

MINOT, ND (EPISODE 1.02)

by

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FADE IN:

EXT. THE WINTER FARM - DAY

"EPISODE 1.02: THE MOTHER AND THE DAUGHTER, PART I"

MOLLY is jogging on an empty road besides the WINTER FARM.

"1980."

The sun is rising. She looks worse for the wear, but she's trying. She continues running past the house.

EXT. A ROAD - DAY

MOLLY continues to run. A truck passes and honks its horn.

MAN  
Hey beautiful!

MOLLY ignores him. She runs and turns right onto a dirt road.

EXT. A HOUSE - DAY

MOLLY jogs in place and looks at this rundown house. Hand in pocket, a wad of money is there. A voice from the window. It's for her.

EXT. A ROAD - DAY

MOLLY is running more quickly now, with more determination. FOCUS on her face, which seems desperate.

EXT. THE WINTER FARM - DAY

MOLLY reaches the front steps, holding her hoodie pockets, out of breath.

INT. THE WINTER FARM - BEDROOM - DAY

MOLLY moves the contents of her pockets into a small bag. She hides it underneath the bed. She takes off her sweater and stretches. Her arms are covered with red spots. She is thin, and looks like she has aged significantly. DAN walks in.

DAN  
How was your run?

MOLLY  
Good.

A beat.

DAN  
Are these morning runs helping?

MOLLY  
Do you mean is it helping me  
"clear my mind"? I guess.

DAN  
I believe in you, Mol. I know it's  
tough.

MOLLY throws the sweater on the dresser and walks to the  
bathroom, washing her face.

MOLLY  
I get it, thank you.

DAN  
If you need help staying on top of  
it, just...

MOLLY  
(snapping)  
I said I get it!

A beat. DAN folds his arms

DAN  
Don't forget, Mol, that I'm the  
only one who wants you to get  
better.

MOLLY  
My hero.

DAN  
Do you think that anyone at The  
Torchlight cares about you?

MOLLY  
Right now, if \*you\* care, you  
would leave me alone.

DAN nods and swiftly leaves.

INT. THE WINTER FARM - LIVING ROOM - DAY

MOLLY walks into the living room. She grabs a coat and is  
about to leave. MOM WINTER is cooking.

MOM WINTER  
Are you off, hon?

MOLLY  
Yeah.

MOLLY looks at the food.

MOLLY  
Looks good.

MOM WINTER  
Have some before you leave.

MOLLY  
No, thanks.

MOM WINTER  
Wait.

MOM WINTER puts down her utensils and wipes her hands. She walks over to MOLLY.

MOM WINTER  
How's the new sponsor?

MOLLY  
Good.

MOM WINTER  
Tim loved her.

MOLLY  
She's nice.

MOM WINTER  
Is it helping?

MOLLY  
Yeah.

MOM WINTER  
Hon, you can tell me the truth.  
We've been through all of this  
already.

MOLLY places a hand on MOM WINTER's shoulder.

MOLLY  
Mrs. Winter, it's really fine. I'm  
fine. It's better on some days.  
It's worse on other days.

MOM WINTER  
Have you seen your daughter  
recently?

A beat.

MOLLY  
Later this week. Hopefully.

MOM WINTER  
Good. You know, Dan cares about  
you. All he wants is for you to be  
better.

MOLLY  
I know.

MOM WINTER  
Between you and me, I know he's  
overcompensating. He thinks he  
failed Tim so he has to help you.  
Take it easy on him.

MOLLY  
Yeah. Well, I have to go, so...

MOM WINTER  
Of course. Look at me again,  
blabbing on and on. You should get  
to work.

MOM WINTER goes back to the kitchen. MOLLY leaves.

EXT. THE TORCHLIGHT - AFTERNOON

MOLLY's Cutlass is parked outside. The rest of the spots are  
mostly vacant.

INT. THE TORCHLIGHT - AFTERNOON

The jukebox plays a soft tune. MOLLY sits at the bar. The  
BARTENDER walks over.

MOLLY  
Why me?

BARTENDER  
(pours a drink)  
Why you?

MOLLY  
Why me?

BARTENDER

I don't know what you're talking about. But if I were to guess... I don't think you're trying.

MOLLY

I try!

BARTENDER

Don't give me that crap, Molly. You don't try to fix things. You just come in here and .... well, you give me money, but you're better than this.

MOLLY

How do you know? How do you know I'm not crap?

A laugh.

BARTENDER

Because I've seen crap. And you're not it.

MOLLY

I can't even be a waitress right.

BARTENDER

Then stop drinking my shit and get another job!

(he takes the  
glass away)

Or get your old job back.

MOLLY

Hey!

BARTENDER

Look around, Mol. You want to be that person that strolls in here on noon on a Wednesday? Be my guest.

The BARTENDER slides the drink down the bar to the back, where an old woman catches the drink.

BARTENDER

But do it over there.

The BARTENDER walks into the back without a word. MOLLY gets up and walks to the back of the bar, picking up her drink from the woman, who shakes her head.

MOLLY  
What are you looking at?

WOMAN  
Nothin'.

MOLLY takes the drink and downs it.

MOLLY  
(to the BARTENDER)  
Next time, you won't see my face!

MOLLY looks around the bar. No one says a word. She then leaves.

EXT. THE TORCHLIGHT - AFTERNOON

MOLLY steps outside and lights a cigarette as she leans against the side of the bar. She checks her watch and sighs.

MOLLY  
Damn it.

EXT. THE VILLAGE INN - EVENING

The restaurant is busy during the dinner rush. MOLLY steps inside behind another couple.

INT. THE VILLAGE INN - EVENING

MOLLY waits to be seated. When a waitress comes up to her, she is recognized.

MOLLY  
I just want to eat.

The waitress is hesitant but gives her a menu. She is seated at a corner booth. She looks at the menu. Over the top of the menu, she peeks and sees the waitress talking with BRENDA. BRENDA shakes her head and walks over to MOLLY's seat.

BRENDA  
Hi there.

MOLLY  
Hi. Just here to have dinner.

BRENDA takes a seat next to MOLLY.

MOLLY  
Do you have any key lime pie left today?

BRENDA doesn't react but has a building rage. MOLLY doesn't notice.

BRENDA  
I'm going to ask you quietly to  
leave. Don't make a big deal out  
of this.

MOLLY  
Why can't a woman enjoy a meal  
here?

BRENDA  
I'm not kidding around here. I  
don't want you back here again.

MOLLY  
I don't want a job, I want to...

BRENDA holds her hand out right in front of MOLLY's face.

BRENDA  
I'm going to count to three.

MOLLY  
You have to believe me. I need...

BRENDA  
One...

MOLLY  
He's going to kill me if he knows  
I was fired.

This does not phase BRENDA.

BRENDA  
Two...

MOLLY  
I've been having a rough time,  
Brenda. Please. I need the money.

