

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 weirder.

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 dovey, 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 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.