to -

MARGE

No, no, that's fine.

MIKE

Yah, sorry, so I was married to Linda Cooksey - ya remember Linda? She was a year behind us.

MARGE

I think I remember Linda, yah. She was - yah. So things didn't work out, huh?

MIKE

And then I, and then I been workin' for Honeywell for a few years now.

MARGE

Well, they're a good outfit.

MIKE

Yah, if you're an engineer, yah, you could do a lot worse. Of course, it's not, uh, it's nothin' like your achievement.

MARGE

It sounds like you're doin' really super.

MIKE

Yah, well, I, uh ... it's not that
it didn't work out - Linda passed
away. She, uh...

MARGE

I'm sorry.

MIKE

Yah, I, uh... She had leukemia,
you know...

MARGE

No, I didn't...

MIKE

It was a tough, uh ... it was a
long - She fought real hard,
Marge...

MARGE

I'm sorry, Mike.

MIKE

Oh, ya know, that's, uh - what
can I say?...

He holds up his drink.

MIKE

... Better times, huh?

Marge clinks it.

MARGE

Better times.

MIKE

I was so... I been so ... and
then I saw you on TV, and I
remembered, ya know... I always
liked you...

MARGE

Well, I always liked you, Mike.

MIKE

I always liked ya so much...

MARGE

It's okay, Mike - Should we get
together another time, ya think?

MIKE

No - I'm sorry! It's just - I
been so lonely - then I saw you,
and...

He is weeping.

MIKE

... I'm sorry... I shouldn't a
done this... I thought we'd have
a really terrific time, and now
I've...

MARGE

It's okay...

MIKE

You were such a super lady ...
and then I... I been so lonely...

MARGE

It's okay, Mike...

CARLTON CELEBRITY ROOM

Carl Showalter is sitting at a small table with a tarty-
looking blonde in a low-cut gown. Each holds a drink.

CARL

Just in town on business. Just
in and out. Ha ha! A little of
the old in-and-out!

WOMAN

Wuddya do?

Carl looks around.

CARL

Have ya been to the Celebrity Room
before? With other, uh, clients?

WOMAN

I don't think so. It's nice.

CARL

Yeah, well, it depends on the artist.
You know, Jose Feliciano, ya got no
complaints. Waiter!

The reverse shows a disappearing waiter and the backs of
many, many people sitting at tables between us and the very
distant stage. Jose Feliciano, very small, performs on a
spotlit stool. The acoustics are poor.

Carl grimaces.

CARL
... What is he, deaf?... So,
uh, how long have you been with
the escort service?

WOMAN
I don't know. Few munce.

CARL
Ya find the work interesting, do ya?

WOMAN
... What're you talking about?

A DIRTY BEDROOM

Carl is humping the escort.

We hear the door burst open.

The escort is grabbed and flung out of bed.

CARL
Shep! What the hell are you doing?
I'm banging that girl! Shep! Jesus
Ch -

Shep slaps him hard, forehand, backhand.

SHEP
Fuck out of my house!

He hauls him up -

CARL
Shep! Don't you dare fucking hit
me, man! Don't you -

- punches him and flings him away.

Carl hits a sofa and we see his bare legs disappear as he
flips back over it.

Shep enters frame to circle the sofa and kick at Carl behind
it.

SHEP
Fuck outta here. Put me back in
Stillwater. Little fucking shit.

There is a knock at the door.

VOICE

Hey! Come on in there!

Shep strides to the door, flings it open.

A man in boxer shorts stands in the doorway.

MAN

C'mon, brother, it's late - Unghh!

Shep hits him twice, then grabs both of his ears and starts banging his head against the wall.

The hooker runs by, clutching her clothes, and Shep kicks her in the ass as she passes.

He spins and goes back into the apartment.

Carl is hopping desperately into his pants.

CARL

Stay away from me, man! Hey!
Smoke a fuckin' peace pipe, man!
Don't you dare fuckin' - Unghh!

After hitting him several times, Shep yanks Carl's belt out of his dangling pants and strangles him with it. Carl gurgles. Shep knees Carl repeatedly, then dumps him onto the floor and starts whipping him with the buckle end of the belt.

CHAIN RESTAURANT PHONE BOOTH

Carl listens to the phone ring at the other end. His face is deeply bruised and cut.

Finally, through the phone...

VOICE

... Yah?

CARL

All right, Jerry, I'm through
fucking around. You got the
fucking money?

JERRY'S KITCHEN

Jerry is at the kitchen phone. Through the door to the dining room we see Wade picking up an extension.