And BRENDA snaps like a twig.

BRENDA  
I'm not going to employ a fucking  
junkie who can't help herself!

The restaurant goes quiet. All eyes turn to them, but after  
a minute, things go back to normal.



BRENDA is silently whispering numbers, down from 10. When she reaches 1...

BRENDA  
I've given you too many chances.  
You have to give yourself one as  
well.

BRENDA gets up. She's final.

BRENDA  
Now please leave.

FOCUS on MOLLY's face. She is defeated.

INT. MOLLY'S CAR - NIGHT

MOLLY is shuffling through a bag. It's the same bag from earlier. She finds a needle. FOCUS on her face as her eyes close and her seat falls backwards.

EXT. A ROAD - NIGHT

MOLLY drives down a road.

INT. MOLLY'S CAR - NIGHT

MOLLY's eyes are red as she speeds through the night. She is eating a burger as she drives. Her vision is blurry.

EXT. JOHN'S HOME - NIGHT

MOLLY's car is parked outside.

INT. MOLLY'S CAR - NIGHT

MOLLY stares through the window at ERIN and JOHN eating dinner. ERIN abruptly gets up and takes her dishes away. JOHN turns to look in MOLLY's direction.

MOLLY  
Shit.

MOLLY drops all of her food and turns over the engine, turning to leave. JOHN watches from the window, staring angrily as MOLLY speeds off. FADE TO:

EXT. THE WINTER FARM - PORCH - NIGHT

MOLLY sits on the porch. She's staring into the darkness. DAN walks out into the porch.

DAN  
Bed?

MOLLY  
Not yet.

DAN  
Mind if I join you?

MOLLY  
No.

DAN takes a seat on the couch.

DAN  
You didn't even say a word at  
dinner. Or eat much.

MOLLY  
I have a lot on my mind.

DAN  
Yeah. Listen, I'm sorry about this  
morning.

MOLLY  
It's okay. I honestly forgot about  
it.

DAN  
We all just want you to be better.  
That's it.

MOLLY  
You and everyone else. What about  
me?

DAN  
What about you?

MOLLY  
What if I realize I can't?

DAN  
Do you actually know why you're  
trying to beat this?

MOLLY  
(hesitates)  
Yes.

DAN  
Then yes. You can.

MOLLY shrugs.

DAN

There was a time when we were trying to help Tim get clean, before he just ... left. Everyone said just give up. He was hopeless. He was going to use. Always. And he always did. Over and over again.

MOLLY

I understand.

DAN

But they were wrong. The thing was, he didn't know why he was trying to get clean. He kept telling the sponsors, the therapists, everyone, that he was trying to do it for them. But he didn't understand it was for himself. And we failed him because we had a responsibility to make sure he understood that. But he never did.

DAN stands up and leans on the railing.

DAN

And that's why it's different for you. If you know why you're trying to get clean, you can do it.

DAN walks past MOLLY and pats her on the shoulder. Focus on MOLLY. It's a blank expression.

INT. THE WINTER FARM - LIVING ROOM - NIGHT

The lights are off. Everyone is asleep. MOLLY is on the phone. Dialogue fades in like from a memory. It's MOLLY. The line on the other end is quiet.

MOLLY

Hon, don't tell ...

(a pause)

I want to talk to you. I miss you. I think about you every day.

(a pause)

No, I am getting better. Don't you believe me? I...

MOLLY bangs her head against the wall as she speaks.

MOLLY  
Hello, John.

JOHN (V.O.)  
You watch us eat?

MOLLY  
No.

JOHN (V.O.)  
Bullshit. I see you there at least  
a couple of times a week.

MOLLY  
Then why did you ask?

JOHN (V.O.)  
I wanted to see if you'd tell the  
truth.

MOLLY  
You know, it was my home too.  
Don't you remember?

JOHN sighs.

JOHN (V.O.)  
It was, yes. But not anymore, so  
I'm going to call the cops if you  
don't stop spying on us. At first  
I felt sorry. Now I'm just pissed.

MOLLY  
Just let me talk to Erin!

JOHN (V.O.)  
No. Erin deserves a mother who can  
be there for her.

MOLLY  
I'm working on it. You know I am.

A beat.

JOHN (V.O.)  
This can't keep happening. Look,  
If Dan can't help you, then I  
don't know what to do.

MOLLY  
John...

JOHN (V.O.)  
Goodbye, Molly.

The line goes dead. MOLLY hangs up the phone and slams the receiver down angrily.

INT. THE WINTER FARM - BEDROOM - NIGHT

MOLLY is brushing her teeth. Flash to an NA meeting:

MOLLY  
Where do I go? Well, I think my  
happy place is with them. It's  
with John and Erin. But in this  
reality, I'm not disappointing  
them. They're smiling. So yeah.  
When I'm high, that's where I go.

MOLLY is in bed, tossing and turning. Music swells. FADE TO:

INT. THE TORCHLIGHT - NIGHT

The bar is full. MOLLY is not sitting at the bar but in the back, away from the bar, as the BARTENDER wished. She is with her junkie friends. She downs a beer. Soon this becomes two beers. Soon it is ten beers. The BARTENDER shakes his head disapprovingly.

EXT. THE TORCHLIGHT - NIGHT

DAN is in his car, looking inside. He sees the crowd and he sees MOLLY. He drives away.

INT. THE TORCHLIGHT - NIGHT

Focus on MOLLY. She is slurring. The audio becomes distorted as she stumbles and everyone's laughing faces starts to disturb her. She laughs along but she's haunted by flashes of her overdoses. CUT TO:

INT. THE TORCHLIGHT - BATHROOM - NIGHT

MOLLY is throwing up in the toilet. She flushes it, places the seat down, and sits on the toilet.

MAN (V.O.)  
Do you need a hit?

MOLLY  
(surprised)  
This is the woman's bathroom. Get  
out.

MAN

You just seemed like you need one.

MOLLY pushes the stall open and washes up.

MOLLY

I don't need a hit. I'm trying to get clean.

MAN (V.O.)

Yeah, and you're doing a great job, right?

MOLLY

Fuck off.

MAN (V.O.)

I'm just trying to help. Eases the pain. It'll be nice and relaxing.

MOLLY

Did you not hear what I said?

The man shrugs and leaves. Focus on MOLLY, holding her head with her hands.

INT. THE TORCHLIGHT - NIGHT

In the midst of the chaos in the bar, MOLLY is nowhere to be seen. A woman with a white expression on her face runs outside.

WOMAN

Someone better check on that girl in the stall.

BARTENDER

Susan?

He points Susan to the bathroom.

INT. THE TORCHLIGHT - BATHROOM - NIGHT

From the floor, we see Susan opens the stall. MOLLY's legs are slumped over. Susan gets the BARTENDER. When they both return, he looks down at her and shakes his head.

BARTENDER

Can you take her home please?

