

SHAKESPEARE, KILLER WOMEN, 3.14.2013



KILLER WOMEN PILOT EPISODE: "LA SICARIA"

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TEASER

1 OMITTED 1

A2 INT. CITY BUS - SAME A2

Someone watches the city pass. Snippets of passerbys, three story high cowboys boots, etc. a WOMAN's fingers tap nervously.

B2 EXT. DOWNTOWN SAN ANTONIO - CONTINUOUS B2

A HOT LATINA steps off the bus in front of the ALAMO. She quickly crosses toward Peacock Alley; men she passes dislocate their necks trying to cop a glance. And why not? It's not everyday that 36-24-36 in a skin-tight floral dress walks right on by past the Buckhorn saloon, Riverwalk, courthouse...

2 INT. METHODIST CHURCH - DAY 2

JASON BLUFORD, 35 and preppy, holds his WIFE-TO-BE'S perfectly manicured hand in his. A VIDEOGRAPHER records.

MINISTER

Repeat after me. I, Jason Bluford.

JASON

I, Jason Bluford.

MINISTER

Take thee, Heather Endelsohn. *

HEATHER ENDELSON, 30 and blonde, beams as we CUT TO: *

3 INT. HAIR SALON - SAME 3

Foils, blow dryers and Jenni Rivera crooning through large speakers. WOMEN of all shapes and ages are being coiffed to perfection when, MOLLY PARKER, 37, blasts through the front door. Dressed in jeans, an old band T-shirt and cowboy boots, Molly is a classic, leggy beauty and also a red hot mess. She shakes her head and several pieces of straw fall onto the well shined tile floor.

MOLLY

I know. I know...

REVERSE TO: REBECCA "BECCA" PARKER. The 35 fiery Latina in a black, silk jumpsuit glares at the straw and then at Molly.

MOLLY (CONT'D)

Ya want to kill me.

BECCA

I rearranged my schedule to get you in here today. Like the idiot I am.

Becca spins around and speeds toward the washing basins. Clearly this scenario has happened a million times. Molly tosses her shirt to a passing STYLIST who hands her a smock and keeps moving. Ne'er a word exchanged.

MOLLY

I'm sorry.

Becca spins back to Molly.

BECCA

You're an hour late. An HOUR!

MOLLY

Big Boy took down a fence again and Billy and I had to rope him--

BECCA

No. No. Don't bring your damned brother into this. He was a half hour late to our wedding.

Becca stops at a sink. Points. Molly drops into the chair as Becca pulls out Molly's ponytail holder.

BECCA (CONT'D)

Look at these ends. Everything's broken.

MOLLY

Ow. Jesus. You're hurting me.

BECCA

Tell them to wash it twice. Make sure the chupacabras fall out.

A foot in red heels kicks a can on a string tied to the back of a ROLLS ROYCE. PAN UP TO the car's back window. On it the words "JUST MARRIED" are soaped. The Hot Latina moves past the wedding detritus and heads toward the church. Rather than enter, she looks at the bell tower.

5

INT. CHURCH - SAME

5

Heather slides a ring onto Jason's finger.

MINISTER

With this ring, I thee wed.

HEATHER

With this ring, I thee wed.

MOLLY (PRELAP)

Don't go crazy with all those layers you love to cut..

6

INT. HAIR SALON - DAY

6

Snip. Becca cuts a layer. Molly reads e-mails on her phone.

BECCA

Like you know anything about hair.
What about a dress?

MOLLY

I must have something black and boring. I married a Senator.

BECCA

No. You don't. At least not at the ranch.

MOLLY

You checked?

BECCA

Of course. The fundraiser is tomorrow night so what are you going to do, huh?

MOLLY

I'll figure it out.

Molly isn't listening. She's engrossed in her mail.

BECCA

I left three dresses in your room. Make sure you take the two you don't like back to Neiman's. You hear me?

Becca nudges Molly. Molly still doesn't look up.

MOLLY

I heard you. Yes. Thank you.

Becca pulls out a blow dryer and slides a business card on the counter. CLOSE ON...the name and words: DIVORCE ATTORNEY.

MOLLY (CONT'D)

I already have a divorce attorney
and you know this fact.

BECCA

Yes. But it's been six months since
you served Jake the papers and he
hasn't signed. You need to get
tough. And this guy is tough.

OFF the blowdryer's tork.

BECCA (CONT'D)

Now you can take your pretty dress
and your ex husband to the
cleaners.

7 EXT. CHURCH - SAME 7

DING. DING. DING. The church bells chime the newly joined. The Hot Latina crosses herself then...whips open the door.

8 INT. CHURCH - SAME 8

The bride and groom still face the Minister as do the guests. A beat, they turn to see the Hot Latina headed quickly toward them. She raises the gun definitively as we see her face for the first time.

LATINA

Maldita.

*

BAM. The Latina suddenly shoots the bride. People scream. She fires again. Point blank. Blood splatters across the groom and nearby guests. Panicked, people push to get away as the Latina sprints out the front door. OFF guests drawing guns and pandemonium we SMASH CUT TO:

9 EXT. CHURCH - DAY 9

Several armed wedding guests fire at a beat up Camaro as it speeds away. CLOSE ON...red high heels left behind as bullets blow out the car's rear window.

10 INT. HAIR SALON - DAY 10

Molly's WORK cell rings. She snatches it off her belt and is out the door in the split second Becca stepped away. As Becca comes back to an empty chair where Molly was, we REVERSE TO...the salon front window. Patrons watch as Molly leaps into a blacked out CHEVY TAHOE. LED lights illuminate the grill and deck and a siren wails as the Tahoe peels out.

11 INT. TAHOE - DAY 11

Molly switches on a mobile police radio. A large, locked computer is mounted on the SUV armrest. GPS gives a detailed visual of the city and the route of the police pursuit.

DISPATCH (O.S.)

SAPD advises silver, late model Camaro two door, partial Texas tag number BDR last seen heading south on Stone Oak Parkway toward 410. Suspect is armed and dangerous.

12 EXT. DOWNTOWN SAN ANTONIO STREETS - SAME 12

Molly blasts past traffic. She handles the truck expertly, leans on the horn, careens around slow moving traffic as she reaches behind the seat for a T-shirt and her ballistic vest. Still steering with one hand, Molly changes out of the salon smock, grabs a double rig gun belt and straps on a SIG 239 as she simultaneously retrieves a Bushmaster M-4 assault rifle from a mount behind her head.

DISPATCH (O.S.)

Be on lookout for Hispanic female, approximately 5'4, 115 pounds wearing a bright patterned dress. Car headed north on I-35.

Molly slams on the brakes and spins the car around to head in the opposite direction. A trained tactical driver, she avoids oncoming cars.

13 EXT. HIGHWAY - DAY 13

SAN ANTONIO POLICE DEPARTMENT (SAPD) squad cars are in hot pursuit of the Camaro. Ahead, TWO UNITS direct oncoming traffic toward an OFF RAMP. Choppers support from the air.

14 EXT. HIGHWAY - DAY 14

Molly approaches the highway from a parallel country road. She drives over a grassy embankment and enters...