JERRY

Yah, I got the money, but, uh -

CARL

Don't you fucking but me, Jerry.
I want you with this money on the
Dayton-Radisson parking ramp, top
level, thirty minutes, and we'll
wrap this up.

JERRY

Yah, okay, but, uh -

CARL

You're there in thirty minutes or
I find you, Jerry, and I shoot
you, and I shoot your fucking wife,
and I shoot all your little fucking
children, and I shoot 'em all in the
back of their little fucking heads.
Got it?

JERRY

... Yah, well, you stay away from
Scotty now -

CARL

GOT IT?

JERRY

Okay, real good, then.

The line goes dead.

A door slams offscreen.

EXT. HOUSE

Wade, briefcase in hand, gets into his Cadillac, slams the
door and peels out.

INT. CAR

Wade's jaw works as he glares out at traffic. He mumbles to
himself as he drives.

WADE

Okay ... here's your damn money,
now where's my daughter?...
Goddamn punk ... where's my damn
daughter...

He pulls out a gun, cracks the barrel, peers in.

WADE

... You little punk.

JERRY'S HOUSE

Jerry sits in the foyer, trying to pull on pair of galoshes.
Scotty's voice comes from upstairs:

VOICE

... Dad?

JERRY

It's okay, Scotty.

VOICE

Where're you going?

JERRY

Be back in a minute. If Stan
calls you, just tell him I went
to Embers. Oh, geez -

Thunk! - his first boot goes on.

RADISSON

Marge sits on the bed in her hotel room, shoes off,
massaging her feet. The phone is pressed to her ear, and
through it, we hear ringing.

VOICE

... Hello?

MARGE

Norm?

MILLE LACS LAKE

It is late evening, blowing storm. A leisurely pan across
the bleak gray expanse finds a little hut in the middle of
the frozen lake with a pickup truck parked next to it.

MARGE'S VOICE

They bitin'?

INT. HUT

Norm has a cellular phone to his ear. His feet are
stretched out to an electric heater. The interior is bathed
in soft orange light.

NORM

Yah, okay. How's the hotel?

MARGE

Oh, pretty good. They bitin'?

NORM

Yeah, couple a muskies. No pike yet. How d'you feel?

MARGE

Oh, fine.

NORM

Not on your feet too much?

MARGE

No, no.

NORM

You shouldn't be on your feet too much, you got weight you're not used too. How's the food down there?

MARGE

Had dinner at a place called the King's Table. Buffet style. It was pretty darn good.

NORM

Was it reasonable?

MARGE

Yah, not too bad. So it's nice up there?

NORM

Yah, it's good. No pike yet, but it's good.

DAYTON-RADISSON RAMP

The top, open, level. Snow blows. A car sits idling.

Another car pulls onto the roof. It creeps over to the parked car and stops. It continues to idle as its door opens and Wade steps out, carrying the briefcase.

The door of the other car bangs open and Carl bounces out.

CARL

Who the fuck are you? Who the fuck are you?

WADE

I got your goddamn money, you little punk. Now where's my daughter?

CARL
I am through fucking around! Drop
that fucking briefcase!

WADE
Where's my daughter?

CARL
Fuck you, man! Where's Jerry? I
gave SIMPLE FUCKING INSTRUCTIONS -

WADE
Where's my damn daughter? No
Jean, no money!

CARL
Drop that fucking money!

WADE
No Jean, no money!

CARL
Is this a fucking joke here?

He pulls out a gun and fires into Wade's gut.

CARL
... Is this a fucking joke?

WADE
Unghh ... oh, geez...

He is on the pavement, clutching at his gut. Snow swirls.

CARL
You fucking imbeciles!

He bends down next to Wade to pick up the briefcase.

WADE
Oh, for Christ ... oh, geez...

Wade brings out his gun and fires at Carl's head, close by.

CARL
Oh!

Carl stumbles and falls back, and then stands up again. His
jaw is gouting blood.

CARL
... Owmmm...

One hand pressed to his jaw, he fires down at Wade several
times. Blood streams through the hand pressed to his jaw.

CARL
... Mmmmmphnck! He fnkem shop me...

He pockets the gun, picks up the briefcase one-handed, flings it into his car, gets in, peels out.

DOWN RAMP

Carl screams down the ramp. He takes a corner at high speed and swerves, just missing Jerry in his Olds on his way to the top.

INT. JERRY'S CAR

Jerry recovers from the near miss and continues up.

JERRY
Oh, geez!

