

MINOT, ND (NEW EPISODE 1.07)

FADE IN:

INT. GROCERY - NIGHT

The grocery is empty.

"1998."

ERIN and a girl are at the register, trying to pass the time. The girl's nametag: JEN.

ERIN
What time is it?

JEN is working on her nails. Without looking up:

JEN
Not 9 yet.

ERIN
Damn.

JEN
Got somewhere to be?

ERIN
No.

An awkward pause.

ERIN
How many days a week are you here?

JEN
(not looking up)
Just Tuesday and Thursday. Are you new here?

ERIN
Kinda. It's been a few weeks.
Haven't been paying attention?

JEN
Oh.

A honk of the horn outside.

JEN
That'll be Maxie.

ERIN looks out the window. It is indeed MAX.

ERIN
Everyone knows him around here?

JEN stops working on her nails and looks up at ERIN in disbelief.

JEN
He's a good man.

ERIN grabs her jacket.

ERIN
He's a little *too* personable.

JEN
No, he's not "too personable."
He's decent. Don't break his
heart.

JEN goes back to her nails.

JEN
Lock the door.

Focus on ERIN as she leaves. Linger as she walk to MAX's van. Pull back and JEN hasn't even looked up again.

ERIN (V.O.)
Jen's a real nice person.

EXT. WILLIAMS HOME - NIGHT

The neighborhood is dark as usual.

INT. WILLIAMS HOME - KITCHEN - NIGHT

ERIN is washing the dishes. MAX is helping.

MAX
(laughs)
Jen is a real piece of work.

ERIN
She likes you ... a lot.

A beat. MAX turns to ERIN.

MAX
If we're being *open* with each
other, yes, Jen and I used to
date.

ERIN bursts out laughing.

MAX

But it was a long time ago, and
it's a small town.

ERIN holds MAX's shoulders and then stops laughing.

ERIN

Her? Okay. Yeah. Good standards
there.

MAX

Hey! Jen's ... good looking.

ERIN

(rolling her eyes)
Yeah, okay.

MAX

Then you're not mad?

ERIN gently nudges MAX , knocking him off balance a bit.

ERIN

Am I mad that you put me to work
with your ex-girlfriend?

An exaggerated pause.

ERIN

Just a little. But whatever.

MAX

There was a job opportunity, Erin.

MAX leans in for a kiss and ERIN doesn't move, taking it.

MAX

And you know there's only room for
one girl for me.

ERIN

Ugh, don't make me throw up.

ERIN turns off the faucet and dries off the last dish.

ERIN

Being *open*... was that a thinly
veiled attempt to get me to talk
about myself?

MAX

(with a grin)
No, why would you think that?

The two of them walk out of the kitchen.

INT. WILLIAMS HOME - LIVING ROOM - NIGHT

ERIN plops herself down on a sofa while MAX hovers around.

MAX

But you do see how easy it is for
me to share these things?

ERIN

Maybe for you. But if you love me,
you wouldn't make me talk about it
all the time.

MAX

How about a therapist?

ERIN

Remember when we talked on the
porch for like an hour? That was
therapy. That's all you're gonna
get.

MAX moves over ERIN and massages her shoulders while ERIN
gets less mad.

ERIN

That's not fair.

MAX

We shouldn't let past trauma
define us. And it needs to be
talked about.

ERIN

Not everyone wants to talk about
trauma in the same way.

A beat.

MAX

Erin, it's our responsibility to
listen to women and help them move
on.

ERIN moves out of range of the massage and turns around, now
looking right at him.

ERIN

Hey. Maybe you're a better man
than other men but you all have to
stop molding other women to be the
way you want them to be.

ERIN leans back on the sofa and MAX moves away.

ERIN

Again, just like with my mom.
Trying to mold her into something
that she wasn't.

MAX

All right, sorry.

ERIN

And don't tell me to "move on"
from my trauma.

Zoom in on ERIN's eyes. ERIN is suddenly on the merry go
round and looking into TIM's eyes. TIM gives a thumbs up and
an eerie smile, and there's a flash and ERIN is back in the
present.

MAX

(faded)

Erin? Erin?

ERIN

What?

MAX

Let's move on. No more talking
about that. All right?

Zoom in on ERIN, who looks a bit distraught. MAX walks
around and sits besides ERIN. Audio fades out, music builds
up...

EXT. A DINER - AFTERNOON

... and now we're at an empty parking lot for the diner.
It's raining.

ERIN (V.O.)

This must be bad news.

INT. DINER - A BOOTH - AFTERNOON

MAX

No no.

ERIN
Or good news.

MAX
No to that too.

ERIN
Hey, if this is about the other
day, We've moved on.

A WAITER walks over.

ERIN
(to the waiter)
What kind of alcohol do you have?

WAITER
(flatly)
Beer.

ERIN
Get me a beer.

The WAITER nods and walks away.

ERIN
(to MAX)
Then what's the special event?

MAX
(taps the table)
I.... will be going be on the road
for 2 weeks.

ERIN
(pointing)
Liar. That **is** bad news.

MAX
Bad news? Why?

ERIN
Because...

A pause.

ERIN
Nothing.

MAX
(leans back with a
grin)
Just thought I'd treat my
girlfriend to a nice meal before
(MORE)

MAX (cont'd)
leaving. That's all.

ERIN plops up the menu and peruses.

ERIN
Then it's time for a big meal.

MAX
Just admit it's bad news because
you're going to miss me.

A beat.

ERIN
No, it'll be a nice relief from
the unappreciated therapy no one
wanted.

MAX pulls down the menu and looks at ERIN's angry face,
laughing.

MAX
That's true.

ERIN pulls the menu back up.

ERIN
How am I getting to work?

MAX
Jen offered.

ERIN drops the menu and hits MAX with it.

ERIN
Really? Things are weird between
us and now you want her to drive
me?

MAX
We talked, it'll be fine. Jen will
drive you even when she's not
working.

ERIN
We're not going to be best
friends.

MAX takes ERIN's hand and pats it.

MAX
And I know that.

ERIN
It's not gonna be like with
Hannah.

MAX holds up his hands.

MAX
All right.

The WAITER returns.

ERIN
What's the priciest thing on this
menu?

WAITER
That'd be the steak, ma'am.

ERIN
One of those. Well done.

The WAITER nods and leaves. Linger on ERIN, hiding her emotions.

ERIN
Maybe I'll miss you this much.

ERIN puts her hand out and makes a tiny motion. MAX grins and takes it but ERIN slaps it away. They have a laugh.

MONTAGE

Quirky music plays.

EXT. WILLIAMS HOME - MORNING

ERIN waves goodbye as MAX drives away. Zoom in and her face turns to unease.

INT. JEN'S VEHICLE - 1 - MORNING

JEN, in pajamas, drives ERIN to work.

ERIN
Thanks.

A beat.

JEN
Yup.

INT. GROCERY - 1 - MORNING

ERIN is bagging a long line of items. One man eyes her bagging like a hawk. Another woman yells at everyone to hurry up.

INT. JEN'S VEHICLE - 2 - NIGHT

ERIN and JEN both look tired. No words.

INT. WILLIAMS HOME - KITCHEN - NIGHT

ERIN is on the phone. MAX is at a rest stop. ERIN appears stressed out.

INT. JEN'S VEHICLE - 3 - MORNING

ERIN and JEN are both uniformed up.

ERIN
How long are you working today?

JEN
Only til 12. But Maxie wants me to
give you a ride.

ERIN
Again... it's "Max."

No response.

INT. GROCERY - AFTERNOON - 2

JEN lounges around in the backroom. ERIN is bagging.

INT. JEN'S VEHICLE - 4 - NIGHT

JEN and ERIN look tired again.

ERIN
Hey, thanks a...

JEN holds her hand up.

JEN
Everything's good.

ERIN widens her eyes and just looks out the window.