15 EXT. HIGHWAY - DAY

15

The Tahoe threads through traffic and clips the Camaro. The beat up car spins and hits the center divider before rolling to a stop...

MOLLY
SHOW ME YOUR HANDS. SHOW ME YOUR
HANDS!

The tension is palpable. SAPD vehicles arrive on the scene, flanking Molly from behind. From inside the Camaro, no movement and then... the door opens. A leg hits the ground. Tennis sneakers and jeans as... a 30 year old HISPANIC MAN gets out of the car. ANGLE ON Molly. WTF?

END OF TEASER

ACT ONE

16 EXT. CHURCH PARKING LOT - MINUTES LATER 16

Fifty SAN ANTONIO POLICE DEPARTMENT (SAPD) squad cars are lined up; individual witnesses are being rushed into back seats for transport to Police Headquarters. Fire trucks and EMS vehicles block the entrance to the church. Press vans already have satellite feed.

REPORTER

Reports suggest a San Antonio
Assistant District Attorney...

REPORTER TWO (OVERLAPPING)

We're hearing a prosecutor has been
shot. Possibly killed.

Molly, now in a cowboy hat with a double gun belt holstered around her waist, moves toward the crime scene perimeter.

POLICE OFFICER

Ma'am, you cannot come in here--

Molly doesn't even slow down. She simply moves aside her windbreaker to reveal HER BADGE. The cop stutters...

POLICE OFFICER (CONT'D)

My apologies. Ma'am.

Molly smiles faintly as she blows past the perimeter and heads for the church. Two words printed on the back of her windbreaker explain the officer's reaction: TEXAS RANGER. And for them, the world still parts.

17 INT. CHURCH - CONTINUOUS 17

A high tech investigation in process. A PANOSCAN is set in the aisle and rotates to record a 360 degree view of the crime scene. The bride's body lies face down. LIEUTENANT ESTABAN SALAZAR, 40 and fit, watches a wedding tape of the shooting on a laptop as the shooter heads past frame.

SALAZAR

(to SAPD officer)

There's our money shot.

SAPD OFFICER

Driver said she paid him a hundred bucks to drop her outside Chuy's in Arbor Vista. We got guys out there canvassing now.

Photos of female Texas drivers flash on another screen. Salazar replays the shooting. CLOSE ON the Hot Latina.

SALAZAR

She won't get far. Not with that face and ass.

MOLLY

Lieutenant.

Salazar turns. Molly takes off her cowboy hat.

SALAZAR

Ah-hah. Cinco-Peso Parker is here. Been quite a year for you, sweetheart. From State Trooper to Texas Ranger. Congrats.

MOLLY

Could be a spot open next year. Maybe two if I get shot or fired.

SALAZAR

From what I hear, I'm one chromosome out of contention.

Dick.

MOLLY

Our JOIC Lieutenant notified Border Patrol and we've tapped into the surveillance cameras on the interstate.

SALAZAR

We've got a statewide APB out and a picture of the shooter is being circulated. We'll get her.

MOLLY

Any evidence on scene?

SALAZAR

Pair of high heels and the gun.

MOLLY

Our lab can run DNA on the shoes.

SALAZAR

So can our lab, but I sure do appreciate the back up.

Salazar walks back toward his officers and away from Molly.

MOLLY

What about interviews?

SALAZAR

We're shuttling witnesses back to headquarters. 237 of them.

MOLLY

I'd like to speak with the groom.

SALAZAR

Shoulder to cry on type thing.

MOLLY

I don't want to step on toes.

SALAZAR

And yet you just did.

18 INT. CHURCH OFFICE - LATE AFTERNOON

18

Jason Bluford sits in a simple chair at a desk. His head is in his hands. Molly enters.

MOLLY

Mr. Bluford.

Jason looks up. His eyes are bloodshot.

MOLLY (CONT'D)

I brought you a water.

Jason reaches with his left hand. STING ON: his wedding ring. Molly is very calm and sensitive in tone but she watches him like a hawk. She's trained to. Her way in is empathy.

MOLLY (CONT'D)

I'm sorry for the loss of your wife. I'm sure this is the last place you want to be right now, but the more information we get the easier it will be to find the woman who shot your wife and bring her to justice. I'm a Texas Ranger so I'm working in conjunction with SAPD.

JASON

The DA call you?

MOLLY

Yes, sir. I'm called in on complex cases as support to local law enforcement. DA wants to throw every asset available onto this.

Molly holds up a picture of the shooter.

MOLLY (CONT'D)

Do you recognize this woman?

JASON

She's... she's the... she shot--

MOLLY

Let me be more clear.
Have you seen her before today?

JASON

No. I don't think so.

MOLLY

You don't think so?

JASON

I don't know her.

MOLLY

You own nine gyms in San Antonio.
She works at the original downtown
location.

*
*

JASON

I've never met her.

She studies his face.

*

MOLLY

Can you think of anyone who had a
reason to kill your wife?

JASON

No. But Heather was a prosecutor.
I'm sure there are crooks all over
who'd like to see her gone.

MOLLY

Anyone of those crooks jump out?

JASON

She never talked about her cases.

Jason suddenly breaks down in sobs.

JASON (CONT'D)

Ah, God. I'm sorry.

As Jason collapses head in hands...

A19 EXT. SAPD HEADQUARTERS - ESTABLISHING A19

SALAZAR (PRELAP)
Do you believe him?

19 INT. SAPD HEADQUARTERS - HALL - DAY 19

Salazar moves quickly. So does Molly. Two titans. At odds.

MOLLY
According to his micro mannerisms
and eye movement, yes.

SALAZAR
What does your gut tell you?

MOLLY
He loved her. He's devastated and
confused. He's telling the truth.

SALAZAR
Rangers might be considered the
best interrogators in the world,
but Jason Bluford just pulled the
wool over those big baby blues of
yours.

Molly stops. Direct.

MOLLY
And you're sure of that?

SALAZAR
One hundred percent. We retrieved
Bluford's cell. This woman...

Salazar holds up a picture of Martina Alvarez.

SALAZAR (CONT'D)
...called him nine times the
morning of the wedding. We got a
jealous lady on the loose.

Molly's cell rings.

MOLLY
Ranger Parker.
(A beat.)
Alright.
(MORE)

MOLLY (CONT'D)
 We're gonna need a search warrant.
 Tell SWAT to assemble.

Ranger Parker is on the move.

MOLLY (CONT'D)
 Alamo Budget. Room 11. Maid
 recognized her from the TV.

20 OMITTED 20

21 INT. ALAMO BUDGET INN - NIGHT 21

Martina studies the parking lot outside through a small slit in the motel curtain. Over her shoulder the TV is on. The volume is turned down but the news shows repeated pictures of the dead bride and of Martina with the reward figure listed.

22 EXT. PARKING LOT - SAME 22

Seasoned, the SWAT team blends with the shadows. From Martina's POV, the lot looks empty.

MOLLY (V.O.)
 (on radio)
 927 San Antone. Have SWAT sergeant
 go to Tac.

SWAT COMMANDER (V.O.)
 10-4 Switching. I'm on the air.