Susan helps MOLLY up and out of the bathroom. The BARTENDER picks up a needle from the floor.

EXT. THE WINTER FARM - NIGHT

A car pulls up. MOLLY stumbles out. She rejects any offer to help. The car drives off. A light turns on. MOLLY climbs the steps and tries her key. It doesn't work. Once more. It doesn't work. She knocks loudly.

MOLLY

Hey! Hey! The key's broken!

MOLLY looks through the other windows, trying to get help. The lighted window turns off. MOLLY walks to the porch on the other side. She sits down and slouches, falling asleep.

INT. A ROOM - DAY

MOLLY wakes up. She is fazed. She doesn't know where she is.

DAN (V.O.)

Hey.

MOLLY

(sits up)

Hey. Where are we?

DAN

A motel.

MOLLY

What? Why?

A beat.

DAN

I went to talk to Brenda. She said you were fired 2 weeks ago.

MOLLY

You did what? Why?

DAN

I wanted to believe you, but I had a hunch. And I was right.

MOLLY

I can't believe you didn't trust me!

DAN

Stop trying to make this about me! This is about you. You lied, and then I see you at The Torchlight last night, getting drunk, high, who knows. And who knows where you

(MORE)

DAN (cont'd)  
go when you run?

MOLLY  
I'm trying, Dan, I...

DAN  
No more lies. No more excuses.

DAN brings a large bag of clothes over.

DAN  
In case you didn't realize, I  
changed the lock on the front  
door. I want you out of my life.  
Here's your clothes. I'll send the  
rest of your stuff later this  
week.

MOLLY  
Wait. Wait. Is this really  
happening?

DAN  
I bought out this room for a week  
so you can get your affairs  
together.

MOLLY  
Dan, wait... Dan.

DAN  
I'm not doing this again, Mol. Not  
again. I'm getting pressure from  
the parents. I don't want this. We  
did our best. But it's too much.

MOLLY  
Dan, please. Don't leave me.

DAN gets up and heads to the door, but MOLLY blocks him. DAN  
throws his hands off of her, trying to get out.

MOLLY  
Please don't go. I'll be better, I  
promise. I won't go to the bar.  
I'll get my job back. I'll go to  
more meetings.

DAN  
No. Goodbye.



DAN forces his way out. He doesn't look back. MOLLY is in shock. She falls to the floor and breaks down. FADE as she goes around the room in various positions, sobbing, feeling sorry for herself, but eventually she remembers her car. Wiping her tears, she checks her bag. The keys are there.

EXT. A ROAD - DAY

MOLLY walks slowly on the highway. It's hot outside. Focus on her tired face. The music swells. CUT TO:

EXT. KINGSLEY HOME - NIGHT

The living room light is on.

"2016."

INT. KINGSLEY HOME - LIVING ROOM - NIGHT

JIM and KELLY are sitting in the living room, having a conversation. JIM is holding a bottle of gin. He opens it.

KELLY

You sure you should be opening  
that?

JIM

Mom never drinks. She has all this  
good alcohol and it never gets  
touched.

KELLY

Why does she have it then?

JIM

It was Joe's.

JIM gets a glass and pours. He offers to KELLY. She accepts.

JIM

To mothers.

KELLY

To mothers. Cheers.  
(they clink  
glasses)

JIM

I bet by the end of this week I'm  
going to find out my mom is not  
actually my mom. It's going to be  
one of those weeks.

KELLY  
This isn't Maury.

JIM  
We'll see.

KELLY  
I'm sure Molly is just discovering herself, Eat Pray Love style. She just needs some time away.

JIM  
Look out, we got an expert on Molly Kingsley here.

KELLY  
You get to know someone if you take care of them for a few months.

KELLY takes a drink.

KELLY  
Maybe you should actually, you know, talk to her. When's the last time you had a proper conversation with her?

JIM  
I think I called her a few weeks ago on the phone. I mean, I knew you were doing a good job, so I didn't really need to check in on her.

KELLY gives JIM a harsh look.

JIM  
I get it, I'm a shitty son. Shitty husband, too.

A beat.

KELLY  
There's still time to improve yourself.

JIM  
I can't help but feel like this is my fault. I pushed her away. She's told me barely anything about her past. Joe, he's rich and he died. Dan? Tim? Who knows?

JIM finishes his drink. He pours himself another.

KELLY  
When we find her, I bet she'll  
have lots to say.

JIM  
And I'll have lots of questions.  
(he drinks quickly)  
I can't even keep my own family  
drama straight. And then the Erin  
is alive bullshit... again.

JIM realizes his glass is empty and then pours himself  
another. KELLY eyes him.

KELLY  
Hey, chill on the booze.

JIM returns to his seat but deliberately drinks slowly under  
the eye of KELLY.

JIM  
Happy?

KELLY  
Sure.

JIM  
It's a lot to deal with, okay?  
Dealing with Karen and custody of  
Lily and now a missing mother.

KELLY  
I get it, I want to find her, too.  
I'm on your side. But dude, you  
need to stop feeling so sorry for  
yourself all the time.

JIM realizes that he's done with his drink. He reaches for  
the bottle but KELLY leaps up and grabs the bottle away  
before JIM takes it.

KELLY  
No whiskey for you!

JIM grabs her wrist and wrestles the bottle from her. KELLY  
lets out a cry.

KELLY  
Hey!

JIM  
(holding the  
bottle)  
Don't do that.

KELLY  
That hurt.

KELLY stands up to leave but JIM stops her.

JIM  
Wait. I'm sorry.

KELLY  
You got to work on... all this.

A pause. JIM looks almost repentant.

KELLY  
Do you want help?

JIM  
I just want to find my mom.

KELLY folds her arms. She shakes her head and then places her hands on his shoulder.

KELLY  
Then you've reached the right  
person. But only if you be good.

JIM  
Okay, okay.

KELLY  
Ugh, your breath. Anyway, you're  
lucky, I just happen to be an  
aspiring sleuth myself. How far  
are you willing to go to find your  
mom?

KELLY folds her arms, judging him.

JIM  
An 8?

KELLY  
You just told me it's a lot and  
you felt like you pushed her away  
and then you threw all your mommy  
issues at me. Only an 8?

JIM  
Fine, fine. 10.

KELLY  
I wrote down the license plate.  
(it's on her palm)  
Lookie lookie.

JIM grabs her palm, gently this time.

JIM  
Wait, that's what you were writing  
down? How can you even read that?

KELLY  
It's shorthand.

JIM  
Hold on. Is this legal?

KELLY  
It's not illegal.

Eyebrow raise.

JIM  
Is that your professional opinion?

KELLY  
I wasn't always destined to help  
people like your mom. I know some  
things about the law.

JIM  
So you know a few things. That's  
what you're saying.

KELLY  
(grin)  
A few.

