

MINOT, ND (EPISODE 1.05)

FADE IN:

INT. LITTLE FLOWER - NA MEETING - AFTERNOON

"EPISODE 1.05: THE MOTHER AND THE DAUGHTER, PART II"

MOLLY is listening, but is mostly lost in her thoughts.

"1980."

Then, all eyes move to MOLLY. who isn't aware until the lady next to her taps her on the shoulder. "Your turn." MOLLY looks at the others and sees a crowd of eager faces awaiting her to say something interesting.

MODERATOR

Welcome back, Molly. Let's give
her a round of applause, please.

A smattering of applause.

MODERATOR

For those just joining us, Molly
was going through some tough times
with her daughter, her ex-husband,
and her boyfriend. Molly, would
you like to share anything?

A beat. MOLLY looks around, struggling to find words.
Then...

MOLLY

You're probably tired of hearing
my troubles, and I think that's
why I left for a while. But I
think that was the wrong decision.

A beat.

MOLLY

But I am 15 days sober today.

Applause, more genuine this time.

MOLLY

But I feel like shit all the time.
I feel as though my mom is about
to tell me how worthless I am for
having a daughter so young, and I
feel that all the time. And now I
have no barrier to protect myself,
nowhere to escape to.

MODERATOR

I just wanted to say, and I'm sure everyone here thinks the same, we're proud of you, Molly.

A beat.

MOLLY

Thanks, but... it gets worse. John killed himself. Everything is just very overwhelming.

Murmurs in the group. The MODERATOR quells the noise.

MODERATOR

I'm sorry, Molly.

MOLLY

Thanks for not asking if it was my fault.

(a beat)

But Molly think it's my fault. And she is right: I did fail her. She's right to be mad at me about that.

MOLLY looks around, thinking she'd see indifferent faces, but most people are looking right at her, listening.

MOLLY

But, regardless, I think I'm on the right path now. Finally. Every day is a struggle, but there's always the next day to get better.

MOLLY sits down.

MODERATOR

Thank you for sharing, Molly. We are all here for you in this tough time. Aren't we?

Everyone nods. This time, the looks aren't accusatory or inquisitive. They are looks of support and empathy. FADE TO:

INT. MOLLY'S CAR - AFTERNOON

MOLLY drives with intent, her hands shaking, but maybe things are a bit clearer now.

EXT. ST. LEO'S - AFTERNOON

The church is empty.

INT. ST. LEO'S CHURCH - AFTERNOON

MOLLY is on a pew, by herself. There are no meetings to be had this time. This time, she is just there for herself.

MOLLY relishes the peace. She isn't praying, but being mindful. She then gets up and walks to the door. She is approached by an old woman in a walker.

WOMAN

Have you felt forgiveness?

MOLLY

No.

Focus on MOLLY as she walks away.

EXT. GAS STATION - AFTERNOON

EILEEN is lazily washing a window when a vehicle pulls up. EILEEN knows right away that this is MOLLY. The minute that MOLLY is out of the vehicle, EILEEN goes for a hug.

EILEEN

You made it back. I missed you!

EILEEN breaks the hug. MOLLY looks genuinely happy to see her.

EILEEN

Want a job?

MOLLY

Yeah.

EILEEN

(yelling)

Get this woman pumping gas now!

MOLLY

Don't you have to run it by...

EILEEN

Kind of, but I got more authority around here now.

The MANAGER gives a thumbs up with a meek smile on his face. EILEEN gives a thumbs up back.

MOLLY

Things are really different now.

EILEEN slaps her on the shoulder and winks.

EILEEN
When do you start, Mol?

MOLLY
How about now?

EILEEN
Locker room. Go get changed,
there's an outfit there.

MOLLY
What about Brett?

EILEEN
It's his outfit. I fired... I
mean, he...
(gestures to the
MANAGER)
... he fired him.

EILEEN has a big smile and pushes MOLLY towards the lockers.

LATER

MOLLY, in her outfit, pumps gas with a neutral expression on her face. She fake smiles, as usual, but there's an unusual peace around her.

TIMELAPSE as the afternoon turns to night.

INT. LOCKER ROOM - NIGHT

EILEEN puts away her outfit while MOLLY gets her things to leave. EILEEN can't help but smile the whole time.

EILEEN
I'm glad you're back.

MOLLY
I could tell.

EILEEN
Thought I lost you there. I tried
to drop off food for you that time
you were locked in your trailer.

MOLLY
I know. Thanks.

EILEEN slams the locker shut and gets her things, ready to leave.

EILEEN
You still living there?

MOLLY
No. With Tim.

EILEEN
Right. I haven't met him yet
either. You promised we'd meet,
Mol. A long time ago.

A beat.

EILEEN
Or how about you and me? Not at
this hell hole?

The two of them, side by side, walk away from the office and
to their cars, framed by the darkness.

MOLLY
Yeah, I'd like that. That'd be
better.

EXT. TIM'S TRAILER - NIGHT

The noises of dishes being washed and running water.

INT. TIM'S TRAILER - NIGHT

Focus on MOLLY as she looks out the window, mindlessly
washing. A doe hops by. MOLLY's eyebrows perk up as she
follows the doe hop into the woods and disappear.

The drone of the television is low tonight. A click and the
TV is turned off.

MOLLY
Nothing good?

TIM gets on his feet walks over to MOLLY, exaggerated, as if
to intimidate. He hovers over MOLLY and watches her. He then
grabs her by the butt. MOLLY doesn't react.

TIM
You know, even before you burned
all of my shit, honey, you were no
fun. We barely got high.

TIM tries to go for a kiss but MOLLY moves away.

MOLLY
Don't mock me for that.

TIM
You wanted the drugs, you know.
That's how it all began. Now you
burn it.

MOLLY
It's different now.

A beat.

TIM
It's all because of Erin. You
still think I did something to
her. That little devil.

MOLLY drops the dishes into the bubbles and turns around,
her eyes ablaze.

MOLLY
Take that back.

TIM
Devil, devil, devil.

MOLLY
Asshole.

TIM
Go ahead. Threaten to walk away
like always. We know you ain't got
it in ya.

The fire in MOLLY's eyes are burning.

MOLLY
I might have been a bad mother to
Erin, but I'm not a bad person
like you.

TIM is amused by her anger.

TIM
Then have a backbone, Molly.
Leave.

TIM backs away. He gets back in front of the TV and turns it
back on. The noise fills the air again.

MOLLY goes back to the dishes. The familiar voices fill her
head. ERIN's yells, her own anger filled tirades, and focus
on MOLLY as she gets herself together and says, with
dignity:

MOLLY

I'm going to the police tomorrow.

TIM (V.O.)

Good luck with that.

MOLLY

I mean it. They're going to get you and put you away.

