

MINOT, ND (EPISODE 1.03)

by

V.C.

FADE IN:

INT. GROCERY - NIGHT

"EPISODE 1.03: THE SON AND THE MOTHER"

MOLLY is browsing the aisles.

"1980."

EILEEN spots MOLLY, walking over to greet her.

EILEEN

Hey! How are you?

MOLLY nervously fumbles her groceries. She puts on a fake smile.

MOLLY

Good. What about you?

EILEEN

Everything's the same at the station. Brett's a douche, the boss is an asshole.

MOLLY

What's new?

EILEEN

(laughs)

Right? Anyway, where are you now?

MOLLY

Where am I?

EILEEN

Yeah, you know, like where are you working?

A beat.

MOLLY

Oh. I'm not working right now. Tim is ... providing.

EILEEN

Tim?

MOLLY

Oh, you haven't met? I'll introduce you.

EILEEN nods and pats her on the back.

EILEEN

Okay! Anyways, are you sure about that job? I can connect you with someone in the store.

MOLLY is in a rush to leave. She pushes her cart away.

MOLLY

No, I'm fine, thank you.

EILEEN

Oh, and how's the meetings? You getting better?

MOLLY

I feel better.

EILEEN

Good. I'll see you around.

Focus on MOLLY as she pushes her cart away, with EILEEN watching from the back.

TIM (V.O.)

You get any beer?

EXT. TIM'S TRAILER - NIGHT

It's dark and there's no one around. Two cars are parked outside.

INT TIM'S TRAILER - NIGHT

TIM is in front of the TV while MOLLY is boiling some pasta.

MOLLY

Did you check in the fridge?

TIM

No. That's why I asked you.

MOLLY

If you had looked, you would have seen it.

TIM

You really want to start a conversation this way, Molly?

MOLLY doesn't reply. She continues to prepare dinner.

MOLLY
I ran into Eileen at the grocery.

TIM
Who's that?

MOLLY
My friend from the gas station.

TIM
Okay. And?

MOLLY
Nothing. She was just asking about
me.

A beat.

MOLLY
I told her we should meet. All of
us.

No response. The TV continues to play an advertisement.

TIM
What was the policy on visitors,
Molly?

MOLLY
It's a friend.

TIM
Eileen will walk right in, take a
look around, and then rat. I don't
know her.

MOLLY
You can trust her.

TIM
I don't trust nobody! Not even
Danny. Especially not Danny.

MOLLY
There's nothing incriminating
here, Tim. Those were your words.

TIM grows frustrated and raises his voice.

TIM
Baby, I got plenty of this shit.
And more. You want it, right? But
we're keeping this quiet, and
everything else, too. It makes
(MORE)

TIM (cont'd)
things easier. No visitors. Okay?

MOLLY
But...

TIM gets on his feet. He's wearing a wife beater and he is thin as paper. He doesn't look imposing but MOLLY is tiny next to him. He stares her down.

MOLLY
Okay.

TIM gets back on the couch.

TIM
Work with me here, baby. Molly. I love you. I want us to be happy.

MOLLY
Me too.

TIM
Good. By the way, you haven't heard from Danny, have you?

MOLLY
No.

TIM
I don't even think he knows you're here.

MOLLY
I didn't tell him.

TIM
Maybe you should. That will really make him mad.
(laughs)
Imagine the look on his face.

MOLLY stares blankly at the pasta.

MOLLY
He'd be mad.

TIM
Real mad.

A laugh on the television. Zoom in, MOLLY gets lost in the image...

TIM
Talk to John?

MOLLY
He won't meet me.

TIM
(slouching)
You gotta really believe it.

MOLLY
Believe what?

TIM
Believe that you want your
daughter back.

MOLLY
(through gritted
teeth)
I *do* want Erin back.

TIM
Right. That's the idea.

MOLLY takes a breath. Inhale, exhale. Flashes of ERIN being taken away.

MOLLY
Want to get high?

TIM
(turns around,
surprised)
Really?

MOLLY
(turns around)
I'm really feeling it, you know?

Focus on the boiling pot of pasta as MOLLY and TIM make their way to the back, wrestling with each other in an embrace. While the pasta boils:

LATER

MOLLY and TIM are now on the floor. It's bliss.

MOLLY
Why?

TIM
Why what?

MOLLY
Why me, Tim?

TIM
You did this to yourself.

MOLLY
Yeah. I guess I did.

TIM
Why do we even do what we do?

MOLLY
Erin.

TIM
Erin, this. Erin, that.

MOLLY
Erin...

MOLLY looks pale.

TIM
Wake up, Molly.

A hit in the face. MOLLY livens up and then falls right back.

MOLLY
(mumbling)
Your parents must really hate you.

TIM
Yeah. Doesn't look good on that military family image.

MOLLY
Dan's the poster kid.

