

MINOT, ND (EPISODE 1.08)

FADE IN:

INT. EILEEN'S HOME - DAY

MOLLY is alone, in a dark room.

"EPISODE 1.08: THE MOTHER AND THE END"

The light peeks through the blinds, lighting MOLLY like an angel.

"1980."

MOLLY holds up a needle. A smile.

EILEEN (V.O.)

Mol?

A door opens and light floods the room. MOLLY is on the floor, leaning against the wall, passed out.

MOLLY

Yeah?

EILEEN kneels besides MOLLY.

EILEEN

Hon?

EILEEN slaps her and MOLLY wakes up.

MOLLY

(dazed)

Hi.

EILEEN

You're better than this.

MOLLY

(muffled)

No, I'm not.

EILEEN sighs and stands, hands on her hips.

EILEEN

At least do something and don't let this dumb world take you down too, okay?

MOLLY, amused, throws her hands up in the air like admitting defeat in a battle.

MOLLY  
Too late.

EILEEN walks away without a word. Linger on MOLLY, zooming in. The smile then disappears.

WOMAN (V.O.)  
And then he told me that he had  
left and moved in with his sister  
that morning.

INT. NA MEETING - MAIN ROOM - AFTERNOON

The usual people; MOLLY who is now more removed now from the group, listens.

WOMAN  
And then I was all alone.

MODERATOR  
How'd that make you feel?

WOMAN  
That it was my fault.

MOLLY, with baggy eyelids, looks tired as she listens to the woman.

WOMAN (V.O.)  
That my habits had driven everyone  
I ever knew away.

A beat. A twitch in MOLLY's eye.

WOMAN (V.O.)  
But it wasn't just that. There was  
also the thought that maybe there  
was no getting better.

MODERATOR (V.O.)  
What do you mean by that?

WOMAN (V.O.)  
Maybe my habits were not tied with  
my misfortunes. Maybe it was the  
other way around.

MODERATOR (V.O.)  
Perhaps your misfortunes had led  
to your habits.

A murmur of agreement. MOLLY nods herself.

WOMAN (V.O.)  
And maybe what I need to work on  
is not my habit, at least not  
right now, but resolving the  
immediate problems in my life.

The audio fades. MOLLY then gets up and leaves.

INT. NA MEETING - LOBBY - AFTERNOON

MOLLY gets her jacket but is then stopped by another person, ROB, an acquaintance of hers from this group.

ROB  
Where you going, Molly?

MOLLY  
I gotta go.

ROB lets her to the door.

ROB  
Okay. It kind of gets a little  
heated sometimes, right?

MOLLY  
Have fun.

ROB  
Why didn't you share anything  
today?

MOLLY has her handle on the door and is about to turn it.  
But then...

MOLLY  
Because I realized that none of  
this ever really helped me. I just  
like to listen to other people's  
problems.

ROB  
We're all here to support you. We  
all know you're working on it.  
Right?

MOLLY  
(leans on door)  
Let's be real, Rob... anyone in  
the group really believe that?

ROB nods but doesn't elaborate.

MOLLY

Right.

ROB

That doesn't mean we should all  
stop trying to improve ourselves,  
though.

MOLLY

But why? What if people don't  
believe you? What if no matter how  
... improved you are, people just  
don't believe you? Then what?

MOLLY pushes the door open and walks outside before ROB even  
replies.

MOLLY

At least if you get high, you're  
high when it's over.

ROB

(yelling after her)

Your "improvement" is already a  
good thing by itself.

MOLLY holds her arms out, shrugging, and walks away.

ROB

There's always help out there.

MOLLY

Nope. There's just me, and it's up  
to me.

FADE OUT to...

INT. EILEEN'S HOME - KITCHEN - NIGHT

MOLLY looks down at the drawer and peers inside. There's a  
gun and she takes it, looking at it in her hands. A noise  
upstairs. MOLLY puts the gun in her jacket pocket and  
leaves.

EXT. BONNIE AND DAVID HOME - NIGHT

MOLLY, from her vehicle, this time not easily visible, looks  
on to the windows of the dining room, where without dialogue  
we see BONNIE yelling for ERIN, who eventually walks  
downstairs with an angry face and then slumps at the dinner  
table. MOLLY grins.

A bit of time goes by. The dining room empties. MOLLY looks down at her lap and her hands are very still, not moving at all. MOLLY then takes the gun out of her bag. The music builds. Then...

INT. A TRAILER - NIGHT

A knock on the door. TIM walks to open it. MOLLY appears. TIM is amused.

TIM  
I knew you'd be back.

MOLLY  
This isn't what you think it is.

TIM  
What, you ain't here to give me a big hug? Maybe you want to burn more of my drugs in a fire, huh?

MOLLY takes out the gun and points it right at TIM.

TIM  
(holds his hands up)  
You sure you know how to use that thing?

MOLLY  
My mom taught me.

TIM smiles and then lowers his hands.

TIM  
What's this about?

TIM tries to reach for the gun but MOLLY pulls back.

TIM  
That even a real gun?

MOLLY  
You know this is about Erin.

TIM  
You're STILL going on about Erin?  
After all this time?

TIM looks upset. He then puts his hands on his hips.

MOLLY  
Why?

TIM

Why what?

MOLLY points the gun at TIM again, her arms out all the way.

MOLLY

(through gritted  
teeth)

Nothing's stopping me from just  
killing you. No one would miss Tim  
Winter.

TIM

(walking backward)

Yeah, you're probably right.

MOLLY follows him as TIM retreats.

MOLLY

Why?

TIM

Why not?

A beat. MOLLY's anger grows but TIM jumps in with a word.

TIM

By the way, Erin being like this,  
that's on you... a little touch  
ain't nothing. There's a whole lot  
leading to that.

MOLLY

That's not gonna work.

TIM slyly shrugs and retreats more.

TIM

Just sayin' that...

MOLLY fires a shot into the roof. A bark, an alarm goes off,  
and numerous people yell things.

MOLLY

Best if you didn't move anymore.

TIM

(yelling out,  
laughing)

Ain't no problem here, just a  
honest mistake...

MOLLY  
Turn yourself in.

MAN (V.O.)  
Prick!

TIM  
(yelling)  
Just mind your damn business, all  
right?!

The noise then gradually subdues and TIM then looks back down the barrel, at MOLLY's gun.

TIM  
I'll do what you want. But first,  
let's go for a ride. I want to  
show you something.

MOLLY  
(gripping the gun  
tighter)  
Then... you go to jail.

TIM holds his hands up, retreating, grabbing his jacket, and then walks towards MOLLY, who holds her ground.

TIM  
No guns, all right? Like I told  
you, I'll do what you want.

TIM then jumps forward and grabs the gun, frightening MOLLY, who loses it and relinquishes it accidentally to TIM. TIM then grins and hands it back to her.

TIM  
What's the point of having guns,  
anyway?

TIM walks past as we focus on MOLLY, a bit flustered. MOLLY looks around one last time and leaves the trailer. FADE TO:

INT. TIM'S TRUCK - NIGHT

MOLLY looks out the broken window. The gun is on her lap.

MOLLY  
(losing patience)  
Where are we going?

TIM (V.O.)  
A familiar place.

MOLLY plays with the gun.

ET. THE ROADSIDE OF A BRIDGE - NIGHT

The truck pulls up to the roadside and TIM kills the lights. He then gets out and walks to the edge. MOLLY knows where this is. It's the Broadway Bridge where JOHN died.

MOLLY follows behind, keeping her distance, gun pointed at his back. TIM is at the edge and looks down to the ground.

