

MINOT, ND (EPISODE 1.01)

by

V.C.

FADE IN:

INT. AMBULANCE - NIGHT

"EPISODE 1.01: THE MOTHER AND THE SON"

Many sirens drone in suburban North Dakota, in Minot.

"1980."

Focus on MOLLY, 28, junkie and struggling mother. She hears muffled voices. She looks around and sees nurses helping her. She passes out.

INT. HOSPITAL ROOM - NIGHT

Monitors beep next to MOLLY. She is in a hospital. She gets up slowly. ERIN, 10, her daughter, runs to her side and hugs her. She notices her husband, JOHN, sitting next to her as well. MOLLY is disoriented.

MOLLY
(holds her head)
What happened?

JOHN gives her a look.

MOLLY
Oh shit...

JOHN
That's the third time this year.
We can't afford this.

A DOCTOR walks in.

DOCTOR
(nods)
Molly. John.

MOLLY
Doctor.

DOCTOR
I thought you were clean, Molly.

JOHN
I thought so too.

MOLLY
I'm working on it.

DOCTOR
You were lucky, again. But you
might not be lucky next time.

The DOCTOR reviews his notes.

DOCTOR
We'll monitor you for a few days,
but you have to stay clean, okay?
We don't want to see you back
here.

Focus on MOLLY as sound fades to the background. She looks
at her arms, a casualty of drug use. She feels sweat running
down her cheek. The voices accumulate in her head when...

ERIN
Mom?

MOLLY realizes it's just the three of them now.

MOLLY
Yes, Erin?

ERIN
Are you going to be okay?

MOLLY
(hugging ERIN)
Yeah. I'm sorry.

JOHN
Erin, can you wait outside for a
second?

ERIN
Okay.

MOLLY and JOHN watch ERIN leave the room.

JOHN
(to MOLLY)
This isn't working.

MOLLY
I'm sorry. I'll...

JOHN
I want a divorce.

Focus on MOLLY. Her face is unable to register the news. CUT
TO:

EXT. SUBURBAN NORTH DAKOTA, GAS STATION - DAY

Overhead shot of suburban North Dakota. Focus on a lonely gas station outside of Bismarck.

"2016."

JIM, 28, is pumping gas, looking bored, staring blankly. The meter is full. JIM keeps pumping. A knock on the window.

MAN

Hey, dude. It's full.

JIM

My bad.

JIM finalizes the sale while the manager looks from the office. Once the car departs, JIM stretches and walks around the empty gas station. No cars in sight.

The phone rings. "KELLY." He picks up.

JIM

Kelly?

KELLY (V.O.)

Mr. Kingsley?

JIM

Just Jim. What's up?

KELLY (V.O.)

So don't freak out, but I can't,
er, find your mom.

A beat.

JIM

She never leaves the house.

KELLY (V.O.)

(talking fast)

But she's not here now. I'm sorry.
This is all my fault.

JIM

It's okay, it's okay. How long has
it been?

KELLY (V.O.)

I got in this morning and her car
wasn't there. She could have left
any time last weekend.

JIM

Hold on.

JIM hangs up the phone. The manager glares angrily. JIM dials a number. Answering machine.

JIM

Shit.

Another call. Another voicemail. He tries a few more times before making another call to KELLY.

KELLY (V.O.)

Did you talk to her?

JIM

No. Maybe she went for a walk at the track and forgot her phone.

KELLY (V.O.)

I'm going to call the police.

JIM

Wait. Don't...

(a pause as JIM
thinks)

All right, fine.

KELLY

This is my fault. I didn't check in over the weekend. Has this happened before?

JIM

Actually... no.

A beat. JIM knows what he needs to do.

JIM

I'll be there. Hang tight.

KELLY

How long?

JIM

About 2 hours.

JIM hangs up the phone and runs to his car. The manager looks and shakes his head.

JIM

Emergency. My mom's missing.

JIM drives off quickly. He turns up the radio as the music drowns out the manager's yells. And then FADE TO:

INT. RESTAURANT "VILLAGE INN PIZZA PARLOR" - DAY

The music changes into an 80s anthem. We pan around the restaurant. MOLLY, dressed in an outfit, is taking an order from a table of young adults in a loud restaurant.

WOMAN

Hey wait a minute. You're Molly.
Molly Kingsley.

MAN

Oh yeah. Hey Molly, you don't
remember us?

MOLLY

No.

MAN

Magic City? Grade 11?

MOLLY rolls her eyes.

MOLLY

Yes, we all went there. There's
only one high school.

MAN

So you don't remember me? Everyone
remembers me.

MOLLY

Clearly not. Now is that all your
orders?

MAN

Hey, you got a real attitude
problem, you know that lady?
Aren't you supposed to be nice to
me?

(everyone laughs)

Come give me a kiss.

WOMAN

Yeah, don't be such a prude.

BRENDA, the manager, walks over and breaks it up.

BRENDA

Party's over, kids. Molly?

The young adults jeer as MOLLY walks back to the kitchen.
BRENDA pulls her aside.

BRENDA
Everything all right, hon?

MOLLY
(grumpily)
Just people being assholes.

BRENDA glances back at the table and then back at MOLLY.

BRENDA
Just take time off. For me.

MOLLY
I told you, I need to keep busy.

BRENDA
It's been a month. As your friend,
you need more time. Divorces are
tough.

MOLLY
I need to work.

BRENDA
You can't keep messing up orders.
You have to be focused.

MOLLY
I will be. I am.

BRENDA
(hesitant)
Then get your ticket in. Go.

MOLLY hustles to get the orders in as BRENDA watches.

EXT. STREET IN MINOT - AFTERNOON

MOLLY drives north on 3rd Street in her Oldsmobile Cutlass,
weaving through people going out to dinner and taps
impatiently on the wheel as she waits for a light.

EXT. MCDONALDS - AFTERNOON

MOLLY waits in a long drive through line. She checks her
watch.

EXT. A SMALL HOME - NIGHT

A car pulls up across the street from a house in focus. It is MOLLY'S old home. MOLLY sits in her car and takes out her food. Focus on a window where ERIN is eating dinner. JOHN walks in with more food and sits down. Together, MOLLY eats as they eat. She has no emotion. This is a routine.