TIM (V.O.)

All right, honey.

MOLLY, furious, dries the dishes and loudly places them back. Focus on MOLLY as she then turns around and faces TIM and the TV, though only MOLLY is in frame.

MOLLY

By this time tomorrow, you'll be gone. I'll file a report.

TIM (V.O.)

It's your word against mine. And I already told you nothing happened.

MOLLY

You're a liar and you're going away. I'll get Erin's word on it.

TIM (V.O.)

Your daughter won't even talk to you. Like I said, you're better off doing nothing. If you do something, I'm going to be forced to leave you alone, you won't have a supply of drugs, and who knows how angry I'll be. You know how I get when I'm angry.

MOLLY turns around, an expression of absolute disgust with a tinge of guilt. MOLLY takes a breath. Focus as her expression turns to pain and then anger. Then FADE TO:

EXT. OVERHEAD - MINOT - AFTERNOON

MOLLY's Cutlass drives through downtown.

INT. MOLLY'S CAR - AFTERNOON

MOLLY looks eagerly forward. MOLLY's hands are shaking, as though in anticipation. A song on the radio that she hums along to.

EXT. A HOUSE - AFTERNOON

MOLLY is hidden behind other vehicles. A family is arriving home.

INT. MOLLY'S CAR - AFTERNOON

MOLLY looks. Zoom in. The family gets out of the vehicle and it's ERIN with another family, looking happy. There is a woman and a man, and both are older than MOLLY is.

MOLLY looks happy as well, though there is a longing in her eyes.

MOLLY (V.O.)

Wait, wait, don't hang up. Please.

WOMAN (V.O.)

How did you get this number?

EXT. GAS STATION - NIGHT

MOLLY is at a pay phone.

MOLLY

I just wanted to know how Erin is.

WOMAN (V.O.)

I really shouldn't be talking to you.

MOLLY

Just please, mother to mother.
Please. How's Erin?

A beat. MOLLY leans on the glass, looking into the roof of the booth.

WOMAN (V.O.)

Erin is fine. We're looking after her.

MOLLY

Great. You're Bonnie. Right?

BONNIE (V.O.)

Yes.

MOLLY

Nice to meet you... I know she
doesn't want to see me, but please
tell her I love her.

Another beat. Noise on the other end, talking, and then:

BONNIE (V.O.)
We'll tell her.

MOLLY
Thank you.

BONNIE (V.O.)
Goodbye.

MOLLY talks with haste.

MOLLY
Oh, and please don't tell the
lawyers, or whomever she's talking
to. Please. I don't think she
really doesn't want me to visit,
but...

BONNIE (V.O.)
We have to go. Goodbye.

The lines goes dead. A breath of relief. MOLLY walks out of
the booth and back to the pumps.

EILEEN (V.O.)
How'd it go?

EILEEN walks out of the office.

MOLLY
Fine. I talked with the mom,
Bonnie.

EILEEN
(nods)
Kissing up to the mom.

MOLLY
Too little, too late.

EILEEN throws an arm around MOLLY.

EILEEN
Never too late, Mol. You're doing
fine.

MOLLY
I hope.

EILEEN
No one's perfect, but if you're
not tryin', you're not doing it
right.

EILEEN then jumps up.

EILEEN
When are we doing our date night?

MOLLY
This weekend?

EILEEN
How about at the Dakota? It's new.

MOLLY
(shrugs)
Sure.

EILEEN hops up and down in excitement.

EILEEN
We'll have fun. Mall date!

EILEEN looks at her watch.

EILEEN
Only an hour to go.

MOLLY
I'll get back to doing nothing.

EILEEN goes back to the office. MOLLY leans on the pump and
looks into the darkness. FADE TO:

EXT. TIM'S TRAILER - AFTERNOON

A quiet day, and then a phone ring.

INT. TIM'S TRAILER - AFTERNOON

MOLLY picks up the phone.

MOLLY
Hello?
(a beat)
Yes, thanks for returning my call,
I appreciate it.
(a beat)
No problem. I'll be right there.

EXT. OFFICE BUILDING - AFTERNOON

MOLLY's car drives up to the parking lot.

INT. OFFICE - AFTERNOON

MOLLY walks up to the front desk attendant, who smiles and welcomes her to the office. Her name tag displays "MEG."

MEG
Do you need help?

MOLLY
I'm looking for John Kingsley's
office.

An acknowledgement.

MEG
You're Molly.

MOLLY
Yes.

The woman stands and shows MOLLY the way to one side of the office. As MOLLY walks, she feels the eyes of everyone.

MOLLY is directed to an office. It's empty except for a few boxes on a table.

MEG
Again, Liz left just this here.

MOLLY
Looks like she took most of it.

MEG
(fake whisper)
Between you and me, she was a
little high maintenance. Not
exactly unlike John, but she was a
lot worse.

MOLLY
It runs in the family.

MEG
Yeah, well, it figures she got to
his things first. Always thinking
ahead.

MOLLY looks around the empty office, brushing the dust.

MOLLY
You knew John well?

The lady holds up her hand dramatically, like it was a dumb question.

MEG
John and I told each other everything. He talked about you all the time. It's like I know you. But I don't.

MOLLY
You liked him then?

MEG
Everyone did. He had this proper attitude that we always made fun of him for, but we loved him.

MOLLY laughs. A genuine laugh. She looks in the box and picks up picture frames. There are a few remaining of him and her.

MOLLY
He still had these?

MEG looks too but is embarrassed when MOLLY notices. MOLLY smiles, not minding at all.

MOLLY
It's fine.
(a beat)
Liz never liked me. The older sister protecting the young. Figures she would only leave these pictures with me in them.

MOLLY digs through the rest. A journal, a gift from her...

MOLLY
Not much left for me.

MEG
By the way, I don't know if I got to mention that, but I'm sorry, Molly. Everyone loved him. We were all just shocked when we heard the news.

MOLLY
Thank you.

A beat.

MEG

Good thing you called yesterday.
We were about to toss this. We
didn't find your number.

MOLLY

Yeah, I've moved a lot.

MEG nods and walks to the door.

MEG

Take your time. Just let me know
when you're ready.

MOLLY

I can't believe I almost forgot
about his things.

A beat. MOLLY looks around the office. A foreign place that
meant nothing to her.

MEG

You get wrapped up in emotions, I
get it. But the important thing
is, you're here.

MOLLY looks, forlorn, at the boxes, the only remnants. MEG
quietly exits. MOLLY is with her thoughts. Music builds.
Zoom out and FADE TO:

INT. MOLLY'S CAR - NIGHT

The boxes are in the car's backseat. A family photo of
MOLLY, JOHN, and ERIN is at the top.

A beep. An answering machine:

MOLLY (V.O.)

Hi. It's me.