MOLLY

What do you want to show me?

A beat.

TIM

When we were younger, Dan was the boy just makin' trouble. And I was the good boy.

MOLLY

Whatever you say.

TIM

(turns to MOLLY)

That's the truth.

MOLLY

Get back in the truck. You're going to jail.

TIM leans on the railing. A breeze of wind gusts through.

TIM

... but then he got good grades, wanted to be a pilot, and... I became friends with that Josh Hooley.

TIM looks at his body and the bruises and rough edges of his forearms.

TIM

He got me on heroin. And then the rest was history.

MOLLY

You really want me to feel bad for you right now?

TIM again looks up at her.

TIM

They "tried" to help me, but they just didn't want that boy with the drug problem in the family ruinin' their image.

MOLLY

Your brother wanted you to get better, or don't you remember that?

TIM

(yelling)

Bullshit! Danny boy ain't lookin' for anyone but himself.

TIM gets up in MOLLY's face and then towers over her.

TIM

No, I ain't turning myself in, Molly.

MOLLY

Yes, you will.

TIM pretend lunges forward, frightening MOLLY, but she still holds on to the gun.

TIM

(leaning in)

Better watch yourself, Molly. This bridge is high. We don't want you to fall over.

MOLLY is frozen in place.

TIM

And from what John's face looked like, it wouldn't be fun going over this rail.

TIM walks past MOLLY and back to the truck, leaving MOLLY, who is at a loss of words.

TIM (V.O.)

Time to get you home.

MOLLY has a flashback, of JOHN's dead body at the funeral, her imagining him lying dead at the bottom of this bridge on the railroad, and then her own legs dangling over the edge while EILEEN hugged her. Then...

MOLLY rushes to TIM and pistol whips him as he falls to the ground. She keeps the gun pointed at his neck.

MOLLY  
Walk. To the edge.

TIM then gets to his feet and dusts himself off.

TIM  
I believe you ain't a killer.

MOLLY releases the safety and her finger rests on the trigger.

MOLLY  
Believing doesn't mean what it  
used to.

TIM, mildly impressed, trudges over to the edge. MOLLY is right behind him, her adrenaline pumping.

MOLLY  
Get on the rail.

TIM laughs.

MOLLY  
(repeated)  
Get on the rail.

TIM  
What are you going to do, push me off? This ain't going to make you look good to Erin.

TIM mounts the rail and holds his hands up like a martyr.

MOLLY  
... I'm not thinking about Erin  
right now.

Then pull back to reveal the lonely nighttime as a gunshot rings.

Back to TIM, whose eyes are shut and he looks to find that MOLLY has gotten into the truck and driven away. Linger on him as a song plays, which then fades into...

INT. JIM'S CAR - DAY

JIM jolts awake in his vehicle.

"2016."

The sunlight hits him in the face and he sits up and gets his bearings. He realizes that he has been looking at ERIN's diary on the seat besides him, with the postcard peeking out.

JIM looks for his bag and grabs a bottle of water and drinks. He takes a minute to look at his phone to see where he is.

JIM leans back and takes a breath. He puts his phone away and then takes the diary to flip to an earlier entry. ERIN drew a dinner table, where the Winter family is seated with MOLLY and JOHN, and ERIN is talking about what she wanted to be when she grew up. The drawing moves, and then..

JIM hears a tractor trailer horn. JIM is awoken from his trance. He shuts the journal, puts it away, and then looks at the postcard one more time.

EXT. AN OVERHEAD OF A MINNESOTA HIGHWAY - MORNING

JIM drives against the traffic as people go to work towards the downtown area.

The radio is on, but there are other people talking as well, in JIM's mind. MOLLY, KELLY, KAREN, and they all mesh together.

EXT. A TRAILER HOME - MORNING

JIM's car pulls up as the noise fades. JIM turns off the engine and looks again at the postcard.

JIM, now at the door, knocks and waits.

WOMAN (V.O.)

Yeah?

JIM

I'm looking for Hannah.

The door opens and almost breaks, revealing a large woman who looks angry and has unkempt hair.

WOMAN

Who are you?

JIM

This is a really long story but I'm looking for Erin, who's my sister, and I think that Hannah and Erin were friends.

The WOMAN then smiles and pats JIM.

WOMAN

Erin? Erin had a brother? Why didn't her mom ever tell me?

JIM

We were very different ages. You knew Erin?

WOMAN

Her and Hannah would always make a mess around here. They were best friends. But I don't know if they are anymore though.

JIM

(pointing to her)

I assume you're... Hannah's mother?

The WOMAN nods and walks outside, leading JIM away from the trailer.

WOMAN

(winking, pointing back)

He is a keen one. The name's Gertrude.

JIM

Jim. Where's Hannah now?

A beat.

GERTRUDE

What do you want with her?

JIM

We need help finding Erin.

GERTRUDE

What happened to her? Was it Hannah? That little...

JIM  
No, not like that. But my mom  
really wants to find her and  
Hannah is the one person we know  
that might help.

GERTRUDE looks at JIM, thinking.

GERTRUDE  
What's your mom's name?

JIM  
Molly.

GERTRUDE  
Right. Molly. That poor lady was  
even more of a mess than I was.  
How is she now?

JIM  
Not great.

GERTRUDE  
Her daughter is ... missing?

JIM  
Yeah. There's more to it but yeah.

GERTRUDE looks upset.

GERTRUDE  
(repeating)  
That poor lady.

GERTRUDE then laughs.

GERTRUDE  
Hannah lives in St. Joseph. Not  
too far from here.

JIM  
Thank you. Where?

JIM takes out his phone and GERTRUDE points it out to him.

GERTRUDE  
Hannah wanted to be near me to  
look after me... but that never  
really happened. Hannah has a life  
of her own now.

JIM  
Really? That's not far though.

GERTRUDE just shrugs and then walks back to the trailer.

GERTRUDE

This is for Molly. Hope that she gets her peace and that Hannah is good for something after all.

JIM

Thank you, Gertrude.

GERTRUDE

Nah, don't thank me yet.

GERTRUDE walks back to the trailer. Linger on JIM and then look down at his phone. Transition and then...

EXT. A HIGHWAY ABOVE - AFTERNOON

... Jim's car pushes west. A ringtone. The line gets through.

JIM (V.O.)

Karen?

INT. JIM'S CAR - AFTERNOON

JIM puts his phone on speaker and leans it against the radio.

JIM

It's kind of early. What do you want?

KAREN (V.O.)

Jim? Are you there?

JIM

(annoyed)

What is it?

There's static and then...

KAREN (V.O.)

Jim, I'm worried.

A beat.

KAREN (V.O.)

Why am I even telling you this...

JIM

He hit you again, didn't he?

KAREN (V.O.)

(rushed)

No. He hit Lily. But it wasn't on purpose. He apologized, but...  
Lily's upset and...

JIM hits the wheel and he swerves right a bit. He controls his anger.

JIM

Keep that man away from our daughter.

KAREN (V.O.)

Talk to her... she won't talk to me.

JIM

Put her on, then.

A rustle on the phone line. LILY is there.

LILY (V.O.)

Hi, Daddy.

JIM

Hi, Lily. Are you hurt?

LILY (V.O.)

No. Just a bruise.

JIM

Was it Harry?

A beat. No reply.

JIM

Lily, it's okay, Daddy won't tell anyone.

LILY (V.O.)

He was sorry though.

JIM

Lily, tell Mommy to pack and get ready to leave and Daddy will get you...

