

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.

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 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 shooes 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 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 its 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 dreamscape. 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 shooes 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 than 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

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

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.