Zoom in on the front windshield. Through the view, MOLLY is
visible, on the edge of a bridge, looking down.

MOLLY (V.O.)

I was just thinking, why me?

Zoom in more. MOLLY's legs dangle over the edge.

MOLLY (V.O.)

Was it my fault all along? I need
to go back there and figure out
what he was thinking. Was it my
(MORE)

MOLLY (cont'd)
fault?

Zoom in further and then no more. MOLLY looks peaceful,
holding nothing, feeling light.

MOLLY
Maybe it's been my fault the whole
time... I drove him over the edge.
(a beat)
And I drove Erin away, and Erin
needs me. I need to be there for
her. But I just feel like I don't
know what to do.

MOLLY bobs her head back and forth.

MOLLY
I hope you understand.

A beep and the answering machine ends. Through the
windshield, another vehicle pulls up next to MOLLY and parks
near her. EILEEN jumps out and runs towards MOLLY, embracing
her. Tears flow from MOLLY. MOLLY needs this from EILEEN.
FADE TO:

EXT. WILLIAMS HOME - AFTERNOON

It's begun to rain outside of the WILLIAMS home.

"2016."

MAX (V.O.)
(hushed)
You brought the whole family. The
whole family.

CLAUDETTE (V.O.)
It wasn't me. They followed her!

INT. WILLIAMS HOME - UPSTAIRS HALLWAY - AFTERNOON

JIM listens into the guest room from the door.

MAX (V.O.)
Now what?

CLAUDETTE (V.O.)
Let's help her mother find Erin.
They all want to. It's the right
thing.

MAX (V.O.)
This is what happens when I try to
help women. They turn it around
and take advantage.

JIM rolls his eyes. He pretty much hears CLAUDETTE do the
same thing.

CLAUDETTE (V.O.)
It's not about you. It's about
them. Now we finally have an
opportunity to answer questions
they've probably been dying to
know for years.

A noise behind the door, like a huff.

MAX (V.O.)
I don't like this.

CLAUDETTE (V.O.)
It doesn't matter. You forfeit
your responsibility when you left
this to die all those years ago.

JIM leans in during the pause.

CLAUDETTE (V.O.)
Didn't Minneapolis get your head
in order?

MAX (V.O.)
When I get there, I always expect
enlightenment, but I get nothing.
Just Laura's ghost.

CLAUDETTE (V.O.)
Then maybe it's finally time you
take over the garage.

A beat.

MAX (V.O.)
It's time for me to accept the
part of my life with Erin is now
back.

CLAUDETTE (V.O.)
Don't ignore me.

An object is thrown across the room and hits the other wall.

MAX (V.O.)
I'm not taking over the garage.
It's not my responsibility.

JIM backs up as he hears footsteps towards the door.

CLAUDETTE (V.O.)
Right. It's never your
responsibility.

The door opens. JIM isn't there.

INT. WILLIAMS HOME - LIVING ROOM - AFTERNOON

JIM, already downstairs, watches CLAUDETTE descend with an angry expression on her face. He looks away when they lock eyes.

CLAUDETTE
I know you were listening.

CLAUDETTE beckons JIM to the kitchen.

INT. WILLIAMS HOME - KITCHEN - AFTERNOON

The two of them are framed in the window outside.

JIM
We need to talk to him.

CLAUDETTE
He won't talk.

JIM
That why he left to begin with?

CLAUDETTE
He goes to Minneapolis to unwind.
It's hours away. I don't
understand. Anyways, it's futile.

JIM pushes on the issue.

JIM
My mom won't give up until she
knows what happened to Erin. Look,
she's already lost as is with her
dementia and this might bring some
normalcy back to her life.
Anything will help.

CLAUDETTE

I know. I want to know, too. It's why I brought her here. But Max has got a lot of other things on his mind right now.

JIM

He has information on Erin. That's the most important thing right now.

CLAUDETTE

I'll determine what's most important right now. You're a guest in my house.

An awkward pause.

JIM

Fine. I'm just worried. We want to bring her back soon.

CLAUDETTE huffs, an understanding one that is just as frustrated.

CLAUDETTE

I want to help too. But he's dealing with this family business and Erin and you guys, all here...

The door opens upstairs and MAX descends. He points at CLAUDETTE and JIM.

MAX

Family only. Upstairs. Get the mother.

MAX disappears. JIM and CLAUDETTE look at each other.

INT. WILLIAMS HOME - GUEST ROOM - AFTERNOON

MAX is at a desk, with CLAUDETTE next to him. MOLLY and JIM are on the opposite end, keeping their distance.

MAX

What do you want to know?

JIM and MOLLY look at each other. MOLLY asks the first question.

MOLLY

What was Erin like? I want to know everything.

MAX
Erin broke my heart.

JIM
What happened?

MAX
She packed up her things after a fight and just left. Never returned.

CLAUDETTE laughs, leaning on MAX.

MOLLY
Erin was like that.

CLAUDETTE
There are many tales of Erin. The bitch, the one that got away...

MAX
Excuse me, I'm talking.

The two of them glare at one another.

MAX
(pointing)
You got us in this mess.
(to JIM and MOLLY)
She went behind my back. I told her not to dig up these things.

CLAUDETTE
(insistent)
They deserve the right to know what happened! Poor Molly didn't even know that Erin was alive when she was 28, when she was here!

MAX looks surprised by this, raising an eyebrow.

MAX
(to MOLLY)
When was the last time you saw your daughter?

MOLLY
1980. I... thought she died in a fire.

MAX
Erin stood in that very place where you are. We also went to high school together. Here. In
(MORE)

MAX (cont'd)
Minnesota.

MOLLY
Then I need to help her. She's out there, and there are people trying to get her!

JIM smiles and pulls a frustrated MOLLY aside.

JIM
Relax, mom.

MOLLY
You don't know what it's like to feel helpless.

JIM
Mom. I know what that's like. Lily? My daughter... do you even listen to what I tell you?

MAX holds up a hand to intervene.

MAX
We're here to talk about Erin. Right?

JIM
Sorry. Erin left and never returned. And that was the last you heard of her?

MOLLY
Why didn't you try to reach us then?

MAX
Erin was a grown woman. I wasn't about to run off to tell her parents that she was here and then left.

CLAUDETTE
He didn't have the whole picture. He didn't know Erin had gone missing.

MOLLY
(to MAX)
But I'm her mom. You had a responsibility to tell me. I know what she had to deal with. Tim's
(MORE)

MOLLY (cont'd)
out there!

JIM lightly jabs MOLLY.

JIM
(hushed)
Keep it together, mom.

MOLLY
Erin was here. Right here!

JIM
(appeals to MAX)
Yes. And Max is here to help.
Right?

MAX nods. MOLLY is jittery.