23 INT. SURVEILLANCE VAN - SAME 23

Salazar watches the action through a blackened window with binoculars as Molly speaks via headset to the SWAT TEAM COMMANDER. On the first floor, several motel guests are shuttled from their rooms toward the back exit.

SWAT TEAM COMMANDER
 (on radio)
 We're staged and ready to move in.

INTERCUT WITH:

24 EXT. MOTEL ROOM - NIGHT 24

The SWAT team files silently up the stairwell. Nearly invisible, they move along the upper deck.

SWAT TEAM COMMANDER

One room. Clearing now.

TWO SWAT AGENTS tap lightly on the door to the room next to Martina's. A MAN and a WOMAN with a BABY in her arms move quickly out. The family is escorted down the stairs.

SWAT TEAM COMMANDER (CONT'D)

Area secured.

MOLLY (O.S.)

Take the door.

BAM. Two SWAT members kick down the door and drop a flash bang grenade. KABOOM. It explodes. OFF blinding light...

25

EXT. VAN - SAME

25

Molly et al listen as men shout. GET DOWN ON THE FLOOR. Then nothing. Tick tock and finally...

SWAT TEAM COMMANDER (O.S.)

All clear, one suspect in custody.

OFF Molly. Exhaling. Slowly.

26 INT. INTERROGATION ROOM - NIGHT

26

Salazar drops red HIGH HEELS on a table.

SALAZAR

...I bet these are your size.

Salazar leans forward. His eyes lock on Martina's.

SALAZAR (CONT'D)

We have the getaway driver's testimony that you contacted him IN ADVANCE of the shooting. You know what that means?

He switches to Spanish.

SALAZAR (CONT'D)

Death by lethal injection.

(In English)

You killed an ADA. You killed an innocent woman who devoted her life to justice. Any remorse?

Martina doesn't flinch.

SALAZAR (CONT'D)

How long have you been sleeping with Jason Bluford?

Martina swallows. Then...

MARTINA

Jason told me he was leaving her. He wasn't going through with the wedding because he loves me.

SALAZAR

But then he changed his mind?

MARTINA

We were supposed to meet. We were going to go away together. Leave Texas this morning.

MOLLY

When you were together, where would you meet?

MARTINA

At the gym. Always at the gym. The steam room. His office, sometimes.

Salazar is annoyed. Why is Molly breaking his pace?

SALAZAR

So you were supposed to meet at the gym this morning, but Jason never showed up. And that bastard never even bothered to answer your calls. That must have felt real bad, huh?

MOLLY

And how long ago did these meetings start?

MARTINA

Eight months. A month after I started working there. We talked and connected and--

SALAZAR

So you gave him eight months of your life, he promised you everything and then he left you cold. So you shot his wife. If you couldn't have him, no one could. Is that right?

A beat.

MARTINA

Yes.

MOLLY

Ms. Alvarez, can you remember if Jason is right or left handed?

A beat between the two women. Eye to eye. And for a split second Martina hesitates and in the hesitation Molly sees fear.

MARTINA

Right.

27 EXT. HEADQUARTERS - MOMENTS LATER

27

Martina is led out of police headquarters in handcuffs toward a squad car that will take her to jail. Reporters take video and stills of Martina's Perp Walk as Salazar steps forth to the spotlight. Proud. Molly passes the Lieutenant and in total contrast, avoids the press. She heads toward a TALL MAN in a jacket, tie, Stetson and cinco peso badge. He leans against a grey Tahoe.

SALAZAR

SAPD has arrested Martina Alvarez in the shooting of Assistant District Attorney Heather Endelsohn. Cause of death is multiple gunshot wounds to the chest and office of the Chief Medical Examiner has ruled the death a homicide. We ask and implore members of the media to please respect the family's privacies at this time. I'll take a few questions, understanding there are certain things we cannot discuss at this time.

*

Salazar waves. He heads back into headquarters as Molly reaches RANGER LIEUTENANT, LUIS ZEA, Hispanic and 50s. Without her asking, Luis hands Molly a burrito.

LUIS

Is this wrapped up?

MOLLY

Salazar sure thinks so. There's nothing that man likes more than a podium.

Molly begins to wolf down the burrito.

LUIS

He's one hell of an investigator.

MOLLY

Who can't imagine a world in which the groom wasn't sleeping with a 28 year old Latina.

LUIS

Salazar has a confession that supports his theory.

MOLLY

Alvarez wasn't sleeping with Bluford. She's lying.

LUIS

She just lied her way into a death penalty.

MOLLY

Her nails were chipped.

LUIS

Is that supposed to break my heart?

MOLLY

You don't shoot the wife of your soulmate without looking like the one he should have picked.

LUIS

Salazar has a confession and you have chipped nails.

MOLLY

Jason Bluford is left handed. Shooter guessed right handed. Do I need to tell you why a woman would know which hand her lover favors?

Luis studies Molly.

MOLLY (CONT'D)

I saw fear in her eyes, Lieutenant. There's more to this case.

LUIS

Don't burn bridges with SAPD. They're fully capable of--

MOLLY

I didn't say they weren't capable.

REVERSE TO Salazar, still in the limelight.

SALAZAR

The groom knew the shooter. Correct.

MOLLY

I just said they're wrong.

END OF ACT ONE

ACT TWO

28 INT. BEDROOM - MORNING

28

A sliver of sunlight through curtains. SNORING. PAN AROUND a teenager's hub. Nirvana poster. Pictures. CLOSE ON...Molly in a gown with a sash over the dress that reads: MISS TEXAS. Next to the beauty shot, one of Molly in a State Trooper's uniform next to an older man. A SHERIFF. PAN OVER to two feet hanging off a bed. MOVE UP the feet past a massive retriever, NEIL, to two little toes of a nine year old, Lulu, intertwined with sheets and Molly. The threesome sleeps in peace until...an alarm blasts. Molly reaches across Lulu who is still asleep, to turn it off. Lulu, plump, pulls the covers up. Molly nudges her.

MOLLY

Move it.

Molly tries to crawl over Lulu and Lulu grabs her hand.

LULU

Noooo. Don't go.

MOLLY

I gotta get to work. Neil, get off
the damned bed. Neil!

Molly pries three black cocktails dresses from under the fat
hound.

MOLLY (CONT'D)

Look at these? Neil!

Molly tries to brush off the dresses as she hangs them on the
back of the closet. Lulu sits up. Puts on her glasses.

LULU

Did Jake have another girlfriend
besides you?

MOLLY

Come again?

LULU

Mom says that's why you moved back
here last June.

MOLLY

You're nine, that's none of your
business.

LULU

But, I don't want you to leave.
It's so much more fun with you
here. You're my best friend.

Molly stoops, strokes Lulu's rosy cheeks.

MOLLY

What goes on between adults is not
the stuff kids need to worry about.
Where I live, why I left...none of
that changes how I feel about you.
Got it?

Lulu nods.

MOLLY (CONT'D)

Now, I want you to look me in the eye and tell me the truth....who ate pork rinds in bed, you or Neil?