INT. WILLIAMS HOME - LIVING ROOM - NIGHT

ERIN lies down, looking up, at the roof. A whirl of noises in her head. An echo of MOLLY and TIM.

INT. JEN'S VEHICLE - MORNING - 5

ERIN and JEN are both uniformed up again. No talking this time.

INT. GROCERY - AFTERNOON - 3

A normal afternoon. ERIN and JEN work together in harmony.

There's a haze in ERIN's vision and fog in her mind. ERIN looks around the grocery and there are brief flashes of HANNAH, but it's not her, just a memory. Then...

JEN (V.O.)

Hey.

A snap of the fingers. ERIN wakes.

JEN

What, wanna stay here overnight?
Let's get moving.

ERIN has been drawing on a piece of paper, a burning tree. ERIN tosses it.

EXT. GROCERY - NIGHT

JEN throws her uniform into the back of her trunk. ERIN sees many bruises on her right forearm. When JEN puts on a jacket, it's not visible anymore.

JEN

(leaning on her
vehicle)
When's Maxie back?

ERIN

Tomorrow. And it's "Max." Like I
told you before.

JEN

Yeah I noticed. But he always
liked Maxie.

A pause.

JEN

Oh you didn't know that?

ERIN

(tapping the
vehicle)
Let's just go.

JEN

Hey, wait, you know that I'm just messing around. Max and I, it's nothing. He's a good guy. That's why I'm helping you out.

ERIN

Uh huh.

ERIN motions for the door but JEN stops her.

JEN

Erin, this is a small town. Remember, didn't you live here for a while? We all look out for each other.

ERIN

Yeah.

JEN

We good?

ERIN

(nodding)

We good.

JEN

Great. We got a pick up tonight.

ERIN

Wait what?

EXT. A HOUSE - NIGHT

Jen's car pulls up to the house.

ERIN (V.O.)

And who's this again?

JEN (V.O.)

Paul.

ERIN (V.O.)

And this is your...

JEN (V.O.)

Nope.

(a horn honk)

A man walks out of the front door and up to the car, knocking on the window. JEN leans over to roll it down.

JEN
Why hello there.

PAUL
(to ERIN)
Who's this?

JEN
My work friend Erin. Erin, this is
Paul.

A handshake through the window.

ERIN
Nice to meet you.

PAUL
Likewise.
(to JEN)
Movie is on in 15. We'll make it.

JEN
But I was going to drop off Erin
at Max's place.

PAUL looks not as nice now.

PAUL
Max?

JEN
Yeah. Remember I told you that
Erin was staying with Max now?

PAUL
Anything for Max, right.

JEN
(patting him)
Just hop in.

PAUL walks around with a bit of anger and hops in next to
JEN.

ERIN
I'll just walk. It's only like 15
minutes.

JEN turns around and pats her on the shoulder nicely.

JEN
No, we're driving you home.

ERIN sits back. We linger on her as there's an uneasy tension in the air.

PAUL (V.O.)
(hushed)
You're really going to just wait
on his every move?

JEN (V.O.)
Hey, it's called being a good
person.

PAUL (V.O.)
(even more hushed)
Everyone loves being a good person
to that asshat.

The sound of a push.

JEN (V.O.)
There's a guest. Be nice.

The sound of a retaliatory push. Now ERIN is watching.

PAUL (V.O.)
(very quiet)
As long as we make the trailers,
no one's going to get hurt like
last time, right Jen?

JEN (V.O.)
Right.

PAUL (V.O.)
Then drive.

Zoom in on ERIN more. The audio fades out and ERIN flashes to MARTY, an angry face, a throw around the living room, and then fade to:

EXT. WILLIAMS HOME - PORCH - NIGHT

ERIN is on the porch, smoking, and there's a beep.

ERIN (V.O.)
Hey, missing you a lot today...

MAX (V.O.)
(the line goes
through)
Erin?

ERIN (V.O.)
Hey, hey. Tomorrow, huh?

ERIN throws the butt out. FADE TO:

INT. WILLIAMS HOME - LIVING ROOM - NIGHT

ERIN is pacing the living room, holding the phone.

MAX (V.O.)
Tomorrow. Miss me that much, huh?

ERIN
Only today.

MAX (V.O.)
Who are you and what have you done
with Erin Kingsley?

ERIN
Ha ha. Met Paul today.

MAX (V.O.)
Paul?

ERIN
Yeah. Jen's... I guess boyfriend?

MAX (V.O.)
Right... him.

ERIN twirls the phone line.

ERIN
Jen's all right, and I want to
mind my own business, but I am a
little worried.

MAX (V.O.)
What do you mean?

ERIN
There were bruises on her arms.
And Paul talks in this real
aggressive way.

A beat.

MAX (V.O.)
But did you see anything?

ERIN
No, but you know that doesn't mean
shit, right?

A beat.

MAX (V.O.)
Right.

Zoom out as MAX talks about his day. Audio fades out...

INT. MAX'S VAN - MORNING

... and fade in on ERIN looking out the window. MAX is driving.

ERIN
Nice to not have Jen drive me in
her pajamas anymore.

MAX (V.O.)
That happened?

ERIN
Oh yeah.

EXT. GROCERY - MORNING

The van pulls up to the empty parking lot. ERIN hops out.

ERIN
9?

MAX
(peeking out)
9.

They kiss and the van pulls away. ERIN walks to the front door and we see that JEN is already at the register, working on her nails.

JEN
(not looking up)
He returns.

ERIN
Yep.

ERIN hangs her jacket up.

JEN
Happy for you.

ERIN gets ready for work. The day passes and nothing interesting happens. There is a timelapse of nothingness, of people browsing, leaving, buying... it's all mundane. Then it's night, and a voice:

ERIN (V.O.)
Hey, you all right?

Now it's just ERIN and JEN turning everything off and getting ready to leave.

JEN
Why?

ERIN
Nothing, you're just a little
quieter than usual.

JEN
You really wanna know?

ERIN
(nods)
Yes. As a friend.

JEN now turns to face ERIN.

JEN
(gesturing between
them)
Are we friends?

ERIN
Are we not?

JEN laughs.

JEN
Maybe. Everything was good
until...

JEN points now, aggressively, at ERIN.

JEN
... this old buddy showed up in
town.

JEN lingers on her point before lowering it. ERIN doesn't move, only watching while JEN gets her things together, ready to leave.

ERIN
What happened?

JEN stops and looks at ERIN with incredulity.

JEN
Maxie had an ol' talking to with Paul. They go way back, you know. Old pals. But Paul didn't like that, and you know who he took it out on?

A beat. JEN is now making her way to the door.

ERIN
Jen... I didn't know.

JEN
Remember when I told you not to break Maxie's heart? That's what happens when you get too involved... you break his heart.

A honk of the horn.

JEN
Good night.

JEN opens the door and gestures ERIN goodbye, waving her out the door. ERIN abides and leaves. Linger on JEN as she looks at ERIN leave, waving hello to MAX. And then fade to:

EXT. WILLIAMS HOME - PORCH - NIGHT

ERIN is on the porch, on the bench, lighting up. MAX walks out to join her.

ERIN
Hey.

MAX
Already sick of me?

ERIN
Maybe.

MAX grabs ERIN's hand and kisses it. ERIN smiles but pulls her hand away. MAX is taken back.

ERIN
What happened between you and Paul?

MAX grumbles and walks to edge of the porch, leaning on the bannister.

MAX
Wow, just like that.

ERIN
And you didn't tell me?

MAX
Why? That wasn't about you.

ERIN
Jen told me Paul didn't take that
very lightly.

MAX turns around, eye to eye with ERIN.

MAX
That man needed a good talking to.

ERIN
But I didn't want you to march
over there and talk to him.
Because this is what happens. A
girl gets hurt more.

A beat.

MAX
Hurt? Again?

ERIN
Apparently he... took it out on
her. His aggression.

A rage in his eyes. He turns back around.

MAX
This is what I was talking about.

ERIN gets to her feet.