LILY (V.O.)

When?

JIM, looking forward to the vast emptiness of the highway, thinks about an answer.

JIM  
Tomorrow.

A rustle again and footsteps retreat. KAREN takes the line.

KAREN (V.O.)  
Jim, don't make promises you won't  
keep.

A sigh.

KAREN (V.O.)  
Lily only listens to you... just  
come back home.

JIM  
Not right now... I'm dealing with  
things, remember?

KAREN (V.O.)  
Don't tell me that whole thing in  
Minot is actually happening?

JIM hears the eyeroll through the phone.

KAREN (V.O.)  
What's more important than this  
right now?

JIM  
This feels important, Karen.  
There's something about it....

A beat.

KAREN (V.O.)  
Please just come back.

JIM  
That's the plan.

There's noise. A yell. Probably HARRY. There's footsteps as  
KAREN is moving.

KAREN (V.O.)  
Tell me what's happened.

JIM  
With what?

KAREN (V.O.)  
With your mom. I don't know,  
anything. I just need a  
distraction.

JIM hears KAREN get LILY's attention and they both are retreating.

JIM  
What's happening?

KAREN (V.O.)  
Nothing. Just grabbing LILY and  
heading out, because Harry's  
having an episode. Anyway.

KAREN talks to LILY in the background. "Put on your seat belt."

JIM  
Listen to mommy.

The engine turns over on KAREN's end and now both of them are driving.

JIM  
This lady from Minnesota knocked on Mom's door and told her that her husband knew Erin back in the day, a 28-year old Erin. But no one knows where Erin is now.

KAREN (V.O.)  
How's your mom handling it?

JIM  
Actually I'm helping her look for Erin while she goes back to Minot... it's a mess but that's what's happening.

There's a honk of the horn. KAREN yells.

KAREN (V.O.)  
When is this madness going to be over, Jim?

JIM  
When I'm there. We'll get out of there together.

KAREN (V.O.)

Yeah, yeah, we've all heard this before... you want to be there for us, but you also have a life to live. And now it's about your mother of all things. That one person in your life that you never mention.

JIM

Then you understand why I have to help her.

LILY is talking in the background, apparently upset, crying, and KAREN tries to calm her down. JIM listens, pain in his eyes.

KAREN (V.O.)

Yeah.

JIM

Hey, I'm trying to be a good person. A good son, maybe.

KAREN

You won't please everyone. Just try to be emotionally available. Okay?

A beat.

JIM

There's things we all gotta work on, right?

KAREN (V.O.)

Right.

A silence that is loud.

KAREN (V.O.)

Bye, Jim.

The line goes dead and linger on JIM, zooming in, the noise in the air getting louder, and then...

EXT. A HOME - AFTERNOON

JIM, besides his car, looks on at a nice house, not a trailer home that we're used to. He walks towards it. A doorbell.

INT. A HOME - AFTERNOON

A woman opens the door and JIM is there.

JIM

Hi.

WOMAN

Hi.

The WOMAN looks behind JIM.

WOMAN

We don't usually get visitors  
here.

JIM

My name is Jim Kingsley. My sister  
is Erin Kingsley.

WOMAN

(a glimpse of  
recognition)

Kingsley. Your sister is...?

The WOMAN looks behind JIM again and to the left and right.

WOMAN

Was this my mother's work?

JIM

Are you Hannah?

The WOMAN nods.

HANNAH

Erin never told me she had a  
brother.

JIM

We were born very far apart. I  
never met her.

HANNAH

Are you looking for Erin?

JIM

My mom is, and I'm helping her.

HANNAH

(shakes her head)

I haven't seen that woman in  
years. We left on bad terms. There  
was a fight and then she just  
(MORE)

HANNAH (cont'd)  
left. She took my Mustang!

JIM raises his eyebrow.

JIM  
Help me understand.  
(emphasizing)  
How is she alive?

HANNAH  
I don't know about now, but she  
was definitely alive and breathing  
when we were at St. Cloud back  
then.

JIM  
(rubs his face  
with his hands)  
She told me Erin died in a fire.  
1980. But now everyone within a  
100 mile radius tells me she was  
alive? How is this possible?!  
(he laughs)

A beat. JIM is losing it.

HANNAH  
Erin was my best friend back in  
Minot. Then we moved here together  
in 1980, away from her mom. She's  
not normal.

JIM  
(takes a breath)  
Look, it doesn't matter. Erin...  
somehow... is alive.

He points out to the road.

JIM  
Out there, somewhere, right?

HANNAH  
My Mustang ended up in a junkyard  
between here and Minot. Who knows  
where she is?

HANNAH sighs, shaking her head.

HANNAH  
She was always running away from  
bad people, yet they found her  
anyway. She had this run of shitty  
(MORE)

HANNAH (cont'd)  
boyfriends. Just like her shitty  
mom.

JIM  
Did you know a Tim?

HANNAH  
(a chuckle)  
Barely. Glad he's dead.

HANNAH walks past JIM, pacing around the yard.

HANNAH  
The only good thing that happened  
out of all this was that he burned  
alive and died a horrible death.

A beat.

HANNAH  
He was a molester, an abuser, and  
your mom enabled him. Life's  
better with him out of the  
picture.

The word "molester" swirls around JIM.

JIM  
A molester?

HANNAH  
(surprised)  
You don't know. Oh boy. He and  
Erin were on a merry go round. It  
happened there. Your mom didn't  
believe her.

JIM  
Wait... how do you know all this?

HANNAH  
Erin was my best friend.

JIM absorbs the words and just thinks about ERIN being molested and it sickens him. He feels like he's about to throw up and keels over, feeling nauseous.

JIM  
My mom thinks Tim is the boogeyman  
or something. No wonder.

HANNAH  
Alzheimers?

JIM  
Early dementia.

A beat. JIM sighs heavily.

JIM  
My mom wants to find Erin to make  
things right. It makes sense now.

HANNAH  
(folding her arms)  
About time. Ugh.

JIM  
(to himself)  
And she kept it all to herself.  
(to HANNAH)  
Are you sure that there's nothing  
else, a lead on Erin, maybe?

HANNAH grasps her hair, twirling it, thinking.

HANNAH  
This was 18 years ago. We were...  
28? Not even 30. We argued about  
stupid things, and I don't  
remember. No one's ever wanted to  
know.

JIM  
Nothing on the news?

HANNAH  
That's a question for \*your\*  
mother, not me.

JIM  
My mom isn't perfect, we all know  
that, but this is the only thing  
that she has left to hold on to.

HANNAH  
Then maybe she shouldn't have just  
abandoned Erin and left all the  
baggage to me. This isn't my  
responsibility!

HANNAH points her finger directly at JIM.

HANNAH  
This is on your damn mother.

A beat.

JIM  
This is for Erin's sake, not hers.

HANNAH  
Even if somehow you find Erin, no  
way in hell that she would want to  
even look at Molly.

JIM  
That's up to her.

HANNAH huffs.

HANNAH  
The night before we had a fight,  
and then we had another fight, and  
then... gone.

JIM  
There has to be more.

HANNAH  
I'm telling you, that's it!!

HANNAH then makes her way back to the house but JIM grabs  
her by the shoulder and tries to reason.

JIM  
Wait, wait.

HANNAH throws his hand aside.

HANNAH  
All of you Kingsleys, always  
getting on my nerves.  
(looks on with  
disgust)  
Now her brother pestering on too.  
All of you, so timid, so...

A glint in her eyes. Back to JIM. Then back to HANNAH.  
Mysterious music and then...