TIM
Looks like you picked the wrong one.

MOLLY
I deserve it. My parents hated me too. And I'm a bad mom.

TIM
Just bad luck. You're with me, after all.

MOLLY nods and then passes out. TIM holds her hand and brings her in for a hug. FADE TO:

INT. MOLLY'S CAR - NIGHT

MOLLY eats her takeout and watches ERIN and JOHN eat in their home. A vehicle pulls up. It's TIM. MOLLY lowers herself.

MOLLY peeks as TIM approaches the front door and knocks. JOHN answers. They talk.

TIM leaves. JOHN looks confused. And now focus on MOLLY, who looks confused as well. FADE IN the noise of a television set.

EXT. TIM'S TRAILER - NIGHT

The noise of the television fills the air. MOLLY is outside, on the porch, looking into the night. It's quiet.

MOLLY takes a few steps into the brush. No one would realize she was gone. Then:

TIM
(from the trailer)
Molly?

Molly takes one last look into the brush.

INT. TIM'S TRAILER - NIGHT

TIM is at the television. MOLLY is at the door now.

MOLLY
What is it?

TIM lowers the sound on the television.

TIM
Where were you?

MOLLY
Taking a walk. Why, you keeping track of my walks now?

TIM
No. But at this time of night, where you headin' to?

A beat.

TIM

Anyways, good news. I talked to John. We're going out this weekend, all 4 of us. And that includes Erin. That's **your** Erin, baby. We're going to the State Fair.

MOLLY is surprised but doesn't know how to react.

MOLLY

That's great, babe.

TIM

I did you a favor, Molly. You're not grateful?

MOLLY leans against the wall.

MOLLY

I am.

TIM

Then why do I feel like you aren't?

MOLLY

(frustrated)

What do you want from me right now?

TIM

Do you want me to tell him no? Because I will. You know I will tell him no, Molly. And you won't see Erin.

MOLLY

(pointing)

No. You do **not** get to run that part of my life.

TIM

You weren't making any progress. All you do is get high here. I'm doing you a favor!

MOLLY

Damn it, Tim, I...

MOLLY freezes, thinks for a minute, and then turns around to open the door again.

MOLLY
I need a minute.

EXT. TIM'S TRAILER - NIGHT

Wide as MOLLY walks to the edge of the brush and sits cross legged in the grass.

Focus on MOLLY as she looks into the emptiness, framed by the trailer, with the door open and TIM at the doorway, watching. MOLLY takes a breath. A tear, but she holds back the torrent.

In the background, TIM returns to the trailer. MOLLY continues to meditate. A voiceover during transition as FADE TO:

INT. TIM'S TRAILER - NIGHT

MOLLY is by the phone, leaning on the trailer wall, bathed in darkness.

MOLLY
Hey, I'm really sorry but I got to postpone. Tim's really busy. But it was really great running into you. Let's catch up sometime, okay?

A beep. Another message.

MOLLY
Hey, can you call me back? I feel really shitty. I need someone to talk to. I know you're all the way out in California, but I just need to talk to someone...

A beep. Another message.

MOLLY
I know you're probably not getting these, Erin, but just know that I'm trying my best and I want you to know that. I just... don't feel like anyone else does.

MOLLY hangs up and then redials. Answering machine.

MOLLY

I know you're not talking to me,
but I didn't tell Tim to do that.
If you don't want to meet, I get
it.

A pause.

MOLLY

But you have no right to take away
my kid. Every day I feel like I'm
losing control. The only thing I
have left is Erin.

An extended pause.

MOLLY

Fine, you have the right to hate
me too. I've made horrible
decisions, yes, but...

MOLLY hangs up the receiver and hits it.

MOLLY (V.O.)

One day at a time. Yeah, I'm not
doing great.

INT. LITTLE FLOWER - NA MEETING - AFTERNOON

MOLLY is already talking. All eyes are on her.

MOLLY

Life dealt me lemons, and I'm just
dealing back drugs.

MODERATOR

What happened, Molly?

MOLLY

I try to get better, but then more
bad things happen, no one gives me
another thought, and I get worse.

MODERATOR

Have you thought about
perspective? Maybe this is an
opportunity to...

MOLLY

There's no other way to approach
this.

MAN
There's always a way.

A mumbling in the crowd.

MOLLY
Oh, and I guess you'll tell me a way to make a shitty relationship, being a bad mom, and a drug problem into a positive?

A beat. Everyone is looking at each other. The moderator has to bring in her loud voice.

MODERATOR
That's enough, everyone.
(there's quiet)
This group is built on empathy.
Listen first. Molly?

MOLLY
I'm trying to find the positives.

Focus on MOLLY, aware of the eyes on her.

MODERATOR (V.O.)
Let's move on. Thank you Molly...