ERIN
Not everyone needs that helping
hand. Jen didn't need you to be
there.

MAX
But if no one steps up, nothing
gets done.

ERIN
(shocked)
But look what happened!

MAX

It would've happened regardless!

ERIN

It's not your 'destiny' to just save all of these people.

MAX

Maybe. But if that girl knows any better she'd better break things off with him. Or things are going to get worse.

MAX then walks along the edge of the bannister to the other end of the porch, away from ERIN.

MAX

Maybe if we had known each other when you were dating that shithead Marty, things woulda been different.

ERIN

That's the wrong takeaway from all this.

MAX has his hands up, wanting to take a step back.

MAX

All right, listen, I'm sorry that happened to Jen. But you never know what someone like Paul is going to do.

MAX walks back to ERIN, who has folded her arms and looks away. MAX holds her and brings her in to hug.

MAX

Jen deserves better.

Zoom out on the two of them, in the night. And fade to:

INT. MINOT PD - WAITING - AFTERNOON

MOLLY is on a bench, waiting impatiently.

"1980."

MOLLY looks around the mostly empty office. Most people are minding their own business, although one person gives her a weary look. "Her again?" An officer and ERIN walk out of a room. Back to MOLLY.

OFFICER (V.O.)
Erin is free to go... for now.

INT. MINOT PD - OFFICE - AFTERNOON

MOLLY is right in middle of frame. ERIN is on the right, looking tired and annoyed.

MOLLY
What do you mean for now?

OFFICER (V.O.)
There was a fire. Erin was found near it. There were was nothing tying her to it, but we might have more questions for her.

MOLLY
(to ERIN)
A fire?

ERIN just shrugs. MOLLY leans back and addresses the officer directly.

MOLLY
And now you believe me?

OFFICER (V.O.)
Mrs. Kingsley?

MOLLY
(pointing at the table)
When I marched in here a few days ago, no one listened.

OFFICER
Mrs. Kingsley, what was discussed with the captain is not up for debate here.

MOLLY shakes her head and stands up, grabbing ERIN by the wrist.

MOLLY
This is not over.

OFFICER
Mrs. Kingsley, please, do you understand what is happening right now?

Zoom in on MOLLY, whose mind is now filled with noise, of people yelling, and then:

INT. MINOT PD - WAITING - AFTERNOON

MOLLY is embracing ERIN, who tries to break free. MOLLY takes a good look at ERIN, who has soot all over her. MOLLY wipes it off despite ERIN's eye roll.

MOLLY
(smiling)
You called me first.

ERIN
Bonnie and David are lame. And
I... thought you'd understand this
better.

MOLLY
Okay. But Bonnie and David *are*
your legal guardians now. They're
on the way.

ERIN
Then next time I'll tell them
first, okay?

MOLLY
No, no, I like it this way.

MOLLY winks and turns ERIN 180 degrees to look for anything. ERIN, whose arms are dangling down lazily, just goes with it.

MOLLY
You better not have been involved
with that fire.

ERIN
We didn't start it.

MOLLY
What the hell were you and Hannah
doing?

ERIN
Nothing.

ERIN is avoiding MOLLY's look.

MOLLY
Give me Hannah's address.

ERIN refuses at first but then grabs a notepad and writes down an address. MOLLY takes it and then holds ERIN at her shoulders. They're eye to eye now.

ERIN
(gesturing to the
notepad)
By the way, Bonnie doesn't even
have that address.

MOLLY
Thank you. Erin...
(a beat)
Tim's gone.

ERIN looks impressed but then immediately looks away, as though angry.

MOLLY
I'm trying. Okay? I'm trying.

ERIN
What about what he did?

MOLLY
They didn't believe me.

ERIN is riled up now.

ERIN
Then I'll tell them.

MOLLY holds ERIN down.

MOLLY
No.

ERIN
Why?

MOLLY
(whispered)
They think you might have burned
down a house!

A beat. ERIN's rage is palpable.

ERIN
Hannah was right, it is up to us.

MOLLY
What do you mean by that?

A door opens and MOLLY takes a look. BONNIE and DAVID arrive.

ERIN
(hops to her feet)
Time to go.

MOLLY grabs ERIN.

MOLLY
We'll be together, eventually.
It'll be worth it.

ERIN
It's too late.

ERIN walks out as she is reunited with BONNIE and DAVID, who look worried but happy. BONNIE hugs her. DAVID and MOLLY look at each other, and DAVID nods. Back to MOLLY, who looks longingly at the family. FADE TO:

INT. EILEEN'S HOME - LIVING ROOM - NIGHT

MOLLY is glued to the television, watching to forget.

EILEEN (V.O.)
Mol?

EILEEN appears from the other end of the room.

EILEEN
Hey, didn't hear you walk in.

MOLLY
Uh huh.

EILEEN
How's Erin?

MOLLY nods.

EILEEN
Was she hurt? What happened?

MOLLY
Erin's fine. But they thought she
burned down a house?

EILEEN
Wait, what? Hon, that's a lot.

MOLLY gives no response. EILEEN walks over to the television and turns it off.

EILEEN

Talk to me.

MOLLY keeps looking at the blank television.

MOLLY

There's really nothing else. Her friend Hannah, they were doing who knows what and the police found her.

EILEEN

And did she burn down that house?

MOLLY

Does it matter?

EILEEN raises her eyebrows.

EILEEN

Uh, yes it does matter, Mol.

MOLLY

Erin burned a house down, Erin didn't burn a house down. No one will believe her, like they won't believe me.

A beat.

MOLLY

And John is dead and Tim is out there and Erin hates me.

MOLLY turns to look at EILEEN now.

MOLLY

Now do you get it?

EILEEN nods, taking a seat next to MOLLY.

EILEEN

Mol, it's a lot. Yes.

MOLLY buries her face in EILEEN, who holds her under her arms.

MOLLY

Tell me if it's worth the time.

EILEEN

Like I said before, yes.

MOLLY
No one believes me.

EILEEN
Take matters into your own hands.

MOLLY emerges.

MOLLY
What else can I do?

EILEEN
There's other ways to handle Tim.
Do you understand? Less
traditional ways.

EILEEN winks.

EILEEN
Eileen doesn't like violence. But
if Mol likes violence, well, don't
forget about that drawer in the
kitchen.

MOLLY nods. EILEEN gets to her feet.

EILEEN
Mol, you gotta do what you gotta
do in this world to get by.

EILEEN pats MOLLY and then walks away. MOLLY then makes her way to the kitchen and looks through the drawers. FADE TO:

EXT. A ROAD - AFTERNOON

Upbeat 80s tune while MOLLY runs.

EXT. MOLLY'S OLD TRAILER PARK - AFTERNOON

MOLLY runs by her old trailer park. At her trailer, a man is outside, looking into a barrel. The trailer itself looks a mess from the outside.

MOLLY turns and then...

EXT. THE VILLAGE INN - AFTERNOON

MOLLY runs by her old pizza parlor. The lot is empty. BRENDA's outline is in the window. MOLLY waves. No response.

EXT. THE TORCHLIGHT - AFTERNOON

MOLLY weaves through the busy bar, not recognizing anyone anymore. MOLLY runs right through and on to the next place.

EXT. THE WINTER FARM - AFTERNOON

MOLLY looks at the farmhouse. The lights are all on. There's a dinner party going on. The WINTER boys are all out of the house now. MOLLY keeps moving.

EXT. TIM'S TRAILER - AFTERNOON

MOLLY barely looks but does notice the outlines of TIM and another woman in the window. But MOLLY keeps running.

EXT. A ROAD - NIGHT

MOLLY jogs in place. The talking in her head is minimal. A breath. The music is gone.

EILEEN (V.O.)
Where you off to?

INT. LOCKER ROOM - NIGHT

MOLLY slams the locker door. A hoodie on.

MOLLY
Going to Erin's.

EILEEN
Not gonna be home for dinner,
then?