EXIT BOOTH

Carl squeals to a halt at the gate, still pressing his hand to his bleeding jaw.

CARL
Ophhem ma fuchem gaphe!

ATTENDANT
May I have your ticket, please?

RAMP ROOF

Jerry pulls to a halt next to Wade's idling Cadillac. He gets out and walks slowly to Wade's body, prostrate in the swirling snow.

JERRY
Oh! Oh, geez!

He bends down, picks Wade up by the armpits and drags him over to the back of the Cadillac. He drops Wade's body, walks to the driver's side of the car, pulls the keys and walks back to pop the trunk. He wrestles Wade's body into the trunk, slams it shut and walks back to the scene of the shooting.

He kicks at the snow with his galoshed feet, trying to hide the fresh bloodstains.

EXIT BOOTH

Jerry approaches in the Cadillac.

The wooden gate barring the exit has been broken away. The booth is empty.

Jerry eases toward the street, looking over at the booth as he passes.

Inside the booth we see the awkwardly angled leg of a prostrate body.

EXT. JERRY'S HOUSE

The car pulls into the driveway.

FOYER

Jerry enters and sits on the foyer chair to take off his galoshes.

SCOTT'S VOICE

... Dad?

JERRY

Yah.

SCOTT'S VOICE

Stan Grossman called.

JERRY

Yah, okay.

SCOTT'S VOICE

Twice.

JERRY

Okay.

SCOTT'S VOICE

... Is everything okay?

JERRY

Yah.

Thoonk - the first boot comes off.

SCOTT'S VOICE

Are you calling Stan?

JERRY

Well... I'm goin' ta bed now.

CARL'S CAR

Carl mumbles as he drives, underlit by the dim dash lights, one hand now holding a piece of rag to his shredded jaw.

CARL
... Fnnkn ash1zh... Fnk...

ROAD

Carl's car roars into frame, violently swirling the snow. Its red tail lights fishtail away.

FADE OUT

HOLD IN BLACK

HARD CUT TO: BRIGHT - LOOKING THROUGH A WINDSHIELD

It is a starky sunny day. We are cruising down a street of humble lookalike houses.

We pan right as we draw toward one house in particular. In its driveway a man in a hooded parka shovels snow. He notices the approaching car and gives its driver a wave.

The driver is Gary, the Brainderd police officer. He gives a finger-to-the-head salute and pulls over.

OUTSIDE

Gary slams his door shut and the other man plants his shovel in the snow.

MAN
How ya doin'?

GARY
Mr. Mohra?

MAN
Yah.

GARY
Officer Olson.

MAN
Yah, right-o.

The two men caucus the driveway without shaking hands and without standing particularly close. They stand stiffly, arms down at their sides and breath streaming out of their parka hoods. Each has an awkward leaning-away posture, head

drawn slightly back and chin tucked in, to keep his face from protruding into the cold.

MAN

... So, I'm tendin' bar there at Ecklund & Swedlin's last Tuesday and this little guy's drinkin' and he says, 'So where can a guy find some action - I'm goin' crazy down there at the lake.' And I says, 'What kinda action?' and he says, 'Woman action, what do I look like,' And I says 'Well, what do I look like, I don't arrange that kinda thing,' and he says, 'I'm goin' crazy out there at the lake' and I says, 'Well, this ain't that kinda place.'

GARY

Uh-huh.

MAN

So he says, 'So I get it, so you think I'm some kinda jerk for askin', ' only he doesn't use the word jerk.

GARY

I unnerstand.

MAN

And then he calls me a jerk and says the last guy who thought he was a jerk was dead now. So I don't say nothin' and he says, 'What do ya think about that?' So I says, 'Well, that don't sound like too good a deal for him then.'

GARY

Ya got that right.

MAN

And he says, 'Yah, that guy's dead and I don't mean a old age.' And then he says, 'Geez, I'm goin' crazy out there at the lake.'

GARY

White Bear Lake?

MAN

Well, Ecklund && Swedlin's, that's closer ta Moose Lake, so I made that assumption.

GARY

Oh sure.

MAN

So, ya know, he's drinkin', so I don't think a whole great deal of it, but Mrs. Mohra heard about the homicides out here and she thought I should call it in, so I called it in. End a story.

GARY

What'd this guy look like anyways?

MAN

Oh, he was a little guy, kinda funny-lookin'.

GARY

Uh-huh - in what way?

MAN

Just a general way.

GARY

Okay, well, thanks a bunch, Mr. Mohra. You're right, it's probably nothin', but thanks for callin' her in.