JIM  
And if you plug that number into a  
database, it won't ring any bells?

KELLY  
With the speed of this justice  
system here in Minot? No.

JIM  
Then pull it up.

KELLY hops up and grabs her bag. She takes out a laptop.

KELLY  
How's Bismarck?

JIM  
Marginally better than Minot. Miss  
Lily, though.

KELLY sits down and gets to work on the laptop. It's quiet  
and JIM is hesitant to drink more under KELLY's eye.

JIM  
Are you using a license plate  
finder or something that's free to  
use?

KELLY  
It's not free, but I already have  
an account and it's paid for.

JIM  
What? Why?

KELLY  
No reason.

KELLY hits the keyboard and turns the laptop towards JIM.

KELLY  
Here it is.

JIM grabs the laptop and looks.

KELLY  
The Williams family. St. Cloud.

JIM  
Max and Claudette. I don't know  
who they are. Do you?

KELLY  
No.

JIM gives the laptop back. He inputs the directions on his  
phone.

JIM  
7 hours.

KELLY  
No phone number.

JIM  
(gets on his feet)  
I want to settle this shit now.  
Let's do it.

JIM promptly falls back down. KELLY chuckles.

KELLY  
Maybe get some sleep first.

JIM raises his finger to object but then nods off. KELLY puts her laptop away and throws a blanket on him. FADE TO:

INT. KINGSLEY HOME - LIVING ROOM - MORNING

Soft light hits JIM's face. JIM wakes. His phone is on his lap. 3 missed calls. There's noise from the back. KELLY sneaks in from the guest bedroom but notices he's awake.

KELLY  
Hey.

JIM  
Hey. Sorry I passed out.

KELLY  
It's fine. Do you want breakfast?

JIM  
Oh, it's okay. You don't have to.

KELLY  
I'm not doing this as a  
housekeeper. I'm doing this as a  
friend. Now do you want breakfast  
or not?

JIM  
All right, I'll have whatever my  
mom has. Or whatever you make my  
mom. Anything is fine.

KELLY  
(puzzled)  
I'll just make some bacon and  
eggs.

KELLY walks to the kitchen. The phone rings again. It's Karen.

JIM  
What?

LILY (V.O.)

I got ya!

LILY's voice. JIM smiles.

JIM

Lily. Babe. What are you doing using Mommy's phone?

LILY (V.O.)

Mommy told me to be mad at you. But I'm not mad at you but happy to hear you.

JIM

Mad at me? Why? Why would you be mad at me?

LILY (V.O.)

Because you forgot to see me play soccer. But it's okay. I'm not mad.

JIM

Promise I'll be there. Next time!

LILY (V.O.)

Then I'm not mad. Okay bye! Here's Mom.

LILY leaves the line.

JIM

Wait! Ah shit. Hi, Karen.

KAREN (V.O.)

Still cooped up at your mom's?

JIM

She's missing.

A pause.

KAREN (V.O.)

Missing? Really?

JIM

Yeah. We got a lead.

KAREN (V.O.)

We?



JIM

The police. They've been helping.  
There's also Molly's helper Kelly.  
She's been really helpful.

KAREN (V.O.)

I'll bet.

JIM

Jealous?

KAREN laughs.

KELLY

Um, no. When will you back in  
Bismarck?

JIM

I have no idea. Maybe we'll find  
her today and I'll be back in town  
tonight.

KAREN (V.O.)

All right. Lily misses you. Why,  
I'll never understand. You can  
visit this weekend.

(yelling in the  
background)

Hold on. Give me one second.

The sounds of more yelling and indistinguishable dialogue  
from KAREN. He waits patiently and looks around the house.

KAREN (V.O.)

I'm gonna call you back. Just let  
me know what's going on. We'll  
figure out a time for you to  
visit.

JIM

Is that Harry?

KAREN (V.O.)

It's not your business, but yes it  
is.

JIM

Seems swell.

KAREN (V.O.)

He doesn't hit as hard as you do,  
so at least that's an improvement.

JIM

Low blow.

KAREN (V.O.)

You asked for it. That sound familiar?

JIM

It's too early for this shit.

KAREN (V.O.)

It's almost noon, Jim. Goodbye.

The phone line goes silent. JIM gets up and stretches. It really was too early for this shit. He gets up and checks the kitchen. KELLY is cooking while listening to music. JIM leaves and goes to his old room upstairs.

INT. KINGSLEY HOME - JIM'S BEDROOM - DAY

JIM stumbles in. The lights are off. The room is sparsely decorated. (He didn't have time before he went to college.) He looks for clothing in the dresser and settles with some jeans and a hoodie.

He flops down on bed and stares at the ceiling. He turns to his side to shut his eyes but notices a family portrait. It's the three of them - Molly, Joe, and him in a frame. He makes a face.

QUICK CUTS as JIM searches under his bed and through mostly empty storage. He eventually finds a photo. It's of Molly and Jim. Jim looks very young, maybe 10. He switches out the photo in the frame and crumbles the old photo, tossing it aside. He sets the frame back down. He lies back down on the bed and shuts his eyes. PULL BACK to see how empty he is in this room, a room that he has no identity in.

INT. KINGSLEY HOME - KITCHEN - DAY

JIM stumbles into the kitchen. He sits down. KELLY is standing, eating breakfast, watching a video.

KELLY

This election is going to suck.

JIM

Spoiler alert: they all do.

KELLY

You're a spot of sunshine. Help yourself. I have plenty left over.

JIM  
Hold on. Feeling bleh.

KELLY  
This bacon will cure that.

JIM  
Not talking just the hangover.

JIM holds his head in pain.

JIM  
I gotta get home to my kid. I missed her stupid soccer shooting practice thing.

KELLY  
Eat first.

JIM  
I want to get on the road now. Get to St. Cloud by dark. Figure it out from there.

KELLY  
Really?

KELLY pauses her phone now.

JIM  
Yeah. I figure I might as well take this into my own hands. And maybe I'll make amends with my mom. Who knows?

KELLY  
Good for you on taking initiative. So when do we leave?

JIM  
We?

KELLY  
Technically this is my fault. It's my job to find her.

JIM  
I mean, it's \*my\* responsibility to her, too. I guess that works out for the both of us.

KELLY  
All righty. I'll get packed.

JIM  
Don't go crazy. I don't know  
what's going to happen.

KELLY  
Aye aye.

KELLY hops to action and dismisses JIM as she leaves the kitchen. JIM gets up and eats from the pan. He tries his mother one more time on the phone. No response. This time he leaves a message.

JIM  
No more of this, Mom. We're going  
to get you now. Don't move.

JIM ends the call and looks at the food on the pan. He eats.

CUT TO:

INT. LITTLE FLOWER - NA MEETING - DAY

MOLLY is huddled over a payphone at the church, trying to conceal her voice. She looks over her shoulders at other people, trying to stay hidden.