EXT. LITTLE FLOWER - AFTERNOON

MOLLY leaves. A WOMAN taps her on the shoulder to talk.

WOMAN
Molly, if you ever want to talk,
I'm here for you.

MOLLY
Thanks.

WOMAN
There is light at the end. Trust me. But it will get worse, and then it'll get better.

MOLLY
Yeah.

The woman smiles and MOLLY watches her leave. Music fades in and then:

INT. TIM'S TRUCK - DAY

MOLLY and TIM in the truck. They enter the fairgrounds.

MOLLY
They better be here.

TIM
They will be.

EXT. NORTH DAKOTA STATE FAIR - DAY

Everyone is out for the fair. MOLLY and TIM are lost in the group. They are waiting underneath a meeting area when JOHN and ERIN appear. MOLLY immediately hugs her, picks her up, and almost bursts into tears. TIM and JOHN look at each other awkwardly.

ERIN
Mom, you're embarrassing me.

MOLLY
I miss you every day.

MOLLY lets ERIN go.

TIM
Wow, Molly, you didn't tell me
your daughter was so cute. Hi, I'm
Tim.

ERIN
Hi, Tim, I'm Erin.
(a handshake)
You're dating my mom.

TIM
Yeah. I think so. Don't tell your
mom that, though.

ERIN
(laughing)
I won't.

TIM feels that MOLLY is watching, so he gets on a knee and looks ERIN right in the eyes.

TIM
Your mom loves you a lot.

ERIN
(eyeroll)
I know.

TIM
Let's go have some fun. Mom, do we
have permission to go have fun?

MOLLY
(handwave)
Yeah, yeah.

TIM and ERIN leave to go get food. MOLLY and JOHN stand back and watch them. They both look ahead, their eyes not meeting once during the exchange.

MOLLY
Did you get my message?

JOHN
I got all 20 of them. And the ones for Erin.

MOLLY
Why didn't you return them?

JOHN
I have nothing to add.

MOLLY
Why did you even agree to this then?

A beat.

JOHN
Tim is not easily dissuaded. He wanted this to happen for you.

MOLLY
What if it were up to you?

JOHN
A mom who lies about her issues is not in a future with Erin. Do you understand? This depends on you.

MOLLY
You're not giving me opportunities...

JOHN angrily butts in.

JOHN
That's because you keep digging yourself into holes. And I know life is difficult but you keep making bad decisions. And if you keep doing that, then I won't help you.

MOLLY

I'm working on it. I really am this time. There's a lot of hurdles, you know that.

JOHN

Work on respecting yourself first. Then figure out the rest later.

JOHN folds his arms.

JOHN

Also, I don't like him. He's a bully.

They both stare at TIM and ERIN in the distance, now walking back.

JOHN

That Winter family has a weakness for you.

MOLLY

He's the only person who understands me.

JOHN walks away in disgust. He paces in a loop around the fairground, watching TIM and ERIN, and when he returns, he faces MOLLY directly.

JOHN

He's a fucking problem, Molly. I really don't want Erin near him.

MOLLY

This is your 2nd time meeting him. Give him a chance.

JOHN shakes his head.

JOHN

Today is fine, but we're having a talk after this.

MOLLY

Okay. Wait here.

MOLLY runs to find ERIN and TIM. JOHN watches from afar, a man apart from his family.

LATER

Throughout the fair, MOLLY and ERIN hold hands while TIM and JOHN walk apart. ERIN appears embarrassed but is having a good time nonetheless. JOHN watches as the disapproving parent, and TIM tries to get in on the mother-daughter time.

At a water gun booth, ERIN tries but fails. TIM helps her. MOLLY watches with JOHN, who gives a disapproving glance. MOLLY doesn't mind, as TIM and ERIN are getting along.

LATER

MOLLY and ERIN are walking ahead of TIM and JOHN. ERIN looks happy.

MOLLY
Do you like Uncle Tim?

ERIN
Yeah. He's nice.

MOLLY has visible relief on her face and tries to enjoy herself, walking with her daughter like a normal mom would.

MOLLY
How's school and your friends?
How's Hannah?

ERIN
Wait, Mom. I want to say I'm sorry
about what happened at the park.
That was my fault.

MOLLY
No, baby. You didn't do anything.

ERIN looks guilty, glancing down, not being able to express herself properly.

MOLLY
It's not your fault, Erin.

ERIN
I kept answering your calls, even
though Dad told me not to because
you weren't well, and I didn't
know, and I just want you to get
better.

ERIN looks on the verge of tears. MOLLY hugs her.

MOLLY
No. None of that was your fault.
It's mine. I've been a bad mom.

ERIN
But are you better?

MOLLY
I'm in a better place.

A smile. The first genuine smile that MOLLY has seen today.

ERIN
Then you have my back.