MAX
It was my greatest shame, watching
Erin go. Erin needed help, and I
failed her, let her go, drove her
away.

A beat.

MAX
I locked it away in my mind, never
wanting to return to it. Yes, I
was a horrible boyfriend to her,
but I was different after that.

CLAUDETTE pats MAX in an endearing way, although MAX rejects
it annoyingly.

MAX
(to MOLLY)
I don't regret keeping this from
you. It wasn't my fault. I didn't
know. But look, now you know. Now
you know all my history. Happy?

JIM
Did you go looking for her?

MAX
Yes.
(a pause)
After a while. I ignored her for a
while, but I needed to know what
happened. Young love. But it led
me down paths I regret.

CLAUDETTE

What are you talking about?

MAX

It led me to Hannah.

A beat. The name is familiar.

MOLLY

Hannah. Her friend from Minot?

CLAUDETTE

Yes.

MAX

At the time I was desperate to find Erin. But it led nowhere and when talking with her, I... didn't know who I was anymore.

A beat. MAX moves on.

MAX

But back to Erin. We lost touch for a while after high school and Erin went to Grand Forks with her boyfriend after graduation.

JIM tries to piece together the puzzle. MOLLY looks overwhelmed.

MOLLY

Erin was ... living her life?

JIM

Erin left Minot for St. Cloud, then left St. Cloud for Grand Forks, then left Grand Forks for St. Cloud again, then left again. Erin traveled a hell of a lot.

MAX

Yes. And everyday I feel guilty for letting her go.

A beat.

MAX

It's the guilt I felt when I let my sister die.

The air leaves the room. CLAUDETTE embraces MAX, who lets her this time. MOLLY and JIM are quiet.

CLAUDETTE

(nervous)

He didn't really let his sister die. He likes to exaggerate. Don't be like that, Max.

An awkward pause.

MAX

The vehicle dropped on her, and that should have been me. I should have been handling my parent's garage. I let her die.

CLAUDETTE laughs nervously.

CLAUDETTE

(under her breath)

Not now, Max.

MAX

All those years of not talking, and for her to just die like that...

A pause as JIM and MOLLY walk to the door.

JIM

We'll leave, if you like.

CLAUDETTE

Yes, please. His sister died recently and it's fresh.

MAX gets on his feet. JIM and MOLLY pause.

MAX

Wait, Claudette, don't you know what this means?

CLAUDETTE

No...

MAX

This thing that's happening right now, all 4 of us here, it's happening for a reason. Erin's past here right now, Laura's freak accident, and Minneapolis. It means I have to go back.

CLAUDETTE

Um...

MAX

I have to take responsibility, not just for me but for others to move on. I won't let any more women down.

CLAUDETTE

Max, hold on a minute.

MAX

(manic yet
determined)

Don't you get it? Erin's mother is here! It's fate! It's an opportunity to make amends. It's not too late, for them, for us.

MOLLY

Let's begin with Hannah.

MAX looks around his desk and picks up a book. It's full of postcards.

CLAUDETTE

What is that?

MAX

Postcards that Erin mailed to Hannah when Erin was in Grand Forks.

JIM

Why are they here? Why doesn't Hannah have them?

MAX hands the book over to JIM.

MAX

Hannah never read them. Apparently she stuffed them in this book and then handed it back to Erin.

JIM

"Handed it back"?

MAX

They had a fight. It was more like she threw it in her face. Then Erin brought the postcards back here.

JIM flips through the postcards. In the writing: ERIN apologizing, explaining how life was in Grand Forks, and

more. There were dozens of postcards. The address was the same on each one.

JIM
There's the address.

MAX
I don't know if she still lives
there, but that's the best place
to begin.

MAX grasps MOLLY's shoulders and MOLLY freezes up. MAX has a weird smile, like he is trying to be extra nice.

MAX
Mrs. Kingsley, we want to help
you. But you two need time.

MAX takes CLAUDETTE by the arm and walk to the door, where MOLLY and JIM move out of their path.

CLAUDETTE
Oh we're leaving? Okay.

MAX
We'll be downstairs.
(a pause)
When you're ready, let's talk.

MAX and CLAUDETTE leave. MOLLY and JIM look at the book of postcards. Muffled voices emerge. One postcard, dated October 1988, moves with life. ERIN writes that she is upset that she missed graduation but she has moved on with her life. A person name MARTY is in the picture. The two of them hold each other lovingly on a beach, avoiding waves. Music plays as MOLLY and JIM look at the postcard. Then:

EXT. A ROAD - EVENING

A lone figure marches down a road.

"1998."

Turns out that it's ERIN, holding a bag, while a van drives and follows her.

MAX (V.O.)
Walking down this road every time
after an argument makes it less
fun to find you.

ERIN
Not. Talking.

MAX (V.O.)
Let's go home.

ERIN
(turns to him)
I'm not gonna be a prisoner in
that house.

MAX (V.O.)
If you want to pay rent, then pay
rent. But I was just being nice.

ERIN
But you're going to use that
against me. "I let you be here for
free, so now you owe me."

ERIN keeps walking.

MAX (V.O.)
That's what you think of me?

MOLLY
Yes, occasionally.

MAX (V.O.)
Why won't you admit when a person
is being nice to you, Erin?

ERIN
It's rare.

MAX (V.O.)
It's been a month. Why don't you
trust me?

ERIN
(laughs)
No.

MAX just sighs as the two keep trudging along.

ERIN
Leave me alone.

MAX (V.O.)
This van's gonna outpace you. Just
give up already.

ERIN

No.

MAX, angry, honks the horn.

MAX (V.O.)

I actually want to help you. What
do you think has been happening
this whole time?

ERIN waves him off.

ERIN

Everyone thinks they're helping.

MAX (V.O.)

If you bring in your part, that's
fine. I won't ask for any future
favors. Happy?

ERIN pauses. An exhale.

ERIN

For now.

EXT. WILLIAMS HOME - NIGHT

It's dark. ERIN and MAX walk to the front door. MAX works
the front lock. A yawn.

MAX

Early drive tomorrow. Now that's
an hour off my beauty rest spent
looking for you.

ERIN makes a dismissive noise. The lock opens. ERIN moves
past MAX in a flash.

MAX

Don't make it messy.

ERIN (V.O.)

Yeah, yeah.

INT. WILLIAMS HOME - GUEST ROOM - NIGHT

ERIN wraps herself up and is about to turn off the light.
MAX appears.

ERIN

What?

MAX

You'll be fine without me?

ERIN turns to face away from MAX. He grins and turns the light off.

EXT. AND INT. WILLIAMS HOME - TIMELAPSE

The house remains unchanged as music plays. Days pass and a weird routine happens as ERIN moves around the house, bored, looking at each room, just looking at the telephone in the kitchen, going to work, returning home. The humdrum life that ERIN wanted.

