KILLER WOMEN PILOT EPISODE: “LA SICARIA"

By

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TEASER

EXT. SAN ANTONIO, TEXAS - ESTABLISHING

A sprawling city of 2.2 million people. Three story high COWBOY BOOTS greet tourists off I-35. The smoke house of Miller's BBQ whets the appetite and outside the Buckhorn Saloon a yee-haw TEENAGER in chaps lassos passers-by on their way to the Alamo. PAN AROUND THE SQUARE TO A BUS off of which a HOT LATINA, steps. 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.

INT. METHODIST CHURCH - DAY

JASON SINCLAIR, 35 and preppy, holds his WIFE-TO-BE'S perfectly manicured hand in his.

MINISTER
Repeat after me. I, Jason Sinclair.

JASON
I, Jason Sinclair.

MINISTER
Take thee, Diane Mendelsohn.

DIANE MENDELSOHN, 30 and blonde, beams as we CUT TO:

INT. HAIR SALON - SAME

Chaos. Foils, blow dryers and Jenni Rivera crooning through large speakers. WOMEN, all shapes and ages are being coiffed to perfection when, MOLLY PARKER, 37 blasts through the front door. Molly's tall, dressed in jeans, cowboy boots, a T-shirt and a straw cowboy hat. She's a classic, leggy beauty and also a red hot mess. A STYLIST feigns decapitation...a finger drawn across neck...as Molly nods anxiously and sneaks into a changing room. She changes into a smock when VANESSA "NESSA" HERNANDEZ, 34 and a fiery Latina in a black, silk jumpsuit, whips open the curtain. Molly stops dead.

MOLLY
Hola.

Molly takes off her cowboy hat. Split ends abound.

NESSA
(re: Molly's hair)
This is why you need to move back to where the roads are paved.

Nessa marches off. Molly follows and pleads...

MOLLY
Big Boy keeps taking out the fence. Billy and I had to rope him-

NESSA
What do I care about a donkey?

MOLLY
Steer. Big Boy's a steer.

Nessa pulls out Molly's ponytail holder.

MOLLY (CONT'D)
Ow. Jesus. You're hurting me.

NESSA
You can't brush this mess before you come here?

MOLLY
I don't clean the house before the house cleaner comes.

Nessa spins Molly and pushes her toward the wash area.

NESSA
And tell them to wash it twice. Make sure the chupacabras fall out.

EXT. PARKING LOT - DAY

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.

INT. CHURCH - SAME

Diane slides a ring onto Jason's finger.

MINISTER
With this ring, I thee wed.

DIANE
With this ring, I thee wed.

MOLLY (PRELAP)
I don't want big.

INT. HAIR SALON - DAY

Nessa cuts Molly's hair as Molly pages through a San Antonio newspaper and doesn't look up.

MOLLY
Last time I came out of here looking like Charo.

NESSA
You came in looking like the girl from *The Ring*. Do you have a dress for tomorrow's fundraiser?

MOLLY
Something in neoprene so the Governor can't pinch my ass.

NESSA
I left three choices in your bedroom. And by bedroom I mean the one at the ranch with the twin bed and Nirvana posters.

MOLLY
Suddenly I'm the only one in our family with 'issues'? Please...

NESSA
Yours are the most obvious.

Nessa blow dries Molly's hair. Shouts over the noise.

NESSA (CONT'D)
You were fine alone before you met the jackass and you'll be fine now--

MOLLY
Um. What's this?

Molly holds up a newspaper circular. CLOSE ON... a YOUNG GIRL in a cut out flannel shirt, short shorts, teased hair and charcoal rimmed eyes.

NESSA
ARE YOU FREAKIN' KIDDING ME?
Did you know she was modeling?

MOLLY
No.

NESSA
It's your fault.

Nessa begins dialing her cell phone.

MOLLY
My fault? How did you get there?

NESSA
My daughter's been watching your damned beauty pageant tapes since she could walk. Now suddenly she thinks she's Miss Texas too.

Molly's hair is half blown out. Half huge, half wet.

NESSA (CONT'D)
I'm going to kill your brother. I swear to God, today he will die.

A beat then Nessa launches into Spanish expletives. CUT TO:

EXT. CHURCH - SAME

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

INT. CHURCH - SAME

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:

LATINA
Puta...