HANNAH  
... uncanny. Wow, you look \*just\*  
like her.

JIM steps back.

JIM  
My mom? No one's ever told me  
that.

HANNAH  
No, I mean you look like your  
sister, like doppelgangers,  
like....

HANNAH makes a motion like taking his face and placing it on  
another human.

HANNAH  
(low voice)  
Max? Marty? No.

JIM  
What's happening?

HANNAH  
Maybe, maybe... she might have  
gone to East Grand Forks, visit  
her old boyfriend, his dad worked  
at the police station down there.

HANNAH laughs, amused.

HANNAH  
Yeah.

JIM  
What? What's funny?

HANNAH  
Just... that's the type of dumb  
thing that Erin would have gotten  
herself into, going back to her  
old boyfriend. The one that beat  
the shit out of her.

A beat.

HANNAH  
Anyways, that's your best bet.

JIM  
What's his last name?

HANNAH  
Fox.

JIM makes a mental note. HANNAH returns to her trailer door.

HANNAH  
Get out of here.

JIM  
Thank you, thank...

But HANNAH has already gone and the door is shut, leaving JIM without a word.

JIM  
... you.

Linger on JIM, zooming as he thinks about what to do now.

INT. JIM'S CAR - AFTERNOON

JIM shuts the door and looks at ERIN's journal. He flips through again but does not read. He turns to the first page and then stops himself from reading more.

He puts the journal aside and then turns over the engine. On his face: anger, disgust, rage, and maybe hope? He drives on. FADE TO:

INT. HANNAH'S HOME - GARAGE - DAY

... ERIN, who is quietly grabbing keys.

"1998."

ERIN, ready to go with HANNAH's mustang, turns the engine over and leaves the garage. Linger on her bag, which has a gun. As the Mustang pulls away, ERIN has a smile as she rolls down the window, turning up the radio.

As she drives along, her smile weakens and unsettling music begins...

INT. HANNAH'S MUSTANG - AFTERNOON

FADE IN: ERIN yawning. A honk of a truck.

ERIN  
Get lost!

ERIN, awake now, retakes the wheel. FADE TO:

EXT. OVERHEAD HIGHWAY - NORTH DAKOTA - AFTERNOON

ERIN drives by a billboard: "Welcome to Minot, ND." FADE TO:

INT. HANNAH'S MUSTANG - AFTERNOON

ERIN is driving through town.

RADIO

Be advised of a tornado warning in effect until 10PM tonight, and here are all the ...

The winds are gusting. People board their homes. ERIN keeps driving.

EXT. TRAILER HOMES - NORTH HILL - AFTERNOON

The residents of the trailer park are boarding their windows and parents are yelling for their kids to return home. ERIN looks from the Mustang, a long way away.

ERIN eyes one particular trailer. There, the woman is MOLLY, 46, looking tired but happy and talking to a little boy. This is JIM, 10. ERIN honks the horn. MOLLY walks to her window but finds nobody there.

A bell rings.

ERIN (V.O.)  
Are you open right now?

ET. ST. LEO'S - AFTERNOON

ERIN is standing outside, with an umbrella, peeking.

PRIEST (V.O.)  
No, ma'am. This is his way of telling you to pray from home now.

ERIN then shrugs and turns around to leave.

PRIEST  
(inquisitive)  
Are you all right? Would you like to talk?

ERIN  
(without  
hesitating)  
No.

PRIEST  
Believe, young lady, and he will be present...

ERIN grins, mildly amused, and leaves. The PRIEST shuts the door and then...

EXT. FAIRGROUNDS - AFTERNOON

... fade to ERIN's Mustang pulling up to the front entrance of the fairgrounds. Push in on ERIN, who looks up at the towering merry go round as the harsh winds move the whole thing. Ambient fair noise from that night plays in her mind and then ERIN shuts it down and drives away, leaving the outline of the future North Dakota State Fair behind.

RADIO (V.O.)

... travel only if required.

Everyone else is advised to remain at home...

INT. HANNAH'S MUSTANG - EARLY NIGHT

The storm worsens as ERIN drives east. "GRAND FORKS - 70 MILES" on a plaque. LATER...

ERIN yawns, her wipers working double time. "GRAND FORKS - 20 MILES." Zoom in on her eyes, pupils dilated, her eyes looking right up ahead. FADE TO:

ERIN is looking through her bag. There's the gun. ERIN looks up.

"WELCOME TO GRAND FORKS."

ERIN puts the gun back in the bag.

EXT. OVERHEAD VIEW OF GRAND FORKS - NIGHT

ERIN, the only person on the road, drives east across the water, over to EAST GRAND FORKS, MINNESOTA.

EXT. A HOME - NIGHT

The Mustang pulls up to the front driveway. ERIN kills the lights.

INT. HANNAH'S MUSTANG - NIGHT

ERIN looks through her bag one more time and then takes a breath. Through the windshield ERIN looks at the outline of a person walking around through the window. Then, a doorbell.

EXT. A HOME - ENTRANCE - NIGHT

The door opens. ERIN is there.

ERIN

Hey.

The man is MARTY. He folds his arms.

MARTY

Hey. What are you doing here?  
Weather's bad.

ERIN

This isn't what you think it is.

MARTY

Then what is it? Thought you were  
through. Gotta have a perfect  
record with you, no room for  
mistakes.

ERIN

We are through. But...

ERIN peeks behind at the disheveled home.

ERIN

... but everyone deserves to have  
another go at it.

MARTY raises his arms out to block the view.

MARTY

What are you looking at?

ERIN shrugs and MARTY raises his eyebrow.

MARTY

What are you really doing here?

ERIN

Just told you.

MARTY

No, no, something happened, that's  
why you're back here.... you  
wouldn't drive all the way back  
here without...

ERIN hits the door frame. MARTY jumps back.

ERIN

Would you quit overthinking  
everything?!

MARTY  
Wait, you're telling me you, Erin  
Kingsley...

MARTY points a finger at ERIN, without touching her, but ERIN pushes it away. MARTY holds his hands up.

ERIN  
Keep your hands off me.

MARTY  
... you want to give me another  
shot at this? And you're listening  
to what I told you?

ERIN  
Maybe people are better than their  
mistakes. Don't make me regret  
this.

MARTY  
Wait'll Daddy hears about this.  
Let's go tell him the good news.

ERIN keeps hold of the gun in her bag.

ERIN  
Now?!

MARTY grabs her by the wrist and drags her outside, to his Range Rover. ERIN just goes along with it, almost amused.

EXT. MARTY'S HOME - NIGHT

ERIN  
Your dad never liked me.

MARTY  
He's the one that told me to go  
find you. He'll be very pleased.

FADE TO:

EXT. A HOME - NIGHT

ERIN and MARTY, their shadows, walk up to the front door. Before they even get to the door, it opens and out walks a large hulk of a man, more than a foot taller than her.

MAN  
Boy, you got nerve walking up to  
my doorstep after leaving my boy  
like that.

ERIN  
Do you know what your son did?

MARTY steps in and walks between ERIN and his father.

MARTY  
Now, Dad, Erin's back. That's all  
that matters, right?

MATT  
This woman ain't trustworthy. A  
man's gotta have a faithful wife.

ERIN is putting the picture together but MARTY then adds:

MARTY  
Erin won't run away no more.  
Right, Erin?

He turns around and winks, looking nervous. ERIN holds her anger.

ERIN  
(looks down,  
gritted teeth)  
Yes, sir.

ERIN feels the weight of MATT's presence and then steps back.