A montage of the phone ringing but ERIN doesn't pick up. ERIN is going mad but THEN... the van returns. ERIN jolts out of her trance. FADE TO:

INT. WILLIAMS HOME - AFTERNOON

ERIN walks up to MAX, who is watching television.

MAX

What's up?

ERIN

Don't get mad, but when you were gone, something happened.

MAX

I haven't even been back for a day yet. What is it?

MAX lowers the volume on the television, giving ERIN a look. ERIN has a sheepish grin.

INT. WILLIAMS HOME - BATHROOM - AFTERNOON

The tub won't drain. More water fills. It floods more.

ERIN

It wasn't me. Promise. Don't kick me out.

MAX folds his arms. He smiles.

ERIN

What?

MAX

Remember a month ago you were desperate to leave?

A beat. ERIN is just focused on the drain.

MAX
Help me fix it. Then we're even.

ERIN
Fine.

Focus on MAX as he plays with the drain, picking up gunks of hair. ERIN stares, entranced.

MAX (V.O.)
How was there that much buildup?

EXT. WILLIAMS HOME - PORCH - NIGHT

ERIN and MAX are on the porch bench. A lone light glows from above, a dim light bulb.

MAX
I'm not mad, I just want to know.

ERIN gets to her feet and walks to the far edge of the porch. A drag.

ERIN
Hair. From this head. It's a girl thing.

ERIN flicks the butt into the grass and sits back down.

ERIN
When you have a girl as a roommate, this happens.

MAX
I'm aware.

ERIN
Are you?

ERIN plays with her pack of cigarettes.

MAX
It hasn't been all bad, right?

ERIN
No.

ERIN then pulls a cigarette out as she talks.

ERIN
Max, he messed me up. Trust
issues, all that.

ERIN puts the cigarette back into the pack.

ERIN
It also made me more
independent... and lonely, too.

ERIN raises an eyebrow.

ERIN
No witty banter?

MAX
Just listening.

ERIN nods and pockets the pack.

ERIN
For what it's worth, thank you for
getting me that job, even if it is
bagging.

MAX doesn't mean to laugh, but he does. ERIN doesn't mind
this time.

ERIN
I know not everyone's bad, but
it's tough to get over that
mindset. You know what I mean?

MAX
I'll help you to rebuild your
trust. But you have to let me.
Will you let me help you, Erin?

The question floats by ERIN's ears but is not registered.
ERIN is thinking about MOLLY.

ERIN
(in a daze)
Help. My mom got a lot of that.

MAX
Is that a yes?

ERIN decides to bypass her last few steps and takes the pack
back out. She then immediately lights up and exhales.

ERIN
I think about my mom every day.

MAX

You love her.

ERIN

One thing I'll give her: she tried. She tried every day to mixed results.

(a pause)

But enough was enough.

MAX

And that was when you ran away.

ERIN

With Hannah.

MAX

Does your mom know you're alive?

A flash to MOLLY's voice on the phone.

ERIN

Maybe. But she did use. A lot.

A drag.

ERIN

Maybe when I left she stopped using. Maybe me leaving was the best thing to happen to her. How appropriate.

ERIN laughs, amused.

MAX

She's probably still holding out hope that you're alive.

ERIN

It's been 18 years. I think if she really wanted to find me, she would have.

MAX

You know, if we got to know this more vulnerable Erin back then, maybe we could have been better friends.

ERIN rolls her eyes. MAX leans back, locking his fingers behind his head.

ERIN

Yeah. You were that weird kid who liked to debate about rights and empowerment. I didn't get you, either.

MAX

Aaaanyways, what about your dad?

A beat. ERIN cranes her neck.

ERIN

He killed himself.

(looks at MAX)

No, no, it's okay. It was a long time ago. 1980, actually. That was not a good year.

MAX

Didn't know that a tiny town in North Dakota had that much drama.

ERIN

You don't know the half of it.

MAX

Why'd he kill himself?

Right as he says it, MAX immediately takes back the question.

MAX

I'm sorry, that was too intrusive.

ERIN

It's fine, man. Don't keep apologizing.

MAX

You've already gone through so much, I don't want you to have to relive it.

ERIN

News flash, it's being relived all the time. It's okay.

A beat.

ERIN

The answer is no one knows. My mom barely registered it. I was living with him, they were divorced. She was living with this shit bag. A

(MORE)

ERIN (cont'd)
real shit bag, like human trash.

MAX
Your mom has poor taste.

ERIN
That's an understatement. I was
barely a teenager and I knew that.
But when he died, she didn't care
at all. She was just getting high.
She didn't...

A beat. It grows louder. The sounds of the North Dakota
State Fair. JOHN taking ERIN away from TIM and MOLLY. And
then...

ERIN
... love me. But she always said
she did. And yet, I still wanted
her love, maybe more. That's how
it was.

ERIN turns around and walks back to the bench.

ERIN
You know that feeling?

Another drag.

ERIN
Mothers.

MAX
Your mom was trying her best.

ERIN
It looks like that now, but if you
were there 18 years ago, you'd
notice that she really wasn't. She
liked to tell you that, though.

MAX
That's unfair, Erin.

ERIN
You're an expert on my mom now?

MAX is quiet. A gentle breeze.

ERIN
It's the reason for all the
running. First from Minot to here,
then here to Grand Forks, then
(MORE)

ERIN (cont'd)
Grand Forks back here.

A beat.

ERIN
But I wasn't just running for
attention. It was Tim, then
Hannah, then Marty. There are
shitty people in my life.

MOLLY flicks the butt into the grass. A glow emerges.

MAX
Who's Tim? Your mom's boyfriend?

ERIN
Yeah.

MAX
At least you're rid of him.

Focus on ERIN as she looks into the darkness. The light bulb
illuminates her face. ERIN nods.

MAX
What about with Hannah? What
happened?

ERIN
We disagreed a lot.

MAX
"Disagree"?

ERIN
Hannah was very opinionated on
relationships. We didn't agree on
most things. It wasn't pretty.

A beat.

MAX
That sounds like my sister, Laura.
She hated all the women I've
dated.

ERIN drops to the bench and leans back.

ERIN
Hannah, that girl was trouble.

MAX

Was she the one always going to the principal?

ERIN

One of them.

MAX

But you didn't.

ERIN

Occasionally. Look, let's get off of Hannah.

Awkward pause. ERIN wants MAX to talk now.

MAX

If you want me to talk about my sister, I mean... it's been years since we talked.

A beat as he thinks.

MAX

It was a fight. Our parents died recently and the family business in Minneapolis is in need of work.

ERIN

And you fought over who would take it?

MAX

Yeah. The trucker life brings a person everywhere in America. But that place needs a lot of attention and work.