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:

INT. HAIR SALON - DAY

Molly's WORK cell rings. She snatches it off her belt and is out the door in a split second. Smock and all just as Nessa turns around with the blow dryer in hand to see...an empty chair.

Through the salon window, patrons watch as Molly leaps into a blacked out DODGE DURANGO. LED lights illuminate the grill and deck and a siren wails as the Durango peels out.

EXT. CHURCH - DAY

Several armed wedding guests fire at a gray HONDA ACCORD as it speeds away. CLOSE ON...red high heels left behind.

INT. DURANGO - DAY

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 Honda Accord two door, partial Texas tag number BDR last seen heading south on Stone Oak Parkway toward 410. Suspect is armed and dangerous.

EXT. DOWNTOWN SAN ANTONIO STREETS - SAME

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 gun belt and straps on a SIG 229 as she simultaneously retrieves a double barrel, state of the art shotgun 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.

Molly slams on the breaks. The Durango skids into a turn. Molly floors it and heads the wrong way down a one way street. Up ahead, a black Hummer suddenly turns onto the street. Molly leans on the horn. The Hummer slams into reverse and peels backwards in the nick of time as Molly breaks right and speeds away. OFF the wide eyes of the now humbled punk-ass Hummer DRIVER.

EXT. HIGHWAY - DAY

SAN ANTONIO POLICE DEPARTMENT (SAPD) squad cars are in hot pursuit of the Honda.

Ahead, TWO UNITS lay down spiked strips as troopers direct oncoming traffic toward an OFF RAMP. Choppers support from the air.

EXT. HIGHWAY EXIT RAMP - DAY

Molly drives along the shoulder of an on ramp and boards the highway in the opposite direction of the chase. She moves to the right shoulder and blasts past slow moving traffic toward where the spiked strips have been laid.

EXT. HIGHWAY - DAY

BLAM. The Honda flies over the spike strips and all four tires blow. The car drops to its spiking rims, smashes against the guard rail and then spins uncontrollably across the lanes onto the median where it comes to an abrupt stop. SAPD and Troopers move into position on one side; Molly blocks from the opposite. Guns are drawn.

SAPD COP
SHOW ME YOUR HANDS. SHOW ME YOUR HANDS!

The tension is palpable. From inside the Honda, 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 THE COPS and Molly. WTF?

END OF TEASER

ACT ONE

EXT. CHURCH PARKING LOT - MINUTES LATER *

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. *

POLICE OFFICER *
I need y'all to get those vans at least a block away. We got transport coming in and outta here. *

Helicopters jockey for position overhead as Molly, now in a cowboy hat with a double gun belt holstered around her waist, moves toward the crime scene perimeter. *

POLICE OFFICER (CONT'D) *
Ma, am, you cannot come in here-- *

Molly simply moves aside her windbreaker to reveal HER BADGE. *

POLICE OFFICER (CONT'D) *
Shi-- Sorry. Sergeant Parker. *

Parker? The first REPORTER, a woman, rushes forth. *

REPORTER *
Sergeant Parker... *

Molly turns. And as soon as she does, cameras click. *

MOLLY *
No pictures. Not now. *

REPORTER *
Have you been called in because the alleged shooter is female? *

MOLLY *
DA asked me to support the police investigation. *

Molly heads toward the church. The reporter hurries to keep up as she walks for a beat with Molly.

REPORTER
Salazar's running the scene.

MOLLY
Make sure my face doesn't end up in the papers, please, Monica.

MONICA
Do my best, but San Antone loves its leather and lace gunslinger.

MOLLY
No, San Antone loves the drama of my highly public divorce.

Molly's windbreaker flaps behind her. The bold lettering on the back explains why she is known: ANGLE ON: TEXAS RANGER.

INT. CHURCH - CONTINUOUS

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 GUILLERMO 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. DA's office is offering a $25,000 reward for information. Make sure the news jockeys hear that. I want every ranch hand and bible thumper in Texas on the look out.

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.

SAPD OFFICER TWO
So far no matches from DMV.

SALAZAR
Shocking. She's illegal.

Salazar replays the shooting. CLOSE ON the Hot Latina.

SALAZAR (CONT'D)
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 famous lady Ranger. Congrats.