MOLLY  
Pick up pick up, I know you're  
home... Erin, baby. Hi.

ERIN (V.O.)  
Mom? Is that you?

MOLLY  
Yeah. I just wanted to check up on  
you, see how you are.

ERIN (V.O.)  
I'm fine but why don't you call?

MOLLY  
I do call. Every day!

A beat.

ERIN (V.O.)  
I didn't know that.

MOLLY  
Your father doesn't tell you.

ERIN (V.O.)  
Why would he not tell me?

MOLLY  
He doesn't like me.

ERIN (V.O.)  
Well, he should. You're better  
right?

MOLLY  
Yeah. I'm better.

ERIN (V.O.)  
Then why would he be mad?

MOLLY  
I don't know, baby. But I miss  
you. So much. Hey, I got to go.  
But let's talk tomorrow around  
this time okay?

ERIN (V.O.)  
Sure, Mom.

MOLLY hangs up the receiver. She looks into the circle of  
chairs and takes a deep breath. CUT IN MOLLY speaking as she  
stands and speaks to everyone else.

MOLLY  
Hi everyone. I'm 1 day sober.

A light round of applause.

MOLLY  
I know that isn't much but every  
day is a challenge. I think we can  
all relate to that.

She pauses.

MOLLY  
I was 18 when I had my daughter  
Erin. But my mom didn't care. In  
fact, she hated us both. She would  
shoot up and just throw insults at  
me. I didn't know how to make her  
words go away. So I used.

Silence.

MODERATOR  
Go on.

MOLLY takes a breath.

MOLLY

I felt like my mom when I used. It made me feel like her, like a bully, and it took me away from her words. When she died, I didn't know what to do. I suddenly felt naked, exposed to other people without my mom to latch on to. Suddenly, it was just Erin. I felt her eyes.

MOLLY shakes her head.

MOLLY

It's like my mom lives on in her. I know, a 10 year old girl judging me. Why do I even care?

MODERATOR

It's okay to care, Mol.

MOLLY

But why Erin? I don't know. I still don't know. I just want her to know I'm not a shitty mom.

MOLLY shifts her eyes around uneasily. She feels no judgment from these people.

MOLLY

So I take one day at a time. And if it's a good one, I like to think I'm becoming a better mother. And if it's not, well, there's always tomorrow.

The crowd agrees. A round of applause. MOLLY sits down. Focus on her face as the MODERATOR finds the next person to talk. The woman next to her pats her. The sound fades to nothing as CUT TO:

EXT. MINOT FROM ABOVE - AFTERNOON

MOLLY's car drives downtown. No other cars are on the road.

EXT. A TRAILER HOME - AFTERNOON

MOLLY hops out of the car with some takeout. A wolf whistle. MOLLY flips the bird. Another man chimes in:

MAN

You still owe me, Molly.

A closer look reveals that this is the man who used to live in MOLLY's old trailer. MOLLY dismisses him and walks into the trailer.

INT. MOLLY'S TRAILER - AFTERNOON

MOLLY drops her things and heads to the couch. The trailer looks similar but it's messier now. Focus on MOLLY's face. She is tired. Quick montage of her in various places around the trailer, drinking a beer, eating her food, lying down, and staring out the window.

EXT. MOLLY'S TRAILER - NIGHT

MOLLY is now outside on the porch, smoking. Puffs of smoke. Fighting, yelling, things being thrown, glass shattering. MOLLY is jittery.

INT. MOLLY'S TRAILER - NIGHT

MOLLY is at her phone about to dial but stops herself. She hits the receiver a few times. She then sits down on a chair and drinks more of her beer. FADE TO:

EXT. A GAS STATION - DAY

MOLLY is pumping gas. Her eyes are expressionless but puts on a smile. CUT TO MOLLY taking a smoke break and walking around the station, stretching. There's no cars either way for miles. CUT TO more gas pumps, more implied lewd comments, which MOLLY dismisses. CUT TO end of day.

INT. GAS STATION - AFTERNOON

MOLLY gets her stuff from her locker. Her other colleague, EILEEN, is there as well.

EILEEN

Brett and I are getting drinks at  
The Torchlight tonight. Wanna  
join?

MOLLY

Oh. Thanks, but I can't. I don't  
think I'm allowed back there.

EILEEN

Girl's got a wild side!

MOLLY

I guess, yeah.

EILEEN

Okay. Well, if you change your mind, let me know. Have a good night!

MOLLY

Thanks.

EILEEN leaves. MOLLY is about to head out the door before the MANAGER stops her.

MANAGER

You didn't lock up last night.

MOLLY

Yes I did.

MANAGER

Then why the hell was it unlocked when I got in this morning?

MOLLY

I don't know. I left, I locked everything, and I went home.

The MANAGER raises his eyebrow.

MANAGER

So you're saying someone drove back here and unlocked it to sabotage you?

MOLLY

It was probably Brett. You know he would do some shit like that.

MOLLY tries to get past the MANAGER, who lets her go this time, but not without another word.

MANAGER

This is your last strike, Kingsley.

MOLLY wants to retort but bites her tongue and leaves.

INT. MOLLY'S CAR - NIGHT

MOLLY's hands are quivering. She looks at THE TORCHLIGHT as she drives by. EILEEN and BRETT are sitting outside, sitting with some friends and having a drink. MOLLY keeps driving.



EXT. JOHN'S HOME - NIGHT

MOLLY catches one last glimpse of Erin washing the dishes in the kitchen, smiling and checking her watch. She quickly leaves just as another car drives up the driveway into the home. It's JOHN. FADE IN dialogue of MOLLY speaking with ERIN on the phone.

INT. MOLLY'S TRAILER - NIGHT

MOLLY's face is buried on the table as she talks.

MOLLY  
... I'll be home soon. I promise.

ERIN (V.O.)  
I do miss you, Mom.

MOLLY  
Oh, baby, I know. How's school?  
How's Hannah?

ERIN (V.O.)  
She's good. We're going camping  
next week.

MOLLY  
With her mom?

ERIN (V.O.)  
Yeah. Don't worry. Dad and  
Gertrude are going obviously.

MOLLY  
All right. That's good. That's  
great. I'm sorry about the last  
time, when we argued. She's your  
friend.

ERIN (V.O.)  
It's okay. By the way, Dad told me  
you did call, but he says you're  
not better, so he didn't tell me.

MOLLY mutters under her breath. Then to ERIN:

MOLLY  
But I am better. You believe me,  
right?

ERIN (V.O.)  
Yep. I'm glad I took the call.  
Honesty is the best policy, and I  
believe you, Mom. You have Dan.  
(MORE)

ERIN (cont'd)

How is he?

MOLLY

He's good. We're good.

ERIN (V.O.)

Okay, and you got my back. Right?