ERIN

Laura wasn't happy about that.

MAX leans forward.

MAX

Laura raised me when my mom was drunk. She had to take over. But not before she yelled at me for a night. And that was the last time we talked.

ERIN

How long has it been?

MAX

Growing up, all I ever did was watch over you, wash your things, help with homework, she would yell at me. And all you do is get in a truck and drive away from your responsibilities.

ERIN

Uh, what's happening right now?

MAX

Laura never got it. I wasn't running away. I had to work. You literally can't be in a truck and in Minneapolis every day.

ERIN

Uh...

MAX then realizes he had not answered the question.

MAX

It's been 4 years. But she might be dead. That's how little we've talked.

ERIN

You haven't gone to visit her once?

MAX

Hey. You don't know the relationship. You don't know the fight.

ERIN

Fine. but what about for your parents?

MAX holds up a hand.

MAX

Boundaries, Erin. If you don't ask about my relationship with my sister and the business, I won't ask about your relationship with Hannah and your mother. Fair?

ERIN has no reaction. Perhaps earlier she would have lashed out but this time:

ERIN

Fair.

A breeze passes. MAX gets on his feet and walks to the porch door.

MAX

Well, this therapy has been enlightening.

ERIN

It's not like there's anything more to ask about my mom. You know everything about my mom.

ERIN is defensive. MAX has a look of amusement and disappears into the home. The light illuminating ERIN buzzes and goes dark. A quick knock on wood and it lights back up. Focus on ERIN. The faint buzz of a laser running over a grocery fades in. FADE TO:

INT. GROCERY - AFTERNOON

Focus on ERIN in a familiar pose, moving groceries over a belt. Buzz. \$2.50. Buzz. \$3.00.

Dialogue from the next register. ERIN looks over. It's MARTY. He notices her before ERIN ducks underneath. Focus on ERIN as she hears noise above. A voice asks for her. It's her boss.

MAN (V.O.)

Erin? What are you doing? He's here for you.

ERIN exhales loudly.

EXT. GROCERY - AFTERNOON

ERIN and MARTY lean against a wall. MARTY offers a cigarette but ERIN refuses. ERIN looks away from MARTY even as he talks to her.

ERIN

Busy here, if you didn't notice.

MARTY

I admit it. I fucked up.

ERIN

Maybe in the third or fourth year, that's fine. But not now.

MARTY

What, people aren't allowed to
make mistakes after year 4?

ERIN

Not like that.

MARTY lights up. A drag. A look at his watch.

MARTY

You're never going to trust me
again, aren't you?

ERIN

(ignoring him)

Your daddy help you find me?

MARTY

You know, yer making a mistake
with all this, Erin. Daddy wants
this to work.

ERIN

(waving him out)

Again, no trust here. Goodbye.

MARTY takes one last drag and walks away.

MARTY

Fine. Have it your way. But you'll
be back. One day.

Focus on ERIN as MARTY's vehicle turns over and drives away.
ERIN punches the brick wall with her fist. It's bleeding.
ERIN exhales, inhales, exhales, then:

EXT. WILLIAMS HOME - NIGHT

ERIN (V.O.)

Guess who was at the grocery.

INT. WILLIAMS HOME - KITCHEN - NIGHT

ERIN and MAX at the dinner table, eating a simple meal.

ERIN

Oh, and before I forget.

ERIN hands an envelope over to MAX, who takes it and places
it next to other bills.

MAX

Erin, keeping up her end of the bargain.

ERIN

No IOUs.

MAX

Yeah, yeah. Who was at the grocery?

ERIN

Marty.

MAX

(surprised)

How the hell did he find you?

ERIN

His old man is the chief of police in Grand Forks.

MAX looks worried.

MAX

That's a problem.

ERIN

Why?

MAX

They're going to keep bothering you.

ERIN

(insistent)

No.

MAX shakes his head, doubtful.

MAX

It's the police we're talking about here.

ERIN

He's dumb but he knows when enough is enough. He'll leave it alone.

(places her hand
on his hand)

Max, he won't put a hand on me again, I promise you that.

MAX

If he has that history and has the police backing him, it might get ugly. Just ... let me know if you need me to be there for you. Or I'll teach you to defend yourself.

ERIN gets a kick out of that. She gets to her feet and brings her plate to wash.

ERIN

I'll keep that in mind.

MAX

I'm not joking. I'll teach you my moves and no one will touch you.

ERIN

Big words from the big man. I'll handle it, all right?

MAX

Erin, damn it, if you go through life just rejecting everyone, you'll never trust anyone again.

ERIN looks at the window's reflection and notices MAX looking angry.

MAX

Not everyone's out to get you.

ERIN

I'm taking care of myself.

MAX

But you gotta let people help. Sometimes.

ERIN looks out the window and instead of the reflection, ERIN notices a vehicle drive by. It's MOLLY, 28 years old, driving to her death, looking emotional, without ERIN.

ERIN

I think I'm beyond help.

Zoom in on ERIN as music builds into an 80s tune. FADE TO:

INT. MOLLY'S CAR - AFTERNOON

FADE in 80s music, which is playing in MOLLY's radio. MOLLY is looking at the front of the Minot Police Department.

"1980."

A police officer leaves the precinct. MOLLY gets out, walking with purpose, dodging another person, and gets to the door. MOLLY stands there, about to make a move, but then freezes.

Then she suddenly turns around and looks at her car... rack focus and then back to MOLLY.

MOLLY (V.O.)
... and then I turned around and left.

INT. THE DAKOTA MALL - AFTERNOON

EILEEN and MOLLY are walking around.

EILEEN
What made you leave?

MOLLY
That voice that tells you that you're wrong to try to do the right thing. You know that one?

EILEEN
(nods)
Oh yeah. But don't worry. There'll be other times. You'll try again.

MOLLY
Hopefully.

EILEEN
Definitely.

EILEEN and MOLLY make their way to the hub of the mall, a dining area with many restaurants. It's packed.

MOLLY
It's easier to talk to you than the group.

EILEEN
Thanks, Mol! I know what it's like dealing with your problems. And you were brave to tell me everything.

MOLLY
You made it easier. You're a good listener.

EILEEN stops her and takes on a serious tone.

EILEEN

When I was going through withdrawal, it really helped to have a friend. My best friend was always there for me. I'll try to be there for you.

MOLLY

Thank you. Really.

EILEEN beams.

EILEEN

And obviously, I don't have a kid, but you have to trust her. Even if Erin says a lot of things, it's your daughter.

MOLLY

Yeah.

EILEEN

I haven't met Erin, but she's probably a sweetie like you.

MOLLY

Eh. It depends on the week.

MOLLY and EILEEN are now in a department store, browsing items.

MOLLY

How are you doing anyway? It's always about me.