MOLLY
You should throw your hat in the ring. There could be a spot open next year. Maybe two if I get shot or fired.

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

Dick.

MOLLY
Company Captain in Austin has notified Border Patrol and we've tapped into the surveillance cameras on toll roads.

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. Serial number's been filed down. Ain't that interesting?

MOLLY
Our lab can look at the shell casings and run a comparison to--

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. All 237 of 'em.

MOLLY
Groom?

SALAZAR
Downstairs in a private office. Sitting in a shirt that's drenched with his wife's blood.

MOLLY
Anything come up on him?

SALAZAR
Clean record. But we haven't had a chance to get much else.

MOLLY
Why don't I go speak to him.

SALAZAR
Better yet, why don't you go on and run the bridesmaids downtown. They're pretty rattled and I'm sure all six would appreciate a shoulder to cry on. You are an expert in women's issues, right?

MOLLY
I'll be happy to. After I speak with the groom.

Molly heads out. Salazar belts...

SALAZAR
Hey, Parker.

Molly turns.

SALAZAR (CONT'D)
Nice hair.

Ah fuck, Molly whips it back.

EXT. TEXAS RANCH - AFTERNOON

A red Mercedes convertible skids to a stop in front of a sprawling ranch house. Nessa storms across the pebble driveway in stilettos as BILLY PARKER, 40 and ruggedly handsome, helps two RANCH HANDS brand a calf.

NESSA
What the hell are you thinking?

Nessa shakes the magazine from the salon in the air.

BILLY
Um. You boys might wanna take to the hills right about now.

Billy waves.

BILLY (CONT'D)
Hi, honey.

NESSA
You want to turn our daughter into a hooker?

BILLY
There's a whole ocean between modeling for a local thrift shop and being a hooker.

Nessa slams the magazine against Billy's chest.

NESSA
She's fifteen and looks like she's twenty five. With the rock star eyes. And... and... and the hair.

A beat. Billy smirks. His eyes move over Nessa's body.

NESSA (CONT'D)
Don't look at me like that.

BILLY
It's justa... I like the outfit, what is that, like a jumpsuit?

NESSA
She has you wrapped around your stupid little finger.

BILLY
You want to go inside?

NESSA
What for?

BILLY
A. Discussion.

OFF Billy, his eyes locked on hers. *

INT. INTERROGATION ROOM - LATE AFTERNOON

Jason Sinclair sits in a simple chair in the corner of the room. His head is in his hands. Molly enters.

MOLLY
Mr. Sinclair.

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 (CONT'D)
You can move that chair. They put them in the corner so I can sit catty corner to you. It's meant to be intimidating.

Molly is very calm and sensitive in tone but she watches him like a hawk. Cause she's trained to.

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--

JASON
I know who y'all are. You really do work alone then?

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

JASON
No. But Diane was a prosecutor. I'm sure there are folks who'd like to see her gone.

MOLLY
Anyone of those cases jump out?

JASON
She never talked about her cases.

Jason suddenly breaks down in sobs.

JASON (CONT'D)
Ah, God. I'm sorry.

MOLLY
Why don't we take a break.

Molly puts her hand on Jason's back before she exits. All her gestures seem natural, but they are the routine of a highly trained interrogator. She's creating rapport.

INT. SAPD HEADQUARTERS - NIGHT

Salazar watches ten individual video monitors that depict audio and visual feedback of interrogations. In three different rooms, individual bridesmaids are being interviewed. In another, the Minister.

In another, a best man. Salazar eats a burger while he watches. He doesn't turn around when Molly enters the room. *

SALAZAR
Anything interesting turn up?

MOLLY
So far all I can get is that he has no idea who the shooter is or why someone would kill his wife.

SALAZAR
You believe him?

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 puts more ketchup on the burger, then he reaches for a remote and points to the screen. A WHITE MAN, 30, is being interrogated by a DETECTIVE.

SALAZAR
Jason Sinclair owns nine gyms in and around San Antone. The man on his left is Matt Porter, General Manager for his franchises.

Salazar turns up the volume on the remote.

PORTER (V.O.)
Martina Alvarez. I hired her about nine months back.

DETECTIVE (V.O.)
Which location?