MOLLY
No.

EILEEN
All right. But that fast food
isn't good for you.

MOLLY nods, distracted, not listening to EILEEN.

MOLLY
Erin hasn't actually been there
for the last few days.

EILEEN
Oh really?

MOLLY
Yeah. It's just Bonnie and David,
no Erin.

MOLLY puts on her jacket.

EILEEN
Erin's fine, hon. *You* gotta look
after yourself.

MOLLY's already out the door.

INT. MOLLY'S CAR - NIGHT

MOLLY drives with determination.

EXT. BONNIE AND DAVID'S HOME - NIGHT

MOLLY pulls up to a parking spot across the street and looks
on. A phone rings.

BONNIE (V.O.)
Hello?

MOLLY (V.O.)
Bonnie?

A beat.

BONNIE (V.O.)
Hi, Molly.

MOLLY is now looking directly upon the window where the
family is having dinner. No ERIN. The two of them look
happy.

MOLLY (V.O.)
How are you?

BONNIE (V.O.)
We appreciate you looking after
Erin at the police station but
this is getting a bit
inappropriate.

Back to MOLLY, twiddling her thumbs, a break from eating.
Back to BONNIE and DAVID. BONNIE smiles, enjoying her time
with DAVID. Pan up to the 2nd floor. The lights are off. No
one else is home.

MOLLY (V.O.)
Is Erin eating dinner with you? In
our family it was an important
tradition.

A beat. DAVID mumbles something in the background.

BONNIE (V.O.)
Erin's here every night.

Back at the car, MOLLY grabs another fry and eats it.
Another minute, and then she turns over the engine and
drives away. Linger on the household after MOLLY leaves.
Fade to:

EXT. A TRAILER - NIGHT

MOLLY's car pulls up to a dirt patch and she kills the
engine. THEN, MOLLY is knocking at the front door. A bit of
noise in the background and a large, rotund woman greets
her.

WOMAN
Yeah?

MOLLY
Are you Hannah's mother?

WOMAN
Yeah. Name's Gertrude.

MOLLY
Hi.

GERTRUDE
Did Hannah burn something again?
Hannah!

MOLLY
No, no, I was just wondering if my
daughter was with her.

GERTRUDE gives a funny look.

GERTRUDE
Are you Erin's mother?

MOLLY nods.

GERTRUDE
Wow, you're real young.

MOLLY smiles awkwardly.

GERTRUDE

Just you?

MOLLY

Yeah. Just me now.

GERTRUDE

Your Erin's a good one. Not like mine.

GERTRUDE leans back. A yell.

GERTRUDE

Hannah! Bring Erin round!

A rustle of noise from around the trailer and then HANNAH and ERIN appear.

HANNAH

Yeah Mom. Oh, this Molly?

MOLLY

(to ERIN)

Why aren't you with Bonnie and David?

GERTRUDE

Hannah, get your ass inside right now.

HANNAH

But that ain't fair...

GERTRUDE

Now!

HANNAH, slumped over, walks over to the trailer door, which is held open by GERTRUDE. GERTRUDE offers a smile and then shuts the door.

ERIN remains standing and keeps her distance from MOLLY.

ERIN

I thought you wanted me to have friends.

MOLLY

But I also don't want you running away from home!

ERIN

Why do you keep following me?!
Just leave me alone!

ERIN leaves in a huff and walks back around the trailer. MOLLY follows. From the window, an outline follows them as well.

MOLLY

Let me try to be a good mom and
stop walking away from me!

ERIN stops and then turns to MOLLY.

ERIN

When we were at Dan's place,
things looked okay. But things
didn't end up okay, Mom.

A beat.

ERIN

And then Tim, and then Dad died,
and then you... you just keep
following me around. Like you'll
make things better.

ERIN walks towards MOLLY, and although ERIN is only half MOLLY's height, it's imposing.

ERIN

But it ain't gonna get better,
Mom. Just live with that and leave
me alone.

MOLLY

Don't you talk to me like that,
young woman. Erin, I'm your mother
and I'm going to look after you!

ERIN pushes MOLLY to the ground. A beat. MOLLY is shocked.

ERIN

I'm going to be okay by myself.

Focus on MOLLY as ERIN walks away. An eerie, unsettling tone. MOLLY turns to watch her daughter, someone she doesn't recognize anymore, walk away. When she stands...

MOLLY

Then you're going with me.

MOLLY steps forward and grabs ERIN, dragging her, yelling, to the car... MOLLY uses her brute strength to throw her into the backseat and then jumps into the driver seat and turns over the engine. Then...

MOLLY is watching ERIN walk away. Nothing happened.

MOLLY
(whispering)
This isn't goodbye. Not yet.

MOLLY is framed in the foreground, ERIN walks away in the background, to the trailer. FADE TO:

INT. EILEEN'S HOME - LIVING ROOM - NIGHT

Gentle music. MOLLY is on the phone. From the side, EILEEN is eavesdropping.

MOLLY
... my mom never held anyone
responsible, never took any
herself, was high all the time,
and her daughter is repeating
that.

A beat. Push in further. The voice on the other end is DAN's.

MOLLY
... I didn't tell you the whole
thing, Dan.

EILEEN, on the edge of frame, then leaves, giving her privacy.

MOLLY
Erin has every right to never
forgive me.

DAN's voice is louder, more upset, but MOLLY is all the audience looks at. A tear drops. And fade to another angle, where MOLLY is tearfully talking, no audio, and just letting it all out.

MOLLY (V.O.)
Her mother failed her. Just like
her mother's mother failed her.

Linger on MOLLY, alone in the living room, phone dangling.
FADE TO:

INT. EILEEN'S HOME - GUEST ROOM - NIGHT

... MOLLY looking up, arms folded. Eerie music and a voice...

DAN (V.O.)
What have you done?

EILEEN (V.O.)
Mol, you gotta do what you gotta
do in this world to get by.

Zoom in on MOLLY. Her eyes are shut...

EILEEN (V.O.)
What are you going to do now?

... and her eyes open.

INT. A ROOM - NIGHT

From MOLLY's eyes, the audio bleeds over from 1980. In the darkness, we hear echoes of MOLLY and ERIN, and then...

... we match cut to another pair of eyes. It's JIM.

"2016."

JIM turns to look around. He's lying on a mattress that doesn't feel right. He's in a dark room. KELLY is at a table, looking at her phone, bored. He gets to his feet.

JIM
What happened?

KELLY
(looks up)
Good morning, sunshine..

KELLY throws a water bottle at him. JIM tries to grab it but fails, where it rolls to the floor with a thud. He grabs the bottle but then huddles in pain

JIM
This hangover's not going to be
pretty.

KELLY
Uh huh.

JIM opens the bottle and drinks.

JIM
Where are we?

KELLY
Not far from the Williams house.

JIM
Why aren't we on the road?

JIM takes a minute to think.

JIM
Wait, did the police take my mom
home?

KELLY rolls her eyes.

KELLY
(muttering)
Like this is **my** fault... I have
no idea where Mrs. Kingsley is.

KELLY leans forward.

KELLY
And you were a real dipshit back
there. I told you not to touch me.

JIM
(weakly)
I... was drunk.

KELLY
(pointing)
Just like my dad. Wow.

JIM
But...

KELLY
And, and and... you have no right
to judge me and my family or my
ties to this family.

JIM begins to talk but keeps quiet.

KELLY
And maybe I Wasn't the greatest
daughter or whatever, but you
don't know what it was like
growing up in that environment. My
parents just **hated** one another,
hated us.

A beat.

KELLY
You don't get to treat me like
shit, like they did.

JIM

I'm sorry.

KELLY

I'm not forgiving you.

(she sighs)

But we need to find Mrs. Kingsley.

That's more important right now.

KELLY stands up and begins to pace around the room.

KELLY

We go back to the house, find out
from Max what happened. No police.