EXT. A BAR "THE TORCHLIGHT"

The bar is quiet. Many cars are parked outside. Two men smoke a cigarette and have a chat.

INT. THE TORCHLIGHT - NIGHT

MOLLY is sitting by herself at the bar. The bartender walks up to pour her a drink.

BARTENDER
How's the family?

MOLLY
Happier without me.

BARTENDER
Oh, you're too harsh on yourself,
Mol.

MOLLY
No one wants a junkie wife.

BARTENDER
Are you clean?

A beat.

BARTENDER
(pushes her drink)
Keep drinking. Keep your mind off
things.

The BARTENDER walks away. MOLLY puts her head down on the table. Some time passes as she drinks more. Eventually the BARTENDER puts his hand on top of her GLASS.

BARTENDER
I think that's enough, Mol.

MOLLY
That was only like 4.

BARTENDER
(gesturing to
someone)
Susan, take her home please.

MOLLY

But my car...

BARTENDER

(a pat)

Don't worry about it, all right?

EXT. A SMALL TRAILER - NIGHT

A vehicle pulls up and MOLLY lets herself out.

MOLLY

Thanks.

INT. A SMALL TRAILER - NIGHT

MOLLY walks in and drops her keys on the table. She staggers to the bed and passes out. Focus on the ALARM CLOCK as it reads 2:02 AM. Fade in sound of alarm ringing.

INT. MOLLY'S TRAILER - DAY

MOLLY rolls out of bed and hits her ALARM CLOCK. The time is 7:15AM. She's late. She showers, grabs her coat, and is out the door. She stares at the empty space. NO CAR.

EXT. A ROAD - DAY

MOLLY walks quickly across the road, sticking her thumb out for a ride. A large truck pulls to a stop.

EXT. THE TORCHLIGHT

MOLLY jumps out of the truck and thanks the driver. The parking lot is empty except for her car. MOLLY jumps into her car and speeds off.

INT. MOLLY'S CAR - DAY

MOLLY'S hands are shaking as she speeds through downtown. She honks the horn and taps her hands impatiently.

EXT. THE VILLAGE INN - DAY

The parking lot is empty. MOLLY races to park and then...

INT. THE VILLAGE INN - DAY

Focus on BRENDA's upset face.

BRENDA

You're late.

MOLLY

I'm sorry, I left my car at the bar and I had to...

BRENDA

Get to the back. They need you there.

Focus on BRENDA's FACE as MOLLY gets to work. She shakes her head and then a timelapse begins as the restaurant opens and many customers enter and exit and many pizzas are served. The music builds to a crescendo and suddenly:

INT. THE VILLAGE INN - NIGHT

The restaurant is empty. Focus on MOLLY wiping a table down. It's quiet. BRENDA walks out of the kitchen, wiping her brow.

BRENDA

It's okay. You can go home.

MOLLY

But I still need to make up some time.

BRENDA

You need to take some time off. I know this has been difficult for you.

MOLLY

No, I need this. Please.

BRENDA

(bursts out)

Molly! You stumble in hung over most days and I don't say anything. You walk in late and I don't say anything. But I saw your bag. I thought you were clean. That's unacceptable.

A beat.

MOLLY

You were looking through my bag?

BRENDA

I'm worried about you.

MOLLY

I'm not using.

BRENDA

It doesn't matter. You clearly
need some time to get your act
together.

MOLLY

But what about...

BRENDA

2 weeks.

MOLLY is devastated. She throws the rag on the table and
gets her things from the break room. Focus on BRENDA as
MOLLY storms out of the restaurant without a word.

INT. MOLLY'S TRAILER - NIGHT

MOLLY enters her trailer, takes her backpack off, grabs
various drug paraphernalia, and sits down on her bed. Pan
out of her bed area while she calms herself and falls
backwards softly onto her mattress, out of frame.

FADE TO:

EXT. ST. LEO'S CHURCH - AFTERNOON

It is a quiet afternoon.

INT. ST. LEO'S - AFTERNOON

Focus on MOLLY. She looks exhausted. She's dressed in a
large coat that conceals most of her face. She is sitting by
herself. Quiet church music plays. JOHN walks by and takes a
seat next to her.

JOHN

You look awful.

MOLLY

Rough night.

A beat.

JOHN

What do you want?

MOLLY

I want to see her.

JOHN

Not like this. What happened to
you? I thought you were...

MOLLY
Clean, yeah, so did everyone else.

JOHN
Why do you even still come here?
It's not like he's treated you
well.

MOLLY shrugs.

JOHN
You have to get better before
anything happens.

MOLLY
(grabs John's hand)
Please. Please...

JOHN doesn't refuse MOLLY's hand but he is eager to let her
go.

JOHN
You need to get help.

MOLLY
What about...

JOHN
I tried! Okay?
(he lowers his
voice)
I'm done with this. Goodbye.

MOLLY watches JOHN walk away. MOLLY looks down into her
hands and then ominous music plays as FADE TO:

INT. THE TORCHLIGHT - AFTERNOON

MOLLY walks in and sits down at the first barstool. The
BARTENDER walks over.

MOLLY
Why did you leave my car here?

The BARTENDER ignores the question as he wipes down the
area.

MOLLY
Hello?

BARTENDER
You were the one who wouldn't give
up your keys.

MOLLY

But you knew I had work. Didn't
you see me this morning?

The BARTENDER nods.

MOLLY

Then why didn't...

BARTENDER

Hey, Susan is a sweet young lady
and she did you a favor. You
should be thanking her.

A pause.

MOLLY

All right, all right.

BARTENDER

So. Why you here?

MOLLY

(sighs)

Well...

It's night time at the bar now and it's full of loud patrons. Pan around the bar until MOLLY is in focus, still sitting in the same place, many drinks in. The BARTENDER does not mind her drinking today. Everyone is having a good time.

INT. BAR - MEN'S BATHROOM - NIGHT

MOLLY is kissing a random stranger. She then is exchanging various drugs with him between their bags.