PORTER (V.O.)
Downtown. That's our most popular gym. And she was... she was real popular as you can probably tell.

DETECTIVE (V.O.)
Guys chatted her up, I bet. What about Jason? Does Jason know her?

PORTER (V.O.)
She works for him, so yeah.

Salazar turns down the volume.

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

MOLLY
What makes you think he knows every employee who works for him?

SALAZAR
Trust me, Sinclair may not know this lady's name, but I guarantee he knows her cup size.

MOLLY
You really just said that?

SALAZAR
We dumped Sinclair's cell. This woman...

Salazar holds up a picture of Martina Alvarez.

SALAZAR (CONT'D)
...called him nine times the morning of the wedding. He knows her. Real well. We got a jealous lady on the lose.

Salazar takes a handful of fries. Dips them in ketchup just as his phone rings. Grabbing...

SALAZAR (CONT'D)
Salazar.
(A beat.)
Alright. We're gonna need a magistrate's warrant. Tell SWAT to assemble.

Salazar is on the move.

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

EXT. DOWNTOWN SAN ANTONIO - NIGHT

SWAT CARS speed across town.

INT. ALAMO BUDGET INN - NIGHT

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.

EXT. PARKING LOT - SAME

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

SALAZAR (V.O.)
(on radio)
Unit to dispatch. Have SWAT sergeant go to Tac.

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

INT. SURVEILLANCE VAN - SAME

Molly watches the action through a blackened window with binoculars as Salazar 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.

EXT. MOTEL ROOM - NIGHT

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.

SALAZAR (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...

EXT. VAN - SAME

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.

INT. INTERROGATION ROOM - NIGHT

Salazar stands in front of Martina. Martina is a lot more beautiful up close. Molly sits at the back. Silent.

SALAZAR
I'm gonna spell it out here, real nice and simple like. We have you on camera, 237 witnesses identified you, we have DNA from the gun you left at the crime scene, 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 Sinclair? *

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.

Salazar is annoyed. Why is Molly breaking his pace?

SALAZAR
So you were supposed to meet at the gym this morning, but he never showed. And that damned 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 left you cold. So you shot his wife. If you couldn't have him, no one could. Is that right?

MARTINA
Yes.

SALAZAR
Why don't you go ahead and stand up, put your hands behind your back, please. You're under arrest

Martina does. Salazar cuffs her. Molly stands.

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

MARTINA
Right.

EXT. HEADQUARTERS - MOMENTS LATER

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 the Perp Walk as Salazar steps forth.

SALAZAR
SAPD has arrested a suspect in the shooting of Assistant District Attorney Diane Mendelsohn. At this time, we will make no further statements as our investigation is ongoing. We will provide further details as the case develops.

Salazar waves. He heads back into headquarters. OFF flashes we REVERSE TO...Molly outside her Durango. RANGER COMPANY COMMANDER LEROY BARROW, 58 and black, sips a coffee. His Cinco-Peso Ranger badge is pinned to his flannel shirt.

MOLLY
You couldn’ta grabbed me a taco?

LEROY
I have fruit roll ups in my truck.

MOLLY
Nine hours on a crime scene and you’re offering me a fruit roll?

LEROY
Grape?

Molly gets into the Durango.

LEROY (CONT’D)
This one wrapped up?

MOLLY
No way. Salazar thinks he’s looking at a crime of passion because HE can’t imagine a world in which the groom wasn’t bedding this woman. Tunnel vision.

LEROY
He has a confession that supports his theory.

MOLLY
Trust me. Alvarez wasn't sleeping with Sinclair. She's lying but I don't know why. Yet.

LEROY
What makes you think that?

MOLLY
Her nails were chipped and she was wearing a sports bra and briefs when she committed the crime. Those were her affects.

LEROY
Eat a fruit roll.

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

LEROY
PHD in gender studies and twelve years collaring felons and that's what you've got, chipped nails?

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

OFF Leroy shaking his head as Molly speeds away.

END OF ACT ONE

ACT TWO

INT. ADA'S OFFICE - NIGHT

CLOSE ON: Pictures of Diane Mendelsohn and Jason Sinclair at the beach, together with their dog, sailing with her parents. PULL BACK TO REVEAL... Molly at Diane's desk scanning active cases while she eats a massive burrito. Molly 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 DAN WINSTON. Ah-Hah. Molly's on the move.