TIM and JOHN, standing awkwardly behind, give MOLLY and ERIN their space. MOLLY stands and together they keep walking forward.

ERIN
Hannah's good. I'm going to miss her though. She's moving to St. Cloud next week.

MOLLY
I'm sorry, baby. Do you have her number?

ERIN
Yeah. But it won't be the same.

They approach the merry go round. TIM runs up to ERIN and points it out to her. ERIN looks in amazement as she listens to TIM talk.

TIM
Hey mom, Erin wants to take a ride.

MOLLY
Is that right, Erin?

ERIN
Yeah!

TIM looks to MOLLY and JOHN for approval. MOLLY nods. JOHN hesitantly nods, although with a look of disdain. TIM takes ERIN's hand. They wait in line.

MOLLY walks to the bathroom and waits in her own line. FADE as the line moves towards the bathroom. The line appears to go on forever. MOLLY keeps looking up to find ERIN. No luck.

LATER, MOLLY approaches a bench. JOHN is there, looking up at the wheel. He is eating a fried donut.

MOLLY
They've been up there a while.

JOHN
They got stuck but it's moving
again.

MOLLY
Are they okay?

JOHN
(takes a bite)
They better be.

JOHN offers the donut. MOLLY takes it. Two parents doing their best.

At the exit area, TIM and ERIN walk out. Something looks wrong. ERIN rushes out and hugs JOHN, in tears. TIM shrugs and walks over to MOLLY.

TIM
Erin was a little frightened up
there.

JOHN
(holding ERIN)
It's okay, Erin.

TIM
(to MOLLY)
She was a real trooper.

MOLLY
What happened?

TIM
Power failure. I don't know. But
we're all good, Molly. Don't worry
about us. You got a good kid
there.

JOHN and ERIN walk away. JOHN gives a dirty glance at TIM. MOLLY tries to go to console ERIN as well but JOHN shakes his head and takes her away. MOLLY and TIM talk on the side, away from JOHN and ERIN.

MOLLY
I don't get it.

TIM
She's afraid of heights,
apparently. You didn't know that?

MOLLY
It's not that.

MOLLY keeps staring at ERIN, who just looks devastated.

MOLLY
I've just never seen her cry like
that.

MOLLY makes a move to go to ERIN again but TIM prevents her.

MOLLY
But she needs me.

TIM
You know John.

MOLLY
Are you sure nothing else
happened?

TIM
Nothing else happened.

MOLLY fights TIM away and goes to check on ERIN and JOHN anyway. TIM watches from the background.

ERIN is mostly done crying and JOHN is hunched over, trying to get her to talk. He sees MOLLY approach and doesn't make her go away but instead gestures her over.

MOLLY goes in to hug ERIN but ERIN retreats, with hurt in her eyes.

MOLLY
What happened, Erin?

ERIN
It was high. And dark.

MOLLY
You're a big girl now. Why didn't
you tell me you were afraid of
heights?

ERIN
I wanna go home.

JOHN stands up and holds ERIN's shoulders as he talks with MOLLY.

JOHN
We're leaving.

MOLLY
No, we just got here!
(to ERIN)
Baby, do you want to...

JOHN
Keep him away from her. I don't
know what happened up there, but I
don't want him near my daughter.

MOLLY
John, wait.

JOHN takes ERIN and they leave, echoing the Roosevelt Park
departure. MOLLY doesn't plead this time.

Rack focus on TIM in the background. MOLLY and TIM are
framed, together but distant.

Focus away from MOLLY and TIM as the fair extents are
revealed, as MOLLY and TIM become insignificant while ERIN
and JOHN leave the grounds.

FADE TO:

EXT. A HOTEL IN ST. CLOUD, MN - NIGHT

JIM's car is parked in front of the office.

"2016."

JIM is talking with the front desk lady. He pays and gets
keys.

INT. A HOTEL IN ST. CLOUD, MN - NIGHT

KELLY walks in and throws the bags on the floor. JIM turns
the lights on. It's not horrible. The decor is ugly but it's
passable.

KELLY
Remind me again why we didn't go
right to your mom.

JIM
I told you, let's just go in the
morning. It'll be easier. We'll
pick her up, then go home.

KELLY
Assuming she is there.

JIM
Yes.

KELLY plops herself on a rickety chair and grabs her phone to browse.

JIM throws his things on the floor next to a bed and goes to the bathroom to wash up. He looks in the mirror and throws water on his face. It's only been a day, but he looks exhausted. He sits on the toilet.

Back outside, KELLY is now watching television with a bored look on her face. Noticing that JIM is finished, she takes off and heads to the bathroom. JIM sits on the bed while KELLY washes up. He lies down and focus as he drifts off.

A noise as JIM wakes up. The lights are off and the bathroom faucet is running.

