

MINOT, ND (EPISODE 1.09)

FADE IN:

INT. JIM'S CAR - EVENING

A hand fumbles with a flask.

"EPISODE 1.09: THE DAUGHTER AND THE END"

This is JIM's hand. He takes a drink of a water bottle with his other hand. He stares at the flask and his eyes dart back and forth between the flask and the bottle.

"2016."

JIM is about to transfer but then stops himself and recaps the flask. He drinks the rest of the water and puts it aside. His phone is navigating to a police station in East Grand Forks, Minnesota.

JIM  
2 more hours.

He leans against the wheel, resting on his forearms, and peeks to one side to look at ERIN's journal.

EXT. OVERHEAD MINNESOTA HIGHWAY - EVENING

JIM's car pushes on. The traffic thins.

MONTAGE

No audio with eerie music as JIM keeps driving. This jumps between overhead and on the ground, driving with JIM. He looks tired but determined. A shot of JIM, his eyes starting to shut, and then the noise fades...

... and all of a sudden it's very dark around JIM. No highway, no noise, just a light shining on ERIN's journal. Noise is emanating, a merry-go-round, people yelling, people weeping. JIM moves towards the journal and grabs it. But it's hot and he drops it, and then a ringing phone fills the void.

INT. JIM'S CAR - DAY

JIM is pulled over on the road. He dozed off again. His phone is ringing. It's a little after 8AM. He picks it up.

KELLY (V.O.)  
Any luck?!

JIM  
It's 8. It's too early.

KELLY (V.O.)  
Your mother wakes up early and  
needs a lot of attention. Remember  
that's why you hired me?

JIM sits up.

JIM  
You're with her?

KELLY (V.O.)  
Yeah, in Minot.

JIM  
Good, she made it home.

KELLY (V.O.)  
You want to talk to her?

A beat.

JIM  
No. I bet all she's talking about  
is Erin again.

KELLY lets out a breath of annoyance.

KELLY (V.O.)  
Wouldn't you be?

JIM  
(ignoring her)  
Why am I even doing this? She  
won't even remember anything.

KELLY (V.O.)  
Because it's your responsibility,  
and she deserves to know the  
truth, and you know that!

JIM  
This is for Erin. Not her.

There's background noise from MOLLY in the background, a  
ramble. KELLY talks to her gently off the side of the phone.

KELLY (V.O.)  
What happened with Hannah?

JIM

The address was her mother's. Her mother told me where Hannah lived. And then Hannah told me to go to East Grand Forks.

KELLY (V.O.)

Detective Kingsley! Why East Grand Forks?

JIM

Apparently, Erin had moved back with her ex here.

KELLY (V.O.)

Then what?

JIM shrugs and stretches out.

JIM

We don't know... the trail dies there.

KELLY (V.O.)

Maybe she's living there now and they got along happily ever after.

He pulls his seat back up and turns the engine over.

KELLY (V.O.)

Are you driving now? Where'd you stay last night?

JIM

Right here in the car... but let's talk later.

KELLY (V.O.)

Just find her and get home.

The line goes dead. JIM puts his phone back to navigation and then leaves.

LATER

Out the window: a sign passes that reads "Welcome to East Grand Forks, MN."

As he passes through the main street, it's mostly empty. JIM navigates to the nearby police station.

EXT. EGF POLICE DEPARTMENT - AFTERNOON

JIM pulls up to an empty parking spot near the front.

INT. JIM'S CAR - AFTERNOON

He then looks at his phone. "You've arrived!" He takes his phone with him, looking one last time at the journal peeking out of his bag. He leaves.

INT. EGF POLICE DEPARTMENT - AFTERNOON

JIM greets the receptionist.

JIM

Hi.

The receptionist looks away from her monitor and greets JIM.

RECEPTIONIST

Hi.

JIM

I'm looking for Officer Fox.

RECEPTIONIST

He retired almost 20 years ago.

A few heads in the room turn to look JIM's way.

JIM

Is there any way to reach out to him? It's very important.

RECEPTIONIST

What's this about again?

OFFICER (V.O.)

Ellie, let me take it from here.

An officer, a bit older, walks out from a side door and shows JIM to his office.

OFFICER

Please.

JIM nods at the receptionist, who goes back to her work. He walks past the officer, who then looks around and shuts the door.

OFFICER (V.O.)

You're looking for Fox?

INT. EGF POLICE DEPARTMENT - OFFICE - AFTERNOON

JIM and the OFFICER are seated at a table.

JIM  
Yes. You knew him?

OFFICER  
Yeah. He was my boss.  
(offers hand)  
Officer Jones.

JIM shakes his hand.

JIM  
Jim.

OFFICER JONES  
You have to forgive me. I heard  
his name and it grabbed my  
attention. No one has mentioned  
Fox here for a long time.

JIM  
I appreciate the help.

OFFICER JONES  
What did he do this time?

JIM  
It's a personal matter.

OFFICER JONES leans back in his seat and spreads his arms wide.

OFFICER JONES  
I'm already helping you out here.  
You have to give me more to go on.

JIM hesitates.

JIM  
His son, I think he knows  
something about my sister ... it's  
very important.

A knock on the door. The RECEPTIONIST peeks her head in.

RECEPTIONIST  
Doug, Jack's on 1.

OFFICER JONES  
Thanks, Lydia.

RECEPTIONIST

He's gonna be mad.

The RECEPTIONIST retreats. OFFICER JONES redirects his attention to JIM.

OFFICER JONES

His son, Marty.

JIM

Yes! You knew him?

OFFICER JONES

And your sister...

JIM

... Erin Kingsley.

OFFICER JONES picks up his phone.

OFFICER JONES

Jack, let me get get back to you.

He hangs up.

OFFICER JONES

Maybe it's best if you just speak with him directly then.

JIM

Where is he now?

OFFICER JONES writes down an address on a Post-It note and hands it to JIM.

OFFICER JONES

(preemptively)

He doesn't own a phone.

JIM

And you're sure this is okay?

OFFICER JONES

I think he'll want to talk with you.

JIM

But...

OFFICER JONES

He's retired. He's a member of the public now.

He grins.

OFFICER JONES  
He got a problem, he'll take it up  
with me.

JIM  
Thank you, officer.

OFFICER JONES gets to his feet and shows JIM the door.

JIM  
Why are you helping me?

OFFICER JONES  
It was a feeling. And it turned  
out to be right. Maybe now Fox  
will get his peace.

JIM  
Peace?

Now he is ushering JIM out the door.

OFFICER JONES  
Good luck.

JIM leaves, and OFFICER JONES takes his seat and gets back  
to work. FADE TO:

EXT. MATT'S HOME - AFTERNOON

The house is tiny. The lawn is well kept. JIM's car pulls up  
to the entrance. A knock on the door.

Now at the front door, JIM hears no response. He looks  
around back, then through the window, then at the driveway.  
It's empty. He tries to find a way through when he hears a  
honk of a horn.

MATT (V.O.)  
(yelling)  
Ain't interested! Now get out of  
here!

JIM turns around and a large truck pulls up the driveway.  
The man, presumably MATT FOX, is old but intimidating.

JIM  
Are you Matt Fox?

MATT  
Told ya, ain't interested.



MATT parks the truck and hops out. He is armed with a rifle.

MATT  
If this is about your jail time, I  
ain't got no input on that. That's  
on the judge.

JIM  
(backing away)  
This isn't about that.

MATT doesn't point the rifle, but just holds it.

MATT  
Then what's this about?

JIM  
Your son, Marty.

Now MATT points the rifle at JIM's head.

MATT  
Now you got til 5.

JIM  
Wait!

JIM holds his hands up, backing away from the front door as  
MATT drives him away from the house.

MATT  
4...

JIM  
I'm looking for my sister, and I  
think Marty knows her.

MATT  
Marty knew a lot of women, 3...

JIM  
Erin Kingsley?

MATT stops and then raises his rifle. JIM takes a breath.

MATT  
Who put you up to this?

JIM  
What?

MATT  
Who are you?

JIM  
Her brother, Jim.

MATT  
(grips gun tighter)  
Erin didn't have a brother. Who  
are you?

MATT looks around again, paranoid.

MATT  
(to no one in  
particular)  
This your sick game, Larry? It  
ain't working!

MATT then takes the rifle and shoos JIM away.

MATT  
You guys just won't leave it  
alone.

JIM  
We need your help. We're looking  
for Erin and your son is the only  
one that might know where she is.

MATT  
(yelling)  
That's enough!

A beat. MATT then drops the rifle and sits on the steps,  
burying his face in his hands.

MATT  
(muffled)  
Erin didn't have a brother.

JIM  
I'm her brother.

MATT  
(looks up)  
Then you oughta know what  
happened.

JIM stares blankly.

MATT  
How old did you say you was?

JIM  
28.

MATT  
That was my boy's age.

JIM  
His age? How old is he now?

MATT  
(ignoring him)  
You two was very far apart in age  
if you're telling the truth.

JIM steps forward.

JIM  
Please, I need to talk with Marty.

MATT  
You really don't know, do you?

MATT stands up and walks back to his truck. He drops the gun in the back and taps the side to beckon JIM.

MATT  
I'll take you to him. Just follow me.

MATT gets into the truck. JIM rushes back to his car as we zoom out. MATT speeds away while JIM is in pursuit. FADE TO...

INT. A TRUNK - NIGHT

ERIN at a trunk. It has a gun, ropes, kerosene, and other tools.

"1998."

ERIN is weary and on her last legs. Her eyes are droopy and tired. ERIN closes the the trunk.

EXT. MARTY'S HOME - NIGHT

ERIN is by the Mustang, parked right outside the house, looking up as the house is towering over her. ERIN walks up to the front door, trance-like. We are staring right at her.

HANNAH (V.O.)  
What are you even going to do,  
take him out back and shoot him in  
the head?

MAX (V.O.)  
There has to be a way to talk  
through this. He needs help.

JEN (V.O.)  
Max wouldn't think this is right.  
You want to make him mad?

MOLLY (V.O.)  
Erin!

ERIN keeps looking at us. Then CUT TO...

INT. MARTY'S HOME - KITCHEN - NIGHT

ERIN, phone up to her head, listens to MOLLY.

MOLLY (V.O.)  
Just talk to me. Tell me you're  
not a delusion, Erin.

A beat. ERIN tries to talk but...

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

ERIN  
He's getting what he deserves.

EXT. MARTY'S HOME - NIGHT

ERIN is still looking at us. But now she walks past us.

INT. MARTY'S HOME - NIGHT

We glide through the house, like a ghost, through the living  
room, then to the back and the bedroom, and then up to  
MARTY. A tap on his shoulder, and he awakens.

ERIN (V.O.)  
(whispered)  
Let's go.

MARTY rubs his eyes.

MARTY  
What the hell is going on?

We turn around. ERIN has a gun pointed at his temple.

ERIN  
I won't repeat myself.

EXT. MARTY'S HOME - NIGHT

MARTY walks out, his hands zip tied behind his back, followed by ERIN, who nervously handles the gun pointed at him.

MARTY  
You're getting locked up for this,  
you dumb bitch.

ERIN pistol whips MARTY, who keels over in pain.

ERIN  
Move.

MARTY stumbles to the Mustang under ERIN's watch. Focus on ERIN, less nervous now, more angry.