MOLLY
(on SIRI)
Call DEA Dan.

INT. SUV - NIGHT

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. Outside, the tail lights of a small Cessna are barely visible overhead. Dan speaks on a concealed headset as he speeds over potholes.

DAN
I have visual of plane five miles out of Barada headed west.

INT. DURANGO - SAME

Molly's cell phone is on speaker as it rings. Molly waits impatiently at a red light near the heart of the city. Skyscrapers surround her and she hums along with Celine Dion.

INT. PICK UP - INTERCUT

Dan grabs his cell. Caller ID registers Molly.

DAN
Not now.

INT. DURANGO - INTERCUT

Molly frantically turns down the radio.

MOLLY
I need your help.

INT. PICK UP

Overhead, the Cessna's lights suddenly disappear. 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 (O.S.)
Why were you meeting with the ADA?

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.

INT. DURANGO - NIGHT

Molly tosses her phone onto the dash. Pissed. Through her windshield we see two long legged GIRLS sitting on the curb.

EXT. YMCA - NIGHT

HAILEE, 15 and the model in the local circular, and her sister, ADA, 9, both stand as Molly pulls up. Hailee gets in the front and Ada squeezes next to her in the seat because there's no back seat in the SUV. Per routine, Ada hands the seat belt across to her sister who clips it in.

HAILEE
You're late.

MOLLY
I didn't know that until now.

ADA
An hour and ten minutes late. We could call child services.

MOLLY
(on SIRI)
Call Chief.

The phone rings on speaker.

ADA
Hailee says you're moving back to your loft next week once you get divorced and that you'll be rich cause Jake owes you a buttload of money.

MOLLY
On what planet is that any of your business? You're nine.

ADA
I like you living with us on the ranch is all.

LEROY (O.S.)
(on phone)
Chief Barrow.

MOLLY
Dan Winston was scheduled to meet with the victim in two days. You want to tell me why the DEA was working with a state prosecutor?

LEROY (O.S.)
What did Agent Winston say?

MOLLY
Hung up on me. But I'll find him. In the meantime, I'm going to get to know the shooter.

LEROY
You've got fifteen other active cases, in seven other counties, perhaps they deserve some of your--

MOLLY
You're the one who told me. Rangers pursue the truth when the rest of the world turns their back.

LEROY
Our job is to come in when other agencies lack resources and expertise.

MOLLY
That's what I'm doing. SAPD is wrong. And they can take the credit when I show them why.

CLICK. Leroy hangs up.

HAILEE
(whispering to Ada)
You're such a kiss ass.

ADA
You're stuck up.

MOLLY
Y'all don't start. It's been a real long day and I need peace.

ADA
The greatest minds throughout history have tried to make peace work and guess what, it never does.

HAILEE
See, this is why I need my own car.

Ada pulls Hailee's hair and Hailee hauls off and smacks her over the seat. Molly hits the breaks.

MOLLY
Dammit. Knock it off you two.

ADA
(always last word)
Sorry, Aunt Molly. Hailee doesn't know how to act right.

Molly quickly turns up the radio before the girls relaunch.

INT. KITCHEN - NIGHT

Billy stirs sizzling fajitas in his boxers. Nessa sits on the counter in one of his oxford shirts, she's post sex flushed and eats string cheese. Billy crosses and kisses Nessa passionately. His hands move under the shirt.

NESSA
You always get your way with me.

Billy leans her back. He begins to pull off her panties.

BILLY
Woman, if just once that were true.

The passion between them mounts just as... head lights flash across the walls. The Durango pulls into the driveway.

NESSA
Crap. What time is it?

Nessa grabs her clothes off the floor and runs to the bathroom just as... Hailee bolts through the door, followed by Molly and Ada. Billy is in the middle of the living room in his boxers and sheep skin slippers. All casual...

HAILEE
What's going on?

BILLY
I'm making you guys dinner.

HAILEE
In your underwear?

BILLY
I got hot. It's not a sin.

ADA
Where's mom?

BILLY
Her house.

ADA
Why's her car in the driveway?

NESSA
(exiting bathroom)
What are you doing flashing your barely teenage body all over the paper?

HAILEE
Dad said to go for it.