29 EXT. RANCH - MORNING

29

Neil races around the yard playing with a torn to shit rabbit toy. A ROPE WHIRLS THROUGH the air to land perfectly...around a roping dummy. BILLY PARKER, Molly's ruggedly handsome older brother hoots as he hand bumps, HAILEE PARKER, his 15 year old stunningly beautiful daughter. Hailee is dressed in a mini skirt and a deliberately torn T-shirt. Cowboy boots.

BILLY

Badang....

Hailee begins to recoil the rope.

HAILEE

I think I'm releasing too early.

Lulu lies on hay and makes a 'snow angel'. Neil runs around with a torn-to-shit stuffed bunny.

BILLY

Watcha doin sweetie.

LULU

I'm making hay angels.

Becca bolts through the back door.

BECCA

It's 7:40. We have to leave. NOW.
Lulu get off the ground.

HAILEE

Yes, SIR.

Hailee salutes, teenage attitude.

BECCA

Are you kidding me? You think you're wearing that to school?

HAILEE

Correct.

BECCA

Change. Now. To pants. And pull your hair back.

HAILEE

Oh, so now you're telling me what to wear. On top of how to live my life.

BECCA

NOW!

At the same time that Becca yells, Molly covers her ear as she exits the house.

MOLLY

Jesus. Good morning to you too.

HAILEE

Aunt Molly, tell Mommy she's crazy.

Molly juggles her gun holster in one hand and a dress, heels and a velvet clutch for the soiree in the other.

MOLLY

Ya'll this is not my fight.

HAILEE

Aunt Molly walked around half naked on stage when she was my age.

MOLLY

Um. I was in a bathing suit. Because it was a beauty pageant. That I won.

BECCA

Stop with your Miss Texas of it all. The last thing my daughter needs is more validation of superficial values.

MOLLY

Meow to you too.

Billy cracks up. Comes to Becca as Molly heads to her truck.

BILLY

Come here Sweetpea.

BECCA

(melting)
Don't sweetpea me.

HAILEE

I'm not changing, I don't care what you say.

BECCA

Fine. Then you're grounded.

BILLY

Oh, boy.

HAILEE

For what?

BECCA

For being a brat.

HAILEE

Ay, momi, por favor.

BECCA

Get in the house. NOW.

OFF Molly getting into her truck as the fight echoes behind her.

30 OMITTED 30

31 INT. TAHOE - SAME 31

...Molly cranks up the radio. Divine Fits: *Would That Not be Nice* blasts as we PAN UP and OUT over the wide open Texas landscape while Molly drives away.

32 OMITTED 32

33 INT. ADA'S OFFICE - MORNING 33

CLOSE ON: Pictures of Heather Endelsohn and Jason Bluford at the beach, together with their dog, sailing with her parents. PULL BACK TO REVEAL... Molly at Heather's desk scanning active cases. She prints out the list and then hits HISTORY. Macy's sale. Turks and Caicos restaurants. OUTLOOK. Molly opens the calendar. Court appearances, Willie Nelson concert and... lunch with SPECIAL AGENT DAN WINSTON. Ah-Hah. Molly's on the move.

*

MOLLY
(on SIRI)
Call Danny-boy.

Molly heads out of the office and into the long hallway as her cell phone rings on speaker. CUT TO:

34 INT. SUV - SAME 34

A cell phone ringing on the passenger seat of the Denali. DEA officer, DAN WINSTON, 40, unshaven and dangerously handsome, flies down a remote country road in ranch country, Texas. He leans forward and looks through the windshield. Overhead, blue sky and...a large DRONE. Dan speaks on a second cell as he speeds over potholes.

DEA DAN
I have visual five miles out of
Bareda headed west.

Dan grabs his cell. Caller ID registers: MOLLY.

DAN
Not now, I'm on a drop.

35 INT. COURTHOUSE HALLWAY - INTERCUT 35

MOLLY
Why was the DEA meeting with the
ADA who was just killed?

36 INT. DAN'S CAR - INTERCUT 36

Overhead, the drone suddenly disappears. Dan leans his head out the driver's window, but he's lost visual.

DAN
Ten kilos of dope are about to get
dropped from the sky. I gotta go--

MOLLY
Don't, don't, don't--

CLICK. Dan hangs up and suddenly veers a hard left into a field and blasts down a dirt road toward two red lights in the sky.

37 INT. COURTHOUSE HALLWAY - SAME 37

Bastard. Molly shoves her phone into her back pocket. She hustles toward the exit as...JAKE BRINKS, 48, enters. Jake's suit is impeccably cut. His eyes are piecing and cold despite the well honed smile on his face.

JAKE
What a coincidence.

MOLLY
I doubt it.

JAKE
Senators do talk to prosecutor's
from time to time.

MOLLY
I don't want to speak to you, Jake.

JAKE

I understand. That's not why I'm here.

Jake pulls out a set of keys from his pocket.

JAKE (CONT'D)

I moved out of our loft. Everything's out.

Oh?

JAKE (CONT'D)

You can move back. Alone. I know you need time.

MOLLY

Time? Is that what you think I need? What I need is for you to sign our divorce papers.

Jake smiles, but only slightly.

JAKE

We'll get through this.

MOLLY

I'm already past it.

Jake's gaze lacks self doubt.

JAKE

I'm never going to divorce you. Ever. I love you Molly, I just hope you find the self confidence to believe it.

As Jake walks away a beat before...tears spill down Molly's cheeks.

END OF ACT TWO

ACT THREE

38 INT. DEPARTMENT OF PUBLIC SAFETY - MORNING

38

Molly and Luis sit at a table in the center of a basic bureaucratic room. No frills. Case files everywhere. And a mounted deer head with a Cinco Peso hung around its neck.

MOLLY

Winston was scheduled to meet with Heather Endelsohn two days before she was shot. Sorry, that's not coincidence. My instincts are right.

*

Molly grabs a peanut from a pile in the middle of the table.

LUIS

What did Agent Winston tell you was the reason for the meeting?

MOLLY

Idiot hung up on me. But he knows I'll find him.

LUIS

How many active cases do you have, Molly?

MOLLY

Fifteen in three counties.

LUIS

But?

MOLLY

I'm going back to Alvarez.

LUIS

Rangers SUPPORT other agencies when they lack resources. That's not the case with SAPD.

MOLLY

Are you telling me to drop this?

A beat.

LUIS

No. I agree with you it's odd the DEA was dealing with a state prosecutor.

(MORE)

LUIS (CONT'D)

Find out why and make sure to keep
the communication channels open
with SAPD.

MOLLY

Yes, sir. Salazar can take the
credit when I prove it.

OFF Molly, snagging a few more peanuts before she leaves.

39 INT. COUNTY JAIL - DAY

39

Molly sits in a barren jailhouse interview room opposite Martina Alvarez. A GUARD stands at the door: listening. Molly slides a coffee across the table.

MOLLY (CONT'D)
I forgot cream...but...I got you these.

Molly sets hand cream on the table, lip balm, toothpaste. Martina stares at the items with disdain.

MARTINA
Why are you here? I have nothing else to say.

MOLLY
SAPD has charged you with premeditated murder. And they have plenty of evidence to support their case.