MAN

Oh sure. They say she's gonna turn cold tomorrow.

GARY

Yah, got a front movin' in.

MAN

Ya got that right.

CLOSE ON CARL SHOWALTER

In his car, now parked, one hand holding the rag pressed to his mangled jaw. He is staring down at something in the front seat next to him.

His other hand holds open the briefcase. It has money inside - a lot of money.

Carl unfreezes, takes out one of the bank-wrapped wads and looks at it.

CARL
... Mmmnphh.

He paws through the money in the briefcase to get a feeling for the amount.

CARL
... Jeshush Shrist... Jeshush
fuchem Shrist!

Excited, he counts out a bundle of bills and tosses it onto the back seat.

He starts to take the rag away from his chin but the layer pressed against his face sticks, its loose weave bound to his skin by clotted blood.

He pulls very gently and winces as blood starts to flow again.

He carefully tears the rag in half so that only a bit of it remains adhering to his jaw.

EXT. CAR

It is pulled over to the side of an untraveled road. The door opens and Carl emerges with the briefcase.

He slogs through the snow, down a gulley and up the embankment to a barbed-wire fence. He kneels at one of the fence posts and frantically digs into the snow with his bare hands, throws in the briefcase and covers it back up.

He stands and tries to beat the circulation back into his red, frozen hands.

He looks to the right.

A regular line of identical fence posts stretches away against unblemished white.

He looks to the left.

A regular line of identical fence posts stretches away against unblemished white.

He looks at the fence post in front of him.

CARL
Mmmphh...

He looks about the snowy vastness for a marker. Finding none, he kicks the fence post a couple of times, failing to scar or tilt it, then hurriedly plants a couple of sticks up against the post.

He bends down, scoops up a handful of snow, presses it against his wounded jaw, and lopes back to the idling car.

HOTEL ROOM

Marge has a packed overnight bag sitting on the unmade bed. She is ready to leave, already wearing her parka, but is on the phone.

MARGE

No, I'm leavin' this mornin', back up to Brainerd.

VOICE

Well, I'm sorry I won't see ya.

MARGE

Mm. But ya think he's all right? I saw him last night and he's -

VOICE

What'd he say?

MARGE

Well, it was nothin' specific he said, it just seemd like it all hit him really hard, his wife dyin' -

VOICE

His wife?

MARGE

Linda.

VOICE

No.

MARGE

Linda Cooksey?

VOICE

No. No. No. They weren't - he, uh, he was bothering Linda for about, oh, for a good year. Really pestering her, wouldn't leave her alone.

MARGE

So ... they didn't...

VOICE

No. No. They never married.
Mike's had psychiatric problems.

MARGE

Oh. Oh, my.

VOICE

Yah, he - he's been struggling.
He's living with his parents now.

MARGE

Oh. Geez.

VOICE

Yah, Linda's fine. You should
call her.

MARGE

Geez. Well - geez. That's a
suprise.

MARGE'S CAR

Marge drives, gazing out at the road.

MARGE AT A DRIVE-THROUGH

She leans out of her open window and yells at the order
panel:

MARGE

Hello?

MARGE AT THE GUSTAFSON OLDS GARAGE

She sits in the lot, eating a breakfast sandwich.

JERRY LUNDEGAARD'S OFFICE

Jerry is at his desk using a blunt pencil to enter numbers
onto a form. Beneath the form is a piece of carbon paper
and beneath that another form copy, which Jerry periodically
checks. The carbon-copy form shows thick smudgy, illegible
entries.

Jerry hums nervously.

Glass rattles as someone taps at his door.

Jerry looks up and freezes, mouth hanging open, brow knit with worry.

Marge sticks her head in the door.

MARGE

Mr. Lundegaard? Sorry to bother you again. Can I come in?

She starts to enter.

JERRY

Yah, no, I'm kinda - I'm kinda busy -

MARGE

I unnerstand. I'll keep it real short, then. I'm on my way out of town, but I was just - Do you mind if I sit down? I'm carrying a bit of a load here.

JERRY

No, I -

But she is already sitting into the chair opposite with a sigh of relieved weight.

MARGE

Yah, it's this vehicle I asked you about yesterday. I was just wondering -

JERRY

Yah, like I told ya, we haven't had any vehicles go missing.

MARGE

Okay, are you sure, cause, I mean, how do you know? Because, see, the crime I'm investigating, the perpetrators were driving a car with dealer plates. And they called someone who works here, so it'd be quite a coincidence if they weren't, ya know, connected.

JERRY

Yah, I see.