MOLLY nods. She tries to utter a word but then FADE TO MOLLY looking at the ceiling on her bed. FOCUS on her eyes. CUT TO:

EXT. ST. LEO'S - AFTERNOON

People file out of church.

INT. ST. LEO'S - AFTERNOON

MOLLY is on a pew, hoodie covering her face. JOHN walks over and takes a seat.

JOHN

Make it quick. I don't know why this had to be in person.

MOLLY

You didn't tell Erin I called, and then you called me a liar?

JOHN

\*This\* is why we're meeting?

MOLLY

Also, I want to see Erin this weekend. You remember that?

JOHN

That was agreed upon before you broke up with Dan and regressed.

MOLLY

It doesn't matter.

JOHN

Do you really want to raise our kid looking like that, Mol?

MOLLY lifts her hood. She actually looks presentable.

MOLLY

Happy?

JOHN

I want this to work too, you know.  
You might not believe it.

MOLLY

I'll prove I'm a good mom. I have  
a job now. I want to make things  
right.

A beat.

JOHN

(hesitant)

We're going to the Roosevelt Zoo  
at 10 on Saturday. Don't be late.

JOHN gets up and leaves. MOLLY puts her hood back on.

INT. MOLLY'S TRAILER - NIGHT

MOLLY hits her head on the wall of her trailer, phone in  
hand.

CUT TO: MOLLY having an episode, of her trying to make a  
call, of her outside smoking a cigarette. She is all over  
the place. CUT TO:

EXT. ROOSEVELT PARK - DAY

MOLLY is early, waiting for JOHN and ERIN to arrive. When  
their car arrives, MOLLY waits for ERIN to approach and then  
goes in for a hug. ERIN accepts while JOHN watches.

MOLLY and ERIN spend most of their time together, with JOHN  
off to the side, but they spend time as a family unit.

LATER, MOLLY and JOHN let ERIN grab an ice cream cone. They  
watch from a table.

JOHN

Erin always liked you more.

MOLLY

Maybe, but recently, I feel her  
judging me all the time.

JOHN

That's our daughter for you.

A pause as both parents look at their daughter getting ice  
cream.

JOHN

I kind of miss this.

MOLLY

Let me be a part of her life then.

JOHN

It's not that easy, Mol. You know that. I'm only tough on you because I want Erin to have a mother who's present. You're not really there. You're always... half there.

MOLLY

I am not like that!

JOHN

Are you clean?

MOLLY

Yes.

JOHN

(angry)

You're lying. I know it. Why can't you just tell me the truth?

MOLLY

I am!

JOHN

For how long?

A long pause. JOHN shakes his head.

MOLLY

A few days, maybe.

JOHN

What happened with Dan?

MOLLY

Why does that matter?

JOHN

(insistent)

Just tell me.

MOLLY

It's none of your damn business.

JOHN  
It is, for this family.

JOHN is impatient. He turns to face MOLLY and lowers his voice.

JOHN  
Was it the drugs? Again? I heard  
about an incident at The  
Torchlight.

MOLLY  
It's not the reason.

JOHN  
(anger is boiling)  
Damn it, Molly. Work with me here!  
We're a team.

Now it's MOLLY's turn to vent, frustrated.

MOLLY  
I'm going to meetings. I have a  
job. But a lot of other bad things  
were happening. And I miss Erin.  
I'm not at my best.

JOHN  
Is that what's going to happen  
every time? Things go bad, and you  
get high.

MOLLY  
It's going to be different.

JOHN shakes his head.

JOHN  
It's never going to be different.  
I waited for years, Molly. Years.  
Erin?

ERIN  
(walking over)  
Yeah?

JOHN  
Your mom's busy. We got to leave  
her now. Let's go.

MOLLY  
Wait, what? No. You can't do that.

ERIN looks confused as JOHN grabs her and pushes her to the exit while holding back a very desperate MOLLY.

MOLLY

Erin! Baby! We'll talk on the phone later, okay?

JOHN

No. You're not seeing her again until you're clean. Understood?

MOLLY

Erin...

JOHN

I'm doing this for the good of this family, Molly. If you want this to work, you have to do this for us.

MOLLY tries to get past JOHN, in tears, but eventually resigns herself to the floor in a puddle. Visitors avoid the area. JOHN, looking guilty, pushes ERIN to the exit. Before leaving, he looks back once more and tries to say something but doesn't. He then leaves.

FOCUS on MOLLY as she cries. Her daughter is taken away once again. FADE TO:

EXT. MOLLY'S TRAILER - AFTERNOON

MOLLY exits her car with a zombified look. She hobbles to her trailer and disappears.

Timelapse as days pass. MOLLY does not leave. A few vehicles drive by. It's EILEEN, who stops to bring some food. It's a group of women from her NA meeting. She won't leave.

INT. MOLLY'S TRAILER

Timelapse as MOLLY moves all throughout the trailer, in various phases of agony. She smokes, she drinks, she naps briefly, and she weeps. Eventually, CUT TO:

MOLLY is at the phone, head leaning against the wall. Her fingers tremble. She resists the urge to call.

EXT. GAS STATION - DAY

MOLLY's car drives in. The MANAGER shakes his head as EILEEN approaches the vehicle. MOLLY exits, head down.

MANAGER

(yelling)

Look who decided to grace us with her presence. I'll save you time, Kingsley. You're fired.

EILEEN

Hey, take it easy, all right?

MOLLY

It's okay, Eileen. I deserve to be fired.

EILEEN

(to the MANAGER)

You didn't fire Brett after he got drunk!

MANAGER

He was on time!

A beat. MOLLY and EILEEN look at each other, EILEEN ready to fight for her.

MOLLY

(to EILEEN)

I'm just here to grab my things.

INT. GAS STATION - DAY

MOLLY empties her locker while EILEEN hovers over her.

EILEEN

If you just tell him what's going on in your life, he'll give you the job back.

MOLLY at first tunes her out but then:

MOLLY

Eileen, you're very sweet, but I don't need another person telling me what's good for me. I'm done. I give up.

EILEEN

But...

MOLLY

Thanks, but I have to go. Goodbye.

EILEEN

Mol...

MOLLY leaves as EILEEN watches from the window. Zoom out as EILEEN and the MANAGER are in frame while MOLLY drives away.

INT. MOLLY'S TRAILER - NIGHT

MOLLY is on her chair, looking right at the phone. The ticking of her watch intensifies.

There's a RING. MOLLY reaches for the phone.

MOLLY  
Hello?

DAN (V.O.)  
Mol?

MOLLY  
(hesitant)  
Dan?

DAN (V.O.)  
It's good to hear your voice.

MOLLY  
It's good to hear your voice, too.

DAN (V.O.)  
How are you?

MOLLY  
Not great.

A beat.

MOLLY  
What am I doing wrong?

DAN (V.O.)  
I wish that I could have helped you.

MOLLY  
It's not about you. It's about me, respecting myself.