MATT  
(brings MARTY in,  
whispering)  
Marty, I'm telling you, these  
woman gotta be put in their place.  
Remember your mother, that whore,  
remember how...

MARTY  
Hey Dad, not right now... let's  
just be happy that Erin is back.

MATT  
All right.  
(points at ERIN)  
Now you just be thankful that my  
boy has the good to take you back.

Focus on ERIN, looking down, holding her anger. MATT nods at MARTY and then turns around to leave, shutting the door.

ERIN and MARTY turn to look at each other.

MARTY  
That went well, right?

ERIN furiously storms off. MARTY goes after her.

ERIN (V.O.)  
You're lucky I haven't strangled  
you.

INT. MARTY'S RANGE ROVER - NIGHT

ERIN is seated, turned away, angry.

MARTY  
This was the only way that he  
wouldn't be mad.

ERIN hits the window.

ERIN  
What about if I get mad?!

ERIN lowers the window and breathes the night air.

MARTY (V.O.)  
You're right, as always, you  
always gotta be right. And I'm  
sorry that I didn't tell you  
earlier.

ERIN  
What the hell did you even tell  
him anyway?

MARTY (V.O.)  
It's not important.

ERIN turns to stare daggers at MARTY.

MARTY  
That you met another person and  
then just left.

ERIN  
And what about you beating the  
shit out of me? That slip your  
mind?

MARTY takes too long to answer.

ERIN  
Pull over now.

EXT. A ROAD - NIGHT

The Rover stops and ERIN immediately jumps out, walking away, a familiar view for the audience.

ERIN

(mumbling)

This was a mistake. Hannah was right. Again.

MARTY jumps out and pursues ERIN.

MARTY

(yelling)

I told you, I'm not the same Marty as before!

ERIN

Bullshit.

ERIN is framed, lonely, as she walks away from MARTY in the background.

MARTY

(yelling still)

You were right not to trust me.

ERIN slows down. MARTY looks pathetic as he approaches.

MARTY

These hands, these terrible hands, they don't deserve a woman like you. But you came back. That's gotta mean something, right?

ERIN

It means I'm dumb as shit.

MARTY walks up and grabs ERIN's hands.

MARTY

I'll go to him tomorrow, tell him everything.

ERIN

And?

MARTY

And how I lied to him.

A beat.

ERIN

Good.

ERIN pulls her hands away.

ERIN

This isn't gonna be easy. There's a lot of trust to rebuild.

MARTY

Right.

ERIN

Let's go.

ERIN turns to walk back to the Rover. Linger on MARTY, who has a smile, and then he goes to follow her. FADE TO:

A MONTAGE, with low key music and no talking audio.

INT. A GARAGE- AFTERNOON

ERIN and MARTY talk to a mechanic.

INT. A GROCERY - AFTERNOON

MARTY tells the manager and employees that ERIN is back, and they all pat her to welcome her. Linger on ERIN.

INT. GRAND FORKS POLICE DEPARTMENT - AFTERNOON

ERIN and MARTY are standing before MATT, who looks very formal and listens to MARTY. Later, MARTY takes ERIN on a walk through the rest of the departments although no one is very interested. ERIN, uneasy, just wants to go home.

EXT. MARTY'S HOME - NIGHT

The only light on is in the bedroom.

INT. MARTY'S HOME - BEDROOM BATHROOM - NIGHT

ERIN is looking at the mirror. Her face looks tired. Noises in her head. Then...

ERIN lies down on bed and then shuts her eyes. Pull back and MARTY is besides her. A ring of a telephone.

MOLLY (V.O.)

Erin?

INT. MARTY'S HOME - LIVING ROOM - NIGHT

ERIN is lying on a sofa, the telephone wire wrapped around her arm, listening to her mother.

MOLLY (V.O.)  
But you're dead.

ERIN turns to her side and buries her face on a pillow.

MOLLY (V.O.)  
It's not you.

ERIN yells into the pillow, muffled.

MOLLY (V.O.)  
I know I Was not a good mother to  
you. In fact, I was a horrible  
mother. But... we're all we have.  
Please.

A laugh.

MOLLY (V.O.)  
Here I go again, rambling on to a  
random person.

The line goes dead. ERIN, still muffled by the pillow, puts the receiver back blindly and then rests again on the pillow. FADE TO:

INT. MARTY'S HOME - KITCHEN - MORNING

(no audio) Push in on ERIN, who listens to MARTY talk. but she isn't paying attention. Zoom in on her eyes and then...

GIRL (V.O.)  
Erin?

EXT. A PARK - MORNING

ERIN turns to look at another woman.

ERIN  
Yeah.

GIRL  
Dozed off there, huh?

ERIN looks at the name tag. "MARTHA."

ERIN  
Yep.

MARTHA  
(nods)  
Mhm. And?

ERIN  
And what?

MARTHA looks mildly annoyed.

MARTHA  
You really just lose track of what  
we're talking about while we're  
talking?

ERIN shrugs and nods. MARTHA rolls her eyes and puffs a joint.

MARTHA  
How's it going with Marty?

ERIN  
Meh, the usual.

MARTHA  
How long has it been?

ERIN  
A month.

MARTHA nods.

MARTHA  
How's the...  
(she gestures a  
hitting motion)  
... you know.

ERIN  
Hasn't laid a hand on me.

MARTHA offers the joint but ERIN refuses.

MARTHA  
When you left, he did tell  
everyone that he was going to be a  
different man and win you back.

ERIN  
And you believed that?

MARTHA  
No, but...

MARTHA holds the joint as a pointer to emphasize her words, and ERIN raises her eyebrows.

MARTHA

... never would I have thought  
that Erin Kingsley of all people  
would be back. And I was hoping  
you would stay away from here  
but...

MARTHA puffs.

MARTHA

... that's how it rolls. Why does  
what I believe even matter?

A beat.

ERIN

He didn't win me back. I returned  
on my own terms.

MARTHA

Even weirdier.

ERIN throws a stick at MARTHA.

MARTHA

(pointing)

Getting soft on me, are you?

ERIN

Never.

MARTHA

That town made you tame. I bet  
your boss wasn't half as hip as  
me.

ERIN

I barely remember the boss. Had a  
friend, I guess, her name was Jen.  
She was all right.

MARTHA nods and then gets to her feet to dust herself off,  
while ERIN takes her time.

MARTHA

And speaking of the boss, this one  
says it's time to get back.

MARTHA offers her hand to help her up and ERIN takes it.

MARTHA  
And listen, if you ever need to  
talk, anything...

ERIN waves her off and nods.

MARTHA  
No, no, I mean it, Erin.

MARTHA grabs her by the shoulders and stares at her.

MARTHA  
This is not as your boss but as  
your friend, a person that's known  
you since you were 18...

MARTHA moves ERIN's hair back, revealing her eyes.

MARTHA  
I remember When you two walked  
into town, lovey doveys, looking  
for a job...

ERIN  
(rolling eyes)  
All right, \*mom.\*

ERIN realizes how meaningless that statement was.

MARTHA  
... and as your unofficial Mom and  
boss, I mean it when I tell you  
this is it. He gets no more tries.  
And if he hits you...

MARTHA makes a knife motion on her throat.

ERIN  
Hey, don't worry. This is all  
gonna work out.

MARTHA  
I'll be there when it doesn't work  
out.

MARTHA releases ERIN. The two walk side by side back to the store, taking their time, walking away from the audience.

MARTHA (V.O.)  
You're lucky that I let you have  
your job back.

ERIN (V.O.)  
There isn't much demand for  
mopping.