JIM

I'm not going back there. My mom
wanted me to find Erin, I wanted
her to go home. She's probably
with the police now.

KELLY

But don't you want to know what
happened?

JIM

No. That's your job isn't it?

KELLY snaps her fingers.

KELLY

Hey, hey. None of that. This is
your mother. Let's at least figure
out where she is. Then... you go
on your quest. And if you want to
dig up Erin's body, then be my
guest.

KELLY walks to the window, peering out, sighing.

JIM

This 'quest' isn't for her... it's
for Erin.

KELLY

(ignoring him)

It's getting dark.

JIM

We gotta go.

KELLY

Back to the house.

JIM, stumbling, tries to stand up but is wobbly.

JIM

Did you miss the part where my own mother lied about my baby sister, about her being dead for all these years?!

(A beat. He seems resigned)

The police were at her door. And she was probably drunk or high. That's why we never knew what happened to her.

JIM turns angry.

JIM

Without Claudette, without her kindness, we wouldn't be here.

KELLY

(direct)

If you want to be a good son, don't get caught up with these what ifs. Look for Erin, fine, but Mrs. Kingsley, we don't know what happened to her. Let's worry about now.

JIM

(mumbling)

Another missing Kingsley, what's the difference?

KELLY dismisses him and goes to the door, opening it halfway.

KELLY

If you won't find her, I will.

JIM

(hands up)

Hold on, jeez! Just... give me a minute.

JIM sighs, taking time for himself. The voices in his head echo. He shuts his eyes, listens, and then opens them again. KELLY is impatiently waiting at the door.

JIM

We go back, Max says that Mom is downtown with the police and they're taking her back. Then what?

KELLY

Then drop me off at a bus depot and you go look for Erin.

JIM

And what if they don't know?

KELLY

Then we go to the police station downtown.

JIM downs the rest of his water bottle. He then gathers his bag and his jacket.

JIM

She really isn't making this easy for us.

JIM walks by KELLY out the door.

KELLY

This isn't her fault.

EXT. A ROAD - OVERHEAD - NIGHT

A lonely Minnesota highway, the same one from earlier in the day. A lonely tune.

INT. JIM'S CAR - NIGHT

JIM is propping his feet on the dash. KELLY is focused on the road.

KELLY

What's going to happen when you find Erin?

JIM

We welcome her back.

KELLY has no reply and just keeps on driving. FADE TO:

EXT. WILLIAMS HOME - NIGHT

The house is in darkness now. The car is parked.

JIM (V.O.)
Wait here.

KELLY (V.O.)
That worked out well last time.

JIM (V.O.)
(repeating)
Wait here.

The door slams and JIM appears and walks up the front door.
A doorbell. The door opens and CLAUDETTE appears.

CLAUDETTE
Hi, Jim.
(looks around)
Why are you here? Molly left.

JIM
Where did they take her?

CLAUDETTE
To the police department. Why did
you leave in a rush?

JIM
(ignoring the
question)
My mom, did they tell you what was
going to happen to her?

CLAUDETTE
They were taking her back home.

JIM
Minot?

"Yes," CLAUDETTE nods.

JIM
How?

CLAUDETTE
They told me an officer was either
going to drive her back or put her
on a bus. I don't remember.

JIM thinks for a minute, then nods.

JIM
Okay. Thank you.

JIM retreats downstairs to the gravel, ready to leave.

CLAUDETTE
Max is in Minneapolis now.
Apparently your mother has awoken
him.

JIM
(nods)
Good.

CLAUDETTE
I hope so... Will you look for
Erin now?

JIM
Yes. Thank you again for
everything, for making me realize
a part of me needed uncovering, a
part of my family tree.

CLAUDETTE
I'm happy for you. It was the
right thing to do.

JIM
Maybe it was destiny for this to
happen.

A grin as CLAUDETTE is amused.

CLAUDETTE
Maybe.

JIM is about to leave but one last word.

CLAUDETTE
Molly is not a bad person.

JIM pauses, looks down, and nods. Pull back as he walks
away.

KELLY (V.O.)
And?

INT. JIM'S CAR - NIGHT

KELLY is leaning over.

KELLY
Where's Mrs. Kingsley?

JIM
Going home.

KELLY
(leans back)
And we know that for sure?

JIM
That's what she told me.

KELLY
Let's go check downtown first.

JIM leans on the wheel and buries his face on it.

JIM
She told us that she watched Erin
die in a fire.

KELLY
Her memory's bad.

JIM
What am I going to find?

KELLY
You're the one that wants to look.

A beat.

KELLY
Or just... you know, go home and
look after your ailing mother.

JIM lifts himself up and turns the engine over. KELLY turns
back to her phone. FADE TO:

EXT. DOWNTOWN POLICE STATION - NIGHT

From JIM's car he watches KELLY leave the station and walk
towards him. He waves, she waves back.

KELLY
They bought her a bus ticket and
she's on the way back now. Just
left, actually.

KELLY looks at her phone.

KELLY
The next bus isn't until the
morning.

JIM drums the wheel, eager to get going.

JIM
You're okay going back by
yourself?

KELLY holds up a ticket.

KELLY
Already got 'em when we left the
Williams. When you were out.

KELLY taps on her head.

KELLY
Always prepared. Always thinking
forward.

KELLY leans in through the open window of the door.

KELLY
Question is, are *you* going to be
okay?

JIM
Yeah. Got the lead.

JIM pulls the postcard and waves it.

KELLY
(nodding)
This whole thing though has been a
journey, huh?
(a beat)
Let's hope this has a happy
ending.

JIM
Let's hope.

KELLY
We've watched TV before... we'll
find out if the mother was telling
the truth and if her dorky son was
dumb enough to believe it.

A beat.

KELLY
We know one thing for sure... this
weird obsession with Erin runs in
the family, apparently.

JIM
That's not true.

KELLY

Um, what? At first, you were mad at Mrs. Kingsley and wanted to take her home. Now, you're leaving and won't give up until Erin's besides you.

JIM

I'm just trying to make things right.

KELLY

By whom?

A beat.

KELLY

Just think about it.

KELLY leans back out and taps the door.

KELLY

And keep your damn hands to yourself.

KELLY backs away and waves JIM off.

JIM

You want a ride to a hotel or a diner or...

KELLY

I'm okay. Thanks.

JIM nods. He turns over the engine and drives away, as we focus on him and KELLY disappearing in the background.

JIM pulls a book from his bag... it's ERIN's diary. He flips through it and then takes the postcard. Zoom in.

EXT. A ROAD - OVERHEAD - NIGHT

JIM is traveling alone on a winding road. FADE TO:

INT. JIM'S CAR - NIGHT

JIM has paused to rest. But his eyes are barely open. A blink and then a woman appears besides him.

WOMAN

Brother.

JIM

Erin?

The apparition looks like ERIN, his age, like before at the WILLIAMS home.

ERIN

Too little, too late.

And just like that, it's morning.

The sunlight is beaming through the window. JIM looks around and looks at his phone. Time to get moving.

INT. GROCERY - MORNING

... an advertisement.

"1998."

The ad is easier to read now: "THE NORTH DAKOTA STATE FAIR is in town!"

JEN (V.O.)

Ever been?

ERIN, reading the ad, looks up.

JEN (V.O.)

Don't go.

ERIN

Wasn't planning on going.

ERIN looks at the ad, It erupts with life: the merry go round moves, people walk around, and the ambient noise fills the air.

WOMAN (V.O.)

Hello?

INT. WILLIAMS HOME - KITCHEN - NIGHT

ERIN, at a table, listens in on the phone.

WOMAN (V.O.)

Hello, Erin?

ERIN just listens.

MOLLY (V.O.)

Erin, it's your mother.

No reply.

MOLLY (V.O.)
Erin, it's okay if you don't want
to talk. But just listen please.

A beat.

MOLLY (V.O.)
To be honest, I might be losing
it.

Linger on ERIN, who's listening.