INT. THE TORCHLIGHT - NIGHT

Some people cheer in the bar. MOLLY chugs a beer. More cheers. A frenzy of noise and visuals as we focus on MOLLY as she gets drunker and drunker. Then CUT TO:

EXT. THE TORCHLIGHT - NIGHT

MOLLY is smoking a cigarette... it's quiet. She can barely stand. The front door of the bar opens. It's the BARTENDER. MOLLY ducks out of sight and listens.

BARTENDER

Molly?

(a beat)

That girl better not be drivin'...

The BARTENDER walks back inside. MOLLY puts out her cigarette and gets into her car.

INT. MOLLY'S CAR - NIGHT

MOLLY's hands are still. Focus on her red eyes. She is falling asleep. She jerks back awake. A minute passes and she sees flashing lights behind her. She turns around and sees a police car.

MOLLY

Shit.

EXT. A ROAD - NIGHT

MOLLY'S car pulls to a stop, with the police car not far behind. An officer steps out and walks to her, flashing his torch right at MOLLY's face. She shields her eyes.

MOLLY

(slurring)

What's the ...

(hiccup)

... matter, officer?

INT. MINOT POLICE DEPARTMENT - NIGHT

MOLLY is sitting impatiently in the waiting room. She is sobering up as she drinks water. The only other person in the room is a man.

MOLLY

What did they get you for?

The man does not respond. He just reads his journal.

MOLLY

I get it. I get it. No one wants
to talk to the sad drunk mother.

No response. MOLLY dawdles before shouting abruptly at the front desk lady.

MOLLY

Hey, how much longer is this going
to be? I got to get home to my
kids.

WOMAN

Not much longer now. They're
cleaning the cell.

MOLLY
(to the man)
Cleaning the cell, like that takes
an hour...

MOLLY looks for a response but gets none.

MOLLY
(to the man)
I'm Molly.

MAN
(barely
registering)
Dan.

MOLLY
What are you here for?

DAN
I'd rather not say, if you don't
mind, Molly.

MOLLY
Okay, okay... I like that uniform.

DAN
Thank you.

A beat.

MOLLY
Where are you based?

DAN
Minot AFB.

MOLLY
Duh.
(she smiles)
Must be tough flying a plane, huh?

DAN
Anyone can be a pilot.

MOLLY
Not me. I can't even take care of
a kid. One kid.
(no response)
And now I'll be locked up. Some
great mom I am.

DAN

You should have thought of your
child before you ended up here.

MOLLY

I should have. You're right.

WOMAN

(at the front desk)

Molly? We're ready for you.

MOLLY

Nice to meet you, pilot Dan.

DAN puts down the journal briefly.

DAN

Wait. What's your name?

MOLLY

Molly. Molly Kingsley.

DAN

Molly.

MOLLY walks away. DAN watches as she disappears behind the
desk.

INT. JAIL CELL - EARLY MORNING

MOLLY jolts from her sleep in the empty cell. A police
officer is tapping the bars.

OFFICER

You're free to go.

MOLLY

I am?

EXT. MINOT POLICE DEPARTMENT - EARLY MORNING

MOLLY walks outside with her things. She looks both ways.
The station is practically empty. A lone car pulls up to
her. It's DAN.

DAN

Your kid's waiting.

MOLLY

But ... why me?

DAN says nothing and opens the passenger door. Together,
they drive away. Zoom out and then...

CUT TO:

EXT. RURAL NORTH DAKOTA - AFTERNOON

Overhead shot of rural North Dakota. Focus on a single car driving to Minot along ND-83.

INT. JIM'S CAR - AFTERNOON

JIM looks peaceful driving along the open road as music bleeds out of the speakers.

EXT. CITY LIMITS OF MINOT - LATE AFTERNOON

The lone car continues up ND-83. Welcome to Minot, ND. There are many similar houses.

EXT. KINGSLEY HOME - AFTERNOON

JIM'S car pulls to a stop in front of a modest house.

INT. JIM'S CAR - AFTERNOON

JIM takes a deep breath. He looks nervous. He hears the door open and he turns to look. It's KELLY, standing at the door, waving blankly, armed with a ghostly smile.

INT. KINGSLEY HOME - LIVING ROOM - AFTERNOON

JIM and KELLY are standing at opposite ends of the room. JIM has his arms folded.

JIM
You checked Marketplace?

KELLY
Yes.

JIM
Which one?

KELLY
The one on 83.

JIM
What about the one on 16th?

KELLY
That's too far out of the way.
Also, that's my job!

JIM raises his eyebrows.

JIM
She's stubborn. How about Edison?
Magic City?

KELLY
No one there except kids. It's a
school day.

JIM
What'd the police say?

KELLY
I told them what I could. They
have my number.

JIM trudges around the living room while KELLY looks at her
phone. After a minute:

JIM
Where's the bathroom again?

KELLY
(pointing the
other way)
There. First door on the right.
Didn't you grow up here?

JIM
(snaps)
No, Kelly, I didn't grow up here.
I grew up on on North Hill with
the poors.

Awkward pause. Focus on KELLY as JIM goes to the bathroom.

INT. KINGSLEY HOME - BATHROOM - AFTERNOON

The light clicks on. Focus on JIM's face in the mirror. He
looks tired. He washes his face and stares at himself. In
the reflection he sees a framed photo. He turns to look.
It's a portrait of MOLLY and another man, JOE. He takes it
down and places it on the floor.

INT. KINGSLEY HOME - LIVING ROOM - AFTERNOON

JIM walks out and dries his face with a towel.

JIM
Anything?

KELLY

This is the Minot PD. We'd be lucky if we hear back from them at all.

JIM takes a seat to think.

JIM

Sorry about snapping at you.

KELLY

It's okay.

JIM

This isn't your fault. She just... disappears sometimes. In both senses of the word.

KELLY

How did you and your dad handle that? It must have been stressful.

JIM

You're talking about Joe?

KELLY

Yeah, Joe.

JIM shakes his head.

JIM

(under his breath)

Yep, she left out these parts obviously.

(normal voice)

Joe's not my dad. I don't know who is, actually. My mom never knew. Did she tell you that?

KELLY

No.

JIM

Joe was a helper-turned-lover. Growing up, he was a father figure, I guess, but we never got along. Then they fell in love, I went to college, and then...

(he "presents" the house)

... he bought this. *After* I moved away.