MARGE

So how do you - have you done any kind of inventory recently?

JERRY

The car's not from our lot, ma'am.

MARGE

but do you know that for sure
without -

JERRY

Well, I would know. I'm the
Executive Sales Manager.

MARGE

Yah, but -

JERRY

We run a pretty tight ship here.

MARGE

I know, but - well, how do you
establish that, sir? Are the
cars, uh, counted daily or what
kind of -

JERRY

Ma'am, I answered your question.

There is a silent beat.

MARGE

... I'm sorry, sir?

JERRY

Ma'am, I answered your question.
I answered the darn - I'm
cooperating here, and I...

MARGE

Sir, you have no call to get
snippy with me. I'm just doin'
my job here.

JERRY

I'm not, uh, I'm not arguin' here.
I'm cooperating... There's no, uh
- we're doin' all we can...

He trails off into silence.

MARGE

Sir, could I talk to Mr. Gustafson?

Jerry stares at her.

MARGE

... Mr. Lundegaard?

Jerry explodes:

JERRY

Well, heck, if you wanna, if you
wanna play games here! I'm
workin' with ya on this thing, but
I...

He is getting angrily off his feet.

JERRY

Okay, I'll do a damned lot count!

MARGE

Sir? Right now?

JERRY

Sure right now! You're darned
tootin'!

He is yanking his parka from a hook behind the opened door
and grabbing a pair of galoshes.

JERRY

... If it's so damned imporant
to ya!

MARGE

I'm sorry, sir, I -

Jerry has the parka slung over one arm and the galoshes
pinched in his hand.

JERRY

Aw, what the Christ!

He stamps out the door.

Marge stares.

After a long moment her stare breaks. She glances idly
around the office.

There is a framed picture facing away from her on the
desktop. She turns it to face her. It is Scotty, holding
an accordion. There is another picture of Jean.

Marge looks at it, looks around, for some reason, at the
ceiling.

She looks at a trophy shelf on the wall behind her.

She fiddles idly with a pencil. She pulls a clipboard
toward her. It holds a form from the General Motors Finance
Corporation.

She looks idly around. Her look abruptly locks.

MARGE

... Oh, for Pete's sake.

Jerry is easing his car around the near corner of the building.

Marge's voice is flat with dismay:

MARGE

... Oh, for Pete's sake...

She grabs the phone and punches in a number.

MARGE

... For Pete's s- he's fleein' the interview. He's feelin' the interview...

Jerry makes a left turn into traffic.

MARGE

... Detective Sibert, please...

POLICE OFFICER

We are looking across a steam table at a man in blue. He moves slowly to the right, pushing his tray along a cafeteria line. Behind him, in the depth of the room, is an eating area of long Formica tables at which sit a mix of uniformed and civilian-clothed police and staff.

We are listening to an offscreen woman's voice.

WOMAN

Well, so far we're just saying he's wanted for questioning in connection with a triple homicide. Nobody at the dealership there's been much help guessing where he might go...

The woman is entering frame sliding a tray. Marge enters behind her, sliding her own. We move laterally with them as they slowly make their way along the line.

MARGE

Uh-huh.

WOMAN

We called his house; his little boy said he hadn't been there.

MARGE

And his wife?

WOMAN

She's visiting relatives in Florida.
Now his boss, this guy Gustafson,
he's also disappeared. Nobody at
his office knows where he is.

MARGE

Geez. Looks like this thing goes
higher than we thought. You call
his home?

WOMAN

His wife's in the hospital, has
been for a couple months. The big C.

MARGE

Oh, my.

WOMAN

And this Shep Proudfoot character,
he's a little darling. He's now
wanted for assault and parole
violation. He clobbered a neighbor
of his last night and another
person who could be one of your perps,
and he's at large.

MARGE

Boy, this thing is really ... geez.

WOMAN

Well, they're all out on the wire.
Well, you know...

MARGE

Yah. Well, I just can't thank you
enough, Detective Sibert, this
cooperation has been outstanding.

DETECTIVE SIBERT

Ah, well, we haven't had to run
around like you. When're you due?

MARGE

End a April.

DETECTIVE SIBERT

Any others?

MARGE

This'll be our first. We've been
waiting a long time.

DETECTIVE SIBERT

That's wonderful. Mm-mm. It'll
change your life, a course.

MARGE

Oh, yah, I know that!

DETECTIVE SIBERT

They can really take over, that's for sure.

MARGE

You have children?

Detective Sibert pulls an accordion of plastic picture sleeves from her purse to show Marge.