A beat. Eye to eye.

MOLLY (CONT'D)
My training and my instinct tells me you weren't having an affair with Justin Bluford. And I'm hoping you might come to trust me enough to tell me why you're lying. The why of it all might keep you off death row.

MARTINA
I knew what I was doing when I pulled the trigger.

MOLLY
If you were angry and wanted revenge, why didn't you shoot him?

MARTINA
Because he hurts more alive.

MOLLY
Oh, he hurts alright.

Molly stands.

MARTINA

It's Jason. You said Justin
earlier to see if I would notice.
It's Jason.

MOLLY

(lying)
My mistake.

40

EXT. RANGER MUSEUM - NIGHT

40

A massive bronze star rises above a modern, glass structure
in front of which a black SUV parks. A beat before...the
back door opens and a woman's foot in stilleto heels hits the
ground. PAN UP the long legs to Molly. She wears a black
cocktail dress with her hair pulled back into an Audrey
Hepburn chignon. Luis greets her in a suit and Stetson.

MOLLY

I love this museum. Dad used to
take me here.

LUIS

He was one hell of a Sheriff.

MOLLY

Yes he was.

LUIS

I'm sure he'd be real proud you
made Ranger.

OFF Molly and her bittersweet memories.

41 INT. MUSEUM - NIGHT

41

Luis and Molly enter the main gala area. A sea of retired Rangers: tall, MEN over six feet who are joined by their wives. Other members of Texan elite society: politicians, lobbyists, oil tycoons mingle with the esteemed lawmen. Bonnie and Clyde's shot-up car sits in the center of the room. On the far wall, a projector flashes images of the first Rangers with a VO which articulates: *Steve Austin was the first Texas Ranger in 1823. Since then, the Rangers have always made it their missive to stay one step ahead of worldwide investigative techniques...* Displays of guns, spurs, badges and vests are mounted on the walls. Molly takes it all in. With wonder. Until...

MAN'S VOICE

Lieutenant Zea.

Luis spins to find THE GOVERNOR.

GOVERNOR

I appreciate the work ya'll do for the chindren's center.

LUIS

Hopefully we can beat last year's haul. Governor, this is...

The Governor extends his hand to Molly.

GOVERNOR

Miss Texas, 1993.

MOLLY

Molly Parker.

GOVERNOR

Ranger Molly Parker. I know that, I appointed you.

Cameras flash. It's a picture perfect moment.

GOVERNOR (CONT'D)

You keep those Ranger boys in line.

MOLLY

Yes, sir.

And the Governor is off just as WILY WHITMAN, 6'4", 60 and still daunting, approaches Luis.

CAPTAIN

Glad to see you made it.

LUIS
Captain. Always a pleasure.

Luis shakes Wily's hand.

WILY
Who's this filly?

LUIS
Molly Parker. Company F. This is
Retired Company Captain Whitman.

WILY
Wily.

Wily shakes Molly's hand.

WILY (CONT'D)
I keep forgetting they let lady
folk into the ranks.

MOLLY
Just two.

Wily leans in conspiratorially.

WILY
Ya know some of the old timers were
against adding women to the force.
But I'll tell ya something...women
are a hell of a lot tougher than
men. They'll look you straight in
the eye and keep on lying even when
the facts are stacked against them.
Learned that one from my ex-wives.

Molly's cell suddenly buzzes. CLOSE ON the text: U R now top
of my 2 do list. Molly spins around to see...Dan across the
room. His tux is perfectly cut to his build. His eyes are
piercing and a two day growth covers his angular jawline.
Molly smiles, Dan raises his scotch from afar. SMASH CUT TO:

42 INT. HOTEL BEDROOM - NIGHT

42

Molly and Dan move through the doorway of a high end hotel
room, kissing. Their passion is undeniable. He reaches
under her dress. She stares in his eyes. Firm.

MOLLY
It won't work, you know.

DAN
What's that?

MOLLY
Seducing me for information.

Smirking...

DAN
I would never do that.

Dan's hand comes back from under her dress. He sets Molly's gun on a side table as she moves her hands around his back. To his waist. Close.

DAN (CONT'D)
And you would never bed me for intel on a DEA investigation.

MOLLY
Never.

Molly sets Dan's gun beside hers. Eye to eye.

MOLLY (CONT'D)
I don't do this.

DAN
I know.

A reassuring smile. Gentle and then...no more talking. The clothes come off and on the bed, Molly and Dan begin to make love.

43 INT. HOTEL BEDROOM - MORNING

43

Molly lies next to Dan. Outside the window, the early hours of dawn in a booming metropolis. Inside, silence. Molly studies Dan's face. She can't help it. Something has changed between them. Something of the heart. Love? Dan seems to sense her gaze and wakes. She covers an exposed heart.

MOLLY

Do all DEA agents look like hell?

DAN

You betcha. Otherwise we get shot.

Dan faces her in bed. Intimate. He slides a lock of hair out of her eyes. Molly stiffens, he's too close.

MOLLY

Why were you meeting with Heather Endelsohn?

*

DAN

Ah, so that's what last night was about after all?

MOLLY

Same as you.

DAN

No. I can separate my ambitions.

Dan pulls away. Okay. Two can play that game.

MOLLY

I don't think Martina Alvarez shot an ADA because she was sleeping with the groom. And the fact you were meeting with the DA's office tells me your agency has an interest in this. So what is it?

DAN

Not your jurisdiction. It's a case I've been building for two years. I'm not cross contaminating it with the Rangers.

Dan gets out of bed and begins to dress.

MOLLY

Alvarez didn't shoot the ADA because she was jealous. She shot her because someone forced her to.

Molly gets out of bed and begins to dress.

MOLLY (CONT'D)

My bet, the Nuevo Laredo cartel is involved. So why don't you tell me how so we can help each other.

DAN

We can help each other? What do I
get out of this?

MOLLY

Federal witness.

DAN

Really? From where I stand, SAPD
has charged a woman with
premeditated murder. Unrelated to
the DEA.

MOLLY

You know it's related.

DAN

Give me something to prove it.

Molly stops. A flash of anger crosses her face.

MOLLY

Shutting me out is a big mistake.
Maybe some day you'll figure that
out.

OFF her exiting. The door slams behind her.

44 EXT. PARKING LOT - MORNING

44

Molly changes from her evening gown into Ranger gear between the two doors of the Tahoe in the parking lot. INTERCUT TO Luis at DPS. Inside the truck. An arsenal of Ranger gear.

MOLLY

I think Alvarez is working for the Nuevo Laredo cartel.

LUIS

They hire hitmen. Not little girls.

MOLLY

Not this time. They chose Alvarez because of her proximity to the groom and they knew they could sell this as a crime of passion.

Molly opens the gun vault, inside, bullets and... clean socks.

LUIS

Why does Alvarez go along with it?

MOLLY

I don't know. They've got something on her. Something that terrifies her.

LUIS

More than the death penalty?

MOLLY

I have no idea why she is so afraid, but she's served her purpose. If we don't get protection on her. Now. She's dead.

Molly leaps into the Tahoe. Hair back, work gear on.