INT. MUSTANG - NIGHT

ERIN slams the door. MARTY is hunched over.

MARTY  
(grasping head in  
pain)  
You really gonna kill me?

ERIN turns over the engine.

ERIN  
Yes.

FADE TO the Mustang's windshield... they are driving down an empty highway. Reflected is ERIN and MARTY, who we don't hear arguing? Yelling? Pleading? ERIN has tuned it out.

LATER, we see a bridge, as they drive west over to Grand Forks, the North Dakota side of the town.

MARTY  
(leaning up)  
You're a dumbass bitch and my  
daddy's gonna make you pay. He's  
gonna lock you up real good.

ERIN has no reply. She looks straight forward and then...

EXT. OVERHEAD LINCOLN DRIVE PARK - NIGHT

The Mustang rolls into Lincoln Drive Park along the Red river, along the border of North Dakota and Minnesota.

INT. MUSTANG - NIGHT

Linger on MARTY as ERIN gets out, goes to the trunk, and gathers her materials. MARTY looks increasingly worried, like he's awaiting judgment.

Then, the right door opens and ERIN drags MARTY out.

ERIN (V.O.)  
Walk up the hill.

EXT. LINCOLN PARK - HILL - NIGHT

MARTY struggles up the hill. ERIN, holding her own bag, directs him with her gun pointed right at his back.

MARTY  
You're not going to get away with  
this, you bitch.

ERIN laughs echoes through the night.

ERIN  
Nope.

EXT. ROW OF TREES - LINCOLN DRIVE PARK - NIGHT

MARTY, looking pathetic, trudges along ahead of ERIN. When he reaches the first tree, he turns around, holding his arms out.

MARTY  
What do you want from me?

ERIN drops her bag. It lands with a thud.

ERIN  
(pointing)  
To sit besides a tree.

MARTY  
Which one?

ERIN  
(shrugs)  
Any. Take your pick.

MARTY lunges for the gun but ERIN retracts and fires a shot into the air. It throws MARTY off balance and ERIN now is pointing the gun right at MARTY's temple.

MARTY  
(holds hands up)  
What do you want me to say? I'm  
sorry that I hit you? I won't ever  
hit you again? Just tell me!

From the bag, ERIN takes a length of rope and the gas out.

ERIN  
Why? To hear more lies?

MARTY  
I won't be lying this time!

ERIN throws the rope at MARTY.

ERIN  
Unbelievable. You're still lying  
even when you're about to die. Tie  
yourself up!

MARTY looks defeated now. He deliberately works the rope  
slowly.

MARTY  
My daddy was right. You are a  
whore. I really shoulda listened  
to him.

ERIN  
Yeah, you really shoulda, Martin.

ERIN takes her gun and points it at MARTY to hurry up.

MARTY  
A man makes one mistake...

ERIN  
(yelling)  
Just \*stop\* it!

The yell echoes through the empty park. From far away, we  
see the two lonely figures on top of the hill.

ERIN  
Every one of you is the same...  
you all try to manipulate me into  
thinking that I'm the one that's  
insane, that it's my fault.

A beat. MARTY finishes tying his rope. He's secured to the  
tree.

ERIN

All I Wanted was just to settle down, be left alone, but then there's always something, someone... a pervert, a "moral" man, a "best friend", who the hell else?

ERIN then glares into MARTY's eyes.

ERIN

And then there's you, this pathetic daddy's boy who won't ever live up to him, who abuses his girlfriends and gets away with it.

MARTY

He's a...

ERIN

(nodding)

... police officer and he'll find you, right. But at least this time, you'll get what you deserve.

MARTY

You're the one that came back!

A beat. ERIN then douses MARTY with gas.

ERIN

Yes.

MARTY tries to dodge the gas and spit at first, but then resigns himself and slumps down at the tree's base.

ERIN

And that was my fault. But I think I wanted you to make a move. Then I would feel justified.

MARTY

You dumb, crazy bitch.

ERIN takes a knee and looks face to face with MARTY, wiping liquid off his eyes.

ERIN

(nods)

Yes.



MARTY  
Just get it over with. And then  
you'll go to jail.

ERIN  
You think I want to get out of  
this?

ERIN nudges MARTY right in the face.

ERIN  
You're the kind of person that  
puts people in this hopeless  
place, nowhere else to turn.

ERIN stands up.

ERIN  
(turned away)  
A place where I hate you, and I  
hate our boy even more.

A beat.

MARTY  
(now struggling)  
Our boy?! OUR BOY! WHERE IS HE?

ERIN turns around. MARTY tries to loosen himself. No luck.

ERIN  
Because he's part you.

MARTY  
Just tell me where he is.

ERIN  
I left him with a person I hate  
more than you...

A flashback to a 10-year-old JOHN playing with a 46-year old  
MOLLY.

ERIN  
... my mother.

A beat.

MARTY  
Why? Why her?!

ERIN

Because there's no one I hate more  
than myself, and that's what a  
person like me deserves.

ERIN pulls out another length of rope.

MARTY

You never loved him.

ERIN

(burst out)

\*You're\* the one that didn't want  
to keep any of our children, and  
you're telling \*me\* I never loved  
them?!!

A beat. ERIN sighs and ties the rope around the tree, right  
besides MARTY.

ERIN

Every one of those kids was mine.  
But they were also yours.

A beat. ERIN looks at the rope and then at MARTY's face.

MARTY

You're right, you're right... it  
was only until you had Jim and  
then took him away that I realized  
my mistakes.

ERIN might have detected empathy, maybe even remorse, but  
her instincts kicked in again.

ERIN

Don't bother.

MARTY

(pleading)

Now that boy won't have a father.  
The Fox line is over. That's all  
Daddy wanted, a grandson, and  
\*you're\* taking it away from him.

ERIN

(loudly)

Enough!

ERIN throws the gascan, which lands with a thud on MARTY's  
drooping face and then falls besides him.

ERIN  
 You instilled all this resentment  
 within...

ERIN sits herself down besides MARTY and ties herself to the tree with the rope.

MARTY  
 What are you doing?

ERIN  
 ...and now it's time to bring it  
 to the end.

A match flies through the air. The tree is engulfed in flames. And from a distance, it looks almost beautiful.

Hold on ERIN, whose face is licked with flames, at peace. We witness MARTY: yelling, begging for his life, pathetic. We zone in on ERIN, who looks like she's meditating. Push in very gradually, and then her eyes open. But it's not ERIN's eyes...

INT. A HOSPITAL ROOM - DAY

... the eyes belong to MOLLY, in a white gown.

"1980."

MOLLY is seated up in her bed, eyes groggy, vision blurry. The audio is muted. MOLLY looks around at the other doctors who are barraging her with questions. Now one doctor is trying to get her attention. The name tag reads "DR. LINDSAY JEAN".

DR. JEAN  
 Molly?

MOLLY snaps to and looks right at DR. JEAN.

MOLLY  
 Hmm?

DR. JEAN  
 What ... day is it today?

MOLLY  
 Tuesday.

DR. JEAN writes on her pad.

MOLLY  
(peeking)  
Is it not Tuesday?

DR. JEAN  
What's your daughter's name?

A beat.

DR. JEAN  
Molly?

MOLLY  
Erin. Erin Kingsley.

DR. JEAN  
Where is Erin?

A doctor raises an objection but is shot down by another doctor, who just nods at DR. JEAN.

MOLLY  
Erin needs my help.

A throbbing pain. MOLLY holds on to her head and tries to get up but DR. JEAN gently pushes her down.

DR. JEAN  
You need to rest.

MOLLY feels the area in pain. It's bumpy.

MOLLY  
Please, she needs my help.

DR. JEAN  
Molly, Erin is very likely dead.

MOLLY at first does not react. Then...

MOLLY  
I need to find her. Is she nearby?  
Erin!

MOLLY struggles to get up but is restrained by the straps on the bed. Light talking among the other doctors. DR. JEAN looks back and just shrugs, but then steps forward.

DR. JEAN  
They did not find a body. But her bag, her personal belongings, her jacket...

MOLLY  
(looking around)  
Erin?

MOLLY grabs DR. JEAN. The other doctors rush to her aid but she holds her her hand up. They back off.

ERIN  
(teary)  
But she needs me.

DR. JEAN  
More than likely she perished in  
the fire. Her body may have been  
burned beyond recognition.

A glimmer of recognition.

MOLLY  
What about him?

DR. JEAN  
They found another man's body,  
yes.

MOLLY  
Tim...

DR. JEAN  
They haven't identified him  
either. The fire was ...

MOLLY grips even tighter now.

MOLLY  
But where's Erin?!

DR. JEAN holds on to MOLLY's hands.

DR. JEAN  
Erin's dead.

MOLLY looks down and then just weeps, falling into DR. JEAN's lap. Her wails are like a dying animal. DR. JEAN looks at the other doctors and makes a little waving motion with her finger. They all nod and take notes.

MOLLY lays down with the help of DR. JEAN. Her defeated eyes, her bloody head bandage: MOLLY has never looked worse. Linger on her as DR. JEAN leaves. There's hushed talk in the background as MOLLY just stares into space and zones out.

DR. JEAN (V.O.)  
It's getting worse. These windows  
of memory are getting shorter now.

DOCTOR 1 (V.O.)  
Will she remember anything again?

DOCTOR 2 (V.O.)  
Her name, yes. What about her  
daughter's death?

DR. JEAN (V.O.)  
We don't know yet. we have to keep  
observing.

MOLLY then drifts off to sleep, and then suddenly her eyes  
are open again, but we're zoomed in. Now, though, she's not  
talking; it's only an echo of her voice.

DR. JEAN (V.O.)  
What day is it today?

MOLLY (V.O.)  
Thursday, definitely Thursday.

DR. JEAN (V.O.)  
Where's your daughter?

MOLLY looks at the audience.

MOLLY (V.O.)  
I need to help her.

INT. HOSPITAL WARD

MONTAGE: doctors observe MOLLY in her bed, who is barely  
present, as days pass, and DR. JEAN grows increasingly  
worried. EILEEN visits and stays with her the whole time,  
right besides her. Then, out of the blue...

DAN (V.O.)  
Mol?

INT. MOLLY'S HOSPITAL ROOM - AFTERNOON

Her eye jolts open. There's DAN with his uniform.

MOLLY  
(hesitant)  
You're not real.

EILEEN  
He's real. He just flew in.

DAN approaches but MOLLY backs away, flinching.

MOLLY  
Dan... Winters?

DAN  
Yes.

MOLLY  
I think your brother is dead.

DAN looks down and hangs his head low.

DAN  
It is a tragedy.

MOLLY  
Why are you here? You left me.

DAN peeks up. MOLLY is manic now.

MOLLY  
(rising voice)  
You left me here with him, you  
knew I was vulnerable and you left  
me here with him and...

A beat. MOLLY notices that DAN hasn't replied at all. EILEEN looks back and forth between the two of them.

MOLLY  
You have nothing to say to me?

DAN  
No, I Was waiting for you to  
finish talking.

A beat. MOLLY looks genuinely moved and takes a breath, her eyes half-closed as though trying to meditate.

DAN  
Are you okay?

MOLLY has no reply.

DAN  
I'm sorry that I left you here.