MOLLY twirls the wire and leans back, looking up.

DAN (V.O.)  
I'm leaving town. But I wanted to see you one last time before I left.



MOLLY

When?

DAN (V.O.)

How about tomorrow night? Where  
are you?

MOLLY takes a breath. Focus on MOLLY as the ambient noise is amplified. Her eyes close, zoom in, and then: A KNOCK. MOLLY's head turns to the door.

DAN walks in. He is wearing a uniform. MOLLY invites him in and they both takes a seat. They look into each other's eyes.

DAN

You look well.

MOLLY

Liar. But thanks.

JIM

I've been transferred to Travis.  
Out West.

A beat.

MOLLY

That's far.

DAN

I wanted to see how you were.

MOLLY

Not great. But thanks for asking.

DAN

I could've just left and not told  
you. At least I had that decency!

MOLLY

You just wanted to see if I had  
died of an OD yet. Right? You  
didn't want that guilt.

DAN is frustrated.

DAN

It's not like that. Forget it.

They sit in silence for a minute.

DAN  
Erin?

MOLLY  
Fine without me.

DAN  
Have you seen her lately?

MOLLY  
Yeah. It didn't go well. Because  
of John. That asshole promised me  
time with her and then ended it  
early and humiliated me.

DAN tries to find MOLLY's eyes but she won't look in his  
direction.

DAN  
That's awful.

MOLLY  
I'm focusing on me now. My  
happiness.

DAN  
That's good. Do you have a job?

MOLLY  
Just quit yesterday. Again,  
focusing on me.

DAN  
What are you doing all day then?

MOLLY  
Oh, I spend most days looking at  
the phone.

DAN  
Are you waiting for a call?

MOLLY looks at the phone.

MOLLY  
Maybe.

DAN  
I wish I could be here in Minot.

A beat.

MOLLY

Because of me?

DAN

Yes, of course because of you, so  
I can make sure you're okay.

MOLLY

What about the dear parents?

DAN

\*I\* want to make sure you're okay.

(a beat)

You have to take care of yourself.  
Mol. There's nothing else for me  
here. I'm doing this as a person  
who wants to know that you're  
going to be okay. That's it.

MOLLY has no response.

DAN

Don't be mad.

MOLLY

I'm not.

A pregnant pause. DAN twiddles his thumbs.

DAN

How's your meetings going?

MOLLY

Fine.

DAN

Is it helping you...

MOLLY

Look, why did you really visit?  
Nothing for months and now all of  
a sudden you're here.

DAN

I already told you.

MOLLY

Why only now? Did you not care  
about me at all, and only when  
you're leaving town forever you  
maybe consider me?

DAN

Molly, we're not together. We  
broke up. Remember?

MOLLY

But don't you think you should  
check on me, make sure I'm alive?  
Did that not cross your mind?

DAN

(getting up)

I'm going to go. Just please, take  
care of yourself. If you need  
help, tell me.

DAN walks to the door.

MOLLY

This is goodbye?

DAN

I have to pick up Tim from the  
police station, first, but after  
that, right to the airport.

MOLLY

The infamous Tim.

Focus on MOLLY as she perks at the mention of his name. TIM.  
The man who was exiled from his family for being a junkie.

MOLLY

Why did I never meet him?

DAN

He's hopeless. Promise me you'll  
look out for yourself.

MOLLY

Yeah.

DAN nods and leaves. Once he's gone, MOLLY rushes to the  
window and peeks out the blinds. DAN's car leaves. MOLLY  
immediately gets her keys.

INT. MOLLY'S CAR - NIGHT

MOLLY's eyes are focused ahead, following DAN's car. They  
both reach the police department, where MOLLY parks to the  
side, out of view.

MOLLY looks from the car. DAN exits and enters the station. MOLLY lowers her seat and waits patiently. She is not jittery.

A noise as DAN and TIM walk out, the door opening loudly. TIM, who looks deathly thin, immediately walks the other way from DAN's car. DAN throws his arms out, yelling. DAN angrily gets in his car. He leaves in the opposite direction. MOLLY watches as TIM approaches another car and quickly departs.

MOLLY pursues TIM. The roads get quieter. Eventually it becomes a dirt road. Zoom out. It's the two vehicles on a quiet road in the night. CUT TO:

EXT. NORTH DAKOTA HIGHWAY - AFTERNOON

A vehicle moves along a busy highway.

INT. JIM'S CAR - AFTERNOON

JIM and KELLY as driver and passenger.

JIM  
I'm going to tie my mom down after this.

KELLY  
So dramatic.

JIM  
You didn't grow up with her.

KELLY  
(looks at his  
phone)  
Only 5 more hours.

JIM  
Great.

KELLY leans back, her eyes barely open. Her phone is on the dashboard.

KELLY  
Don't wanna doze off. I know you need company, don't want you thinking too much about your mommy issues.

JIM  
You really wanna know more, huh?

KELLY leans forward, awake now.

KELLY  
Molly barely tells me anything.

JIM  
We were dirt poor. Everyone was  
poor on the north side trailers.

JIM leans forward on the wheel.

JIM  
It was always about Erin, that  
mysterious daughter, my sister I  
never knew.

KELLY  
Poor Molly.

JIM  
Poor Molly? What about me? Imagine  
growing up and only hearing about  
dead sisters and abuse. I wasn't  
even on her radar.

KELLY  
(raising eyebrow,  
leaning over)  
Wow, think about yourself much?

JIM shrugs.

JIM  
Maybe she loves me now, but it was  
always about Erin. It's an  
abstract concept, you know? I  
never met Erin, but she was such a  
presence in our lives.

KELLY  
When did she ... pass?

JIM  
1980. The worst year of my mom's  
life.

KELLY  
What happened?

JIM  
A fire. She won't tell me more.  
But it was something to do with an  
ex. I actually learned that from  
Joe because my own mom won't tell  
(MORE)

JIM (cont'd)  
me these things.

KELLY  
I mean, I get it. That sounds  
traumatic as hell. Is she going to  
a therapist?

JIM  
No. I tried.

A beat.

KELLY  
I didn't realize there was that  
much baggage.

JIM  
It's amazing I'm as normal as I  
am. I pump gas. That's normal as  
it gets.

He then nods, grinning.

JIM  
Used to pump gas. Terrible job,  
anyway, so not a huge loss.

KELLY  
Did you ever think about oil?  
Mining?

JIM  
No. Why?

KELLY  
I don't know. It seems like that  
industry is about to get huge, you  
know?

JIM holds up his hands, taking his attention off the road.

JIM  
These hands only pump oil into  
cars, not from wells.

KELLY  
How poetic. Put your hands back on  
the wheel.

JIM obeys.

JIM

What about you?

KELLY

What about me? You know what I do.

JIM

Well, was there anything else  
you...

KELLY

Are you trying to imply what I  
think you are?