LUIS

If you're wrong in this--

MOLLY

Yeah, I know. I'm a lone Ranger.

OFF Molly, speeding away.

45	OMITTED (MOVED TO A48)	45
46	OMITTED (MOVED TO B48)	46
A47	OMITTED (MOVED TO C48)	A47
47	INT. SHOWERS, JAIL - MORNING	47

Martina and other FEMALE INMATES shower in an open area. Then, one by one, the other inmates exit. A FEMALE GUARD, the one who brought Martina to meet Molly, stands at the door until...two large HISPANIC WOMEN enter. The guard exits and Martina is alone. Her back is to the door until she reaches for a towel at the same time the women lunge. They stab Martina several times with the filed end of a toothbrush. Martina struggles against the attack. Pulls the women's hair, scratches and screams. The lead attacker stabs Martina once more in the arm. Her eyes meet Martina's, a warning of sorts, and then she flees. OFF blood seeping into the drain. Molly's too late.

END OF ACT THREE

ACT FOUR

A48 EXT. POOR MEXICAN NEIGHBORHOOD - DAY A48

Molly drives through a barrio just outside the city. Small shacks, tenement housing. Men on old porches. Watching. Strangers are noticed here. Especially white ones.

B48 INT. SMALL APARTMENT - DAY B48

Molly, large forensic crime kit in hand, enters a small, dark room. She flips the lights. No electricity. Molly palms a Sure Fire flashlight. The small but intense beam illuminates a mess. Finger dust from SAPD is sprinkled around the apartment. The mattress is flipped over. Drawers left open. Wearing latex gloves, Molly reads the SAPD report from a clipboard. The light beam moves throughout the apartment. Nothing. Nothing and then...on top of the dresser, a Virgin of Guadalupe candle next to...a worn, leather Bible that has been dusted. Molly picks it up and there, deep inside, two small pictures are concealed. CLOSE ON...A Latina and a SMALL hispanic GIRL. Bingo. Molly snatches the shots and exits.

C48 EXT. APARTMENT - CONTINUOUS C48

As Molly heads toward her Tahoe, REVERSE TO...a MACHO watching her from across the street.

48 INT. COUNTY MEDICAL HOSPITAL ROOM - DAY 48

Molly enters the ICU room. Martina's forehead has about twenty stitches across it, about forty less than those in her midsection. She's awake, but groggy as Molly slides a chair toward the bed.

MOLLY

You weren't sleeping with Jason Bluford, you never even met him. You killed his wife because you were forced to.

Molly sets a picture of a little girl on Martina's bed.

MOLLY (CONT'D)

This is your daughter. I know that, because the prison intake exam shows you have a Cesarean scar.

Molly offers a picture of a middle aged woman.

MOLLY (CONT'D)

This is your mother. Her name is Gabriella and you sent her \$250 every month from the Western Union across the street from the gym where you worked downtown. This month she never picked it up.

Martina's eyes begin to well with tears.

MOLLY (CONT'D)

I can't prove it, but I suspect they were kidnapped by the cartel. You're not a murderer, you're a young woman who is trying to protect her family.

MARTINA

You think you can dig deep and find the truth? You don't understand anything. I was nearly killed because of you.

MOLLY

I spoke to your attorney. I can have you transferred to federal prison where you will be under protective custody if you testify against the cartel.

MARTINA

I don't care what happens to me.

MOLLY

Martina, I understand how it feels to be trapped, but--

MARTINA

You? You never could.

MOLLY

That's not true.

MARTINA

A spoiled, beautiful gringa.

MOLLY

I know you are terrified. I saw it right away in your eyes. And I know what it feels like to be so desperately afraid that you make horrible, horrible mistakes.

A beat. Molly swallows.

MOLLY (CONT'D)

Ten years ago I married a man I thought loved me. Deeply. I was young. He was...he was strong. And made me feel protected until...one day he hit me. And then he hit me again. And again.

A long beat. Molly does not weep, the well of pain inside her runs too deep, even for tears.

MOLLY (CONT'D)

I've never told anyone the truth. I don't know if I ever will because I'm ashamed. I'm ashamed I didn't have the strength to leave sooner. But I couldn't. I felt trapped. But I was wrong.

Martina's eyes fill with tears.

MOLLY (CONT'D)

I'm not here as your friend. I'm here because you face the death penalty for a crime you were coerced into doing. I can help you but you have to find the courage to tell the truth.

Martina hesitates.

MOLLY (CONT'D)

Tell me what happened right now and I will find your family.

MARTINA

How do you know they're still alive?

MOLLY

I don't. But if they are, I will find them and get them out of Mexico.

Martina searches Molly's eyes for something to believe in.

MOLLY (CONT'D)

But you have to tell me everything you know. Now.

INTERCUT WITH:

A49 INT. APARTMENT - NIGHT

A49

Molly stands in the dark apartment. She is dead still as the blocks of her case begin to make sense. Like ghosts who refuse to leave the past. Suddenly, the door behind her blasts open. Molly spins around as TWO THUGS rush toward...Martina in her bed..a tattooed hand suddenly covers her mouth. REVERSE TO...a gun pointed over her left eye. A CARTEL THUG speaks but the scene plays in MOS as tears spill down Martina's cheek. The thug grabs her from the bed and throws Martina to the ground.

INT. COUNTY MEDICAL HOSPITAL ROOM - SAME

Martina holds the pictures in her hands and remembers...

MARTINA

They had been captured and the men said they would be killed if I didn't cooperate.

INT. APARTMENT - SAME

The thug holds his cell in front of Martina. On its screen a video plays. On the video, a little girl being dragged by her hair. The woman with her is kicked. Both are slammed against a wall where they are handcuffed to an rusted radiator. Though we can't hear her, the girl in the video screams and reaches for the woman.

The thug places a gun in front of Martina and a red dress. He points the gun in his hand at her temple and is shouting. Martina nods. Pleads. OFF the VIRGIN OF GUADALUPE...

INT. COUNTY MEDICAL HOSPITAL ROOM - SAME

Tears streak Martina's cheeks.

MARTINA

They said a getaway driver would take me to a hotel. And then they would come get me and take me to my family. If I did exactly what they said.

MOLLY

What else?

MARTINA

They said if I got captured, I was to tell the police I was sleeping with that man. If I did that, my mother and daughter would live. They took my phone and called the man, Jason. Over and over and they hung up. I had no choice. I never wanted any of this. I came here so I could bring my family to America.

Molly takes Martina's hand.

MOLLY

I know.

Molly stands. All business now.

MOLLY (CONT'D)

If I get your mother and daughter across the border safely, will you testify in federal court against the cartel?

MARTINA

Yes, but only when I see my family is safe.

MOLLY

Where are they being held?

MARTINA

I. Don't. Know.

49 OMITTED

49

50 INT. GREASY SPOON - LATE AFTERNOON

50

Dan sits in a booth. Molly enters the diner with a laptop.

MOLLY

Alvarez is willing to testify against the Nuevo Laredo cartel. Do you find that interesting?

DAN

I find it suspicious.

Molly sits across from him.