A beat. His bitterness is shining through.

JIM
This house means nothing to me.

KELLY
(snaps fingers)
Hey, focus. We're going to find her, okay? Then you two resolve your differences or whatever.

JIM stands up and dusts himself.

JIM
I'm going to go out and look.

KELLY sighs in frustration.

KELLY
I told you, I checked all of her usual spots! Where else are you going to look?

JIM
I don't know.
(shakes his head)
I just don't understand why she would leave. Why didn't she tell me? I'm her only son...

JIM immediately follows up with:

JIM
Don't answer that. I know I'm hardly son of the year material but ... I wasn't going to leave divorce court to help her find her keys, you know? That's why we had Joe and you, now.

KELLY
I'm not judging you. I want to find her too.

JIM's phone rings. He holds a finger up and runs upstairs.

INT. KINGSLEY HOME - UPSTAIRS HALLWAY - AFTERNOON

JIM
Karen?

KAREN (V.O.)
You missed Lily's game last night.

A beat. JIM facepalms.

JIM
I had an early shift this morning
so I don't think it would have
worked out anyway.

KAREN (V.O.)
Do you still want to be in her
life?

JIM talks through gritted teeth.

JIM
There's more to being a part of
her life then watching her kick a
fucking soccer ball around!

KAREN (V.O.)
It's important to her.

JIM
I'll make the next one.

KAREN (V.O.)
You better. And where are you? Why
does it sound so quiet?

JIM
Minot. I'm at my mom's house.

KAREN (V.O.)
Minot? Are you running away again?

JIM
No, you won't believe...

KELLY (V.O.)
(from downstairs)
Jim! Get your ass down here!

JIM
Sorry, I got to go.

JIM hangs up the phone and rushes downstairs.

INT. KINGSLEY HOME - LIVING ROOM - AFTERNOON

FOCUS on KELLY, sitting on the couch, holding her phone. JIM
walks in.

JIM
What happened?

KELLY

We have to go down to the station,
now.

CUT TO:

EXT. MOLLY'S TRAILER - EVENING

Two cars are parked.

INT. MOLLY'S TRAILER - EVENING

FLASHES. MOLLY struggles through a nightmare. Images of OVERDOSED BODIES, NEEDLES, JOHN yelling, ERIN cowering in fear, and suddenly MOLLY wakes up in a sweat. DAN is next to her and immediately holds her tightly. MOLLY is breathing heavily. She slowly calms down.

INT. MOLLY'S TRAILER - MORNING

The sound of a sizzling plan. MOLLY's eyes open. She gets up and rubs her eyes. Her eyes adjust. DAN is making breakfast.

Focus on MOLLY. She looks extremely exhausted. This has been a struggle. CUT TO: the two of them sitting at the tiny table, eating food. MOLLY is slowly picking at her food while DAN is finishing up.

MOLLY

Excited to go back to the base?

DAN

Yes ma'am, but if you need me here, just give me the word. I don't want to leave you here like this. You didn't sound good last night.

MOLLY

I'll be fine. I just need some time to adjust. Go be with your boys at the base.

DAN

Just give me the word.

MOLLY

You can't fix me, Dan Winter.

DAN

I can try, Molly Kingsley.

MOLLY

Good luck. I think I have to work
on myself first, right?

DAN wags a finger.

DAN

Right. I'm off. Don't forget, the
farm tonight at 6.

MOLLY

Only the 15th time you've said it.

DAN

Good luck today, by the way. I'm
sure Brenda will love the new you.

MOLLY

We'll see about that.

DAN gets up, grabs his coat, and kisses MOLLY goodbye. He's
out the door. MOLLY continues to pick at her food. She
stares at the bedspread and FLASHES of nights where she
passed out, high, emotionless. She shakes her head and
clears it from her memory. She finally begins to eat her
food.

EXT. THE VILLAGE INN - DAY

The restaurant isn't open yet.

INT. THE VILLAGE INN - DAY

A knock. BRENDA walks to the door. It's MOLLY. She rolls her
eyes and opens the door.

BRENDA

It's already been 2 weeks?

MOLLY

A little more.

BRENDA

What do you want?

MOLLY

I'm better.

BRENDA

In what way?

MOLLY

Every way?

BRENDA
No more being late.

MOLLY
Right.

BRENDA
Ok, hon, you better be serious.
(shouting to the
back)
Melissa! You're fired! Mol, you
know what to do. Go.

MOLLY
On it.

FOCUS on Brenda's face again. She is doubtful but there's empathy. Music begins. A MONTAGE as the restaurant fills up and MOLLY takes orders flawlessly. BRENDA observes with curt nods. Music swells as there is a CUT TO:

EXT. THE WINTER FARM - NIGHT

It's dark. The only lights are from the windows.

DAN (V.O.)
Do you still think they don't like
you?

INT. THE WINTER FARM - BEDROOM - NIGHT

MOLLY and DAN are lying on bed, looking up to the ceiling.

MOLLY
Your mom think I'm a simpleton.

DAN
You're not a simpleton.

MOLLY
Great. thanks.

DAN
They find problems with all the
girls I date. You're nothing
special.

MOLLY
Nice to fit in.

DAN rolls his eyes but grins, holding MOLLY. They are quiet for a minute.

DAN
But they really do like you.
You're different. You're not an
uptight military type.

MOLLY
You dated those? Ugh.

DAN
Maybe. Trust me on this though.
You're doing great.

A beat.

DAN
Am I doing that overcaring thing
again?

MOLLY
A little.

DAN
Sorry.

MOLLY turns to face DAN.

MOLLY
I know you that you care. I get
it.

DAN
Actually that reminds me. I wanted
to ask you something.

MOLLY
Secret wife?

DAN
This is serious.

MOLLY
Fine. What is it?

DAN
Did you really lie about getting
back to your kid just so I could
bail you out of jail?

MOLLY
(hits him in the
arm)
I thought you were serious!

DAN grins.

DAN
Couldn't help it, sorry.

MOLLY
You know I was drunk.

DAN
But seriously though, I want you
to move in with me. Here.

MOLLY
Are you serious? No.

MOLLY gets to her feet, off the bed, and backs away.