DAN goes to hug MOLLY, who just instinctively folds into her arms and weeps. A brief flashback to when DAN walks out on her at the motel, from what feels like ages ago. But it's all in the past.

They separate from the hug. EILEEN watches in the background, worried but relieved.

DAN  
I'm here for the funeral. Have to  
talk to Mom and Dad and...

MOLLY perks up on the bed.

MOLLY  
How are they?

DAN  
I haven't seen them yet. I landed  
and drove straight here.

MOLLY  
They...

A beat.

MOLLY  
... they must be devastated. Maybe  
I should go with you to see them?

DAN shakes his head.

DAN  
(leans in)  
Mol... I already told you I was  
sorry. That was my responsibility.  
But now, you have to tell me...

DAN takes a seat and slides the chair over to MOLLY.

DAN  
... you have to tell me what  
happened.

EILEEN  
Dan...

DAN turns to EILEEN and shushes her.

DAN  
This is important. Eileen and the  
doctors are saying that you really  
don't remember anything. Is that  
true?

Push in on MOLLY.



DAN (V.O.)

Molly?

A beat.

DAN (V.O.)

Who started the fire?

Push in more.

DAN (.O.)

Was it Erin? Where is she, Molly?

MOLLY breaks through the void.

MOLLY

Erin's dead.

MOLLY looks at the two of them. Then we turn back to MOLLY.

MOLLY

Maybe. Maybe not.

DAN shakes his head. He stands up and begins to pace.

DAN

He's dead, tied up, and she's gone, no body. What does that look like to you?

EILEEN

(jumping in)

This isn't helpful! He's dead, she's dead, we need to help \*her\*!

A beat.

DAN

(to MOLLY)

I'm sorry, Mol. I just need to know what happened.

Focus on MOLLY. Her memories flood back.

MOLLY

Hannah's mother told me she went to his trailer, and when I got there, it was burning.

DAN

Hannah? Who's Hannah?

MOLLY

And then I must've fainted. They  
put me in an ambulance.

EILEEN

When I heard, I rushed over.

DAN

But what happened? Erin's  
belongings were there, they found  
his body, I just don't...

EILEEN

(loudly)

Dan.

Both MOLLY and DAN turn to look at EILEEN, who has stood up.

EILEEN

We haven't met but...

EILEEN strolls over to DAN and leads him outside.

EILEEN

... let's talk.

As they walk out, DAN turns around once more and looks right  
at ERIN.

DAN

What did she do?

Now hold on MOLLY as EILEEN and DAN walk away and we hear  
snippets of them talking. The audio is muffled. MOLLY  
retreats into herself. The sound of a fire is growing in the  
back of her mind. Her eyes reflect the fire and then...

EXT. HOSPITAL - YARD - MORNING

.... MOLLY is running. MOLLY rounds the turn and we follow  
her a bit more. This is an echo of an earlier time. Then she  
stops, takes a breath, and stands very still. The birds are  
singing, the sun is rising...

DR. JEAN (V.O.)

Your friends really love you.

INT. DR. JEAN'S OFFICE - MORNING

DR. JEAN and MOLLY are seated opposite each other. MOLLY is  
peering down at her hands.

MOLLY

Yeah.

DR. JEAN

What is it?

A beat. MOLLY then looks up.

MOLLY

They don't understand.

DR. JEAN

What don't they understand?

MOLLY

If they did understand, they'd be trying to help me get out of here.

DR. JEAN then raises her brow.

MOLLY

My daughter is dead and you're keeping me locked up.

DR. JEAN

Molly, we're monitoring you because we want you to get better, and we think more time here will help you to heal.

MOLLY

If you want me to get better, I need to be outside.

DR. JEAN nods.

DR. JEAN

We're working on it.

MOLLY stands up and walks around, frustrated. Focus on DR. JEAN as she takes notes.

INT. MOLLY'S HOSPITAL ROOM - AFTERNOON

MOLLY, sitting up and leaning to the side, looking out the window. EILEEN is seated besides her.

EILEEN

How's your head feeling?

MOLLY taps her head.

MOLLY  
It's been a month now. It's good.

EILEEN  
Dr. Jean told me you want to  
leave.

MOLLY  
(turns to EILEEN)  
You have to tell her I'm better.  
Please, Erin needs me.

EILEEN shushes her.

EILEEN  
(hushed)  
I'm not lying for you!

MOLLY  
Then you're useless. Where's Dan?

EILEEN  
He's not visiting until tomorrow,  
remember?

MOLLY turns back to the window. We are with MOLLY, with her  
feelings now.

EILEEN (V.O.)  
I know this hurts.

MOLLY  
Dan's on my side about this.

EILEEN (V.O.)  
There's no sides here! We're both  
on your side, okay? He wants you  
to get better, I want you to get  
better, but you have to understand  
what happened.

MOLLY  
Everyone always wants me to see  
things from their perspective.

EILEEN (V.O.)  
We ain't talking about  
perspective, we're talking about  
objective reality. Tim's gone,  
thank goodness, and Erin...

A boiling point. MOLLY bursts out.

MOLLY

... ran away and needs me and  
she's probably all lost and alone  
and I need everyone to stop  
telling me their reality and...

MOLLY stops and looks back to EILEEN.

EILEEN

We're trying to help you, Mol.

MOLLY turns away once again and looks out the window. EILEEN walks away and MOLLY is left with her own thoughts.

EXT. HOSPITAL - YARD - MORNING

MOLLY is running again. There's more determination. A few laps and then MOLLY begins to slow down...

MOLLY (V.O.)

You're mad at me.

INT. MOLLY'S HOSPITAL ROOM - AFTERNOON

MOLLY and DAN are talking to each other soberly, like having the most important talk in the world. DAN laughs briefly and then sobers up, looking down at his lap, his hands folded. He's all business now.

DAN

No. I'm not mad.

MOLLY

(pleading)

Then help me.

DAN

Mol.

He reaches a hand out. MOLLY takes it.

DAN

The only thing I ever wanted for  
you was to get better. And it just  
broke me when you were regressing.

A beat.

DAN

When I left you at the hotel room,  
that was really difficult. I just  
felt that there was nothing else  
to do.

DAN releases MOLLY's hand.

DAN  
Gosh, Mol, you make this really  
difficult.

MOLLY  
You're not gonna help me?

DAN  
That's not what this is. You keep  
putting yourself in these  
situations and it's not working.

MOLLY  
No, it's not about that. You just  
won't help me because you think  
I'm a horrible person because of  
Erin and your brother.

A beat.

DAN  
I won't help you because you need  
to help yourself first.

MOLLY  
I got sober, and I was improving  
myself!

DAN  
(raised voice)  
You let Tim molest your daughter.  
There is no forgiveness for that.

Hearing the words aloud makes MOLLY wither away.

DAN  
And you wasted away in a bad  
relationship, which I warned you  
about.

MOLLY  
You weren't there. It wasn't easy  
to leave.

DAN  
Erin's gone. You have to accept  
that.

DAN stands up but MOLLY tries to grab on to his arm. DAN  
pushes her away.

DAN

You have to want to get better.  
And to start that, you have to  
know what really happened.

An anger brews in MOLLY.

MOLLY

I'm happy he's dead.

MOLLY's red eyes make her look like the most tired woman on  
earth. DAN walks to the door.

DAN

It was too late for him. It's not  
too late for you.

DAN walks out. Hold on MOLLY and then...

INT. DR. JEAN'S OFFICE - MORNING

DR. JEAN and MOLLY sit in silence. They trade looks between  
them. DR. JEAN looks ready to talk, MOLLY does not.

MOLLY

Every minute we sit here, it's  
another minute where Erin is in  
danger.

DR. JEAN

Have you always felt this strongly  
about Erin?

MOLLY looks offended by the question.

MOLLY

Yes, I always want to protect her.

DR. JEAN

That's not always possible, Molly.  
Sometimes things happen, and it's  
not your fault if it happens.

MOLLY

(laughs)

Are you implying that I'm not a  
good mother?

DR. JEAN

No. But I am saying that sometimes  
we make mistakes and it's not our  
fault.

MOLLY is amused now.

MOLLY  
Maybe \*you\* make mistakes with  
your kids, Doctor...

DR. JEAN  
Yes, I've made many mistakes. My  
oldest son killed himself when he  
was 18, right before his first day  
at university.

A beat.

DR. JEAN  
There are days where I think I  
pushed him too much.

DR. JEAN lowers her glasses.

DR. JEAN  
(holds hands out)  
But then I remember that there are  
things out of our hands. And  
hating yourself for things that  
are out of your hands is futile.

Another flash of recognition from MOLLY.

MOLLY  
It wasn't my fault.

DR. JEAN  
(leans forward)  
No.

MOLLY  
He tore us apart.

DR. JEAN  
Who?

A beat.

DR. JEAN  
Who tore you apart, Molly?

Hold on MOLLY.

MOLLY  
He... touched her.



DR. JEAN

Tim?

MOLLY

And Erin wanted me to go to the police.

DR. JEAN

And?

MOLLY

Are you kidding? No, I Was terrified. But...

A beat.

MOLLY

... it was my fault. I should have protected her. And now she's dead.

DR. JEAN

And you believe Erin... retaliated against Tim?

MOLLY

He tore us apart. He ruined our relationship, he ruined my relationship with Erin, he ruined everything, and now...

A pause. MOLLY looks into space and an eerie tension fills the room.

MOLLY

... now she needs me.

DR. JEAN leans back with a sigh, a resigned, tired one.

EXT. HOSPITAL - YARD - AFTERNOON

MOLLY and EILEEN are in the distance, just a few dots. We zoom in as they talk.

EILEEN

By the way, we got a few people that took your shifts. Hope you don't mind.

MOLLY

That's fine.

They keep walking. EILEEN hesitates to say something and eventually lets it out:

EILEEN

I want you out of here, too. But you have to listen to the doctors, Mol.

MOLLY

No, you have to help me. They're not listening.

EILEEN

They're trying to help you! \*You\* have to listen to \*them\*!

MOLLY trudges along, angry.

EILEEN

They said this sort of mania or depression is possible when a traumatic event happens.

MOLLY is barely listening... instead:

MOLLY

Why won't they let me go? Even if we don't agree on what happened, why are they keeping me locked up?

EILEEN

They think you're a threat to yourself and to others when you're still believing...

MOLLY

(aggressive)

...what? That Erin is alive?

EILEEN stops walking and rubs her eyes.

EILEEN

Mol, I love you, like a heck of a lot, but you're all over the place. I'm not sure you even know what you believe. And you're making this very difficult for me.

MOLLY

(now stopped as well)

I'm sorry that I made this difficult for \*you.\* Did you forget that my Erin is out there, suffering without her mother?

EILEEN takes a breath, holds up her hands in surrender, and walks away.

EILEEN  
I'm not doing this anymore. I  
tried to help you.

MOLLY  
Really? You're just going to  
leave?!

EILEEN  
Dan will be here tomorrow. He  
agreed to look after you.

MOLLY  
After everything we've been  
through, and all I told you,  
you're just going to leave me to  
die here?!

EILEEN slows down and then turns around.

EILEEN  
I know that you've been through  
hell and back, but now it's time  
to own up to everything.

MOLLY  
Own up?

EILEEN  
But you're just retreating. And  
that ain't something I will  
support. Good luck, Mol.