MOLLY

The cartel kidnapped her mother and daughter. They used it as leverage to force Alvarez to kill the ADA. Something a cartel doesn't do unless absolutely necessary. What did the DA's office have?

DAN

Nine months ago a woman was stabbed to death in Alamo Heights by her husband. He walked, SAPD didn't have enough to charge him. I was working with Endelsohn, the ADA to reopen the case. Bring the husband in for questioning.

*

MOLLY

Why?

DAN

So I could use a murder wrap to flip him. Get him to testify. He's a big asset to the Nuevo Laredo cartel.

MOLLY

In what context. Smuggler?

DAN

No. No. He works for a trucking company. They use him to authenticate the paperwork to transport about 40 million in contraband a year. He's worth protecting and so they did.

MOLLY

They staged it as a crime of passion and the police charged it that way.

DAN

There's no way I'm risking informants on a raid into Mexico for two people who are probably dead.

MOLLY

Then you don't have a case. Alvarez won't cooperate unless she sees her mother and daughter again.

DAN
You're insane.

CUT TO:

A51 EXT. GREASY SPOON - CONTINUOUS

A51

Molly follows on Dan's heels as he heads toward his truck.
Imploring...

MOLLY
If you help me get these people
out, you have a real shot at taking
down a major ring. It's a huge win
for you.

DAN
What do you get?

MOLLY
Justice.

DAN
Justice doesn't motivate me into
Mexico. Neither does your intel.

Dan slides out of the booth. Their eyes meet.

MOLLY
There's a good chance Alvarez's
mother and daughter will be killed
because I didn't let the case close
with SAPD. I can't forgive myself,
Dan. I'm asking for your help.

Dan studies her face. So much anguish in it. Then...

DAN
If we go, we go alone. I'm not
risking agency assets for this. I
have on contact. That's it.

MOLLY
I understand.

DAN
Do this knowing there is an
excellent chance you could die in
Mexico tonight.

MOLLY
We're wasting time.

51

OMITTED

51

52 EXT. 1-35, LAREDO, TEXAS - NIGHT 52

Dan drives through the main thoroughfare of the US city
toward:

53 OMITTED 53

54 EXT. INTERNATIONAL BRIDGE - NIGHT 54

Road signs delineate America from Mexico. Dan and Molly cross in silence into Nuevo Laredo. The street lights switch from bright fluorescent in Laredo to a dim yellow in Nuevo.

A55 EXT. WAREHOUSE STREET - NIGHT A55

Dark and danger behind every curtained window. As if on cue, a garage door suddenly opens and Dan drives into a warehouse. In an instant the door closes. Darkness.

55 INT. WAREHOUSE - NIGHT 55

A beat and then a door to a side office opens. Light.

56 INT. WAREHOUSE - NIGHT 56

PEDRO, Hispanic and rough, points to the map on a fold out table. Molly's hand never leaves her gun as she watches.

PEDRO

Cartel thinks the Federales are planning a raid. It's a false set up so they move out of the area you need to go into.

Pedro points to an aerial map.

PEDRO (CONT'D)

They'll start to move the drugs and you wait until the snipers on the rooftops, here..

Pedro points to the map.

PEDRO (CONT'D)

Here. And here head away from the place where Abuelita y nina are being held.

Dan studies the map.

DAN

Occupied?

Pedro tosses Molly a roll of duct tape. Yep.

PEDRO

Once you see they are on the move, you have about twenty minutes before they know the raid was false. And when they come back, we better be far away, eh?

DAN

How long before the raid is tipped?

PEDRO

Three hours.

MOLLY

What do we do now?

DAN

We wait.

OFF Dan reaching for a dusty bottle of tequila in the last drawer of a broken desk.

A57 INT. WAREHOUSE - LATER

A57

Dan and Molly sit on crates. There is barely any light. Just stacks of tarps and car parts and old bed springs.

DAN

Do you really play the trumpet?

Molly smiles.

MOLLY

Every Tuesday night at the Continental Club.

Neither looks at the other. They both know there may never be another Tuesday night. A beat before a TEXT arrives on Dan's phone. It's time. He tips his shot glass against hers. They down the shot...OFF Dan and Molly on the move we SMASH CUT TO:

57 INT. WAREHOUSE - NIGHT 57

Dan and Molly strap on their tactical drop holsters and check ammunition stocks. Molly puts on a bullet proof vest under a hoodie. Dan does the same under a denim jacket. Pedro loads extra ammo into a beat to shit Toyota pick up. Dan's eyes catch Molly's. This is it. She nods once...then:

58 EXT. BARRIO - NIGHT 58

Night provides no warmth to what is basically hell on earth. Dan and Molly are crouched behind a concrete wall in silence. Nearby, tin shacks and utter silence. Nothing moves. A single bulb hangs off a line. Dan watches the distance through night binoculars, then, the sound of dogs barking.

DAN
We've got movement.

In the distance, a stream of moving headlights moving away from the barrio. Dan motions and Molly is on the move.

59 OMITTED 59

60 OMITTED 60

61 EXT. ALLEY - MOMENTS LATER 61

Dan and Molly approach the back of a plywood shack. Stooping, Molly uses a small scope to peer between the siding while Dan uses a silent drill to remove the hinges of a back door.

62 INT. SHACK - SAME 62

TWO YOUNG WOMEN in dirty dresses are asleep on a single mattress on the floor. In the far corner, an OLDER WOMAN and a YOUNG GIRL are bound to a rusted refrigerator. Both are awake. Tears spill down the young girl's face.

63 EXT. SHACK - CONTINUOUS 63

Molly motions. She has a visual. FOUR. Dan nods. He silently lifts the door off it's hinges and before a floorboard can creek, Molly and Dan are inside.

64 INT. SHACK - CONTINUOUS

64

They move quickly together to immediately contain the two sleeping women. One bolts awake as Molly speaks quickly, gun drawn.

MOLLY

(In Spanish, whispering)

Don't scream. We're not going to hurt you.

The woman's eyes lock on the weapon and she nods.

DAN

(in Spanish)

Don't move.

Dan quickly duct tapes their mouths as Molly moves to the grandmother and little girl who begin to cry for help.

MOLLY

(In Spanish, quickly)

Ssshhh. Please. Martina sent us. To free you.

The grandmother trembles.

MOLLY (CONT'D)

Tranquilla.

Molly quickly extracts a knife and cuts the plastic binds around their wrists. The grandmother immediately breaks down into tears as Molly sweeps the little girl into her arms and holds her tightly.

MOLLY (CONT'D)

You're okay. You're okay.

Through the slats of the shack, headlights flash across the wall.

DAN

We have to go. Now.

65 EXT. BARRIO - MOMENTS LATER

65

Right on plan, Pedro drives through an abandoned rodeo ring toward the shack. He slams to a stop as Molly forces Martina's mother and daughter down behind the front seat of a beat to shit Toyota. Dan races to the passenger seat just as Kaboom. A shot explodes from a shot gun across the street and Pedro goes down. Blood seeps into the ground as Dan opens fire and kills the SHOOTER.

Within seconds, all hell breaks lose as people from the cartel race onto the street. All armed. Molly and Dan take a tactical position and kill the first wave.