EILEEN

Oh, that's fine, my life's boring anyway. You're the one with things to talk about.

MOLLY

You been living in Minot your whole life?

EILEEN

Heck no! I'm a Texas girl, if you didn't notice my accent. My parents moved here when I was little, looking for work.

MOLLY peeks over the rack and the two of them lock eyes, an unspoken word. But then...

MOLLY
You're too nice for this cold town.

EILEEN
Everyone needs a little warming up. How about you? Minot run in the family?

MOLLY
I think my entire blood line was born and raised in North Dakota.

EILEEN laughs and picks out a blouse. MOLLY makes a face. EILEEN puts the blouse back.

MOLLY
When there's nothing to do around here in the middle of nowhere, mom just got high.

EILEEN
It sounds like you needed a better role model.

MOLLY
I always used her as the reason for using, but that's unfair. It wasn't all her. It was me, too.

EILEEN
It's been a journey.

MOLLY
It's not over yet.

EILEEN picks out a dress. MOLLY nods in approval and EILEEN twirls it.

EILEEN
(with a grin)
Bingo.

MOLLY and EILEEN are now browsing TVs in another store later...

EILEEN
How's Erin, anyway?

MOLLY

Much happier with her new family.
Much happier than with John, it
looks like.

EILEEN

That's good. I know you want to be
with her, but... at least you know
she's in good hands.

MOLLY looks at herself reflected in a TV. EILEEN is next to
her, also framed by the TV.

EILEEN

What's going on?

MOLLY

Nothing. It's just that he looks
through this... all night.

EILEEN

He's got to go, Mol.

MOLLY

John, Erin, me... we would all
watch together, but... Tim just
watches it himself. Without me.

MOLLY and EILEEN are not reflected in the TV anymore. Pan up
to the two of them.

EILEEN

I got a place to myself. Anytime.
When you're ready, just give me a
ring.

The 80s music intensifies and then:

EXT. TIM'S TRAILER - NIGHT

A light is on in the kitchen.

INT. TIM'S TRAILER - NIGHT

MOLLY looks upon TIM, who has fallen asleep in front of the
TV with a bowl of macaroni. MOLLY turns off the TV, picks up
the bowl, and throws a blanket on TIM. He looks thinner than
normal, pathetic, and a bit defeated.

TIM

(mumbling)

We don't talk anymore, Molly...

TIM turns and keeps talking in his sleep, mumbling.

TIM

Why did you even find me at all?

MOLLY shakes her head, looking at TIM. There's a bit of sadness in her eyes.

LATER

MOLLY plops onto the bed and looks at the roof. Focus on her as she tosses and turns. Flashes to her drug filled nights, her hand drooping over the edge, needles right within her fingertips. It's a hallucination which eventually fades and then the quietness fills the void again. Focus on MOLLY as she tries to fall asleep. FADE IN the noise of an engine.

INT. MOLLY'S CAR - MORNING

MOLLY is driving, right past the police precinct. Her hands are shaking, more violently than usual.

EXT. THE VILLAGE INN - MORNING

MOLLY knocks on the door. A voice responds.

BRENDA (V.O.)

We're not open!

MOLLY

What about for me?

A pause and then BRENDA opens the door. Her face drops.

BRENDA

We're not open.

MOLLY

Really, Brenda?

BRENDA

There's no openings. No jobs to hand out here.

MOLLY

I don't want a job... I pump gas.

BRENDA is bewildered.

BRENDA

Huh. Good for you.

MOLLY
I'm not using anymore.

BRENDA makes a face, and MOLLY knows it as "doubt."

MOLLY
Let's talk. Please.

BRENDA
Talk.

MOLLY
How about a booth?

INT. THE VILLAGE INN - A BOOTH

MOLLY and BRENDA are across from each other.

MOLLY
How's the pizza?

BRENDA
Pizza is pizza.

MOLLY
You hate me.

BRENDA
Yes, Mol, I am your friend, but
what you did back then, it made me
lose my trust in you.

MOLLY
I haven't used in months. I'm
better, promise.

BRENDA eyes MOLLY, assessing her, and then nods.

BRENDA
What do you want?

MOLLY
A hello. Being nice. That's it.

BRENDA
Why aren't you working?

MOLLY
Not until later.

BRENDA
Hello. It's nice. What else?

MOLLY

How are you?

BRENDA looks incredulous, like asked a dumb question.

BRENDA

What do you think?

MOLLY looks at BRENDA, who looks exhausted, bags under her eyes.

MOLLY

Like you need a vacation.

BRENDA

People treat this job like it's
freaking temporary. I swear the
kids these days are half as smart
and twice as lazy.

A pause. BRENDA leans in.

BRENDA

Why are you really here?

MOLLY

I wanted to apologize.

BRENDA

For being a bad employee?

MOLLY

Harsh, but yes. I wasn't 100%, and
it wasn't fair to you.

BRENDA leans back.

BRENDA

(restarting)

All right: Molly. How are you
doing?

MOLLY

Wow, thanks for asking, finally.
I'm fine. Good.

BRENDA

You look... better. Healthier.

MOLLY

Thanks. You too.

BRENDA
Oh fuck off, I know I look like
dogshit. How's Dan?

DAN's name jolts a memory. MOLLY lets it go. BRENDA reads
her expression and moves on.

BRENDA
That bad?

MOLLY
It was a while ago.

BRENDA has a grin on her face.

MOLLY
What?

BRENDA
It's just good to look at your
dumb face, that's all.

MOLLY
(looking around)
Wish I'd lend a hand around here.

BRENDA
(raised voice)
No.

This makes MOLLY back away. BRENDA looks out the window.

BRENDA
There's nothing left for you here.
You have to move on.

MOLLY
Then it'll be just visits, all
right?

BRENDA
You're missing the point, Mol.

BRENDA turns to face MOLLY once more.

BRENDA
It's a good path that you're on.
But you have to move on from here.
Forget me.

MOLLY grabs BRENDA's hands.

MOLLY

We're friends, right? And it's
difficult to forget a friend.

BRENDA

On this path to recovery, things
are going to be up and down. But
it will get better. It might or
might not involve me.

BRENDA releases her hands and gets to her feet, wiping down
her apron.

BRENDA

It's good to look at your dumb
face, Mol. Now get moving, you got
a job, and I got to open up.

MOLLY

(looks at watch)
Really?

BRENDA directs MOLLY to the door. MOLLY, reluctant, follows.
At the door, BRENDA gives MOLLY a hug.

BRENDA

It'll be fine. Eventually. Maybe
not right now, but eventually,
things will get better.

BRENDA lets go of the hug. MOLLY turns to leave.

BRENDA

Just be on the right path. It's
that tough love I trained you
with. You'll be fine.