MOLLY  
Wait, Eileen...

But EILEEN turns around and walks away, leaving MOLLY standing by herself in the middle of the yard. The zoom ends. The quietness of the yard feels louder now.

INT. HOSPITAL - DINING ROOM - AFTERNOON

MOLLY stares lifelessly ahead while waiting on line for food. Her hair is unkempt and she looks without any life. The noise around her barely registers in her mind.

MOLLY sits down at a table by herself and eats in peace.

INT. MOLLY'S HOSPITAL ROOM - NIGHT

MOLLY looks up on her bed, no phone to reach to, and no ERIN. The voices build in her head. Then...

INT. MOLLY'S HOSPITAL ROOM - MORNING

DAN is waving his hand in front of her face. Back to MOLLY, who is half awake, groggy.

DAN  
Lost you again.

MOLLY  
Hi.

DAN  
Hi, again. Are you sure that  
you're all right?

MOLLY  
(grins)  
Never better.

DAN looks worried but moves on.

DAN  
How's your head?

MOLLY  
(rubs her bandage)  
Getting better. But I think I  
might be forgetting things?

DAN  
It'll take time. You want to take  
a walk?

MOLLY sits up on her bed.

MOLLY  
Yesterday, I forgot where my book  
was. Turns out, it was under my  
pillow the whole time. Is that  
normal?

DAN puts an arm around her shoulder and brings her in.

DAN  
(whispering)  
Tomorrow's your last day.

MOLLY pushes him back, shocked.

MOLLY  
What do you mean?

DAN  
It's been two months. The doctor  
thinks that you're better and that  
bandage is purely for show now,  
right?

MOLLY  
Yeah, but what about my memory  
problems?

A beat. DAN walks to the door and gets his jacket.

DAN  
(gesturing outside)  
Let's take a walk. I got to get  
going.

MOLLY (V.O.)  
And what'd they say then?

INT. HOSPITAL - MAIN PROMENADE - MORNING

MOLLY and DAN walk down the main hallway to the exit.

DAN  
They said as long as I'm watching  
you and keeping an eye on you,  
it's okay. I told them I have  
faith in you getting better.

MOLLY  
And they just believed you?

DAN  
(a grin)  
Yeah. Guess the uniform helps.

MOLLY nods. Then:

MOLLY  
Are you sure my memory is going to  
get back to normal?

DAN  
You wanna see Erin again, right?

MOLLY nods, and DAN holds his hands out in a "just go with  
it" attitude.

DAN

Mol, forgetting where your keys are, that's normal. The important thing is that you'll be outside and ready to work on yourself.

MOLLY

Why are you helping me now?

DAN

Because...

(a beat)

... because last time I left you.  
But this time, I won't.

MOLLY

Do you believe me?

A beat. DAN has reached the exit and they step to the side to talk.

DAN

Tomorrow at 9AM, be packed and ready to go.

DAN pats her on the shoulder with a smile and then takes off. Hold on MOLLY as the background noise of the hospital swells and then...

INT. DR. JEAN'S OFFICE - AFTERNOON

MOLLY is seated upright and we only see her profile. DR. JEAN looks patient and waits for her to talk. After a while:

MOLLY

These were helpful.

DR. JEAN

I'm happy to hear that.

MOLLY

Not sure if we were ever on the same page.

DR. JEAN

I like to think we were.

MOLLY is surprised to hear this.

MOLLY

How?

DR. JEAN

For instance, we both agreed that  
being a mother is a tough job.

MOLLY nods, her head down in her folded hands.

DR. JEAN

And no one's perfect, and it's  
okay to not be so tough on  
yourself for not being perfect.

MOLLY

I'm going to try to be a better  
mom to Erin now.

DR. JEAN

That's...

A tough smile; DR. JEAN knows it's futile as there hasn't  
been enough time.

DR. JEAN

That's the right path. To try and  
improve yourself.

MOLLY looks at the time.

MOLLY

That's all I have for today.

DR. JEAN nods and sits back.

DR. JEAN

If we don't talk again, we wish  
you the best of luck, and keep  
your head high.

MOLLY gets up, thanks her, and leaves. DR. JEAN leans back.

EXT. EILEEN'S HOME - MORNING

DAN's Jeep is parked in the foreground, and in the  
background, MOLLY walks away from the house with her  
belongings while EILEEN is standing on the porch, watching.  
Zoom in as we move past MOLLY, past EILEEN, and then we see  
that the house is a mess, presumably from MOLLY.

INT. DAN'S JEEP - MORNING

MOLLY's head is laid back on the headrest, as she appears  
upside down.

EXT. DAN'S HOME - MORNING

The front door opens. MOLLY and DAN walk into the home. A very minimalist home, but well organized. Pan right and MOLLY walks into a guest bedroom and drops all of her things and plops onto the bed, and pan left and DAN turns on all the lights, and then pan right and time has moved on by about a month.

INT. DAN'S HOME - AFTERNOON

(no audio) MOLLY is yelling at DAN, but he is keeping himself steady. Pan to the living room and they share a dance and then a kiss. Pan to the kitchen and they are eating a meal, awkwardly, like they had just had a fight. Pan to the porch and they are leaning on a bench, hands held. Throughout all of this, MOLLY has a far off look, as though not really there. Zoom in on MOLLY and then...

EXT. A ROAD - NIGHT

A lone figure walks down the side of the road, a familiar sight in the Kingsley family. It's MOLLY. She walks to a familiar looking bridge. It's the Broadway bridge, again, the very same one that JOHN had killed himself from. Another similar shot from below, of MOLLY looking over the edge.

MOLLY turns back to look around and sees that no one is around.

MOLLY  
(quietly, to  
herself)  
This is how you want to it to end?  
How poetic, Mom and Dad, meeting  
their end in the same place.

A train horn.

MOLLY  
You might get your wish. This time  
no one's running to try to stop  
me.  
(a beat)  
Eileen hates me, Dan's trying his  
best but it's useless, the NA  
group probably thinks I'm either  
dead or missing.

MOLLY sits on the railing, legs dangling over the roadside area. A car drives by and honks its horn.

MOLLY  
I really am a terrible mom. I  
failed you.  
(a breath)  
(MORE)



MOLLY (cont'd)  
You're probably right. This is how  
I should go. No one's gonna miss  
me.

MOLLY grips the bottom rail with her feet and leans  
backwards. We hover over her and for a minute she is free.  
Then, another horn honk. MOLLY snaps out of it and realizes  
who it is.

MOLLY  
John?

MOLLY leans back and her vision is blurry. As the view gets  
focused, we realize it is not JOHN but, of course, DAN, who  
looks very worried.

DAN  
What the hell are you doing?

MOLLY  
I'm just...

A beat. Zoom in on MOLLY, who closes her eyes.

MOLLY  
(almost whispering)  
... just grieving. Grieving. I'm  
just grieving.

Tears well up.

MOLLY  
Grieving for my dead daughter.

DAN brings her in for a hug, taking her off the railing, and  
they hug and MOLLY has a good cry as we zoom out.

INT. DAN'S HOME - LIVING ROOM - AFTERNOON

Another timelapse as we pan left to right. First: MOLLY  
shaking her head, DAN trying to tell her something but MOLLY  
won't buy it. Second, MOLLY arguing with DAN, and they have  
a throwing-furniture-fight. Third, MOLLY is manic, walking  
around, trying to think of a solution. Fourth, MOLLY,  
grieving on the floor, DAN hovering over her and looking  
after her. Lastly, DAN on the phone, talking in a polite  
manner but stealing glances at MOLLY, who is curled up and  
not talking.

DAN (V.O.)  
Yes, Doctor... yes, much better.

INT. DAN'S HOME - BATHROOM - AFTERNOON

DAN leans his head against the mirror, gripping the phone.

DAN  
We'll let you know if we need  
anything. Thanks.

DAN hangs up the phone.

MOLLY (V.O.)  
Dan?

DAN sighs and walks out the door, almost bumping into MOLLY,  
who is standing outside.

DAN  
Jeez! How long have you been  
listening?

MOLLY  
Not long. Promise.

DAN furrows his brow. MOLLY takes his hand and smiles, a  
rarity.

MOLLY  
Feeling... okay.

DAN  
That's great.  
(DAN holds her  
hand tighter)  
I have a friend. His name is Joe.

MOLLY  
Okay...

DAN  
Joe's going to look after you.

A beat. MOLLY now takes a step back, letting go of her hand.

MOLLY  
You're leaving again.

DAN  
They need me stationed out west,  
but I told them that I needed to  
be here part time for you. That's  
why Joe is here to help.

MOLLY  
(shaking her head)  
No, this isn't happening again...

DAN walks to her and takes her hand back. MOLLY looks devastated.

MOLLY  
(repeating)  
I'll be fine my myself. I'll be  
fine myself.

Watching MOLLY, we realize how sad this is, seeing her like this, a shell of a lady from where she once was. Everyone important in her life dead or gone or worse. MOLLY backs into a wall.

MOLLY  
You're gonna leave me here to my  
thoughts, alone.

DAN  
It'll only be half the time. I'll  
try and make it back every other  
week.

MOLLY  
Do you love me?

DAN  
(without  
hesitation)  
Yes.

A beat.

MOLLY  
I tried my best. I tried my best  
to get better, to be there for  
Erin, to get clean and be a good  
mom.

DAN  
I know you did.

MOLLY  
And I even tried to ...  
(picking the right  
words)  
... make things right with your  
brother.

DAN  
No one said you didn't, Mol.

MOLLY  
(holds his  
shoulders)  
I just want you to hear me tell  
you. Because... whatever happens,  
that's the truth. I might not have  
been the best mom, but I...  
(breaking down)  
...I tried.

They hug. Zoom out. FADE TO:

EXT. DAN'S HOME - MORNING

... MOLLY as she is introduced to JOE (her future husband), but MOLLY is barely paying attention. DAN and JOE catch up while MOLLY walks outside, thinking. Linger on her. She takes a breath. Zoom out, then speed over top of Minot and due east...

EXT. OVERHEAD EAST GRAND FORKS - AFTERNOON

Two vehicles are following each other on a lone stretch of Minnesota road. It's JIM and MATT.

"2016."

We follow them until they reach the downtown area. They pass a bridge to the North Dakota side of Grand Forks, turning south to a park.

EXT. LINCOLN DRIVE PARK - AFTERNOON

The tree is framed in the foreground, the very one that ERIN burned at 18 years ago, and in the background the two vehicles pull up nearby.

INT. JIM'S CAR - AFTERNOON

JIM has a bad feeling about all of this. A tap on the window. It's MATT. He wants JIM to follow him outside.

MATT (V.O.)  
I remember the sirens that night.  
The deputies had called and told  
me that there was a fire, right  
here.

EXT. LINCOLN DRIVE PARK - TREE - AFTERNOON

JIM and MATT are standing on either side of the tree.

MATT  
Thought it was just some kids  
making fires...

MATT points to the base of the tree.

MATT  
(voice breaking)  
Did not think that my son and that  
woman would be there.

MATT holds back his emotions. JIM takes a while to understand what MATT is telling him.

JIM  
Erin and Marty were here? They  
started the fire?

MATT  
No. They *were* the fire. They  
were dead.

This hits JIM like a brick.