MARTHA (V.O.)  
That's what you think. I passed on  
dozens of people to let you have  
this.

ERIN (V.O.)  
Thanks, I guess.

MARTHA (V.O.)  
We're just happy to have you back.

FADE TO...

EXT. MARTY'S HOME - AFTERNOON

MARTY (V.O.)  
Our boy...

INT. MARTY'S HOME - LIVING ROOM - AFTERNOON

They are watching TV. ERIN and MARTY sit in awkward silence  
and far apart.

ERIN  
Which one?

MARTY stares angrily at ERIN.

MARTY  
You know which one.  
(a beat)  
Why would you think I was talking  
about the others?

ERIN  
(turns to MARTY)  
Those "others" were people, too.  
Maybe not to you.

MARTY  
You got a problem?

ERIN wags her finger.

ERIN  
I know what this is. Your daddy  
wants his grandson back.  
(a beat)  
Tell him he's never coming back.

MARTY leaps to his feet and gets right into ERIN's face. ERIN leans back. MARTY breathes down her neck.

MARTY  
You looking for a beating, Erin?

ERIN  
No. Are you?

MARTY  
(points a finger  
on her neck)  
That boy is mine. And I'll look  
for him and I'll find him.

ERIN  
You never wanted a kid anyway. You  
wanted him only once he was born,  
because I took him away from you  
and your daddy. But you didn't  
give a shit about the others.

MARTY leans in more.

MARTY  
(poking her)  
We're really going there again,  
after all these years?

ERIN  
Touch me again and that's the last  
time you'll ever touch anything.

MARTY backs up and straightens himself out.

MARTY  
I don't know why you really came  
back. But you watch yourself.

MARTY then plops himself back down on his seat and they  
watch TV again like nothing had happened. Linger on ERIN,  
who is breathing heavily.

MARTY (V.O.)  
Bet he hit you too, and I don't  
blame him.

ERIN  
Go to hell. You don't know what  
happened when I was gone.

MARTY (V.O.)  
Then why're you back?

A beat. ERIN sinks a little bit into her seat and pull back on the two of them. Then...

INT. HANNAH'S MUSTANG - TRUNK - NIGHT

ERIN pulls a rope and a gas gallon from the trunk, looks at it, then thinks.

Noise from the house. ERIN then drops everything back into the trunk.

INT. A MCDONALD'S - BATHROOM - AFTERNOON

ERIN is mopping the floor, really getting dirty with the toilets, and then overhears people talking.

MAN (V.O.)  
... think that she's any different  
now?

ERIN pokes her head out: it's MATT and another police officer.

MATT  
Ain't got nothing to do with her  
being different ... two of them  
walked together down to the  
station and told me it wasn't her,  
it was my boy who hit her and  
that's why she left.

MAN  
Wow.

MATT  
I bet that she made him say that.  
What does he see in that  
unfaithful ...

A breath.

ERIN  
(gritting her  
teeth)  
Unfaithful...?

MATT  
Got more important things to worry  
about.

MAN  
Just buy your shit and and let's  
get going.

Their walkie talkies go off. MATT drops a few bills on the table and they rush out. When they're gone, a woman walks into the bathroom and ERIN rushes back to mopping. Linger on ERIN as the words hover over her head.

LATER

ERIN still has a distracted look. MARTHA, in the background, is getting ready to shut down. ERIN leans on her mop, looking down, taking a breath.

MARTHA (V.O.)

Erin?

ERIN looks up. MARTHA, looking worried, is standing at the kitchen, tapping her feet.

INT. MCDONALD'S - KITCHEN - NIGHT

ERIN sits on the sink, waving her legs, and MARTHA shakes her head, angry.

MARTHA

That man thinks just because he's a police officer that he's gonna run his mouth to the whole town.

ERIN buries her head in her lap.

ERIN

(muffled)

I have a bad feeling about all of this.

MARTHA

Then just go. Go before you make a mistake. That boy won't stand up for you, and his old man's even worse.

ERIN

(looks up)

No. This has to happen now.

MARTHA

What do you mean?

ERIN

I have to be right about this.

ERIN stands and grabs her things. MARTHA walks to the door and doesn't let her leave.

MARTHA  
(emphasizing)  
What do you mean?

ERIN remains in place.

MARTHA  
Why are you really here?

ERIN  
Because...  
(a pause)  
Because my last relationship made  
me realize that everyone is kinda  
shit and maybe people deserve  
another shot, even..

MARTHA  
That sounds like a load of bull.  
What's the real reason?

A flash to the rope, the gas, the gun.

ERIN  
To tell myself that he deserves to  
die. I'm just waiting for the  
right time.

MARTHA  
Erin...

ERIN lightens up and then lightly pats MARTHA on the shoulder with a smile.

ERIN  
I'm just kidding. Jeez. Yeah, his dad's an asshole but things are fine.

MARTHA  
(uneasy)  
Erin, don't joke about these things. I was about to wring his neck.

ERIN pushes past MARTHA with a smile. Linger on MARTHA, who looks worried. FADE TO... ERIN at the driver wheel of her Mustang. The engine is running. She hits the driver wheel and yells. ERIN then leaves the McDonalds.

INT. MARTY'S HOME - BEDROOM - NIGHT

ERIN lies awake. A flashback.

A FLASHBACK: young 18 year old ERIN sneaks out with her baby, then drives him far away on a highway, then leaves him on a doorstep. Linger on the baby, then the door opens but we don't see who opens it and then...

MARTY (V.O.)

The trash.

INT. MARTY'S HOME - KITCHEN - MORNING

ERIN is staring blindly at the wall as she eats breakfast. ERIN then snaps to and look around to see MARTY pointing at the trash.

MARTY

The trash. Erin. Ain't a man's job  
to do that.

ERIN

What?

MARTY swigs his beer.

ERIN

You told me you were gonna stop  
drinking before noon.

MARTY ignores her and keeps pointing.

MARTY

The trash. Ain't gonna say it  
again.

ERIN

You're already standing up. You  
handle it.

ERIN turns to stare at the wall again.

ERIN

(mumbling)

Why I gotta handle everything in  
this house?

MARTY walks into her view and then takes a seat on the other side of the table.

MARTY

You want to make this work, right?

ERIN

Yes.

MARTY  
 And you wanna make Daddy happy?  
 And me happy right?

MARTY gently grabs ERIN's hands, which are folded, and takes them out, which ERIN does not object to.

MARTY  
 Erin?

ERIN feels herself weakening, resigning. Linger on her emotions; she really doesn't want to keep running...

Then, there's a void. Before her, there is a blank space and a bunch of people standing there in an arc like a stage... right in front of her is MARTY but this is an older version of MARTY, from 10 years ago.

TIM is all the way on the left, then HANNAH, MAX, MARTY, DAN, MARTHA, and JOHN.

YOUNGER MARTY  
 (reaching a hand  
 out)  
 Babe, we'll be fine.

Everyone begins to talk.

TIM  
 Just take his hand, honey.

HANNAH  
 When you don't stand up for  
 yourself, you let this happen.

ERIN wants to badly retort to HANNAH but then..

MAX  
 Now if you had just let me help  
 you, this would never have  
 happened, Erin.

DAN  
 This isn't a good man. Like my  
 brother, he needs help.

Then seeing her father makes her very emotional. Truthfully she hadn't thought about him in a while with everything else happening.

JOHN  
 Erin, please. This isn't right.  
 Just walk away.

WOMAN (V.O.)  
And don't end up like your mother.