MOLLY
I'm not going to have them
watching me like a hawk every day.

DAN
It's no different than with Tim.

MOLLY
Yeah, and they disowned him.

DAN
(sharply)
He disowned himself. The point is,
they understand.

MOLLY
No. Too much pressure.

DAN
(he stands)
Will you trust me on this? This is
going to be good for you too. A
change in environment. A new life
here.

MOLLY
I'm perfectly fine in my trailer.

DAN
But this place... it'll bring you
new memories. Better ones,
hopefully.

FOCUS on MOLLY, flustered. Then FADE TO:

MOLLY and DAN are sleeping. Fade in running water as now MOLLY is looking at the mirror in the bathroom as she brushes her teeth. She turns off the water and brushes methodically. She imagines herself here.

DAN (V.O.)
Mol? Are you awake?

MOLLY
(stepping out into
the bedroom)
Fine. I'll move in.

MONTAGE:

EXT. MOLLY'S TRAILER - AFTERNOON

DAN is moving things into her car.

INT. MOLLY'S TRAILER - AFTERNOON

MOLLY clears things from her bed and packs a bag with essentials. She finds dirty syringes and dumps them into a garbage bag. She clears the junk food from the kitchen area. She sweeps the floor. She carries junk outside.

EXT. MOLLY'S TRAILER - AFTERNOON

MOLLY shakes hands with somebody and hands him the keys. She gives a middle finger salute to the trailer and gets into the car.

EXT. ROAD - AFTERNOON

MOLLY is jogging through suburban Minot.

INT. THE WINTER FARM - AFTERNOON

MOLLY and DAN are unpacking things from the car as MOM WINTER and POP WINTER watch.

EXT. ROAD - AFTERNOON

MOLLY is jogging. She waves hello to some people. She passes through a trailer park. She sees her old trailer. A man sits outside in a lawn chair drinking a beer, smoking a cigarette, and she waves hello. He has no response. She continues running.

INT. THE WINTER FARM - LIVING ROOM - NIGHT

(no audio) MOLLY peeks in on a heated conversation that DAN and his parents are having. She retreats back up the stairs.

INT. CHURCH "NA MEETING" - DAY

(no audio) A group of people are sitting in a circle and talking. MOLLY is the one talking. Everyone listens.

INT. THE WINTER FARM - BEDROOM - NIGHT

MOLLY is in DAN's embrace. She is trembling.

EXT. ROAD - NIGHT

MOLLY runs faster. A car honks its horn. She is brought back into reality. She stops to take her breath.

EXT. ST. LEO'S - DAY

People are leaving service.

INT. ST. LEO'S - DAY

MOLLY and DAN are watching JOHN. He is about to leave.

DAN
Where's Erin?

MOLLY
Guess he didn't bring her today.

Before MOLLY has an opportunity to react, DAN stands and walks over to JOHN.

DAN
Hey, John...
(offers a hand)
Dan. Dan Winter.

JOHN notices MOLLY next to him.

JOHN
(takes the
handshake)
Hi. Friend of Molly's?

DAN
Yeah. She actually wanted to ask
you something.

MOLLY appears timid but DAN pushes her forward.

MOLLY
I... I want to see Erin.

JOHN
Molly, we've been over this.

MOLLY
Erin is my daughter too! And
things have been better.
(her voice trails)
They're better, right Dan?

DAN nods. JOHN sighs.

JOHN
You know what? Fine. Just tell me
when. We'll arrange a time. Happy?

MOLLY
Why don't you come over to our
place?

JOHN
"Our place"?

DAN
Molly moved in with me a few weeks
ago. You and your daughter are
more than welcome to join us for
dinner.

JOHN is hesitant, eyeing MOLLY harshly.

MOLLY
It's different now. Please.

JOHN
(a beat)
All right. Fine. But don't make me
regret this.

DAN
Up on 83, left on 100th.
Immediately past the bridge on the
right. Can't miss it.

MOLLY
Tomorrow at 6?

JOHN
Okay.

JOHN leaves. DAN and MOLLY watch him leave.

DAN
See, that wasn't so bad.

MOLLY
He still hates my guts.

FADE OUT and then:

EXT. THE WINTER FARM - PORCH - SUNSET

MOLLY sits on the porch, looking out at the road. DAN walks onto the porch and sits down next to her.

MOLLY
Erin will see right through this.

DAN
You're worried about Erin?

MOLLY
Yeah. That girl might be 10 but she knows if this whole thing is a facade.

DAN
Do you think you've changed?

MOLLY
Hopefully.

DAN
I think you have. They'll see the difference.

MOLLY
All right. Then I guess I'm not too nervous.

DAN nods and goes back into the house. MOLLY remains.

INT. THE WINTER FARM - DINING ROOM - NIGHT

Fade in conversation. MOM WINTER, POP WINTER, DAN, MOLLY, JOHN, and ERIN are sitting around the table and the food is mostly cleared away.

MOM WINTER
Erin, how's your grades? Are you keeping up with your homework?

ERIN
Uh huh.

JOHN
Erin's still a little shy at school. Still making friends.

POP WINTER

Oh that's fine, Danny boy wasn't the most popular but now he flies jets!

MOM WINTER

What do you want to be when you grow up?

DAN

Do you like flying?

ERIN

Yeah, I like flying on airplanes.

DAN

Then why don't you be a pilot? You can be my boss in a few years!

ERIN

Okay. I like space too. Maybe I'll be an astronaut.

POP WINTER

They haven't put a man in space for a while. Hopefully soon. Maybe you can be the first woman on the moon!

MOM WINTER

Don't put silly ideas in the girl's head. She can be whatever she likes.

MOLLY glances around the table like they're ganging up on ERIN.

MOLLY

She's young. She'll figure something out.

JOHN

She has to figure out school first. And homework.

DAN jumps in.

DAN

All right, before you go, why don't I show you two around the house? It'll be quick.

ERIN

Okay!

JOHN

Erin, excuse yourself from the table.

ERIN

Excuse me.

JOHN and ERIN get up from the table. DAN takes them away and shows them upstairs.

POP WINTER

You got a good kid there, Molly.

MOLLY

Yeah. She's my angel.

POP WINTER

You protect her, you hear?