A haze as JIM walks to the door and knocks. He opens it and sees his mother, but she appears as her 28 year old self, with ERIN, but ERIN has no face. MOLLY is helping ERIN with her hair.

ERIN
Jim?

JIM
What the...

KELLY
Jim?

The haze is lifted. JIM is there in the bathroom with KELLY who is brushing her teeth, the water running. KELLY has a puzzled expression on her face, appearing worried.

JIM
My bad. I...

JIM rushes away and goes back to bed.

LATER

KELLY appears by his bed, hair dried, smelling fresh.

KELLY
Did I wake you? Were you
sleepwalking or...

JIM
It's not your fault. I had a bad
dream, I think.

KELLY
Want to talk about it?

JIM
Maybe another time.

KELLY folds her arms and then walks away.

KELLY
All right then. Good night.

JIM turns and tries to fall asleep again. The noise builds in his mind and then:

EXT. HOTEL - MORNING

Water is dripping from the awning after the previous night's rain. Rays of sunshine poke through the clouds and illuminate the parking lot.

INT. HOTEL ROOM - MORNING

A dream. MOLLY, much younger, is by him and playing with his hair.

MOLLY
I didn't have Erin, but I have
you.

JIM is face down on his pillow. He wakes up. The lights are off. He turns on the nightstand light and notices that KELLY is not there. He looks around the room and then the bathroom.

JIM texts KELLY and then puts his phone away. He then waits and takes the phone out and calls MOLLY. Again, no response. He doesn't leave a message.

EXT. HOTEL ROOM - MORNING

JIM walks out and inspects the area. No other cars besides there, a misty breeze. And then from the corner of his eye he notices:

KELLY
(approaching)
Hey.

KELLY has running gear on. JIM raises his eyebrows.

KELLY
What? I wanted to run before we left. It helps clear my mind.

JIM
How'd you sleep last night?

KELLY removes her earphones. The music blasting through the buds is metal.

KELLY
I didn't really. But I guess I'm just excited? I don't know if that's the right word.

JIM
Yeah, same here.

KELLY
Everything okay from last night?

JIM
I'm okay. Sorry about that.

KELLY
(nods)
It's fine. I just never saw it before in person.

JIM
Anyway, I want to head out really soon. Go get ready.

KELLY
All right, all right, yes sir, captain. Will do.

KELLY walks past JIM to get ready. JIM remains outside and leans against the wall, reaching into his pocket. He produces a flask.

INT. JIM'S CAR - MORNING

JIM's hands are jittery. KELLY looks over but remains quiet.

JIM
The plan is, find out where my mom is, get her, take her home.

KELLY
I don't think it's gonna be that easy.

JIM
Let's assume it'll go off without a hitch. I just want to get her back to Minot.

KELLY

You don't want to know what happened? I bet you have a million questions.

JIM

I'll ask her on the ride back.

JIM grips the wheel tighter. He turns to KELLY and nods.

JIM

Mom will explain everything and it'll all be fine. It'll be another Erin episode and then we'll move on.

A flashback to MOLLY, younger, yelling at JIM outside of their home, MOLLY looking upset, JIM not understanding what was happening.

KELLY

Let's hope.

EXT. LIMITS OF ST. CLOUD - OVERHEAD - DAY

The day is misty. There are only a few vehicles on the road.

INT. JIM'S CAR - DAY

JIM peers through the windshield. KELLY's attention diverts up from her phone. A house looms over.

KELLY

This is it.

JIM

The Williams house. And look.

JIM points to a vehicle.

KELLY

That's your mom's. Damn it, Ms. Kingsley.

JIM parks the car on the side of the road, away from the home.

JIM

Wait here.

MOLLY

I'm going with you.

JIM
I need this for myself. Please.
Let me just talk to her first.

KELLY rolls her eyes and leans her head against the dashboard.

KELLY
Fine.

JIM
Thank you.

KELLY
Don't take out all your
frustrations on her. She doesn't
deserve it, you know. No one does.

JIM
Noted.

JIM exits the car and checks both sides of the road methodically before venturing across.

As JIM walks past MOLLY's car, the one that he grew up in, he notices how badly roughed up it is. In the car there are McDonalds bags, late fees, and other things.

JIM approaches the door. He hesitates. He takes a breath. Before he knocks, the door opens. It's MOLLY. She has a smile on her face. Before he can do anything, she hugs him and won't let go. Focus on JIM as he looks bewildered.

MOLLY
You found me.

JIM breaks the hug and steps backwards, not sure what was going on. He looks at her like he's never seen her before.

MOLLY appears very well put together, present, not at all like a woman with mild dementia.

MOLLY
You haven't forgotten your mother.

JIM
Mom, what the hell is going on?
Why didn't you pick up your phone?

MOLLY
I'm sorry, I've been a horrible
mom. It's my fault.

MOLLY take another step towards JIM, who again doesn't budge.