DETECTIVE SIBERT

I thought you'd never ask. The older one is Janet, she's nine, and the younger one is Morgan.

MARGE

Oh, now he's adorable.

DETECTIVE SIBERT

He's three now. Course, not in that picture.

MARGE

Oh, he's adorable.

DETECTIVE SIBERT

Yah, he -

MARGE

Where'd you get him that parka?

They have reached the end of the cafeteria line. With a nod to the cashier, Detective Sibert indicates hers and Marge's trays.

DETECTIVE SIBERT

Both of these.

MARGE

Oh, no, I can't let you do that.

DETECTIVE SIBERT

Oh, don't be silly.

MARGE

Well, okay - thank you, Detective.

DETECTIVE SIBERT

Oh, don't be silly.

GAEAR GRIMSRUD

He sits eating a Swanson's TV dinner from a TV tray he has set up in front of an easy chair.

He watches the old black-and-white TV set whose image - it might be a game show - is still heavily ghosting and diffused by snow. The audio crackles with interference. Despite the impenetrability of its image, it holds Grimsrud's complete attention.

At the sound of the front door opening, Grimsrud looks up.

Carl enters, his face suppurating and raw.

He reacts to Grimsrud's wordless look with a grotesque laugh.

CARL

You should see the other guy!

He glances around.

CARL

... The fuck happen to her?

Jean sits slumped in a straight-backed chair facing the wall. Her hooded head, resting on her chin, is motionless. There is blood on the facing wall.

GRIMSRUD

She started shrieking, you know.

CARL

Jezhush.

He shakes his head.

CARL

... Well, I gotta muddy.

He is plunking down eight bank-wrapped bundles on the table.

CARL

... All of it. All eighty gran.
Forty for you...

He makes one pile, pockets the rest.

CARL

... Forty for me. Show this to
it. Adiosh.

He slaps keys down on the table.

CARL
... You c'n'ave my truck. I'm
takin' a Shiera.

GRIMSRUD
We split that.

Carl looks at him.

CARL
HOW THE FUCK DO WE SHPLITTA FUCKIN'
CAR? Ya dummy! Widda fuckin'
chainshaw?

Grimsrud looks sourly up. There is a beat. Finally:

GRIMSRUD
One of us pays the other for half.

CARL
HOLD ON! NO FUCKIN' WAY! YOU
FUCKIN' NOTISH ISH? I GOT FUCKIN'
SHOT INNA FAISH! I WENT'N GOTTA
FUCKIN' MONEY! I GET SHOT FUCKIN'
PICKIN' IT UP! I BEEN UP FOR
THIRTY-SHIKSH FUCKIN' HOURZH! I'M
TAKIN' THAT FUCKIN' CAR! THAT
FUCKERZH MINE!

Carl waits for an argument, but only gets the steady sour
look.

Carl pulls out a gun.

CARL
... YOU FUCKIN' ASH-HOLE! I
LISHEN A YOUR BULLSHIT FOR A WHOLE
FUCKIN' WEEK!

A beat. Carl returns Grimsrud's stare.

CARL
... Are we shquare?

Grimsrud says nothing.

CARL
... ARE WE SHQUARE?

A beat.

Disgusted, Carl pockets the gun and heads for the door.

CARL
... Fuckin' ash-hole. And if
you shee your friend Shep Proudput,
tell him I'm gonna NAIL hizh
fuckin' ash.

OUTSIDE

We are pulling Carl as he walks toward the car. Behind him we see the cabin door opening. Carl turns, reacting to the sound.

Grimsrud is bounding out wearing mittens and a red hunter's cap, but no overcoat. He is holding an ax.

Carl fumbles in his pocket for his gun.

Grimsrud swings overhand, burying the ax in Carl's neck.

MARGE

In her cruiser, on her two-way. Through it we hear Lou's voice, heavily filtered:

VOICE
His wife. This guy says she was
kidnapped last Wednesday.

MARGE
The day of our homicides.

VOICE
Yah.

Marge is peering to one side as she drives, looking through the bare trees that border the road on a declivity that runs down to a large frozen lake.

MARGE
And this guy is...

VOICE
Lundegaard's father-in-law's
accountant.

MARGE
Gustafson's accountant.

VOICE
Yah.

MARGE
But we still haven't found Gustafson.

VOICE
(crackle)
- looking.

MARGE
Sorry - didn't copy.

VOICE
Still missing. We're looking.

MARGE
Copy. And Lundegaard too.

VOICE
Yah. Where are ya, Margie?