JIM

No, no, I just wanted to know...

KELLY

No, you're right. This wasn't  
always my first pick.

KELLY leans back.

KELLY

Always wanted to look out for  
other people. Always forward  
thinking. What is the next step?  
How do we get there? For now,  
though, this is what I can  
achieve. I got lucky though. Your  
mom is ... unique.

JIM

That she is.

KELLY

I wanted to be a police officer,  
actually. That exam is tough.

JIM

Why the police? They're like  
molasses in Minot.

KELLY looks out her window.

KELLY

Right. I wanted to get things  
moving. We're literally going  
ourselves to find Mrs. Kingsley  
because of that.



JIM

And thank you for the help. I appreciate it.

KELLY turns to JIM, a big grin on her face.

KELLY

You're doing better already.  
You're acting like a normal human being now.

KELLY grabs her phone and puts her feet on the dashboard now.

KELLY

I've had a lot to say about your mom but you know, my mom, we're not much better. It's insane because last year, she was stabbed. In the middle of the town at like, 9PM. And I still barely talk to her.

JIM

Wait what? Is she okay?

KELLY makes a dismissive face.

KELLY

My mom is fine, Jim. You're missing the point. Not even that could bring us closer together. We only live a few blocks apart.

JIM

You brought that up like it was nothing. I just wanted to make sure she was okay.

A beat. KELLY nods.

KELLY

She was taken to the ICU but she was fine. The police were so slow that she almost died on the way there.

JIM

There's your incentive.

KELLY

Don't be like me. You have an opportunity here to reconnect with your mom. Take it.

JIM

That's what we're doing now.

Focus on KELLY as she stares out the window, thinking about her mom.

LATER

They stop at a rest area. JIM gets out and stretches his legs. KELLY just browses her phone.

JIM

Hey, you okay?

KELLY

It's just all of this. Making me think about my mom. But it's fine. It's nothing.

KELLY looks up from her phone. A smile, a forced one perhaps.

JIM

(pats the roof)

For what it's worth, I'm happy that you're here with me. We'll get through this together.

KELLY

Good. Let's move on. I need to pee.

KELLY runs to the restroom.

JIM takes out a flask of vodka and mixes it in his water bottle. He takes a drink.

INT. REST AREA - AFTERNOON

JIM enters the rest area and looks around. The usual restaurants and shops are there. He peruses the travel store and browses through the souvenirs. They're close to the border so there are many North Dakota trinkets.

JIM observes a mother and her son eating a meal together at the McDonalds. He flashes to 2001, when he was 13. They're eating a meal in a dining area similar to this one, and

people are gathered around the TV while JIM and MOLLY are eating.

JIM  
What's going on, Mom?

MOLLY  
Nothing. Don't look at the TV.  
Let's just finishing eating and  
get going, okay?

FOCUS on MOLLY's face as she witnesses the horror on TV. JIM tries to sneak a look but MOLLY covers his eyes.

MOLLY  
Don't look. Let's take the food,  
okay? Let's go.

MOLLY gets all the food and places it in a bag. JIM gets up and tries to look at the TV but MOLLY pushes him to the exit. MOLLY looks back at the TV. Focus on her face as she absorbs all the horrors for JIM.

KELLY  
Jim?

JIM turns around. KELLY is there. JIM turns back. The mother and son are eating, watching the television.

KELLY  
You need anything? I'm going to  
get some water.

JIM  
Water's good.

KELLY gives JIM a weird look and then leaves. Focus on JIM as he watches KELLY buy things. He looks lost.

EXT. A HIGHWAY FROM ABOVE - AFTERNOON

JIM's car pushes east.

INT. JIM'S CAR - AFTERNOON

KELLY  
Are you all right?

JIM  
Yeah.

Flash to MOLLY and JIM at the rest area, with MOLLY looking horrified.

JIM  
I just hope my mom is okay.

KELLY  
We'll find her.

JIM  
You know, I told Karen about  
what's going on. I don't even  
think it registered.

KELLY  
I think she cares. But you know,  
you're not together anymore.  
Right?

JIM  
No. Thankfully.

KELLY laughs.

KELLY  
Damn, you two really rushed into  
this whole thing, huh?

JIM  
It was Lily's fault. We had to.

KELLY  
Ah. How did your mom take it?

JIM  
Well. Really well. My mom was very  
young when Erin was born.

KELLY  
That's good.

JIM drums the dashboard.

JIM  
You got anyone in your life?

KELLY  
My mom. My dad's AWOL.

JIM  
You know what I mean.

KELLY  
No, I am not in a relationship.  
But I'm not rushing, either.

Awkward pause. Then:

JIM

This must be some insane thing  
that my mom is hiding.

KELLY

What do you mean?

JIM

My mom always protects me from  
things, keeps things hidden all  
for 'my own good.' What's  
happening now, this might be one  
of those. But what is it? What's  
worth hiding?

KELLY

Don't overthink it. Not Maury.

JIM

I know, I know, but ... it's all  
about Erin, right?

KELLY

That's what Dan mentioned.

JIM

It's all about a person I do not  
know, a person I will never meet,  
driving this narrative.

KELLY fidgets with her phone aimlessly. Then:

KELLY

Well, it could be about all those  
other people. Dan, John, Tim, how  
do they fit into the picture?

JIM

I don't know. Dan wouldn't really  
say, remember?

(a brief pause)

Why is my mom making this a big  
deal? What am I missing?

Focus on JIM. FADE TO:

EXT. A DIRT ROAD FROM ABOVE - NIGHT

MOLLY's and TIM's vehicles on a dirt road.

"1980."

INT. MOLLY'S CAR - NIGHT

MOLLY watches as TIM drives. He stops his car, with MOLLY stopping not too far in the distance. He gets out, opens his trunk, grabs something, and gets back in the car. He proceeds. MOLLY goes.

EXT. A TRAILER - NIGHT

TIM's car approaches. He turns off the vehicle and gets out of the car with a tire iron. He yells to intimidate. No response.

From the dark, a few leaves rustle but there's no response. TIM tries again.

TIM

I know you've been following me.  
What do you want?

A pause.

TIM

I'm gonna give you to the count of  
three and if I don't get nothing,  
I'ma go over there and beat you  
with this iron.

No reply.

TIM

One...

The door is open. MOLLY steps out. It's dark. No one is visible.

TIM

Who are you?

MOLLY

I just want to talk.

TIM

Why are you following me?

MOLLY

I'm Molly. Molly Kingsley.

TIM

Molly. Yeah I know who you are.  
You're Danny's girl. Or was.

MOLLY  
I want to talk.

TIM  
What do you want?

MOLLY  
I...

Focus on MOLLY's face as she thinks about this question. The music builds. Zoom out as MOLLY and TIM are framed in this dark, lonely North Dakotan field.

"END OF EPISODE 1.02"

FADE OUT.