MOLLY
Jim, I recently learned new things
that I had to pursue. I owed it to
myself. I had to.

JIM
But why did you make us worry?

MOLLY
Because... well...

MOLLY looks ashamed.

MOLLY
I didn't want to look like a fool
if I was wrong.

JIM
What's this all about? Is it Erin?
I'm not going to go through all of
this again, all right? I'm not.

MOLLY
No. This is different. Yes, that
time in my life was filled with
regret, remorse, anger, but...
this makes everything different
now.

MOLLY beckons JIM to go inside the house. JIM is hesitant.

MOLLY
It's okay, Jim, they're friends.

JIM
Who are these people?

MOLLY leads JIM into the house, beckoning.

FADE TO:

INT. TIM'S TRAILER - NIGHT

The phone rings. MOLLY holds off TIM and picks up.

MOLLY
Hello?

EILEEN (V.O.)
Mol? Is that you?

MOLLY looks a bit disappointed.

MOLLY
(feigning
happiness)
Hi, Eileen. Hi. How are you?

EILEEN (V.O.)
Hey, hon. I just wanted to check
in on you.

MOLLY
I'm good, I'm good. You?

EILEEN (V.O.)
Oh, you know, nothing is
different. But what about you? How
are you, you know, doing?

MOLLY
Oh, I'm okay. You know, there's
always room to improve.

EILEEN (V.O.)
Those meetings helping?

MOLLY
Oh, I'm not going anymore.

EILEEN (V.O.)
That's a good thing, right?

MOLLY
Yeah. They weren't helping me
anymore. You know, everyone has an
opinion.

A pause on the other end. EILEEN fidgets with her phone.

EILEEN (V.O.)
All right. Well, you still looking
for a job?

MOLLY
Eileen, I appreciate it, but you
don't have to worry about a job
for me. Okay?

EILEEN (V.O.)
All right, okay. I know Tim is
looking out for you. When do I get
to meet him?

MOLLY looks at TIM, watching television, eating a TV dinner.

MOLLY
Next week. How about next week?

EILEEN (V.O.)
Okay! By the way, you won't
believe...

MOLLY
Hey, Eileen, I'm sorry, I have to
go. I'm expecting a call and I
need to keep the line open.

A beat.

EILEEN (V.O.)
Good to talk to you too then.

The line goes dead. MOLLY replaces the receiver and buries
her head on the wall.

TIM
Next week?

MOLLY
It doesn't have to be here.

TIM
Fine.

MOLLY
Why hasn't John called yet?

TIM throws his head up in frustration and places his dinner
down.

TIM
Oh, will you quit bugging me about
that? He'll call when he does.

MOLLY
I want to know how Erin is! She
could be hurt.

TIM

Erin wasn't hurt. Just got the jitters, that's all. It was nothin'.

MOLLY

Don't disregard my feelings, Tim. I know how I feel.

TIM

And how do you feel, Molly?

No answer. TIM gets on his feet and approaches MOLLY.

TIM

Erin's a grown girl. I'm sure she's fine.

MOLLY

The doctor will know.

TIM moves past MOLLY to wash his hands.

TIM

The doctor won't know anything. They don't look at things like this. My old man never took us for a little fright.

MOLLY

I'm not like your parents. I'm taking care of my daughter.

TIM turns off the running water and dries his hands. He turns around and looks directly at MOLLY.

TIM

You know, I would believe you if you weren't here with me, withOUT your daughter, getting high all the time. At least my parents raised the golden child Danny. They paid attention to one kid and got one right, at least. You're no better than them.

MOLLY

You are not allowed to...

MOLLY angrily walks outside, without a full response, and makes her way into the brush again. MOLLY breathes the night air.

MOLLY is framed again by TIM in the background, who this time doesn't even watch and turns around to watch television.

MOLLY plops onto the grass and lies down.

MOLLY

Damn it.

MOLLY rolls over and lies face first onto the grass. A yell. At the top of her voice.

Flashback to ERIN in tears as JOHN leads her away at the fair. Then:

TIM (V.O.)

Phone.

MOLLY pokes her head up.

INT. TIM'S TRAILER - NIGHT

MOLLY runs in and grabs the phone.

MOLLY

Hello?

JOHN (V.O.)

Mol?

MOLLY

How's Erin?

JOHN (V.O.)

Erin is fine. The doctor found nothing.

MOLLY leans against the wall and falls to the floor.

MOLLY

Good. That's good.

JOHN (V.O.)

You need to break it off with Tim,
Mol.

MOLLY

(taken back)

I don't get it. What...

JOHN (V.O.)
I don't know what happened up
there, but I don't want him near
Erin.

MOLLY
Wait, I don't...

MOLLY glances at TIM, but then turns away and talks with a
quieter voice.

MOLLY
This isn't about Erin, is it?