MATT  
It was a murder-suicide. That  
woman, your sister, killed *my*  
son. My boy!

The weight of this falls all on JIM's shoulders and then all the emotions rush through his being. He sees the fire, hears the yells, feels the anger, but all he musters to say is:

JIM  
Erin's dead?

A beat. A wind blows past them. MATT recovers from his emotional turmoil and straightens himself up.

MATT  
You really didn't know any of  
this?

JIM  
(shaky)  
No.

MATT sighs, as though relieved.

MATT

(deliberately)  
Your sister tied him up, tied  
herself up, lit 'em both on fire.  
I will never unsee that image of  
those 2 burned like ash.

JIM keels over, like feeling phantom pains from ERIN. A  
breeze goes through, putting him at ease.

JIM

My mom's going to be devastated.  
(a heavy breath)  
She told me that Erin died in a  
fire when she was 10.

MATT nods.

MATT

(remembering)  
Molly Kingsley... yes, she  
mentioned that when we visited her  
in North Dakota... she didn't  
understand.

JIM stands up, still shaky in the knees.

JIM

She told me she ignored new  
information about Erin.  
(rising anger; JIM  
quells it)  
Shit.

MATT

I'm ashamed to admit that I wanted  
her to suffer, not know what  
happened to Erin, but... it had to  
be done.  
(a beat)  
You understand, Jim?

JIM manages a nod.

JIM

It was all for nothing.  
(a beat)  
Why am I feeling awful?  
(he holds his  
stomach in agony)

MATT  
It was an awful thing that  
happened.

JIM  
(shaking his head)  
I'm sorry about bringing up these  
old memories. My mom wants to  
remember.

MATT  
How old are you?

JIM looks puzzled. Deja vu.

JIM  
28.

MATT  
(repeating)  
28.

A beat.

MATT  
(nods)  
My boy and her, they seemed to be  
about the same age as you, then.

MATT takes another look at JIM.

MATT  
Big age gap.

JIM  
I was adopted. Erin is my  
half-sister.

MATT  
You went through all of this for a  
half-sibling?

JIM  
(annoyed)  
What's your point?

MATT folds his hands. He holds his hands up as if to  
apologize.

MATT  
I allowed myself to be angry for a  
long time. But it got me nowhere.  
There was a point where I would  
have been very angry right now at  
(MORE)

MATT (cont'd)  
you right now, but... not anymore.  
Best to just leave the past in the  
past.

(a beat)  
You see? There's improvement. No  
one has mentioned my boy's name in  
almost 10 years, and now you did,  
and nothing happened. We're fine.  
We're all fine...

MATT looks weary now, like he'd just lost years of his life.

MATT  
How'd you find me? Was it Jack?  
Bobby?

JIM  
Um... Jones. Officer Jones.

MATT  
(mumbling)  
Bobby, that smug son of a bitch.  
He won't hear the end of it.

A beat. JIM is still working through his feelings.

JIM  
Anyway, thank you for the  
information.

JIM takes a turn to leave but MATT then adds:

MATT  
Want to know where she's buried?

A beat. JIM stops walking and then nods. FADE TO:

EXT. OVERHEAD EAST GRAND FORKS - AFTERNOON

The two vehicles travel along a local road.

EXT. RESURRECTION CEMETERY - ENTRANCE - AFTERNOON

The sun is shining brightly. The two vehicles pull up to the  
entrance, near a brick wall.

JIM (V.O.)  
This is it?

MATT (V.O.)  
I remember the day of. No one was  
at the funeral.



EXT. MATT'S TRUCK - AFTERNOON

JIM and MATT are leaning on the truck.

MATT  
It was sad but that woman...

JIM gives him a dirty look.

MATT  
... she killed my son. There's no  
getting around that.

JIM  
Her name was Erin. And she was  
still a human being. Maybe she was  
pushed to her limit.

MATT  
(angry, pointing)  
No, don't try and justify what she  
did.

MATT swiftly gets back to his feet and looks for his keys.  
JIM backs up away from the truck, not sure what's happening.

MATT  
I have to go see my son.

JIM  
He's not here?

MATT  
(blunt)  
I would never bury him in the same  
place as her.

MATT looks down, almost as if ashamed. JIM remains quiet as  
MATT fumbles but finds the keys and unlocks door. He hops  
in. The engine turns over. Before leaving, he pops his head  
out.

MATT  
I hope you find peace. I hope we  
find peace.  
(a beat)  
Already, it feels a bit better.  
Like a weight off. This...  
(hand motion  
between the two  
of them)  
... this feels important.

JIM  
This is important.

MATT  
And I hope you find what you're  
looking for.

JIM has a puzzled look. MATT puts on his sunglasses and drives away as JIM looks on. When he's gone, JIM turns to the cemetery, wondering what will happen now.

EXT. RESURRECTION CEMETERY - MAIN GROUNDS - AFTERNOON

Music fades in as a montage plays, no dialogue, just music. JIM talks with the groundskeeper, they look at a map, JIM drives through rows of gravestones, and we get a brief flash of JOHN's funeral, where MOLLY is by herself while ERIN is with the other woman. And from the rows of gravestones, JIM looks down one particular row and he knows it's the one.

The music is sad as JIM walks down a row, respectfully, breathing steadily, a weariness that takes over him.

EXT. RESURRECTION CEMETERY - ERIN'S GRAVE - AFTERNOON

JIM walks up to the grave. There's nothing special about the grave. In fact, it looks rather mundane, like no one had put any thought into it.

JIM takes a seat besides the grave.

JIM  
I'm sorry that we failed you.

A beat. JIM waits, like he thinks there will be a reply, but there is no reply.

JIM  
It's not all on mom. Those other  
people, that should've stepped up,  
but didn't, they're responsible  
too.

A beat. JIM feels a tear.

JIM  
I wish I had been there.

GIRL'S VOICE (V.O.)  
It's okay.

JIM jumps up, terrified, looking around. No one is there.

JIM

Not again...

GIRL'S VOICE (V.O.)

It's okay.

It's ERIN's voice. He doesn't know it, but he knows it. He looks around the graveyard but finds no one else. He turns around and then finds himself looking into thin air, but the audience sees ERIN, her 28 year old self, looking directly at JIM.

ERIN

Jim. My boy.

JIM is frozen. To him, he is staring at nothing, but we see mother and son together.

ERIN

It's okay.

ERIN reaches her hand out.

JIM

Erin?

When ERIN's finger grazes JIM's face, his eyes open and he is flooded with emotions, memories, and more. A flash of a montage and then he is back in the present. He is in tears now.

ERIN

You did good.

ERIN holds JIM's face. The two bond in dreamspace. JIM is now pouring tears. ERIN smiles and then vanishes. JIM leans forward and falls to the grass, emotionally distraught. A quiet melody plays.

EXT. RESURRECTION CEMETERY - A PATH - AFTERNOON

We see JIM from a distance away, walking towards us, passing all the gravestones. He is taking his time.

KAREN (V.O.)

(through the phone)

What do you want?

JIM (V.O.)

I made a horrible mistake.

A beat.

KAREN (V.O.)  
Jim, I'm kinda busy and...

JIM (V.O.)  
No, please, just listen.

A flashback. JIM, angry, towers over KAREN. They are fighting.

JIM (V.O.)  
I made you feel helpless, unheard,  
and I never apologized for that.

Back to the fight. JIM, no audio, yells at KAREN and strikes her.

JIM (V.O.)  
I never took responsibility. But  
it was all me. I'm sorry, Karen.  
(he takes a breath)  
I should have listened to you.

A beat.

KAREN (V.O.)  
Thank you.

At the present, JIM greets another family at a grave. He keeps walking.

KAREN (V.O.)  
And did you find her? Erin?

A flashback to right before, when JIM was lying on the grass near the gravestone, in tears.

JIM (V.O.)  
Yeah.

KAREN (V.O.)  
And?

JIM (V.O.)  
I'm at her graveyard.

KAREN (V.O.)  
Wow. How are you holding up?

At the present, JIM looks down at one grave, which is embellished with flowers. He just stares at it.

JIM (V.O.)

I feel like I shouldn't really be affected by this, but I am. Maybe it's because I know I'm going to disappoint my mom.

KAREN (V.O.)

You're not disappointing your mom.

Now JIM is walking back towards ERIN's grave with new flowers.

JIM (V.O.)

I know there are things that are just out of our control, like the things between us. They're just always going to be there.

JIM looks down at the grave and places the flowers on top.

JIM (V.O.)

But I want to be able to look ahead and forge a new path, one where we won't forget what's happened in the past, but we also move on from it.

A beat. JIM leaves the grave, and we linger over the flowers and the name "ERIN KINGSLEY, 1970-1998."

JIM (V.O.)

I promise I'll be better to you, Lily. The alcohol, the hitting, I'm listening to you now, okay?

KAREN (V.O.)

(softly, teary)

Okay. I have to go. Bye.

EXT. NORTH DAKOTA ROAD - OVERHEAD - AFTERNOON

JIM is driving west, back to Minot.

INT. JIM'S CAR - AFTERNOON

JIM hangs up. He looks at his phone. Another 5 hours until Minot. A message pops up from KELLY. "Any update???" JIM picks up his phone and rings her. When she picks up, he puts her on speaker phone.

KELLY (V.O.)

What's happening?

JIM

How's Mom?

KELLY (V.O.)

Fine, everything's fine. Just tell me. Where are you?

JIM

Driving home.

A beat.

KELLY (V.O.)

Like, to Minot? What happened with Erin?

INT. KINGSLEY HOME - LIVING ROOM - AFTERNOON

KELLY is standing in the living room, leaning to one side, away from MOLLY, who is resting on the sofa on the other end. We draw in nearer to KELLY, who lowers her voice.

KELLY

You found her?

JIM (V.O.)

Yeah. But she's dead.

KELLY holds her hand to her mouth.

KELLY

Holy shit. Really?

JIM (V.O.)

I was just at her grave.

KELLY

What happened?

JIM (V.O.)

Remember the old boyfriend? Yeah, she killed him and herself. Tied him up to a tree and burned him alive.

KELLY does a double take and looks bewildered.

KELLY

Um, what?

INT. JIM'S CAR - AFTERNOON

JIM

There's more to the story, though.  
Erin was abused, molested, maybe  
more, at the hands of Tim.  
Remember him?

KELLY (V.O.)

(quietly)

Yeah.

JIM

Remember my mom was afraid of him,  
losing her shit, thinking he'd  
just show up? My mom didn't  
protect her from him. That's why  
she felt guilty after all those  
years and wants to find her to  
protect her.

A beat.

KELLY (V.O.)

Wait, isn't Tim dead?

JIM

Yeah.

KELLY (V.O.)

You don't think Erin...

A pause. KELLY thinks on it more.

KELLY (V.O.)

Yeah, that's insane. Right?

A beat.

JIM

Anyway, Erin went missing after  
the fire in 1980, maybe she went  
to Hannah? Then she had a terrible  
boyfriend named Marty, whose dad I  
just met, and then Max, right?

KELLY (V.O.)

Whose wife began this whole  
adventure. Whom we have to thank  
for all of this.

JIM

And then Erin went back to Marty?

KELLY (V.O.)  
That's an unhealthy relationship.  
And he must have ticked her off,  
or worse. Now they're both dead.

JIM feels those words sink in.