MOLLY

Let's go.

Molly leaps onto the backseat to take cover over the grandmother and child as Dan slams the car into gear and speeds backwards. Bullets blow out the windows. Molly continues to fire. A tire is hit. The car fishtails out of control, Dan hits the brakes and spins it around, clipping the side of a propane tank and knocking it off its legs. The tank roles into the center of the street as Molly takes aim. She fires.

MOLLY (CONT'D)

Gun it...

A beat and then...KABOOM. A massive explosion engulfs the filling station. OFF a wall of flames through which the gunmen cannot pass. Freedom.

END OF ACT FOUR

ACT FIVE

66 INT. FEDERAL PRISON - DAY

66

Molly sits across from Martina in a locked visiting room.

MARTINA

Do I...do I look alright?

Martina smooths back her hair and tries to straighten her orange federal prison suit.

MOLLY

The US Attorney has guaranteed your protection. You'll be safe here.

MARTINA

I haven't seen my daughter in three years and now she sees me like this. In here.

MOLLY

It's okay.

MARTINA

What do I tell her?

MOLLY

You don't have to tell her anything. She just wants to be with her mom.

Martina's eyes fill with tears.

MARTINA

The shame of what I've done will follow her forever.

MOLLY

Your daughter is alive because you had the courage to stand up to the cartel.

Courage.

MOLLY (CONT'D)

She deserves to know that about you.

MARTINA

I don't know if I can do this.

Molly simply reaches across the table and takes Martina's hand. The gesture speaks volumes. Martina wipes her tears. She looks up at Molly and smiles.

MARTINA (CONT'D)

Thank you.

A beat. Molly stands, she waves to the guard and GABRIELLA, Martina's mother, walks into the room with SOFIA, Martina's little girl. Sofia is dressed in a matching skirt and blouse. She hides behind her grandmother as Martina stoops. Martina reaches her arms out to her daughter. Sofia hesitates for a moment and then...leaps into her mother's arms. OFF Molly watching as Martina clutches her family and sobs.

67 OMITTED (MOVED TO SCENE A72) 67

A68 EXT. ROAD/ INT. TAHOE A68

Molly drives the wide open road as thoughts surround her.

68 EXT. CAPITOL BUILDING, AUSTIN - DAY 68

Molly walks up the front steps. Stetson and gun holster on.

69 INT. CAPITOL OFFICES, CONFERENCE ROOM - MOMENTS LATER 69

Jake sits at a conference table with several other MEN.

JAKE

I mean, we can talk about this fence thing forever. The truth is, the damned thing doesn't keep the border secure and..

Molly smiles as she enters the room.

JAKE (CONT'D)

Hi. Honey...?

Jake stands. Confused. The other men follow suit.

MOLLY

No. No. Ya'll don't need to get up.

Molly drops what are obviously DIVORCE PAPERS on the table. A beat.

MOLLY (CONT'D)

Sign the divorce papers.

Jake's face turns bright red as Molly leans in and whispers...

MOLLY (CONT'D)
Sign it, or I'll tell the world who
you really are.

Molly smiles as she tips her hat to leave.

MOLLY (CONT'D)
Sorry for the interruption,
gentlemen. Have a good day.

OFF Molly as she walks out of the building and away from her
past.

70 EXT. PORCH - DUSK 70

Billy exits, beer in hand. In the distance, Molly leans
against a fence. Big Boy grazes.

71 EXT. RANCH - DUSK 71

Billy joins Molly. He too leans against the fence. A
posture he assumed many times while they were growing up.

BILLY
I see your bags are packed.

MOLLY
Jake moved out of the loft. I
should probably face the
inevitable.

BILLY
Okay.

A beat.

BILLY (CONT'D)
Molls, I'll never come out and ask
you what's really going on with
Jake. I know you well enough to
know whatever it is, it's something
you're not prepared to talk about.
Not now. Maybe not never.

Molly nods, but just barely.

BILLY (CONT'D)
Don't use the pain inside as a
weapon to hurt yourself.
(MORE)

BILLY (CONT'D)

Put it behind you anyway you need to, but put it behind you. Holding onto that past is no good.

Neither sibling turns to the other. That's the way they've always done it. Billy taps the fence.

BILLY (CONT'D)

Alrighty then. I gotta get daughter to talk to mother. It's worse than the Gulf War in there.

MOLLY

Maybe I should stick around for a few more days. I am trained in hostage negotiation. And...

Molly turns to Billy and smiles.

MOLLY (CONT'D)

I remember what it was like to be a teenage girl. Sorta.

A72 INT. RANGER OFFICE - DAY

A72

LUIS stands in front of a flat screen TV. On it, images outside a large warehouse. Several men are being led away in handcuffs. Crime tape billows in the wind.

REPORTER

As of yet, federal agents have not made a formal statement regarding the arrests but initial reports suggest a Mexican cartel used the transport company to ship contraband...

Molly enters the office. Luis doesn't turn around.

LUIS

Thought you weren't coming in today.

Molly grabs a small case from under her desk.

MOLLY

Forgot my trumpet.

LUIS

I need you out on the road first thing in the morning.

Luis turns.

LUIS (CONT'D)

We got a call from Fredericksburg.
Sheriff needs help. A bank was
hit. One point five million.

MOLLY

Jesus. By?

LUIS

Five geisha.

MOLLY

That's a joke.

Nope.

MOLLY (CONT'D)

I'll leave before dawn.

Molly heads for the door. She doesn't look back when...

LUIS

I keep our relationship on a need
to know basis.

Luis locks on Molly.

LUIS (CONT'D)

But if I ever find out you crossed
the border to free Alvarez's
family, I'll fire you.

MOLLY

I understand.

73

INT. CLUB - NIGHT

73

A lively dance hall on a Tuesday night. Molly stands at the bar waiting for a beer. The jukebox plays. She leans over the counter to her friend the BARTENDER.

MOLLY

Wait, wait, wait Jimmy, make it a margarita instead. No salt...

Dan moves silently beside her.

DAN

...fresh lime juice.

Molly turns. He's as fucking handsome as ever.

MOLLY

Wow. This is unexpected.

DAN

I'm full of surprises.

MOLLY

Yes, yes you are.

Dan clinks his glass against hers.

MOLLY (CONT'D)

Salud.

A group of horn and percussion players walk out on stage. The room goes wild. Whoops all around.

BAND LEADER

Ladies and gentlemen. Damas y caballeros. Please put your hands together to welcome the Mavericks to San Antone...

MOLLY

That's my cue. They gave me a solo.

DAN

Don't mess it up.

Becca whoops; Billy picks up Lulu and spins her around. Hailee takes her mom's hand and spins her around. Molly enters the stage. She watches her family, the great vibe in the room. Dan stands in the back and winks. Molly lifts the trumpet and BLOWS. She's a master on the horn and the crowd goes wild. A faint smile as Dan's eyes lock on the one woman who could capture his heart. A beat.

Molly turns away and when she turns back to where Dan was, he is gone. In his place, an iconic image: the famous Texas LONESTAR FLAG.

74

OMITTED

74

THE END