

MINOT, ND (EPISODE 1.02)

by

V.C.

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.

Eye brow 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.