MOLLY, a younger MOLLY, walks out from the back and takes JOHN's hand.

ERIN  
But he isn't a good person.

YOUNGER MOLLY  
And what happened to the other  
"bad person" that you took out  
your anger on?

JOHN  
This is a dangerous path.

ERIN  
He needs to...

MARTY (V.O.)  
Erin?

ERIN returns to reality and looks MARTY in the eye.

ERIN  
No.

MARTY  
No?

ERIN  
Why I am trying to make your  
horrible dad happy? He doesn't  
deserve it and you're not getting  
his approval.

MARTY, angry, leans in to intimidate ERIN.

MARTY  
My daddy is going to lead his  
department one day, so you better  
show respect.

ERIN pushes him away gently.

ERIN  
At the store today, he told his  
buddy that he thinks that I'm  
lying. After all, why would  
anybody badmouth his perfect boy?

MARTY shrugs, maybe even grins.

ERIN  
And what do you have to say about that?

MARTY  
I told him the truth. What more do you want?

ERIN  
You are still an asshole.

ERIN only feels the after effect of the slap, as she sees nothing but white stars and red in her eyes. He then grabs her by the neck.

MARTY  
You little slut, listen, we're going to make this work. This is what you wanted.

ERIN  
(gasping for air)  
This is not what I wanted.

MARTY  
Are you sure about that?

MARTY throws ERIN against the refrigerator and she lands on the floor. ERIN, out of breath, lies there, hurting.

ERIN  
Are you happy now?

A beat.

MARTY  
No, I'm not happy. This is your fault, Erin. Your mouth.

MARTY drinks his beer again but his grip is too strong that it breaks.

MARTY  
Your stupid decision making led to this.

MARTY looks at his bloody hand. ERIN holds her abdomen and struggles to talk.

ERIN  
The only good thing that happened was my boy. I'll make sure he's nothing like you.

MARTY grabs a paper towel and wipes his hand, wincing in pain.

MARTY  
You're not gonna make sure of  
anything. You're not a good mom.  
Hell, you aren't even a good  
daughter.

ERIN  
At least I still got my balls.

MARTY laughs at this. He then walks away. Linger on ERIN, who keeps holding her abdomen, then takes her other arm and flips a middle finger at MARTY, who by this point had left. ERIN then shuts her eyes.

ERIN (V.O.)  
You were right.

INT. HANNAH'S MUSTANG - NIGHT

ERIN, lit up, lets smoke out of the window. The engine is idling.

ERIN (V.O.)  
He wasn't worth revisiting. And  
no, I wasn't mad enough. That  
wouldn't have led me here if I had  
been mad.

A beat.

ERIN (V.O.)  
I knew he wouldn't be different  
but... I just wanted to be right.  
I wanted to see that he was still  
a trash human. And he is.

ERIN then tosses the butt out the window.

ERIN (V.O.,)  
And yes, he deserves this.

THEN CUT TO BLACK.

INT. LOCKER ROOM - MORNING

FROM THE DARKNESS, MOLLY opens her locker.

"1980."

MOLLY is staring at a dirty bag full of needles. A bead of sweat is falling down her neck. The sound of a gunshot, and then we see a flashback of MOLLY holding the gun and then pointing at TIM, and then her firing into the air at the bridge. Then...

... out of the daze, MOLLY slams the locker door shut and gets ready for work, the noise in her head fading away.

EXT. GAS STATION - MORNING

MOLLY walks to a mop and begins to mop down the station while EILEEN watches from a window.

And for what looks like the first time, MOLLY is at peace, if only just for a minute, as she mops and cars are passing on the road outside with a few people rolling in to pump gas.

LATER

MOLLY is pumping gas for an older lady. After a pleasant talk, the lady drives away. A voice then rings out.

EILEEN (V.O.)  
Mol! Locker room, now.

MOLLY, from the pump, looks at the locker room, where EILEEN has her arms folded.

EILEEN (V.O.)  
What the hell are you thinking?

INT. LOCKER ROOM - MORNING

MOLLY tries to reason with EILEEN, who has her locker open with the bag of needles.

MOLLY  
They're just there. I'm not using  
them.

EILEEN is very frustrated, holding the bag and shaking it angrily.

EILEEN  
Why? Why?! Why are you bringing  
these to \*work\*?!!

EILEEN throws the bag down and needles go flying. MOLLY, panicked, tries to grab everything but EILEEN holds her hand up, telling her not to move. MOLLY listens.

EILEEN  
Tell me the truth. Are you using  
here?

MOLLY  
(without  
hesitation)

No.

EILEEN  
How about in general?

MOLLY  
It's better.

EILEEN takes a minute, then sweeps her hands around.

EILEEN  
Then pick this up. And don't let  
me see it again.

MOLLY bends down to grab all the needles. EILEEN watches for  
a minute and then rolls her eyes and helps her.

EILEEN  
I didn't mean to lose my temper.

MOLLY  
No, this is my fault. There's just  
so much going on.

EILEEN grabs a bunch and drops it in her bag. But she keeps  
staring at MOLLY now.

EILEEN  
You didn't show up for dinner  
again last night.

A gunshot rings in the background. A flashback to MOLLY  
driving away from the bridge, angry at herself, and then  
parking at the side of the road and taking a breath. MOLLY  
then picks up the last needle and throws it in the bag.

MOLLY  
I was handling things.

EILEEN stands up and then looks into the distance.

EILEEN  
We barely see each other.

MOLLY  
Yep.

A beat.

EILEEN  
Noticed that my gun isn't there.

MOLLY looks blankly at the floor now.

EILEEN  
When I talked to you about other  
ways of handling things...

EILEEN now looks to MOLLY and holds a hand out. MOLLY takes it and gets to her feet.

EILEEN  
I wanted you to handle them sober,  
Mol. What happened?

MOLLY throws the bag in the trash.

MOLLY  
Nothing he didn't already deserve,  
Eileen.

EILEEN  
Is he...

MOLLY  
I realized that I need to take  
Erin back.

EILEEN shakes her head no.

EILEEN  
That's kidnapping last I heard.

MOLLY  
It's the only thing that I have  
left to do.

MOLLY, shaking like going through withdrawal, then goes to step outside. EILEEN watches, worried, and goes after her.

EXT. GAS STATION - MORNING

MOLLY takes a look in both directions. There's no one at the pumps. We follow MOLLY as she walks, aimless and pondering.

EILEEN (V.O.)  
What happened to Tim?

MOLLY  
He's not dead.

MOLLY walks to the mop and gets back to mopping.

EILEEN (V.O.)  
You get what you wanted?

Zoom in on MOLLY, who stops mopping as she thinks about the question. A flashback to ERIN walking away from her at the courthouse and then the fight that was right here not too long ago.

MOLLY  
This has to happen.

MOLLY leans on the mop as EILEEN steps in to say...

EILEEN  
Don't you go joking around about  
kidnapping Erin.

MOLLY  
(insistent)  
It's my daughter!

EILEEN  
Erin has her guardians now! And a  
best friend.

MOLLY waves EILEEN off.

MOLLY  
Erin doesn't have me.

EILEEN  
But you...

EILEEN does not finish the thought.

MOLLY  
What? Just say it.

EILEEN  
Erin is fine where she is.

MOLLY  
Are you serious? Just look at all  
the shit that's happened. Arson,  
running away...

EILEEN  
(emphasizing)  
But it's not up to you!

MOLLY

But it *\*is\** up to me. These past few months I've been working to get better, I've been to those stupid meetings, I'm treating myself better, I'm dumping bad people, and it's not all going to waste because my daughter is being a brat!