MOM WINTER

Or he will know about it.

POP WINTER

Your children are yours and you have to protect them. You have to make sure they're safe and healthy.

(he stumbles a bit)

No matter what. I'm sorry.

(he gets up and
takes a breath)

A beat.

MOM WINTER

(gets up to
comfort him)

Please excuse him. He can get a bit emotional.

MOLLY

Of course. I'm sorry, Mr. Winter.

POP WINTER

You love your daughter. You protect her. That's your duty.

INT. THE WINTER FARM - BEDROOM - NIGHT

MOLLY walks into the bedroom. DAN is showing ERIN some artwork and books while JOHN watches from the door.

JOHN
He seems nice.

MOLLY
Yeah.

JOHN
Don't mess this up.

MOLLY
I'll try not to.

JOHN
Did Erin tell you about Hannah?

MOLLY
No.

JOHN
Best friend. Kind of a
troublemaker. Also her mom's a bit
kooky in the head. I've taken her
to her place for playdates.

MOLLY
At least she has a friend.

ERIN and DAN walk back towards JOHN and MOLLY.

ERIN
Mom, Dan showed me his Narnia set.
He has all of them!

MOLLY
Very cool, honey. Hey, Dan, can
you show John out? They have to
get going. I just want to talk to
Erin.

DAN nods and leads JOHN downstairs.

MOLLY
(hugs ERIN)
Are you okay? I miss you so much.

ERIN
I miss you too, Mom. Are you
better? Can you move back in?

MOLLY

Not for a while, probably. I don't think your father likes me very much. But don't tell him that.

ERIN

I hope you get better.

MOLLY

(smiles)

Me too. Anyways, tell me what's going on. How's the house? Are you eating healthy?

ERIN

Dad and I eat TV dinners every night.

MOLLY

Really?

ERIN

Yeah. There are vegetables in there, don't worry Mom! It's healthy, right?

MOLLY grins.

MOLLY

Okay. Your dad also told me about Hannah at school.

ERIN

Yeah, she's my best friend. I go to her house a lot.

MOLLY

Tell me more about Hannah. Is she nice?

ERIN

Yeah, she and I play in their backyard and set things on fire sometimes.

MOLLY does a double take.

MOLLY

Wait, what? Fire?

ERIN nods eagerly.

ERIN

She takes a magnifying glass and there's a little hot light and it burns things, lots of things. Neat, right?

MOLLY

(hesitant)

Ah, right. Does her mom watch you guys to make sure you're safe?

ERIN

Yeah but she's sad a lot. She's taking Hannah to St. Cloud later this year.

MOLLY

They're moving?

ERIN

Yeah. I think they're getting a divorce. It'll be sad when she leaves.

A beat. ERIN looks a little sad now.

MOLLY

Do you have any other friends?

ERIN

No, just me and my diary.

MOLLY

Well, maybe you should make some more friends so once Hannah leaves, you won't be lonely.

A beat. ERIN looks offended.

ERIN

What's wrong with Hannah?

MOLLY

Nothing. I just...

ERIN

Why can't I be friends with her once she leaves?

MOLLY

You can. But what about all the other kids at school?

ERIN thinks about this.

ERIN

They're not as cool. They don't
like doing cool things like
Hannah.

MOLLY

Do you two get into trouble at
school?

(no response)

Honey?

ERIN

Who cares? Dad's not like this. He
doesn't care. I have homework,
Mom. Bye.

MOLLY

Honey...

ERIN

Just leave me alone.

FOCUS on MOLLY's face as Erin stomps out of the bedroom.
MOLLY's world grows quiet.

INT. THE WINTER FARM - LIVING ROOM - NIGHT

(no audio) The Winters say goodbye to ERIN and JOHN. MOLLY
tries to hug ERIN but she evades. JOHN whispers something in
MOLLY's ear. They depart. MOLLY is upset. DAN notices and
takes her upstairs.

INT. THE WINTER FARM - BEDROOM - NIGHT

DAN

What happened? Was it something I
said?

MOLLY

It's Erin. She's just being
difficult.

DAN

She's a child, Mol.

MOLLY

Everything I do, I do it for her.
The least she could do is not be
such a brat.

DAN

She's 10.

MOLLY remembers her lying in her trailer, high, looking out of it. She then shakes her head and leaves the room, leaving DAN.

EXT. THE WINTER FARM - PORCH - NIGHT

MOLLY smokes. It's silent outside.

INT. THE WINTER FARM - UPSTAIRS HALLWAY

MOLLY walks to the bedroom but finds herself pulled to one room. She pushes the door open quietly and sneaks around, looking through the things. The angsty teen vibe is strong here.

MOLLY

Subtle.

MOLLY looks on the bed. It's made. Her eyes are attracted to some shoeboxes underneath some magazines. She opens them. Drugs.

DAN (V.O.)

Molly?

MOLLY

(turns around)

Dan!

DAN

What'd you find?

MOLLY

This.

(he puts the box
back)

Tim's room?

DAN

I was at the police station that night because I was bailing him out. Possession. And then he just said goodbye and left. Again.

MOLLY

I didn't know.

DAN

Now you do.

MOLLY
I'll get out of here.

DAN
That's probably for the best.

MOLLY leaves the room. Focus on DAN as he looks around, turns off the light, and closes the door.

INT. THE WINTER FARM - BEDROOM - NIGHT

Flash to an NA meeting as MOLLY looks up, lost.

MOLLY
I feel like my daughter sees me
for the horrible person I am, and
every time I use I feel farther
from reality...

MOLLY tosses and turns. Fade in the sound of running water. The sink is running in the bathroom.

DAN (V.O.)
Mol?

DAN walks into the bathroom. MOLLY is collapsed on the floor, needle sticking out of her arm.

CUT TO:

EXT. MINOT POLICE DEPARTMENT - AFTERNOON

JIM and KELLY step out of the car and walk to the front door.

JIM
This whole time, I thought my mom
liked staying at home, doing
nothing.

KELLY
She likes going on trips.

JIM
Since when?

KELLY
Since I've known her.

JIM
She should've just stayed at home.

JIM opens the door for KELLY as they enter the station.