Focus on MOLLY as she leaves the diner, with BRENDA out of
focus in the background. The Village Inn fades, and then:

INT. THE TORCHLIGHT - AFTERNOON

MOLLY walks in and goes to the bartender. It's a new person.
The rest of the place is unchanged.

BARTENDER 2

What are you having?

MOLLY

You're new.

The BARTENDER gives her a strange look.

BARTENDER 2

How's that rock you've been living under?

MOLLY

Excuse me?

BARTENDER 2

He died last month. Everyone knew about it.

The news hits MOLLY as she falls onto a barstool. The BARTENDER now looks more empathetic and fills up a beer glass.

BARTENDER 2

(offering the beer)

Take it you didn't know.

MOLLY

(takes the beer)

What happened?

BARTENDER 2

Freak accident at home. Honestly, don't feel like explaining. It's grim. We had a party for him here. It was nice.

MOLLY

What happened to Susan, the other lady?

BARTENDER 2

Moved to New York.

MOLLY thinks about this and holds her beer up.

MOLLY

To family.

The BARTENDER offers a smirk and nods. MOLLY downs the beer quickly. The BARTENDER looks on with incredulity. MOLLY slams down the beer and wipes her mouth.

MOLLY

I definitely deserve a drink. Trust me.

BARTENDER 2

Never said you didn't, ma'am. What's your name?

MOLLY

Molly.

BARTENDER 2

(takes glass back)

Well, Molly, I'm sorry that your friend died.

MOLLY

He wasn't really my friend. I think he kinda hated me, actually, but he cared about me. Like he felt sorry for me.

BARTENDER 2

From what I heard, he was a decent man.

MOLLY

It's unfair what happened.

Focus on MOLLY as she looks around the bar. The two patrons are keeping to themselves. A feeling washes over MOLLY as focus on her eyes. Like a wave of motion that will not stop for anything. A flash to needles sticking out of her body, her lying in bed, unconscious, and then ERIN being dragged away by JOHN and TIM watching over with malice.

MOLLY jolts back to the present. It takes a while but MOLLY is here again.

MOLLY

Life is fleeting.

MOLLY drops a \$20 bill for the BARTENDER. Focus on MOLLY and follow as she leaves The Torchlight, gets into her car, the background fades into nothing. FADE TO:

EXT. MINOT OVERHEAD - LATE AFTERNOON

MOLLY's car drives through the downtown. It's quiet, and an eerie vibe is about town. A pulsating beat is heard as MOLLY drives to her destination. FADE TO:

INT. MOLLY'S VEHICLE - NIGHT

MOLLY looks on from her car into BONNIE's home. There is no window on this home. MOLLY eats her own take out food and imagines joining her daughter in this meal.

A light appears above the front door. ERIN walks out and looks around just as MOLLY ducks down. ERIN recognizes MOLLY's car and yells for BONNIE. MOLLY peeks up, notices

that ERIN has left, and then turns over the car, dropping her food onto the floor, and leaves.

EXT. GAS STATION - NIGHT

MOLLY trudges to the office. EILEEN raises her eyebrow and taps her watch.

EILEEN
A new woman. Early for once.

MOLLY
It won't happen again.

MOLLY goes to the office to change into her uniform.

LATER

A van pulls up to a pump. MOLLY walks up to help. Immediately, she notices ERIN and another young girl her age in the backseat, with another woman she didn't recognize driving.

WOMAN
Fill it up please.

A beat. MOLLY peeks again to the backseat. ERIN ignores her.

MOLLY
Why is my daughter with you?

WOMAN
She wanted to talk to you.

ERIN exits the back. MOLLY goes around to talk to her but the woman makes an "ahem" and points to the pump. Instead, ERIN walks around. MOLLY gets the pump flowing and then turns her attention to ERIN.

MOLLY
Baby, what are you doing here?

ERIN
Why are you being a creep, Mom?

The lady and the other girl pretend not to listen. MOLLY and ERIN move away from the pump and talk. MOLLY notices EILEEN eavesdropping as well. MOLLY lowers her voice.

ERIN

You're embarrassing me. I had to ask Hannah and her mom to drive me here. If Bonnie or David found out we were meeting, they'd be so mad.

MOLLY

This wouldn't happen if you just lived with me!

ERIN

I told you a million times, I don't want to see you. Ever.

MOLLY

(raising her voice)

Damn it, Erin! I'm your mother, and you're my daughter! No more of this bullshit!

Even MOLLY is surprised at her outburst. ERIN looks impressed. Everyone keeps pretending to ignore their fight.

ERIN

Did he teach you to yell like that?

MOLLY

Watch yourself, young lady.

ERIN

Is he in jail yet?

MOLLY

(sigh)

The world isn't black and white, Erin.

ERIN

Yes it is. He's bad.

MOLLY kneels and talks to ERIN at her eye level. ERIN is folding her arms and looking away.

MOLLY

That's Hannah, huh? She looks nice. Her mom is nice.

ERIN

Hannah and her mom get me more than you ever did. They listen and do things. They protect me.

MOLLY

Erin, I'm your mother. I love you the most. It's why I'm watching you. I don't know what to do without you.

ERIN

Then put him in jail. He killed Dad. Did you forget about that?

MOLLY

Hey, hey. Look at me.

(ERIN looks,
though off to the
side)

You don't go around saying things like that.

ERIN

Why don't you just believe me?

MOLLY

I do believe you, but...

ERIN

Then I'll tell the police.

MOLLY looks panicked now.

ERIN

Don't worry, Mom. I just told Hannah, and she's good at not telling people things.

MOLLY

I don't care, Erin. Leave it to me.

(a pause)

I... I tried to go to the police. But...

ERIN

But what?

MOLLY doesn't find the words. Flashes to her argument with TIM, her at the police, and then:

ERIN

I'm not doing this anymore. I'm going to live with Hannah.

MOLLY

What?

ERIN turns around to leave. MOLLY grabs her but ERIN breaks free and walks to the other side. The pump is done and ERIN gestures to it. "Your job."

MOLLY
You're not leaving that house.
It's a good family.

ERIN
You might be sober now, but you're
just the same as before.

MOLLY
Erin! Get back here!

Hannah's mom knocks on the window, pointing to the receipt. MOLLY, impatient, takes the receipt and shoves it through the window. MOLLY runs to the other side of the van. MOLLY and ERIN stare at each other through the window.

MOLLY
Don't you leave that family.

ERIN
(muffled through
window)
When are you actually going to do
something, Mom? For me? For you?

MOLLY
I've done so much for you.

The van then drives off abruptly, disappearing into the night. MOLLY, by herself, looks on as though ERIN will return. A minute passes. MOLLY then drops to the pavement and lies flat on the ground.

"END OF EPISODE 1.05"

FADE OUT.