A beat.

MOLLY

She's going to have me.

EILEEN

Erin's worth it, but... you're working on you, and she's living her own life.

MOLLY

The world's unfair, and she needs me.

MOLLY puts the mop back.

MOLLY

I'm taking the rest of the day off.

MOLLY leaves for her car while EILEEN watches, unsure of what will happen next.

EILEEN

(yelling after her)

Erin is fine!

MOLLY puts her hand up to dismiss her. EILEEN just shakes her head and goes back to the office. FADE TO:

INT. MOLLY'S CAR - MORNING

MOLLY, driving, takes off her uniform and throws it in the back, rubbing her eyes. And from the other end, the gun peeks out of her bag.

EXT. BONNIE AND DAVID'S HOME - EARLY AFTERNOON

MOLLY pulls up to the driveway. She walks straight up to the front door. A knock. The door opens and it's DAVID.

DAVID

You're not supposed to be here.

MOLLY  
Where's Erin?

DAVID  
Molly, you need to go. We don't  
want to call the police.

MOLLY  
(yelling past  
DAVID)  
Erin!

DAVID  
Are you high right now?

MOLLY gives DAVID a stern look.

MOLLY  
Where's my daughter? Erin?!

BONNIE (V.O.)  
Erin's not here.

There are footsteps and the door opens more, revealing BONNIE.

BONNIE  
Leave it to you to always show up  
when Erin isn't here.

MOLLY  
What do you mean? Where is she  
now?

BONNIE approaches MOLLY very closely now.

BONNIE  
Erin's... not... here.

DAVID  
Erin's at her friend's place.

MOLLY  
Hannah?

BONNIE gestures to DAVID angrily. He zips his mouth.

BONNIE  
(to MOLLY)  
We know where she is and that  
she's safe with Hannah's mother.

MOLLY  
And you just trust her like that?

BONNIE  
Why don't you leave the parenting  
to us, Molly?

A beat. MOLLY turns to go but BONNIE grabs her by the shoulder and then shakes her head.

BONNIE  
What are you up to?

MOLLY  
Erin needs me.

BONNIE  
We're her parents now. This isn't  
your business.

DAVID  
(an aside)  
Erin's fine, Molly.

MOLLY breaks free of BONNIE's grip, giving BONNIE a fierce look and DAVID a firm nod.

MOLLY  
Thanks for the help.

MOLLY walks away, an angry but determined look on her face. In the background, we hear BONNIE and DAVID bickering.

BONNIE (V.O.)  
(hushed)  
Now look what you did!

DAVID (V.O.)  
The poor mother just wants to know  
where her daughter is!

BONNIE (V.O.)  
Just like you to make things  
worse. Now it's going to be our  
fault if things go wrong.

MOLLY hears all of this, taking it in stride, and gets back in the car and drives away.

EXT. GERTRUDE'S TRAILER - AFTERNOON

From above the trailer park is packed. MOLLY's vehicle pulls up to the trailer on the outer edge, the same one that MOLLY had visited earlier.

MOLLY, now at the door, knocks. She looks unsettled, flustered, but sober. MOLLY peaks around the back, where she had previously seen ERIN and HANNAH walk around to meet GERTRUDE. No one there.

Just as MOLLY tries to round the trailer edge, she bumps into GERTRUDE.

GERTRUDE

Whoa there.

Her hulking figure towers over MOLLY's frail body.

GERTRUDE

They ain't here. Actually, good timing... wanted to ask you who Tim was.

MOLLY pauses and laughs awkwardly.

MOLLY

Why do you want to know? He was a nobody.

GERTRUDE

Erin was talkin' bout him, 'bout how he and you were a thing.

MOLLY folds her arms, shaking her head.

MOLLY

Again, just a nobody.

GERTRUDE

Thought so... that's why I wanted to ask why is she visiting him?

This takes MOLLY by surprise.

MOLLY

Erin is "visiting" him?

Now it's GERTRUDE's turn to look surprised.

GERTRUDE

Yes? That's not a problem is it?

MOLLY has a million things racing through her mind. She then holds a finger up and runs back the car...

MOLLY  
(yelling)  
Thank you!

Linger on GERTRUDE as she watches MOLLY speed away. Ominous music is building.

INT. MOLLY'S CAR - LATE AFTERNOON

We only see MOLLY's face as the air glows red. Turn around to see that a trailer park is on fire.

EXT. TRAILER PARK - LATE AFTERNOON

People are bustling around, trying to find valuables, loved ones. A few people are passing buckets down a line. MOLLY pushes through to the source of the fire but struggles to get there through the group of people. One man holds her back.

MAN  
It's not safe!

MOLLY peeks over his shoulder and spots the blazing trailer. It is TIM's. His truck is on fire as well.

MOLLY  
(yelling)  
Erin!

MAN  
Get back!

Another man picks her up and moves her back, but MOLLY keeps on yelling her daughter's name.

MOLLY  
That's my daughter!

MOLLY breaks free of the other man's grip and uses all of her might to push through, while voices echo through her mind. Again, she makes it to the front and gets to the source of the fire, which immediately overwhelms her.

MOLLY  
Erin!

MOLLY immediately spots a burned body, tied to a post, but is unable to identify the person. She begins to feel the smoke smother her and turns around, but before she leaves she finds the remnant of a hardcover journal... Erin's. Emotion takes over.

MOLLY faints, slowly, through the smoke, and hits her head sharply on a metal garbage pail. Then it goes to black...

LATER

Eyes are open and MOLLY is wrapped in a blanket and breathing through O2, observing everything around her including her blackened body. She grasps her head, in pain, and feels the bandage wrapped around it.

The fire has died down, but MOLLY's hearing is muffled. Music begins... but the audio is muted. Police and firefighters try to tell her what's happening but MOLLY is barely listening.

OFFICER (V.O.)  
(muffled)  
.. hear me? Just look into my  
flashlight.

The audio gets better. MOLLY now looks into the flashlight, her pupils following, and the officer nods.

OFFICER  
How do you feel?

MOLLY hugs her blanket tighter, looking around. The trailer owners watch from the back in shock. Firefighters pull a hose slowly back to the truck.

MOLLY  
Bad.

OFFICER  
(gestures to a  
medic)  
Where does it hurt?

MOLLY feels her head and winces. The OFFICER nods and a medic rushes over.

MEDIC  
What's your name?

MOLLY thinks.

MEDIC  
What's your name, ma'am?

Before MOLLY answers, the MEDIC begins to look at her bandages, which are red.

MEDIC

We gotta take you to the hospital  
now. Why are we still here?

(he taps the side  
of the ambulance)

Let's go!

OFFICER

(radioing other  
police)

Let's move her out!

The OFFICER and the MEDIC help MOLLY onto the back of the ambulance. Before the OFFICER leaves, MOLLY grabs him by the shoulder.

MOLLY

Where is she?

OFFICER

(taking her hand  
off)

I'm not sure, ma'am. Let's go!

MOLLY

But she was there!

The OFFICER steps off the back of the ambulance and gets ready to shut the doors.

OFFICER

No one else made it out. But you  
need to go.

The OFFICER taps the side. MOLLY feels the ambulance move as she looks in all directions, holding her head in pain. Then somber music begins to play as MOLLY feels trapped in the ambulance.

As the ride goes on, MOLLY begins to break down into tears. Then she thrashes around in agony. FADE TO BLACK with MOLLY's wails.

"END OF EPISODE 1.08."

FADE OUT.