MOLLY (V.O.)
Maybe you're just a kind person
who wants to listen, but... let's
pretend that you are Erin.

A beat.

MOLLY (V.O.)
My real daughter probably died 18
years ago. But who knows anymore?
Who else would try to reach me
every night?

MOLLY now laughs, an uneasy one.

MOLLY (V.O.)
This is insane. But it's like
therapy, right? Erin, you have a
brother. He's 10 years old. His
name is Jim.

Now zoom in on ERIN. A tear.

MOLLY (V.O.)
He's nice... I think you would
like him. Oh, Erin, I think I'm
failing him too. Like I'm haunted
by you and it just won't go away
how terrible of a mother...

ERIN hangs up. Linger. ERIN wipes away her tear. FADE TO...

INT. WILLIAMS HOME - LIVING ROOM - NIGHT

The sound of dishes being put away in the kitchen. ERIN is
lounging.

MAX (V.O.)
Anything to drink?

ERIN

No, thanks.

MAX walks into the living room with a vodka.

ERIN

What, you're drinking now?

MAX

Once in a blue moon.

MAX parks himself near ERIN.

MAX

Erin, you know it's okay to drink.

ERIN

Yes, I'm aware of that.

MAX

And it doesn't make you a bad
person or make you more like your
mom.

MAX takes a drink and lies near ERIN.

MAX

Have a little.

ERIN

No.

MAX

Just a bit...

ERIN takes this opportunity to roll off the lounge and get
to her feet. MAX puts his drink down on the table.

ERIN

Gonna go out to the porch.

MAX

Was it Hannah that turned you off
alcohol?

ERIN

(a pause)

No. We've been over this already.

Now MAX gets to his feet and grabs his drink. They look at
each other, their profiles very distinct.

MAX

All right, Erin Kingsley. But,
tell me one thing.

ERIN

Just one thing?

MAX

Are you afraid to talk to me?

ERIN

(looks confused)

No.

MAX is a bit wobbly as he takes another drink.

MAX

I just... have this feeling...
there's something in the air that
you're not telling me.

ERIN

Even *if* that were true, I don't
have to tell you everything.

ERIN turns around to leave but MAX grabs her arm.

MAX

No. But being transparent is good.

ERIN

Yeah, and look where that got with
Jen.

ERIN breaks his grip and walks away.

ERIN

If you know everything about my
life, you're going to overreact
like that. I'm sure of it.

ERIN is almost out to the porch but MAX rushes over to the
window and holds it, blocking ERIN.

MAX

And you really don't appreciate a
man of action?

ERIN

Not when he's blocking the way
out. Move.

MAX

If you don't root out the
problems, nothing will get better.

ERIN

Then let it be that way. Maybe
that's okay.

ERIN tries to push MAX aside but MAX doesn't move.

MAX

I won't let my girlfriend be
damaged like this.

ERIN tries again but this time MAX grabs ERIN's wrist and
throws it aside, which pushes ERIN against a table and makes
her lose her balance and collapse to the floor with an
awkward thud.

MAX

(kneeling, trying
to help)

Oh shit, are you okay? I'm sorry.

ERIN waves him off angrily and stands by herself, in pain
...

ERIN

Wow. Hannah was right.

MAX

That was an accident.

ERIN

All right, you wanna know? Hannah
blamed me for this... she told me
that getting hit was my fault.

A beat.

ERIN

That it was my fault for getting
into bad relationships and not
standing up for myself.

Zoom in on ERIN's hands and arms, which are slightly burned.
ERIN turns as if to look at them under a magnifying lens.

ERIN

And she was right. I tried to give
you an opportunity but it's my
fault for thinking that people are
any better than Marty.

A beat. ERIN drops her hands and then moves past MAX to go upstairs. Linger on MAX, who remains still, but then eventually follows her upstairs.

MAX

This is not your fault. It's mine.

ERIN is halfway up the stairs and then turns around, echoing another time when they had a fight like this.

ERIN

Hannah blamed me for my dad's death.

(a pause)

I knew she was full of shit...

MAX

Erin...

ERIN

But Hannah was right all along.

A beat.

ERIN

(pondering)

That night, if I had told Tim no, then he wouldn't have touched me, and I wouldn't have had to tell Dad about the abuse, and Dad wouldn't have gotten mad and then...

ERIN is in a daze.

ERIN

... Dad wouldn't have gone to meet Tim and then Dad would be alive.

MAX

Erin, what ...

ERIN holds up a hand and then turns around and goes upstairs.

INT. WILLIAMS HOME - BEDROOM - UPSTAIRS

We follow her to the bedroom. ERIN grabs a luggage, fill it with personal belongings, and then when we turn around...

MAX is there, arms folded, angry. In the foreground, ERIN just keeps packing.

ERIN

And that's it. Goodbye.

ERIN walks over and grabs an item near MAX, who just looks on in bafflement.

MAX

That's it then? One little push
and I won't be forgiven?

ERIN

(not looking)
One little push, one big push...

ERIN looks around and the room and then at him.

ERIN

What's the difference, huh?

ERIN knows there's nothing else in the room and then hastily gathers the luggage and drags it past MAX and downstairs.

INT. WILLIAMS HOME - LIVING ROOM - NIGHT

ERIN grabs her jacket on one hand and luggage in the other hand, making for the front door. MAX looks on, leaning against the wall, now just angry.

MAX

Where are you even going?

ERIN

A hotel. Haven't thought it
through.

MAX

Yeah, that's obvious. Erin, I'm
sorry, okay? I'm sorry. Don't go.

A beat. ERIN drops her things and then walks up to MAX and they just look at each other.

ERIN

The only way to resolve this is to
just be better to myself. And that
is through leaving this
relationship.

ERIN turns back around, grabs all of her things, and is out the door.

INT. WILLIAMS HOME - OUTDOOR AREA - NIGHT

ERIN, hands full, walks towards us. A steely resolve.

MAX (V.O.)
Then have it your way.

In the background, MAX appears, blurry.

MAX (V.O.)
Just leave when the going gets
tough. Like my parents did. Like
when Laura did. Like they all did.

ERIN keeps walking.

MAX (V.O.)
No one is going to save you, Erin
Kingsley.

ERIN turns the other way and the house and MAX eventually
are gone. ERIN then allows herself a tear. FADE TO:

INT. A HOME - NIGHT

The house lights are not on. A doorbell rings.

Noise upstairs. There's footsteps downstairs, and then
HANNAH appears, who peeks at the front door. She opens it
and allows ERIN in without a word.

HANNAH
Hey.

No reply from ERIN, who looks dejected and drops her things.

HANNAH
This time you really look like
shit, Erin.

ERIN tries to maintain her resolve but then just lets the
tears down.

HANNAH
Give me a hug.

HANNAH pulls ERIN in and they embrace.

HANNAH
Him?

ERIN nods.

HANNAH

What's new?

Linger on the two of them. FADE TO:

INT. HANNAH'S HOME - BATHROOM - NIGHT

ERIN walks into the bathroom and looks at herself in the mirror, at her burns, at her body. There are people talking in her head.

A flashback to ERIN being thrown around by MARTY, the anger on his face, and the timid ERIN.

ERIN, in the present, takes a knife from her bag and then throws it down.

INT. HANNAH'S HOME - KITCHEN - MORNING

ERIN walks with little regard for what's around her and then plops herself down at the table, burying herself in her arms. HANNAH walks in with a bathrobe. ERIN peeks up and then makes a face at her.

ERIN

(waving her hand)

Not a good look.

HANNAH

I know I'm not trailer trash the way you like it, but just be happy that you're here because of my generosity.

ERIN grumbles. HANNAH walks over and places a hand on her shoulder. ERIN flinches instinctively.

HANNAH

Are you okay?

ERIN nods.

ERIN

Where's the boyfriend?

HANNAH

Don't worry about Josh. We're talking about you now. Hungry?

HANNAH walks to the fridge.