KELLY (V.O.)  
Wow, this is insane. Absolutely  
insane. How did Molly not see  
this? What happened?

JIM is beginning to feel overwhelmed again.

KELLY (V.O.)  
Jim? Are you there?

As we zoom in on his eyes, everything goes quieter as KELLY  
talks in the background. Then...

JIM  
I need a minute.

He pulls over to the side of the road and almost  
hyperventilates but takes his time to breathe.

KELLY (V.O.)  
Hey, hey! Are you okay?!

Linger on JIM. Although the noise in his head is loud, his  
breathing is taking it down. He hydrates.

JIM  
Yeah. I'm all right.

KELLY (V.O.)  
What the hell happened?

JIM  
(snappy)  
This is a lot to handle, okay?!

KELLY (V.O.)  
All right, jeez.

JIM  
Why am I feeling so shit right  
now?

He leans against the dashboard, slumps over, and buries his  
head behind the wheel.



JIM  
(mumbling)  
Didn't even know her. But this  
feels really bad.

KELLY (V.O.)  
Maybe it's something to do with  
your mom? Not wanting to  
disappoint her and all that?

JIM shakes his head.

JIM  
It feels more personal. Like...  
all of us Kingsleys, all of her  
friends, we failed Erin. We let  
the abuse happen, we didn't  
listen, and look what happened.

KELLY (V.O.)  
You're being too harsh on  
yourself.

JIM  
Is it? Why do we get a pass? This  
is my own mother neglecting my  
sister... it just feels like I'm  
responsible.

INT. KINGSLEY HOME - LIVING ROOM - AFTERNOON

KELLY  
But she tried her best.

JIM (V.O.)  
That's what she always says, yes.

KELLY  
You saw how devastated she was.  
It's not like she just ... forgot  
about her!

A beat.

KELLY  
I know Mrs. Kingsley. And we don't  
know what happened with Erin and  
Tim and if she knew about it or if  
she tried to help. But she is a  
good woman.

JIM (V.O.)  
But we'll also never know what she  
did, or didn't do. But... maybe  
we'll make things easier for her.

KELLY  
What dumb plan do you have now?

INT. JIM'S VEHICLE - AFTERNOON

JIM turns over the engine and gets back on the road.

JIM  
What if we just tell her that  
Erin's alive?

KELLY (V.O.)  
Seriously? Why?

JIM  
Because she's going to be  
destroyed.

KELLY (V.O.)  
You're just delaying the  
inevitable.

A beat. JIM sighs, briefly shutting his eyes, and then  
steals a glance at ERIN's diary, still right there besides  
him.

JIM  
Telling her the truth... she'll go  
through the stages of grief again,  
and even though I'm \*really\* mad  
at her, that's just going to make  
her worse.

KELLY (V.O.)  
Be mad at her, fine, but don't  
lie.

JIM  
This is my mom. This isn't up to  
you.

A beat. KELLY laughs in the background, amused.

KELLY (V.O.)  
(mockingly)  
Yes, sir, son of the year, go lie  
to your mom and keep being that  
quality son material.

JIM

(raising voice)

What do you even know?! You have NO idea how angry I am, how much I want to punish her, tell her the truth, make her remember how bad of a mother she was for neglecting Erin.

KELLY (V.O.)

Telling her the truth isn't punishing her.

A beat.

JIM

(patting himself)

\*I'm\* the one looking out for her best interests. Me. She's fragile. You know that!

KELLY (V.O.)

Just come home, and we'll talk.

JIM shakes his head in frustration, tapping the wheel. On the other end, KELLY is probably doing the same thing.

JIM

Remember when you freaked out when she went missing? Doesn't that feel like ages ago?

KELLY (V.O.)

Ages. I must've been 5 years younger.

JIM

By the way, I talked to Karen. We talked things out.

KELLY (V.O.)

Good. I'm happy for you.

The only sounds are the hum of the car and the vehicles driving by outside.

JIM

I just think about how much Erin suffered, not being heard or understood, while my mom just stood by. While everyone stood by. And now, she's dead.

JIM straightens his neck out.

JIM  
Telling her the truth might be  
ample punishment. But ... I love  
her. I have to love her.

KELLY (V.O.)  
This isn't about punishment, Jim.  
Just get your ass back here.

The line goes dead. JIM hangs up. He grips both hands on the steering wheel and looks ahead.

EXT. NORTH DAKOTA ROAD - OVERHEAD - EVENING

JIM is nearing Minot. We zoom out of Minot now and back east. Transition to...

INT. EAST GRAND FORKS POLICE DEPARTMENT - DAY

(no audio) ... OFFICER MATT FOX, yelling at his peers.

"EPILOGUE: 1998."

MATT keeps yelling. MATT then falls to his seat, beginning to sob while the others look at each other, not sure what to do now. A woman walks up and places a hand on his shoulder while the others go back to their business. FADE TO...

MATT is at his office, hands steepled, leaning back on his seat. He takes a breath. His monitor has an image of MOLLY, about 46 now, and she is listed as last of kin. We zoom in on the picture, and FADE TO...

EXT. MOLLY'S TRAILER - MINOT - AFTERNOON

A police vehicle drives up to a run down trailer park. MATT gets out of the vehicle and walks up to the rusted door. A knock. A young boy appears: it's JIM, who's 10.

JIM  
Hi.

MATT  
Are your parents home?

JIM  
Just my mom and me.

MATT  
(takes off his  
sunglasses)  
Great. Would you get her, please?

JIM nods and runs to the back. Whispered talking and then eventually we see MOLLY, 46. MOLLY looks happier, more well adjusted, present.

MOLLY  
Help you, officer?

MATT  
Molly Kingsley?

MOLLY  
Yes.

MATT  
You're Erin Kingsley's mother?

A beat. The name triggers MOLLY. We hear ERIN's laughter in her head. The voices build up and then...

MATT  
Molly?

MOLLY  
Yeah.

MATT  
(deliberately)  
This might be difficult news for  
you to hear, but your daughter,  
Erin... is dead.

A beat. MOLLY looks surprised, upset even.

MOLLY  
Is this a practical joke? This  
isn't funny.

MATT  
No, ma'am. I understand it might  
be difficult for you to understand  
this news.

MOLLY  
Who are you? Where are you from?  
How'd you find me?

MOLLY's eyes dart around like a mad person.

MOLLY  
(eyes glazing over)  
It's Tim. Tim, he put you up to  
this.

MATT  
Ma'am, please, I know this is  
tough news but you have to believe  
me.

MOLLY  
My Erin's been dead for 18 years.  
Now please leave me alone.

MOLLY tries to slam the door but MATT holds his hand out.

MATT  
No, this happened a few days ago.  
We just had trouble finding you.

MOLLY  
(shaking her head)  
Why are you doing this to me?

MOLLY tries again to close the door but MATT resists once  
again.

MATT  
This is tough. We get it.

MOLLY shoves MATT away from the door, knocking him back with  
surprising force.

MOLLY  
Stop telling me it's tough! I've  
already been through this.

MATT  
Ma'am, if you would just calm  
down...

MOLLY  
(yelling)  
Erin's dead, I get it, now just  
leave me alone!

At this point, another man walks out and holds MOLLY, who is  
hysterical now.

MOLLY  
(muffled, through  
his arms)  
Joe, it's back.

JOE  
What's back?

MOLLY  
Erin. Those feelings...

MATT  
(to JOE)  
Hi, sir, Joe? Is this your wife?

JOE holds back MOLLY like he's protecting her.

JOE  
Yes. What's happening here?  
(to MOLLY)  
What'd he say to you?

MATT  
I had to tell her that we... found  
your daughter Erin, dead in East  
Grand Forks. We're from the police  
department there. And your wife is  
upset, I understand that.

JOE shakes his head. He then holds MOLLY tighter, who sinks lower.

JOE  
You must have the wrong house.  
Erin died almost 20 years ago.

MATT  
(baffled)  
This ... is Erin Kingsley we're  
talking about?

MOLLY breaks free from JOE and waves MATT away.

MOLLY  
Just please leave now.

JOE  
I think it would be best if you  
left.

MATT nods and walks backwards, away from the trailer, but still facing them.

MATT  
This isn't easy for anybody,  
ma'am. My son was killed that  
night, too. By your daughter.

MOLLY  
It's not true.

JOE  
It's not her Erin.

JIM peers behind the doorframe.

JIM  
Erin?

JOE  
(points away from  
the door)  
Jim!

JIM  
I thought she was dead.

JOE turns around and shoos JIM away from the door. JIM resists and they argue all the way to the back of the trailer. MOLLY, holding herself, unsure, is locking eyes with MATT.

MATT  
Two people are dead.

MOLLY  
(shaking her head)  
It's not Erin. It's not Erin. Erin  
died in 1980.

MATT  
There's a match on the DNA.

MOLLY  
(bursting out)  
It's not Erin!

A beat. MATT, resigned, walks back to his car deliberately as we hold on MOLLY. We hear the engine turn over.

MOLLY  
Goodbye, officer. I hope you find  
the right Erin.

MATT sighs and pokes his head out the window.

MATT  
Off the record, ma'am, I really  
didn't want to be here. Your  
daughter burned my son alive. Just  
be grateful that you know.



MATT speeds away, and we hold on MOLLY as we pull away from the trailer, and we see the whole trailer park as MOLLY is engulfed in this poor side of town, and trapped in her mind.

INT. MAX'S HOME - GUEST ROOM - NIGHT

We are looking at a bunch of postcards. These are the ones that HANNAH mailed ERIN. We see that it is MAX reading them. He puts them down on the table and pulls his road maps out. He pins down an address that is nearby. FADE TO:

INT. MAX'S VAN - NIGHT

MAX drives up to a house. It is HANNAH's home. He steps outside.

EXT. HANNAH'S HOME - NIGHT

He hits the intercom.

MAN (V.O.)  
Hello?

MAX  
Is Hannah there?

MAN (V.O.)  
What's this about?

MAX  
Erin Kingsley.

A beat. There's hushed whispering over the intercom. The door buzzes open. MAX walks back to his van and drives up the path. At the top of the hill, a man waves him down. MAX hops out.

MAN  
(offers hand)  
Josh.

MAX  
(takes the  
handshake)  
Hi.

JOSH  
Hannah's boyfriend.

MAX  
Where's Hannah?

INT. HANNAH'S HOME - ENTRANCE - NIGHT

The minute MAX walks through with JOSH, HANNAH steps out the shadows and looks at him, sizing him up. JOSH smiles and walks away.

HANNAH  
You're Max, right?

MAX  
Yeah.

HANNAH  
How'd you find us?

MAX  
Had your address on an old  
postcard.

HANNAH takes a step back, eyebrow raised, and puts her hands to her hips.

HANNAH  
It's almost 11 PM.

MAX  
Then why'd you let me through?

HANNAH pauses, then shrugs without a reply.

HANNAH  
I take it this is bad news.

MAX  
What do you mean? What happened?

HANNAH  
(aggressive)  
You tell me, Mr. Boyfriend. What  
happened? Why would else would you  
be here so late?

MAX  
I haven't heard anything.

HANNAH rolls her eyes and puts her hands down.

HANNAH  
Good, then leave her alone! Like,  
she's probably in a happy  
relationship, not with you, and  
that's that.