JOHN (V.O.)
Mol, this is about you. It's about
all of us. Our family.

MOLLY
(quiet)
It's not that easy.

JOHN (V.O.)
Because he gets you high? Mol,
I'll make this easier for you.

JOHN pauses. MOLLY holds her breath.

JOHN (V.O.)
Him or Erin. If it's him, then you
won't be able to visit Erin again.

The line goes dead. MOLLY panics, dialing back immediately.
It goes to answering machine. Another dial, no response.
Focus on MOLLY as the music intensifies. TIM is not even
paying attention. MOLLY takes one look at him and then
leaves.

TIM hears MOLLY's car leave the trailer park. He gets up and
rushes out the door to watch. FADE TO:

INT. MOLLY'S CAR - NIGHT

MOLLY's hands keep shaking like she's having an attack.
Focus on her eyes, which are glazed. Her view is blurry.
Rain begins to fall.

EXT. JOHN'S HOME - NIGHT

MOLLY's car arrives. Without any time wasted, she walks
right to the front door. Through the window, ERIN and JOHN
are eating dinner. The doorbell rings. JOHN goes to the
door.

JOHN
(voice down)
What the hell are you doing here?

JOHN walks outside and closes the door. He walks MOLLY down the steps and onto the lawn.

MOLLY
Why are you doing this?

JOHN
Please do not make me repeat myself. You know why I'm doing this.

MOLLY
I have nothing. I have no one who cares about me.

JOHN
What about Tim? Isn't that why you're here?

MOLLY
He doesn't care about me. He knows why we're together.

JOHN
Then what's the problem here?

MOLLY watches ERIN peeking through the window.

MOLLY
I don't know.

JIM
I won't watch you tear yourself apart anymore, Mol. You have to decide.

MOLLY
I want to... but I...

ERIN appears at the front door, walking towards them.

MOLLY
Baby.

ERIN
Mom? What are you doing here?

JOHN

Not right now, Erin. This is
between mom and me.

MOLLY

I wanted to talk, all of us.

ERIN

Okay, talk.

MOLLY

I...

MOLLY glances at JOHN, who has no reaction. ERIN folds her arms. Her eyes are red.

MOLLY

I...

ERIN

Didn't you tell me you had my
back?

MOLLY

I have your back, baby. Why?

ERIN

Then why would you let me go up
there with ...

ERIN doesn't find the right words.

ERIN

... with him? Why would you do
that?

JOHN

Erin, what are you talking about?

ERIN

Are you that stupid, Mom? Both of
you?

MOLLY

Erin, I don't understand.

JOHN

You told me that...

MOLLY

Erin, did he touch you?

ERIN makes a whimper, then turns around and runs up the stairs. MOLLY turns to JOHN.

MOLLY

John, I...

JOHN is on the move to his truck. He hops in and turns over the engine. Before he departs, he rolls his window down.

JOHN

Watch her.

JOHN drives off. MOLLY is frozen but then gets out of her daze and follows ERIN upstairs in a trance.

INT. ERIN'S ROOM - NIGHT

MOLLY enters ERIN's room, looking around briefly until she approaches ERIN, who is lying face down on her bed, wrapped in blankets.

ERIN

Go away.

MOLLY

I want you to talk to me.

A beat.

ERIN

Mom? Why are you here?

MOLLY

Because I told your Dad I'd watch you.

ERIN

Where is he?

MOLLY

I don't know.

ERIN's face is buried in the blankets, so she's barely audible.

ERIN

This is all my fault. I shouldn't have told you that.

MOLLY

No, you did the right thing.

ERIN gets up and hits MOLLY, pushing her backwards forcefully. MOLLY falls back and loses her balance before rebalancing with an awkward move.

ERIN

You told me you were watching out for me. And then this. You're the worst. I hate you!

MOLLY

Erin, I... I didn't know.

ERIN

You liar! You knew.

MOLLY

No, I didn't. Please, Erin.

ERIN

Just leave me alone. I don't want to talk to you.

MOLLY sits on the bed, and ERIN moves her body away.

MOLLY

You're right. I am the worst, and you can hate me, all right?

ERIN doesn't respond.

MOLLY

Do you want to talk about it?

ERIN

No.

MOLLY

Did he hurt you?

MOLLY watches ERIN retreat into her blankets. It's enough for MOLLY to understand.

MOLLY leans in to hug ERIN, who doesn't retreat this time. The sobs are more pronounced. MOLLY hugs her like a mother and protects her.

MOLLY

I'm sorry, Erin.

FOCUS on MOLLY's face, and zoom out as FADE TO:

INT. WILLIAMS HOME - LIVING ROOM - MORNING

... FADE IN on MOLLY as she tells JIM to follow, walking into the house, where a woman is there to greet them.

MOLLY

This is Claudette, Jim. Claudette, this is my son, Jim.