INT. MINOT POLICE DEPARTMENT - OFFICE 1 - AFTERNOON

JIM and KELLY speak with OFFICER MARSHALL.

OFFICER MARSHALL

... it's been a crazy morning here. First, we got your missing persons case and then we have another man who said she visited him today. We have a lot of information to corroborate.

JIM, slouching before, now sits up.

JIM

She visited another person?

OFFICER MARSHALL

Yes. We thought that you should be here to discuss these finer points with him. He seems to know her very well.

KELLY

Who?

OFFICER MARSHALL

We'll get to that. But first, we just wanted to speak with you, Mr. Kingsley, and get your statement.

JIM and KELLY glance at each other. KELLY shrugs. JIM turns back to OFFICER MARSHALL.

JIM

Right. I'm Jim Kingsley, I live in Bismarck. I was at work today and Kelly called and told me my mom was missing so I drove up here.

OFFICER MARSHALL takes notes.

OFFICER MARSHALL

When was the last time you saw your mother?

JIM

I don't know. Maybe a year, year and a half.

(hesitates)

Wait. This other person....

(to Kelly)

(MORE)

JIM (cont'd)
Why didn't she tell us about him?
About any of this?

KELLY hits him in the shoulder, lowering her voice.

KELLY
Chill, man. We don't know what
happened.

OFFICER MARSHALL
She's right. Jim, I suggest you
focus on the issue at hand and not
on the past. Is there anything
else you'd like to tell us? You
haven't seen your mother in a
while, but still, could you think
of anywhere she could have gone?

JIM
We checked the usual spots. She
isn't there.

OFFICER MARSHALL
How about any enemies? Any bad
boyfriends, bad relationships,
anything like that?

JIM thinks but has nothing.

JIM
No enemies but plenty of bad
boyfriends. They're probably all
dead or moved away though.

A beat. JIM is impatient.

JIM
Are we meeting this other person
or not?

OFFICER MARSHALL
(finishes his note)
Yes. His name is Dan Winter. He's
in the next room.

KELLY
(to JIM)
Do you know who that is?

JIM
No.

KELLY
(to OFFICER
MARSHALL)
Officer, if it was a friendly
visit, why did he report her?

OFFICER MARSHALL
It seemed as though Molly was
having an episode, detachment from
reality, speaking about things
from the past that worried Dan. So
he called here to report her
behavior, but she had left by
then.

JIM
(panicked)
A breakdown?

OFFICER MARSHALL
Rest assured, we have officers
looking into all the areas between
her house and Dan's house. We will
find her.

KELLY
(to Jim)
Relax. It'll be okay.
(to OFFICER
MARSHALL)
Molly's disappearance and Dan's
phone call were not related at
all, then.

OFFICER MARSHALL
No.

JIM
Can we speak to Dan now please?

INT. MINOT POLICE DEPARTMENT - HALLWAY - AFTERNOON

Focus on a single coffee machine as JIM fills a cup
silently. His hands are shaking as he struggles to pick up
the cup. A hand reaches over and takes the cup. It's KELLY.

KELLY
You okay?

JIM
Yeah.

KELLY
Hey, man. Look at me.
(a beat)
Breathe.

JIM
(muttering)
She's so irresponsible, going out
by herself, not telling us.

KELLY
We're going to find her. Trust me.
Now let's go talk to Dan.
(offers coffee)
Well?

JIM
(steadies hand)
Thanks.

INT. MINOT POLICE DEPARTMENT - OFFICE 2 - AFTERNOON

OFFICER MARSHALL, JIM, and KELLY sit in the waiting chairs.
The CAPTAIN then walks in followed by another man. OFFICER
MARSHALL stands up.

OFFICER MARSHALL
Captain.

CAPTAIN
Marshall. This is Dan Winter.

DAN
Hello.

CAPTAIN
Dan, please take a seat.

DAN takes the seat next to JIM. OFFICER MARSHALL sits down.

OFFICER MARSHALL
Captain, this is Jim and Kelly.
Jim is Molly's son. Kelly is her
live in assistant.

KELLY
Thanks for looking into this,
Captain.

He nods.

CAPTAIN

Dan says that Molly visited him a few hours ago. She was manic. He reached out to the station here to help her but she had left the premises by then.

JIM

And no news since then?

CAPTAIN

No.

JIM

(to DAN)

Was she okay? Did she seem all there?

KELLY

Molly has mild dementia, and a bit of history of self harm.

CAPTAIN

Marshall, take note, please.

OFFICER MARSHALL takes notes in his notebook. DAN answers the question.

DAN

Molly seemed quite lucid, if a bit over excited.

JIM

Lucid?

DAN

She kept talking about Erin, and John, and Tim. This is from a different time when she was not happy. And she kept talking like they were alive, that Erin was alive...

KELLY

Oh no...

JIM

Not this again. Shit.

A beat.

OFFICER MARSHALL

Who are these people?

JIM

Erin is... she's my sister. But
she died a long time ago.

KELLY

(reiterating)

A long time ago.

DAN

And that's why I'm concerned.

The OFFICER reviews his notes.

OFFICER MARSHALL

This could be just random
recalling of memories from her
past. Is it a problem?

DAN

Molly bringing up these parts of
her past was worrying. I hadn't
heard about all of this for many
years. Her showing up on my
doorstep was a bit of a shock.

JIM

Molly has this delusion sometimes
that Erin is alive. Maybe
something triggered her to leave.
(to DAN)
Why did she go to you?

DAN

Your mom never told you about me?
(to KELLY)
Or you?

JIM

Should she have?

DAN chuckles. There's a palpable silence in the room.

DAN

That figures. Well, your mother
and I are old friends. I knew her,
and John, and Erin. And Tim, of
course.

The CAPTAIN brings focus back to the room.

CAPTAIN

Is any of this relevant to finding
Mrs. Kingsley?

DAN
Maybe, maybe not. Who knows why
she just turned up at my door?

KELLY
Do you have any clues we can go
off of? Anything?

OFFICER MARSHALL
That's our job, Kelly.

DAN
Unfortunately, no.

JIM presses.

JIM
It must have something to do with
you, Dan. She went to you.