MAX

When's the last time you saw her?

HANNAH breathes out sharply and nods.

HANNAH

You just don't get it. Erin left you, then Erin left me, and she's out doing her own thing again. Just let it go.

HANNAH shows MAX out, walking to the door.

HANNAH

That was a disappointing visit. Now get out.

MAX

I made one mistake. I just want to know how she is.

HANNAH

I'm not telling you where she is. You'll just harass her.  
(pointing now)  
Get out.

MAX holds steady, not moving.

MAX

You weren't so perfect either. What gives you the right to still be friends with her?

HANNAH

Erin and I have known each for almost 20 years. Take a step back, buddy. You're just a nobody that Erin liked for a bit, and then you broke that trust.

MAX

(pointing)

You were the one putting bad ideas in her head, making her hate herself. You're just as much to blame.

HANNAH is fed up and pushes him out the door, where he stumbles before getting balanced again. HANNAH towers over MAX, who looks puny.

HANNAH

I'm not letting some man,  
especially you, tell me about my  
friendship with Erin. It's not  
perfect, but it's better than  
anything she ever had with any  
man.

MAX

You really think that?

HANNAH

I know that.

HANNAH points to his van.

HANNAH

Leave.

MAX

If Erin isn't okay...

MAX points right at HANNAH's face now.

HANNAH

... it's on you.

HANNAH grabs his finger to wrench it away but MAX takes a  
swing with his other hand and punches her swiftly in the  
throat, making her gag and falling to the floor.

HANNAH

(gagging)

Asshole!

MAX has that look in his eyes.

MAX

It's destiny that brought Erin and  
me together. There has to be more  
than this.

MAX walks back to his van. HANNAH tries to grab him but  
fails. MAX drives away. We linger on HANNAH, zooming in on  
her eyes. Then...

INT. HANNAH'S HOME - KITCHEN - AFTERNOON

The sunlight is streaming through the windows. Around the  
wall, we see HANNAH on a desktop PC looking up directions to  
East Grand Forks. When JOSH walks in, she minimizes the  
windows.

HANNAH

Hey.

JOSH

Hey you. I'm meeting up with  
friends for a drink. Wanna join?

HANNAH

I'm all right.

(a beat)

You ever think about Erin?

JOSH shakes his head no.

HANNAH

Why not?

JOSH

Why should I worry?

HANNAH

She's just a little troublemaker  
is all.

JOSH wags his finger.

JOSH

You're thinking about what Max  
told you a few weeks ago. You're  
worried.

HANNAH

I'm not worried! I just...

(grunts)

I hate that I want to know how she  
is.

JOSH

I mean, she is, or was, who knows  
with you two anymore, your best  
friend.

HANNAH stands up and buries her face in her hands, thinking.

HANNAH

(reasoning)

I bet when I find her, she's gonna  
be dating another douche bag and  
tell me to leave and then we'll go  
back to not talking for another 5  
years.

JOSH  
At least you'll know she's okay.  
(a beat)  
Anyway, if you decide otherwise,  
you know where to find me.

JOSH offers her a kiss.

JOSH  
Bye.

HANNAH reaches out to hold his hand.

HANNAH  
Erin left me a voicemail. A while  
ago. It was the last time I heard  
from her. Didn't recognize the  
number.

JOSH  
Um... okay. What'd she tell you?

HANNAH  
That I Was right. About  
everything.

JOSH looks baffled.

JOSH  
Everything?

HANNAH  
It's very unlike Erin Kingsley to  
admit she's wrong that easily.

JOSH nods and pats HANNAH's hand warmly.

JOSH  
You're reading too much into it.  
Maybe she was trying to apologize  
about... something.

HANNAH  
I tried to reach her but no one  
picked up.

JOSH  
(shrugs)  
Maybe she was on the road.

HANNAH  
Yeah... yeah, you're right. I am  
overthinking this.

JOSH nods in agreement and then leaves. HANNAH remains still and then goes back to the PC and reopens the map directions. We hold on her eyes. Linger, and linger, and then just like that, HANNAH shakes her head, leaves the directions, and hops off. We zoom in on the map and then we virtually pan over to Minot, and zoom in where...

EXT. A TRAILER - NIGHT

It's a run down trailer. It resembles MOLLY's previous trailer.

"EPILOGUE: 1980."

INT. MOLLY'S TRAILER - NIGHT

We move indoors. MOLLY sits on a bed, alone with her thoughts. Another man walks in with a glass of water, smiling, and MOLLY takes it.

MOLLY  
Thanks, Joe.

JOE  
You're welcome.

MOLLY  
You really don't have to be here  
all the time. I'll be okay.

JOE  
(shaking his head)  
Dan told me to look after you. I  
will not leave your side until...  
(emphasizing)  
... you are better!

MOLLY thinks for a minute and then pats the seat besides her. JOE sits down.

MOLLY  
You really don't wanna have to  
deal with me.

JOE  
It's okay. Just tell me  
everything.

MOLLY  
Everything?

JOE nods. MOLLY begins talking, and as they keep talking, fade to...

MONTAGE

A timelapse that spans years, from 1980 to 1988... we watch MOLLY gradually improve, with obvious highs and lows, but she gradually learns to pick her head up. MOLLY remains single but has help from JOE, who gets her a job and MOLLY learns to be independent once again. Her life gets better bit by bit. Then, we stop abruptly when there's a knock on the door.

INT. MOLLY'S TRAILER - MORNING

MOLLY opens the door; she looks healthier, fitter, and happier. EILEEN greets her.

EILEEN

Hey.

MOLLY

(surprised)

Hi.

EILEEN

Took a while to find ya. But...  
glad you haven't left.

MOLLY

(shrug)

Haven't got anywhere else to go.  
Minot is home.

A beat.

EILEEN

You look good.

MOLLY

Thanks. You too.

EILEEN

(nodding, happy)

Wow.

MOLLY

What?

EILEEN looks emotional, holding back tears.



EILEEN

I'm just happy that you're happy.  
You know? Just thinking about you  
back at the hospital, it hurt me.

MOLLY

It was a long time ago.

EILEEN

And you're okay, Mol?

MOLLY

I'm okay.

EILEEN

Good.

A beat. EILEEN dawdles, like she's waiting to tell MOLLY something else.

MOLLY

Why're you here?

EILEEN

I just wanted to tell you that I'm  
leaving. Tomorrow night.

MOLLY

(incredulous)  
You're moving?!

EILEEN

Back to Texas.

MOLLY

Why?

EILEEN

North Dakota, it ain't for me.  
Tried to make it work at the gas  
station, tried to make it work at  
the diner, but nothing.

MOLLY grabs EILEEN's shoulder affectionately.

MOLLY

We'll help you find a job.

EILEEN

(holding up a hand)  
No, no. Don't. We haven't talked  
in years. Let's not pretend we're  
friends now. We went through  
shit... it's okay. But we've moved  
(MORE)

EILEEN (cont'd)  
on.

MOLLY  
I Want to help.

EILEEN  
No, just... stay there.

EILEEN backs away.

EILEEN  
Just stay right there, Molly  
Kingsley.

MOLLY  
What do you have back in Texas?

EILEEN  
My family, Molly. There's nothing  
left for me here now.

MOLLY follows her but EILEEN holds her hands out. MOLLY stops in her tracks like she's stopped by an invisible barrier.

MOLLY  
When I saw you or Dan, just being  
around you two, it reminded me of  
her. My baby girl. It was too  
much. It's too much right now. I  
hope you get it.

A beat.

EILEEN  
I'm leaving now. I just thought  
you'd wanna see me one last time.

MOLLY nods. Behind her, JOE walks out.

JOE  
Mol.  
(turns to look at  
EILEEN)  
Who's this?

EILEEN  
An old friend.

EILEEN backs up more and then walks away to her truck. Hold on MOLLY and JOE as she drives away.

JOE  
Who was that?

MOLLY  
That was...

Focus on MOLLY, zoom in, and then...

EXT. MOLLY'S TRAILER - DOORSTEP - MORNING

All of a sudden, MOLLY is looking down at the step of the trailer. She picks up .... a baby. Baffled, MOLLY looks around. No one nearby. The boy is very quiet, well behaved.

MOLLY  
who are you?

MOLLY feels his face and his arms. There's a peace around him, in the air.

MOLLY  
You're perfect.

MOLLY is beaming. We zoom in on the boy's eyes. It's JIM, and transition to:

INT. JIM'S CAR - NIGHT

We open on JIM's eyes, a match from the previous shot and we see that he is pulling up to a driveway.

"EPILOGUE: 2016."

This is MOLLY's home in Minot. JIM steps out.

EXT. MOLLY'S HOME - NIGHT

JIM walks up the driveway with his bags and is greeted by KELLY immediately.

KELLY  
Hey.

JIM  
(arms out)  
I made it.

KELLY  
Welcome home.

JIM walks past KELLY and pats her shoulder gently.

JIM  
This is not my home.

KELLY just shrugs and follows.

INT. MOLLY'S HOME - LIVING ROOM - NIGHT

JIM throws his bags on the floor. The living room is empty.

JIM  
Where's Mom?

KELLY grabs his shoulder and walks around, looking at him face to face.

KELLY  
Now wait just a minute. Before you  
march yourself up there and  
deliver a saga, what's your plan?

JIM hesitates and then shakes his head, hands on hips. He pulls KELLY aside and lowers her voice.

JIM  
I'm just trying to keep her best  
interests in mind.

KELLY  
Yeah, and as her live in  
assistant, I know her best  
interests are the truth, the whole  
truth, and nothing but the truth.

JIM  
You know that she wouldn't let me  
see anything on TV during 9/11?  
And she told me there was a bomb.  
A bomb! I believed that until I  
was 12.

KELLY slaps his shoulder, knocking him back a bit.

KELLY  
That says more about your dumb ass  
then your mom. And remember...  
there's a difference between  
protecting and just lying.

JIM  
We're protecting her ego, her  
faith, everything.

A beat.

KELLY

Just take a minute to think and  
listen to yourself .. Mrs.  
Kingsley will find out eventually.  
And then where does that leave  
you?

JIM

I keep telling you she's not gonna  
find out.

KELLY

(angry)

And \*I\* keep telling you she will!  
Mrs. Kingsley might be forgetful  
but she's not dumb.

JIM walks away in a huff. He then turns around and nods  
somberly, thinking.

JIM

It's those days where she thinks  
Erin is alive. Those days. Those  
are the only happy days she'll  
have left until we tell her.

KELLY

Mrs. Kingsley will need to adjust  
to her new normal here. Which was  
the same as before, that Erin is  
dead.

JIM

Yeah, but this time will doubly  
hurt.

KELLY

Then she'll have to get used to  
it!

KELLY begins to march upstairs but JIM rushes over and holds  
her back. KELLY remains in place and sighs, shaking her  
head.

KELLY

(turning around)

You know this is the right thing  
to do.

JIM

I know that the Kingsleys have  
suffered enough. My sister, my  
mother, don't they deserve peace?

KELLY

Yeah. They do. But not by lying.  
Isn't this how we got into this in  
the first place?

JIM

What do you mean?

KELLY

Just answer me... do you believe  
that I am doing the right thing?  
And do you trust me?

A beat.

JIM

Yes. Obviously. I trust you.