We hear, distant but growing louder, harsh engine noise, as of a chainsaw or lawnmower.

MARGE
Oh, I'm almost back - I'm driving around Moose Lake.

VOICE
Oh. Gary's loudmouth.

MARGE
Yah, the loudmouth. So the whole state has it, Lundegaard and Gustafson?

VOICE
Yah, it's over the wire, it's everywhere, they'll find 'em.

MARGE
Copy.

VOICE
We've got a -

MARGE
There's the car! There's the car!

We are slowing as we approach a short driveway leading down to a cabin. Parked in front is the brown Cutlass Ciera.

VOICE
Whose car?

MARGE
My car! My car! Tan Ciera!

VOICE
Don't go in! Wait for back-up!

Marge is straining to look. The power-tool noise is louder here but still muffled, its source not yet visible.

VOICE

... Chief Gunderson?

MARGE

Copy. Yah, send me back-up!

VOICE

Yes, ma'am. Are we the closest PD?

MARGE

Yah, Menominie only has Chief Perpich and he takes February off to go to Boundary Waters.

ROAD EXTERIOR

Marge pulls her prowler over some distance past the cabin. She gets out, zips up her khaki parka and pulls up its fur-lined hood.

For a moment, she stands listening to the muffled roar of the power tool. Then, with one curved arm half pressing against, half supporting her belly, she takes slow, gingerly steps down the slope, through the deep snow, through the trees angling toward the cabin and the source of the grinding noise.

She slogs from tree to tree, letting each one support her downhill-leaning weight for a moment before slogging to the next.

The roar grows louder. Marge stands panting by one tree, her breath vaporizing out of her snorkel hood. She squints down toward the cabin's back lot.

A tall man with his back to us, wearing a red plaid quilted jacket and a hunting cap with earflaps, is laboring over a large power tool which his body blocks from view.

Marge advances.

The man is forcing downward something which engages the roaring power tool and makes harsh spluttering noises.

The man is Grimsrud, his nose red and eyes watering from the cold, hatflaps pulled down over his ears. His breath steams as he sourly goes about his work, both hands pressing down a shod foot, as it if were the shaft of a butter churn.

The roar is very loud.

Marge slogs down to the next tree, panting, looking.

Grimsrud forces more of the leg into the machine, which we can now see sprays small wet chunks out the bottom.

Marge's eyes shift.

A large dark form lies in the snow next to Grimsrud.

Grimsrud works on, eyes watering. With a grunt he bends down out of frame and then re-enters holding a thick log. He uses it to force the leg deeper into the machine.

Marge is advancing. She holds a gun extended toward Grimsrud, who is still turned away.

Grimsrud rubs his nose with the back of his hand.

Marge closes in, grimacing.

Grimsrud's back strains as he puts his weight into the log that pushes down into the machine.

The dark shape in the snow next to his side is the rest of Carl Showalter's body.

Marge has drawn to within twenty yards. When she bellows it sounds hollow and distant, her voice all but eaten up by the roar of the power tool.

MARGE
Stop! Police! Turn around and
hands up!

Startled, Grimsrud scowls. He turns to face her.

He stares.

Marge bellows again:

MARGE
... Hands up!

Conscious of the noise, she shows with a twist of her shoulder the armpatch insignia.

MARGE
... Police!

Grimsrud stares.

With a quick twist, he reaches back for the log, hurls it at Marge and then starts running away.

Marge twists her body sideways, shielding herself.

No need - the heavy log travels perhaps ten yards and lands in the snow several feet short of her.

Grimsrud pants up the hill - slow going through the deep snow.

Behind him:

MARGE
... Halt!

She fires in the air.

She lowers the gun and carefully sighs.

MARGE
... Halt!

She fires.

Grimsrud still slogs up the hill - a miss.

Marge sights again.

MARGE
... Halt!

She fires again.

Grimsrud pitches forward. He mutters in Swedish as he reaches down to clutch at his wounded leg.

Marge walks toward him, gun trained on him as her other hand reaches under her parka and gropes around her waist.

It comes out with a pair of handcuffs, which she opens with a snap of the wrist.

MARGE
... All right, buddy. On your
belly and your hands clasped
behind you.

THE CRUISER

Marge drives. Grimsrud sits in the back seat, hands cuffed behind him.

For a long moment there, he is quiet - only engine hum and the periodic clomp of wheels on pavement seams - as Marge grimly shakes her head.

MARGE
... So that was Mrs. Lundegaard
in there?

She glances up in the rear-view mirror.