DAN
I assure you, there was no reason
for this visit. Perhaps she was
just remembering things but it
triggered her trauma, those
terrible memories, and that
worried me. Then I called the
police station.

JIM
And you didn't know she was
missing?

DAN is insistent.

DAN
No. I only heard about it when I
was called down to give a
statement.

OFFICER MARSHALL
Did you see her with anyone else?

DAN
I didn't look.

JIM bursts out in anger.

JIM
Then why'd they bring you in
here??!!

KELLY hits JIM in the arm to ease tension.

CAPTAIN

We called him in because he reported Molly only an hour before Kelly reported her missing. So he could have provided some valuable information. Do you understand?

DAN

I'm sorry I couldn't be more help.
(gets up to leave)
Good luck.

KELLY

Wait, we're sorry, Jim didn't mean that...

CAPTAIN

He's given his statement. He can leave.

JIM

You're not going to ask him more questions? That's it?

CAPTAIN

He has given all the information he can.

JIM

But...

A knock on the door. An OFFICER walks in with a folder and drops it on the desk.

OFFICER

We got a hit on the car. Gas station 4 miles from the Winters.

KELLY

That was quick.

OFFICER MARSHALL

There weren't many places to look.
(takes the folder)
We got lucky she stopped somewhere.

OFFICER MARSHALL reads the documents.

OFFICER MARSHALL

Here's the car. Can you confirm?
The plates match.

He shows KELLY the photo of a car, her old Cutlass, the 80s one.

KELLY
Yes. That's it.

OFFICER MARSHALL
It looks like she was following
another vehicle.

CAPTAIN
How do you know that?

OFFICER MARSHALL
They pulled into the station
together and left at the same
time.

CAPTAIN
The plates on the other car. Do we
have them?

OFFICER MARSHALL
It's from Minnesota but the
angle's no good. I'll talk to
tech, see if they can get a better
look.

OFFICER MARSHALL leaves the room.

KELLY
(to JIM)
Minnesota?

DAN
(walks out)
Good luck everyone.

JIM
(stands)
Wait, can I walk you to your car?
I just have a few more questions.

DAN looks to the CAPTAIN, who gestures that it's okay. DAN
and JIM leave.

INT. MINOT POLICE DEPARTMENT - HALLWAY - AFTERNOON

DAN and JIM walk to the exit in a corridor that stretches
for eternity.

JIM
Dan, you have to help me out here.

DAN

Mr. Kingsley, the police are working on that license plate. They'll find her.

JIM

I don't care about that. I want to know why she was having another delusional episode. Why visit you?

DAN

Mr. Kingsley, your mother and I had a relationship decades ago. But that's not important. Do you know what is?

(he steps forward
towards JIM)

I was the only man who treated her with respect. Not John, not Tim, only me. I was a friendly face, and today, she wanted to see me.

JIM

Again, all these people, it must be related. Who's Tim?

DAN grins.

DAN

Molly really didn't tell you anything. Tim is my brother. Why don't you ask her more about their relationship, then?

JIM

It's not adding up.

DAN

If you have something you want to say, I suggest you say it, Mr. Kingsley.

A beat.

JIM

Did you say anything that might have upset her or triggered her? Maybe you talked about Erin, maybe given her false hope?

DAN

No, I would never do such a thing. Why do you ask?

JIM

I just met you. I'm covering all the tracks.

DAN

Maybe if you had bothered to ask your mother about her personal life, you would have known who I am and the fact that I would do anything to help your mother.

JIM

Okay.
(opens the door
for DAN)
Thanks for the help.

DAN

I spent years taking care of your mother, when she was down, when she was suffering. And I kept trying to help her. Give me a bit of credit here. All right?

FOCUS on JIM's face as DAN walks out. JIM looks frustrated at himself.

INT. MINOT POLICE DEPARTMENT - OFFICE 2 - AFTERNOON

JIM walks in. OFFICER MARSHALL and the CAPTAIN are looking at a monitor. KELLY pats the seat next to her.

KELLY

Anything useful?

JIM

We'll talk about it later. What's going on?

KELLY

I don't know. But they haven't ID'd the plate yet.

JIM

Still?

KELLY

The quality of the image is shit. Any minute...

The OFFICER from before walks in. He drops a photo on the desk. CAPTAIN MARSHALL and the CAPTAIN lean in, and KELLY leans in closer.

KELLY
(under her breath)
Minnesota...

OFFICER
We got a hit. A family in St.
Cloud.

JIM
St. Cloud?

JIM watches KELLY jot a note on her hand.

JIM
That's weird.

OFFICER MARSHALL
Do you have family there?

JIM
No. Not that I know of, anyway.

CAPTAIN
We will look into this. Is there
anything else you want to share?

EXT. MINOT POLICE DEPARTMENT - AFTERNOON

KELLY walks to the car, with JIM following. She turns around
and notices JIM is walking very slowly, looking at his
phone.

KELLY
What is it?

JIM
I called my mom again. Still
nothing. She's following some
rando into Minnesota and her
phone's off. Do you think she's
being forced to do something?

KELLY
I doubt it. She seemed pretty
calm.

JIM paces, nervous.

JIM
Maybe she's pretending. Maybe she
wants us to follow her.

KELLY

Let's just go back to your place
and figure out what we're going to
do next, okay?

JIM

Why does she not want us to know
what's going on? This is so unlike
her.

KELLY

Jim, I think there's a lot to
learn about your mother. She's not
the cold hearted bitch that you
think she is.

JIM

I didn't say...

KELLY jumps right in.

KELLY

You didn't say it, I know. But
maybe let's find out what's going
on first before we jump to
conclusions. Maybe there's a
reason. All righty? She's a grown
ass woman. She can take care of
herself.

A beat.

JIM

All right. Fine.

KELLY

What did Dan say? Anything
helpful?

JIM

He claims he's the 'only one' who
treated her with respect and that
he doesn't know why she acted up.
He wouldn't really tell me much
more.

KELLY

So what's your plan now?

A car drives by the police station. It's an old car. It
could be straight from the 70s. JIM gets a closer look. It's
MOLLY, 28 years old from 1980, sprawled in the backseat, in
bad condition. The music builds ...

"END OF EPISODE 1.01"

FADE OUT.