CLAUDETTE

Ah, you're Jim. I've heard a lot about you.

JIM

A lot? Like good or bad?

MOLLY

Oh, don't be like that, Jim.

JIM

(to MOLLY)

I'm just surprised that you even talked about me. And here, in St. Cloud, like why?

MOLLY smiles and gestures to CLAUDETTE, nodding.

MOLLY

Give us a minute.

CLAUDETTE leaves the room to MOLLY and JIM. MOLLY takes a seat on the couch while JIM remains standing on one end. Once they have the room to themselves...

JIM

We drove across North Dakota and half of Minnesota to find you.

MOLLY holds her hands out defensively.

MOLLY

Jim, stop, stop, you've always been quick to judgment. Let's take a step back.

JIM

You were gone for a day! We went to the police!

A beat.

MOLLY

Oh dear. Maybe I shouldn't have turned off my phone.

JIM

(annoyed)

You think?

MOLLY

Now, Jim. First, how did you find me?

MOLLY

We met your friend Dan at the police station. He said you had an episode?

MOLLY has a smile, a spark in her eye.

MOLLY

Yes, Dan, he was the only one that cared about me. When I was at my lowest point, he was there.

JIM

Yeah, yeah, he's fine, but what happened? Why did you visit him?

MOLLY

Well, I had to. I had to say thank you.

JIM

What are you talking about? Who is he? Why have I never heard of him?

MOLLY

One thing at a time.

A beat. JIM is obviously frustrated.

MOLLY

He told you I was going to St. Cloud?

JIM paces around the room.

JIM

No, that was Kelly. Kelly did a little detective work and we found this address. You were following someone else?

MOLLY

Oh, is Kelly here? I want to see
her.

JIM looks directly at MOLLY, focused, unwavering.

JIM

Mom. I asked you a question.

MOLLY

Yes, I was following Claudette.
Lovely lady. She had knocked on my
door and had information.

JIM

Right, okay, and then you took
that information over to Dan to
thank him? What happened there?

MOLLY

Oh, Dan, yes, he was good to me. I
miss him.

JIM takes a seat on the sofa and collapses himself into the
pillows. Futile. He doesn't know what to do.

JIM

And what about this... Tim? His
brother. Was there bad blood?

MOLLY

Tim?

MOLLY bolts her head side to side, like she's looking for a
threat.

MOLLY

Is he here? I need to tell Erin.
Where is he?

JIM sits up.

JIM

Mom, Erin's dead. She's been dead
for a while now. It's just you and
me. Is this what happened at Dan's
house?

MOLLY turns, quick, towards JIM and her eyes widen.

MOLLY

But he'll find her, Jim. I can't
let that happen.

KELLY

Mom. Who's Tim? An old fling?

MOLLY

He's here, isn't he?

JIM

Mom, stop. No one's here but us.

MOLLY

But Erin... Erin has been here.
It's what I was trying to tell
Dan. But he wouldn't believe me.

JIM shakes his head, looking disappointed.

JIM

They were right. This woman, who
you don't even know, tells you
about this information, you bring
it to an old boyfriend and then
bombarded him with old conspiracy
theories. You need help, Mom.
Please.

MOLLY

(raising her
voice, slamming
hands down)

Won't you listen to me, Jim?!

A pause as MOLLY recomposes herself. She keeps glancing
around but then focuses on JIM.

MOLLY

I need to show you something.
Upstairs.

JIM

Mom, we need to get you help.

MOLLY

Jim, this is why I turned my phone
off. This is important to me.

JIM

This is the "information"? Is this
going to be...

MOLLY

Jim.

This shuts JIM up immediately.

MOLLY
I've always loved you. You and
Erin.

This hits JIM surprisingly emotionally.

MOLLY
You'll understand why.

MOLLY smiles and leaves to go upstairs, expecting JIM to follow. Focus on JIM as he stands there, baffled.

INT. WILLIAMS HOME - GUEST ROOM - MORNING

The room is sparsely furnished. There is a table with a lone chair and some ugly paintings. On the table, there is a box of belongings. MOLLY is poring over the box, sorting through things and placing them on the table.

JIM walks in.

JIM
What's all this?

MOLLY looks up and smiles, though it's not a smile of love but a smile of smugness, of vanity.

MOLLY
Take a look.

JIM walks to the box and picks up an item. It's a photo frame. It's two girls, one of whom looks eerily similar to MOLLY.

Focus on JIM and then the photo as he looks more in depth. The picture focuses and then jumps to life, a portrait of a different time, and sounds burst out of the photo. And then nothing. Focus on JIM as the realization dawns on him. He drops the photo and it falls back into the box.

ERIN died at 10. This girl looked to be about 30.

JIM
Erin's alive?

"END OF EPISODE 1.03"

FADE OUT.