Grimsrud, cheeks sunk, eyes hollow, looks sourly out at the road.

Marge shakes her head.

At length:

MARGE

... I guess that was your
accomplice in the wood chipper.

Grimsrud's head bobs with bumps on the road; otherwise he is motionless, reactionless, scowling and gazing out.

MARGE

... And those three people in
Brainerd.

No response.

Marge, gazing forward, seems to be talking to herself.

MARGE

... And for what? For a little
bit of money.

We hear distant sirens.

MARGE

... There's more to life than money,
you know.

She glances up in the rear-view mirror.

MARGE

... Don't you know that?... And
here ya are, and it's a beautiful
day...

Grimsrud's hollow eyes stare out.

The sirens are getting louder. Marge pulls over.

MARGE

... Well...

She leans forward to the dash to give two short signalling
WHOOOPS on her siren.

She turns on her flashers.

She leans back with a creak and jangle of utilities.

She stares forward, shakes her head. We hear the dull click of her flashers.

MARGE

... I just don't unnerstand it.

Outside it is snowing. The sky, the earth, the road - all white.

A squad car, gumballs spinning, punches through the white. It approaches in slow motion.

An ambulance punches through after it.

Another squad car.

FADE OUT:

FADE IN:

HIGH AND WIDE ON A SHABBY MOTEL

It stands next to a highway on a snowy, windslept plain. One or two cars dot the parking lot along with an idling police cruiser.

MOTEL ROOM DOORWAY

We are looking over the shoulders of two uniformed policemen who stand on either side of the door, their hands resting lightly on their holstered sidearms. One of them raps at the door.

COP ONE

Mr. Anderson...

A title fades in: OUTSIDE OF BISMARK, NORTH DAKOTA

After a pause, muffled through the door:

VOICE

... Who?...

COP ONE

Mr. Anderson, is this your burgundy 88 out here?

VOICE

... Just a sec.

COP ONE

Could you open the door, please?

VOICE

... Yah. Yah, just a sec.

We hear a clatter from inside.

VOICE

... Just a sec...

One of the policemen unholsters his gun and nods to someone whose back enters - a superintendent holding a ring of keys. This man turns a key in the door and then stands away.

The two policemen, guns at the ready, bang into the motel room.

The rough hand-held camera rushes in behind them as the two men give the room a two-handed sweep with their guns.

The room is empty.

Cop one indicates the open bathroom door.

COP ONE

Dale!

The two men charge the bathroom, belts jingling, guns at the ready, jittery camera behind them rushing to keep pace.

A man in boxer shorts is halfway out the bathroom window.

The policemen holster their guns and charge the window, and drag Jerry Lundegaard back into the room.

His flesh quivers as he thrashes and keens in short, piercing screams.

The cops wrestle him to the floor but his palsied thrashing continues. The policemen struggle to restrain him.

COP ONE

Call an ambulance!

COP TWO

You got him okay?

Cop One pinions Jerry's arms to the floor and Jerry bursts into uncontrolled sobbing.

COP ONE

Yah, yah, call an ambulance.

Jerry sobs and screams.

A BEDROOM

We are square on Norm, who sits in bed watching television.

After a long beat, Marge enters frame in a nightie and climbs into bed, with some effort.

MARGE

Oooph!

Norm reaches for her hand as both watch the television.

At length Norm speaks, but keeps his eyes on the TV.

NORM

They announced it.

Marge looks at him.

MARGE

They announced it?

NORM

Yah.

Marge looks at him, waiting for more, but Norm's eyes stay fixed on the television.

MARGE

... So?

NORM

Three-cent stamp.

MARGE

Your mallard?

NORM

Yah.

MARGE

Norm, that's terrific!

Norm tries to suppress a smile of pleasure.

NORM

It's just the three cent.

MARGE

It's terrific!

NORM

Hautman's blue-winged teal got the
twenty-nine cent. People don't
much use the three-cent.

MARGE

Oh, for Pete's - a course they do!
Every time they raise the darned
postage, people need the little
stamps!

NORM

Yah.

MARGE

When they're stuck with a bunch a
the old ones!

NORM

Yah, I guess.

MARGE

That's terrific.

Her eyes go back to the TV.

MARGE

... I'm so proud a you, Norm.

Norm murmurs:

NORM

I love you, Margie.

MARGE

I love you, Norm.

Both of them are watching the TV as Norm reaches out to rest
a hand on top of her stomach.

NORM

... Two more months.

Marge absently rests her own hand on top of his.

MARGE

Two more months.

Hold; fade out.