ERIN

I don't want to impose.

HANNAH
It's no big deal.

HANNAH opens the fridge, peering inside.

HANNAH
You would know if it's a big deal.

HANNAH takes out a plate of waffles and throws them onto the table. ERIN looks on, mouth watering.

HANNAH
Here.

HANNAH gives ERIN a fork, who immediately takes it and begins to eat. HANNAH watches with curiosity, like watching an animal eat.

HANNAH
Did he hit you?

ERIN pauses.

ERIN
It was an accident.

HANNAH
Then why'd you leave?

ERIN puts the fork down and looks at the half eaten plate. She doesn't make eye contact with HANNAH.

ERIN
He was trying to help me. But...

HANNAH
... but nothing, Erin.

HANNAH walks around and sits on the table, turning to look at ERIN eye to eye.

ERIN
It was an accident. Don't try and twist that.

HANNAH
When are you going to stop being this naive?! All men are like this.

ERIN
Josh too?

A beat.

HANNAH

Josh has never laid a hand on me or anyone. But he had to unlearn it. Men are born with this passion to hurt others, it's their gift.

ERIN

Here we go again.

HANNAH

Why are you doubting me? Erin, it happened again! Just like with your Dad and ...

ERIN takes the plate and throws it against the floor as it breaks into a million parts. A beat. Then...

HANNAH

Wow. All right, then.

ERIN pulls back from the table and then gets to her feet, avoiding the glass, and then walks to find a dustpan and then begins to pick the glass up while HANNAH looks on. Eventually, HANNAH joins. They work without a word.

A church bell outside rings. 9AM. ERIN looks at the clock on the wall.

ERIN

Oh, shit.

ERIN stands and sprints to the phone, dialing a number.

ERIN

Hey, Jen? Yeah, I'm not there...
yeah, write this down, I'm at a
different house....

(a beat)

I'll be ready in 5.

ERIN hangs up the phone and then hops over the remaining glass to the bathroom.

INT. HANNAH'S HOME - BATHROOM - MORNING

ERIN sits on the toilet, rolling up toilet paper.

HANNAH (V.O.)

(emphatically)

Big woman, making an honest
living.

ERIN

Some of us have to work for a living.

HANNAH

Hey, hey, just because I'm not working now doesn't mean I haven't worked before.

ERIN finishes using the toilet. She observes herself in the mirror.

ERIN

Liar, you haven't worked a day in your life.

HANNAH (V.O.)

You're just jealous because you don't get free things like I do.

ERIN looks at her stress lines and her body figure.

ERIN

So much for independence and standing up for women.

INT. HANNAH'S HOUSE - LIVING ROOM - MORNING

ERIN walks out. HANNAH is still working on the glass.

HANNAH (V.O.)

There's a difference between letting men take advantage of you and using them to your advantage.

ERIN rolls her eyes and makes for the door.

HANNAH (V.O.)

Also, don't mind me, just wiping up this glass that my friend threw in a fit of rage. Just go about your day.

But ERIN is already out the door. We pan to HANNAH in the kitchen, who looks pissed but slightly amused.

HANNAH

Already off to a great start then.

HANNAH mumbles and keeps sweeping.

ERIN (V.O.)

Thanks for understanding.

JEN (V.O.)
Yeah, whatever.

INT. JEN'S CAR - MORNING

JEN
Why aren't you with Max?

ERIN
We had a fight.

A pause. JEN's eyes dart back and forth between the front and ERIN.

JEN
What happened this time?

ERIN
We fought and so I went to my
friend's place last night.

JEN
You make him upset again?

ERIN
Jennifer...

ERIN turns to JEN, who keeps her eyes on the road.

ERIN
This man, he gets involved in your
relationship, gets you hurt, and
then he oversteps, gets me hurt,
and you're mad at me?

JEN has no response. ERIN turns back, leaning back against the door. Zoom in on ERIN, looking tired. The hum of the vehicle is loud.

JEN (V.O.)
You're right.

ERIN looks surprised but just listens.

JEN (V.O.)
He's not a bad person but...

ERIN
Just drive.

A beat.

JEN (V.O.)
Are you gonna be okay?

INT. GROCERY - MORNING

JEN works on her nails, as there's a slow period. ERIN is restocking some items.

ERIN
(to JEN)
Just make sure he doesn't see me.

JEN
He's got a route to North Dakota today.

ERIN raises her eyebrow.

JEN
People just know these things around here, Erin.

ERIN
Just keep an eye out, please. Is that too much to ask for?

JEN
Aye aye, boss...

A MONTAGE

ERIN and JEN work throughout the day, ERIN being paranoid regardless, and then JEN takes her home. ERIN and HANNAH talk, then...

The following day, JEN, now in pajamas, brings ERIN in, dropping her off, and ERIN is even more on the lookout.

A few times, ERIN jumps and hides behind a shelf but it's a false alarm. ERIN is out of her element. Then, ERIN is napping in JEN's vehicle on the way home, then...

... ERIN is yawning at HANNAH's home, walking around, wandering around. HANNAH is worried.

The day after, JEN and ERIN are on the way to work again, and ERIN looks even more tired, trying to stay awake, and JEN looks worried.

Later, ERIN is mopping and a person walks in. JEN makes a noise and ERIN drops down, but it's another false alarm. ERIN waves and ERIN gets back up, acknowledging JEN.

JEN (V.O.)
Yesterday Max and I talked.

INT. JEN'S CAR - NIGHT

ERIN leans over.

ERIN
And?

JEN
I told him you needed space, and
time. That okay?

ERIN leans back to the window, nodding, looking grateful.

ERIN
Yeah. That's great.

JEN (V.O.)
We talked about other things,
too...

But JEN's voice then gets quieter. Now it's just ERIN,
thinking, by herself.

EXT. HANNAH'S HOME - NIGHT

The lights are on in the kitchen.

INT. HANNAH'S HOME - KITCHEN - NIGHT

HANNAH and her boyfriend, JOSH, are loading the dishwasher.
ERIN is at the table.

ERIN
Are you sure that you don't need
help?

JOSH
Please, we insist, Erin, you're
the guest.

HANNAH
While you might have broken my
favorite plate, Josh thinks you're
still entitled to guest
privileges. Eat.

ERIN rubs her eyes and when she looks up she is surprised
that it's not HANNAH and JOSH but her 10-year-old self and
her father, washing dishes together.

ERIN
Where's Mom?

JOHN
(calling out to
the living room)
Mol?

JOHN looks up and hears no response.

JOHN
Hon, go see if your mom is okay.

Young ERIN gets up from the table, in a dream-like trance, and wanders upstairs. ERIN opens the door and there's MOLLY, lying on the floor, a needle out of her arm. Young ERIN is terrified.

HANNAH (V.O.)
Erin?

Back in the present. HANNAH waves her arms over ERIN's face.

ERIN
Yeah.

HANNAH
Wanna talk?

ERIN nods. HANNAH gestures to JOSH, who turns the dishwasher on and then leaves the kitchen. HANNAH then takes a seat near ERIN.

ERIN
Just thinking about my mom.

HANNAH
Why? That woman did nothing but
let you down.

ERIN
Her problems trickled down all the
way to me. The neglect, then Tim,
then my relationships turning bad,
it all began because she used and
it just... had this effect on me.
The way I view the world. The way
I think of people.

HANNAH
And?

ERIN leans back.

ERIN
We had a kid. A boy.

HANNAH
With *Max*?!

ERIN
(laughs)
No. With Marty.

HANNAH
(disappointed)
That piece of trash?

ERIN
(nods)
Yeah. That trash. Right when we
moved to East Grand Forks.

HANNAH
Man, you must've been like... 18.

ERIN
Yeah. Wanted to keep him, had him,
was a sweet little thing. But...

Zoom in on ERIN, who takes a breath.

ERIN
... every time I looked into his
eyes, I saw my mother. Her. And...
we had to give him up.

ERIN turns to HANNAH.