KELLY nods and releases JIM's grip, but JIM holds on.

JIM

Let me tell her.

KELLY nods. JIM walks past her and upstairs, as we zoom out  
of the stairwell and out of the house.

EXT. MOLLY'S HOME - NIGHT

We hear yells of anger, agony, despair, all from MOLLY. The  
sound of anger, despair, and more fill the air... it builds  
and then...

INT. MOLLY'S HOME - BEDROOM - MORNING

MOLLY looks right at us. The sunlight filters in behind her.  
We pull away, slowly, and we hear tick, tick, tick. Her  
breathing is normal.

MOLLY (V.O.)

The 2nd time, it's just as  
painful.

JIM (V.O.)

Mom, we don't have to talk about  
this anymore.

MOLLY (V.O.)

No, we do.

As we pull away more, we reveal JIM, sitting on the right of  
frame, hunched over, hands folded. MOLLY seems to be  
meditating.

MOLLY (V.O.)

When the police knocked on my  
door, it wasn't real to me.

Now MOLLY and JIM are seated on the floor, a few apart,  
looking right at each other. MOLLY, knees pulled to her  
body, arms hugging it, looks vulnerable, like she was when  
she was 28.

MOLLY

I was living in a reality where  
Erin was dead already. This news  
the police brought... it just  
wasn't real. I hope you  
understand.

JIM nods, but then raises his eyebrows.

JIM

You sound like a different person  
right now.

MOLLY

(nods)

I feel different now. Like a  
weight has been lifted? Maybe the  
weight was almost off but it just  
needed a little push.

JIM

All right, good. And you know that  
Tim is dead? That Erin is dead?  
That Dan was looking after you?  
And Joe and...

MOLLY waves JIM away.

MOLLY

Yes, yes. I remember.

JIM

I'm ... sorry that I wasn't able  
to bring Erin home to you. I know  
that's all you wanted.

MOLLY holds a hand out and pats JIM on his thigh, a bit  
awkwardly. MOLLY manages a smile even.

MOLLY

But you really did bring her home.  
And I trust you, my son, that you  
are telling the truth.

MOLLY's smile then fades.

MOLLY  
I just never knew that my Erin  
would be a killer.

JIM  
But Mom, Erin was pushed to her  
limit. These terrible boyfriends,  
the abuse, it adds up.

MOLLY looks down with regret.

JIM  
It's never that simple, right?

MOLLY  
No. It isn't.

MOLLY leans back against the wall, eyes closed now.

MOLLY  
I ... failed her. To protect her,  
to keep her safe, all for her to  
kill herself, terrified.

JIM  
But things will be different now.

MOLLY  
How?

JIM  
It just has to be.

MOLLY wipes a tear away and recomposes herself.

MOLLY  
What's going to be different? Men?  
Women? Us? What's happened has  
happened.

A beat.

MOLLY  
And Erin is dead.

JIM  
But mom, it's already different.  
We're talking about it. Me and  
you. I'm listening.



MOLLY  
I know you're listening.

JIM  
And I wasn't before.

MOLLY smiles and leans forward, looking at JIM with fondness. JIM instinctively leans backwards.

MOLLY  
When I saw you on that porch, you really were perfect. And you still are. Even after your mother told you about how bad of a mother she was, about how she ignored the police, you went on this quest for me.

JIM  
I had to. For you.

MOLLY  
No, you said it was for Erin.

JIM  
I...  
(he thinks)  
... right. You're right. But it's really for us. We all deserve to know what happened to Erin.

A beat. He leans forward to meet MOLLY.

JIM  
Tell me about the day you found me.

MOLLY  
It was the best day of my life, even in that run down trailer. It brought me back.

JIM  
Brought you back?

MOLLY stares past JIM, to the wall, to nowhere.

MOLLY  
I had been doing okay. It had been 8 years since Erin "died" and Joe had been looking after me, pretending not to be in love with me.

JIM

And he had to admit he loved you  
\*and\* buy you this nice house  
\*after\* I went away for  
university.

MOLLY

What have I said about being  
bitter?

JIM

Even Kelly thought that I grew up  
here!

MOLLY

Jim.

JIM shuts his mouth.

MOLLY

He loved you. Even before he  
became your father, he loved you.  
And you've gotten me off topic  
again.

JIM

Sorry.

MOLLY nods.

MOLLY

When you arrived, things were  
different. I wasn't lost anymore.  
I raised you on my own, and it  
brought me back on track.

(a beat)

But Erin, Erin, Erin, it just kept  
bothering me. Like a tick at the  
back of my mind. And I'm sorry  
that it stopped me from being a  
good mom.

MOLLY places a hand on his shoulder and JIM leans on it.

MOLLY

I'm sorry, Jim.

(a pause. JIM  
sighs)

You've been with me through my  
worst. But this is me. All my  
mistakes, my failures. I hope you  
forgive me.

JIM nods. Together, they meditate.

JIM  
(quietly)  
Who are my real parents?

MOLLY  
(shaking her head)  
No, don't do this to yourself. I'm  
your mother.

JIM  
Mom, it's okay. It all makes sense  
now.

He removes MOLLY's hand.

JIM  
I had a kinship with Erin. Almost  
like she was talking to me.

JIM waves his hand in the air dramatically.

JIM  
Like a ghost. An apparition. A  
mother talking to her son...

JIM notices MOLLY looking right at him.

JIM  
You think I'm nuts.

MOLLY  
No. I think you're my son, Jim.

JIM  
Was it Marty? Or Max?

MOLLY shakes her head and stands up. JIM looks up at his  
mother.

MOLLY  
I'm your mother.

MOLLY offers her hand. JIM takes it up and then stands up  
too.

MOLLY  
Thank you for helping me find  
Erin.

MOLLY gives him a hug. JIM hugs back and they stay there for  
a minute.

MOLLY  
And thank you for telling me the  
truth.

JIM  
(nodding)  
Yeah.

MOLLY smiles and then walks away slowly, deliberately.

JIM  
Mom.

MOLLY  
(turns around)  
Yes?

JIM  
I'll stay for dinner.

INT. MOLLY'S HOME - DINING ROOM - NIGHT

(no audio) JIM, MOLLY and KELLY have take-out as music plays. They are enjoying themselves, though the whole situation is tinged with a bit of sadness and MOLLY looks a bit down. But the three of them together have a good dinner and then...

INT. MOLLY'S HOME - UPSTAIRS BEDROOM - NIGHT

JIM, on the bed, is browsing his phone, looking through his messages with KAREN. A knock on the door. KELLY walks in.

KELLY  
You leaving tomorrow?

JIM  
(puts down his  
phone)  
Yeah.

KELLY  
I hope you visit more now.

JIM  
I'm thinking about moving back.

KELLY's eyes widen.

KELLY  
No shit, the prodigal son returns.

JIM  
I'm trying to be a better person.  
Listen more.

KELLY  
(nodding  
hesitantly)  
Uh-huh.

JIM  
What? You don't trust me?

KELLY  
I already got my hands full with  
one Kingsley. Now there are going  
to be two?

JIM  
I'll be out of your way, promise.

KELLY smirks and taps the doorframe.

KELLY  
I won't be long here anyway.  
Bigger plans. You're gonna have to  
step up eventually.

JIM  
Minot PD's gonna have \*their\*  
hands full.

KELLY makes a face.

KELLY  
Who said anything about Minot?  
(a beat)  
Good night.

KELLY leaves. JIM returns to his phone for a minute but his  
eyes drift to ERIN's journal. The journal flips open by  
itself. ERIN's 10-year old voice fills the air.

ERIN (V.O.)  
July 10, 1980.

INT. MOLLY'S HOME - KITCHEN - MORNING

(no audio) JIM talks to MOLLY, who jumps up, happy, and hugs  
JIM.

ERIN (V.O.)  
Mom still gets high, doesn't  
believe me.

KELLY looks on, not rolling her eyes but genuinely pleased that JIM has decided to move back home. The three of them bond. MOLLY is happy.

ERIN (V.O.)  
I hate her. I hate her so much.  
Hannah told me to just forget her.

INT. JIM'S CAR - MORNING

JIM is driving, KELLY is besides him.

ERIN (V.O.)  
I yelled at her at her job. But  
then she was really mean to me at  
Hannah's trailer.

JIM and KELLY look at each other.

ERIN (V.O.)  
Why is she still living with Tim?  
Why doesn't she understand?

JIM gives a slight nod. KELLY raises her eyebrows and looks back at the road. JIM shrugs and keeps driving.

ERIN (V.O.)  
Every time I see her, I see him,  
in the merry go round, his eyes on  
me.

EXT. NORTH DAKOTA STATE FAIR - DAY

JIM and KELLY walk up to the entrance.

ERIN (V.O.)  
And so I burned him. I burned him  
in his dumb trailer.

FLASHBACK (no audio): ERIN, 10 years old, holds a gascan and brings it over to the trailer, where TIM is tied up, gagged. HANNAH is besides him, wrapping the last of the tape and rope. HANNAH nods. ERIN's eyes are ablaze and dumps gas all over TIM. Without hesitation, she drops a match and walks backwards slowly as the flames eat TIM up. HANNAH, who is already outside, yells for her. ERIN remains in place.

ERIN (V.O.)  
Bad people deserve bad things. And  
if no one listens, people die.

ERIN absorbs the flames. Her body is almost burning at this point. TIM stares eerily at ERIN and laughs, an evil laugh.

The two lock eyes ... suddenly, HANNAH tackles her and brings her out of the fire.

HANNAH has to practically drag her away from the fire as ERIN is in a trance. Her clothes are all burnt. ERIN keeps looking at the flames, hearing TIM's yells, and then manages a grin.

ERIN (V.O.)  
I wanted to die. I Wanted to watch  
him die. But... Hannah took me  
away.

LATER: ERIN looks out a car window, the fire in the reflection.

ERIN (V.O.)  
Hannah's dumb older friends drove  
us away. I had to leave Bonnie and  
David. I had to leave Mom. I had  
to leave Minot.

A transition to ERIN looking out another car window but now with a packed car and ERIN ready to leave Minot.

ERIN (V.O.)  
There are days that I feel like I  
never left that merry go round.

Back to present day. JIM and KELLY up to the top of the merry go round, then to the main entrance, and then at each other.

ERIN (V.O.)  
But now we're leaving Minot. Maybe  
that'll be different. Maybe it'll  
be the same... but at least I'm  
trying something new.

JIM and KELLY then turn back to look at the fairgrounds and pan up again, this time past the merry go round and finally all the way up, above.

ERIN (V.O.)  
But at least now I'll have the  
opportunity to start again.

Keep panning up... and then to blue, then black, then...

INT. A PANTRY - AFTERNOON

The pantry door opens. A woman pulls out a box from the top.

"1 MONTH AGO"

We realize this is CLAUDETTE who is looking through old belongings.

The box falls.

There are muttering of 4 letter words and then CLAUDETTE tries to gather everything back together. But then she realizes she does not recognize any of these things. She holds them up to get a better look.

These are pictures of ERIN, but to her, these are of an old girlfriend of Max. At first her eyebrows furrow, but then she realizes who this person is. We see her sort through old photos and memories and journals. There's a knock. A person is at the front door, and she puts the lid back. It's dark and we are left with the memories of ERIN.

"THE END."

FADE OUT.