ERIN
We were young, stupid, barely
adults, trying to make a life in
the middle of nowhere. There was
Martha, better than Mom ever was,
the only good person there...

A beat.

HANNAH
That's tough. But no one's got
time to look after another man,
and he was probably going to turn
out to be a little shit anyway.

ERIN
Yeah, but that stupid little grin
he had...

ERIN looks heartbroken.

HANNAH

He's probably just fine. What is he, 10 now? Maybe one day you'll bump into him and then you'll realize you did the right thing to let him go... it's all time to work on yourself, right?

HANNAH pats ERIN on the back.

HANNAH

The less men to deal with, the better. Let's go get a drink.

ERIN

Now?

EXT. A BAR - NIGHT

Noise from the bar.

INT. A BAR - BOOTH - NIGHT

ERIN, HANNAH, and JOSH are at a booth. Lots of people around. JOSH has an arm around HANNAH. ERIN, on the other side of the booth, takes a drink of her beer.

JOSH

(to ERIN)

Must be weird being back here again.

ERIN

A little... I moved a lot when I was younger.

JOSH

What's home for you again?

HANNAH

(holding JOSH's hand)

That'd be Minot, my hometown, like we talked about, remember?

JOSH

(an awkward grin)

That's right. My bad. The two of you were real troublemakers, from what Hannah told me.

ERIN
More her, but yeah.

HANNAH rolls her eyes and points right at ERIN.

HANNAH
This one liked burning things.

ERIN
No, that was you.

HANNAH
Was it?

The two of them look at one another and then burst out laughing.

HANNAH
And don't forget breaking dishes.

JOSH then gets up to use the bathroom. ERIN, watching him go, looks around the bar. Poker night. Everyone is enjoying themselves, losing or winning money. Naturally, her eyes are still on the lookout for MAX though.

HANNAH (V.O.)
He won't be here.

ERIN keeps looking anyway.

ERIN
Yeah, but Jen told me he is
looking for me.

ERIN turns her attention back to HANNAH, who is almost done with her beer.

HANNAH
Man, why do you even do that to
yourself? Move on from that trash.

ERIN
He ... wasn't fully trash. He just
made one mistake.

HANNAH taps her beer glass to ERIN's, which is almost full.

HANNAH
And that one time'll get you hurt
real bad. I don't got to tell you
that.

ERIN
(pointing)
Hey hey, you don't get to shit
talk him, only me. And you weren't
there.

HANNAH
Don't you get weak on me,
Kingsley.

ERIN leans back.

ERIN
But then do I want to be bitter
like you all the time?

HANNAH
(shrugs)
At least you don't get hurt.

ERIN grabs her beer and drinks as we watch her from above.
The noise in the bar gets distorted.

ERIN
My mom spent a lot of her life
trying to love me while living in
fear of her boyfriend.

HANNAH downs her beer.

HANNAH
Right.

ERIN
That's not what I'm going to do,
though.

The ambient noise fades as the noise leaves the room. ERIN
breathes.

ERIN
I don't want to live in fear or
anger. Why should I always be
looking over my shoulder?

ERIN leans forward. The noise returns. The bar is loud.

ERIN
After all, look where that got
her, where that got you.

HANNAH
(raises an eyebrow)
What are you saying?

ERIN
I mean, maybe my problem is not
giving people another chance,
right? Even my mom, even Marty.

HANNAH pushes her drink aside, teetering on the edge of the table.

HANNAH
Listen. Not everyone... your mom,
these 2 men, they don't need
revisiting.

ERIN
Maybe my problem was right from
the beginning. I just didn't see
it. No one's perfect.

HANNAH
You're regressing.

HANNAH pulls ERIN in from the other end of the table.

HANNAH
Erin, you have the right to be
mad. Be mad! The one thing I loved
about you is that you got mad, and
it was awesome!

ERIN drops a tear.

ERIN
But I don't want to be mad
anymore.

HANNAH moves back, and ERIN wipes her tear away, getting angrier.

ERIN
And don't you go back to judging
me for everything.

HANNAH
This is what got you in trouble in
the first place!

ERIN then loudly hits the table with her beer, getting it everywhere. The bar is loud, no one hears it. HANNAH doesn't budge.

ERIN
I'm tired.

Around the corner, JOSH walks in. He had been watching.

JOSH
Everything all right here?

ERIN
(gets to her feet)
Yeah, just need a smoke, be right back.

ERIN leaves. JOSH takes a seat near HANNAH, who begins wiping the beer with a napkin.

HANNAH
That girl, always picking up after her.

JOSH
What happened?

HANNAH
Keeping her out of trouble.

EXT. A BAR - NIGHT

ERIN is taking a drag. A man walks up to her for a light but ERIN just waves him away.

MAN
Bitch.

ERIN
What's that?

MAN
Lady, it's just a light.

ERIN takes out her lighter and holds up the light, illuminating her, then holding her arm out over it.

MAN
Whatever, weirdo.

The man walks past her, deliberately bumping her, but ERIN barely minds. ERIN is lost in her mind before:

HANNAH
(in her face)
What the hell are you up to?

ERIN snaps out of it and pockets the lighter.

HANNAH
You need a break. From all of
this.

ERIN
(takes a drag and
puts it out)
No. What I need is to stop
running.

ERIN begins to walk away from the bar. HANNAH walks after
her.

HANNAH
What are you going to do?

ERIN
Prove you wrong.

HANNAH
How?

HANNAH then tries to grab her but ERIN gets away.

HANNAH
Where are you going?

ERIN
Away.

HANNAH then grabs ERIN and turns her but ERIN pushes her
away.

ERIN
This is deja vu. Why did I go back
to you?

HANNAH
What are you going to do, run away
again?

ERIN
The plan is...

Zoom in on ERIN, now really unsure herself.

ERIN
... there is no plan. You were
right, I was the problem with
everything, but Hannah, I'm just
tired. Not everyone is that bad,
and there's got to be a less bad
(MORE)

ERIN (cont'd)
person.

HANNAH
People are just kinda awful in
general.

A beat.

HANNAH
And for what it's worth, what I
said, that was from a long time
ago.

ERIN
Hannah, do you think that my dad
died because of me?

HANNAH shakes her head. ERIN angrily turns away and keeps
walking.

ERIN
Liar.

HANNAH pursues.

HANNAH
This everyone is bad thing applies
to me, too, all right? But...
yeah, you were in some bad spots
then in 1980, and lots of things
weren't up to you.

ERIN
Right now you're proving my point.
Everyone is bad, and it's going to
end up being my problem anyway,
and so why even try to run?

HANNAH
But that doesn't mean go back to a
bad relationship.

HANNAH and ERIN are walking down an empty road.

HANNAH
Erin, where are you going? Just...
please don't go back to him.

ERIN
What's even the point? Might as
well go back to Marty.

A beat.

ERIN

Or mom.

HANNAH

(gesturing)

Will you just please walk back
with me?

ERIN then pauses, still, and takes a minute to think. ERIN
is framed in the background by HANNAH, a meter back.

HANNAH

It's dark. Don't be an idiot.

ERIN

Maybe for the first time, I'm not.

ERIN walks back to HANNAH, who sighs in relief and turns
around herself, welcoming ERIN to walk ahead.

HANNAH

We'll have a beer, go home, talk
it over, what do we do now?

ERIN

(walking by HANNAH)

Nah, I already know what to do.

ERIN pats HANNAH and keeps walking. Linger on HANNAH, who
now looks even more unsure. HANNAH then turns to follow
ERIN, and pull back.

Overlapping audio of people talking. HANNAH, MOLLY, TIM,
MAX, MARTY, and more.

Then it goes black. And then the burner. A hand over it.
ERIN.

ERIN pulls her hand back and looks at the burns. Now, one
voice is audible.

MARTY (V.O.)

... you'll be back.

ERIN looks at us.

"END OF EPISODE 1.07"

FADE OUT.