NESSA
WHAT?! So you did know and you lied. I don't believe this.

BILLY
Hailee said it would help her self-esteem.

ADA
That's such bull manure, she thinks she's the hottest girl in her class.

HAILEE
Yeah, and...

NESSA
You're grounded. One month.

MOLLY
Your jumpsuit's inside out.

HAILEE
You guys are so stupid. Either stay married or stay divorced.

BILLY
Your mom and I are not divorced, we're separated.

Hailee storms into her room and slams the door. SLAM. A beat and then Ada copies her sister. SLAM.

NESSA
(In Spanish)
This family is crazy.

Nessa exits the house. SLAM. Billy looks to his sister.

BILLY
We're making progress.

Molly enters her room. SLAM. OFF Billy alone in his skivvies.

INT. BEDROOM - NIGHT

Unpacked boxes are stacked in what is obviously Molly's childhood bedroom. Pictures tell a story of a tomboy turned beauty queen, turned State Trooper turned high powered Ranger. Molly doesn't bother to undress; she collapses into a twin bed. Her feet hang off the end but she is too tired to care. She grabs...a stuffed bunny and is already asleep.

INT. COUNTY JAIL - MORNING

Molly sits in a barren jailhouse interview room. The SHERIFF'S DEPUTY leads Martina Alvarez, now in an orange standard issue jumpsuit, into the room. Molly wears jeans and a western shirt. She has two coffees.

MOLLY (CONT'D
I brought you some things.

Molly sets hand cream on the table, lip balm, toothpaste.

MARTINA
My attorney told me not to talk to the police.

MOLLY
I'm not police. I'm a Texas Ranger.

Molly slides her ID across the table.

MOLLY (CONT'D)
My expertise is female felonies and based on my training, I know you're not telling the truth.
(MORE)

MOLLY (CONT'D)
You weren't having an affair with Justin Sinclair. And I'm hoping you might come to trust me enough to tell me why you're lying.

Molly hands Martina her business card.

MOLLY (CONT'D)
And 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.

EXT. RANGER MUSEUM, WACO - NIGHT

A large statue of a Ranger on horseback greets guests in black-ties and cowboy hats as they enter the Texas Ranger Hall of Fame and Museum. The main building is stone, 1890 and a large Cinco-Peso balloon floats in the night sky. Leroy escorts Molly toward the main entrance. He's dressed in a tux and Molly wears a black strapless gown with her hair pulled back into an Audrey Hepburn chignon.

MOLLY
Dad used to take me here.

LEROY
He was one hell of a Sheriff.

MOLLY
If he knew I made Ranger--

LEROY
He'd be damned proud.

INT. MUSEUM - NIGHT

Leroy and Molly enter the main gala area. A sea of retired Rangers: tall, WHITE 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 1836. 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...the GOVERNOR waves.

LEROY
Uh-oh. Cover your ass.

REVERSE TO...the GOVERNOR. He makes a beeline for Molly.

LEROY (CONT'D)
Governor...good to see you.

Leroy shakes the Governor's hand.

GOVERNOR
(To Molly)
I was hoping to see you. You sure know how to bring pretty to a party.

Photographers move into position. Molly smiles as the Governor puts his arm around her back.

GOVERNOR (CONT'D)
Texas and the Rangers are damned lucky to have Ms. Molly Parker on our side. This little lady has a sixth sense when it comes to sniffing out the truth.

Molly's entire body stiffens. CLICK. Guv slaps her butt.

GOVERNOR (CONT'D)
Y'all enjoy yourselves.

And he's off. Headed for the next victim.

MOLLY
That good ole boy has touched my ass four times but he's never shaken my hand.

LEROY
Speaking of good ole boys, your soon to be Ex is volunteering for the Innocence project.

MOLLY
Jake doesn't have a charitable bone in his body. It's a ploy to recharge his political career.

MAN'S VOICE
Captain Barrow.

Leroy spins to find H.R. "LEFTY" WHITMAN, 6'4", 60 and still daunting, making his way across the room. Lefty wears a tux and a black Stetson. His face is tanned; his eyes are crystal blue and deadly. The Ranger stare.

LEROY
Lefty. I'll be damned, you get better looking every year.

Leroy shakes Lefty's huge hand.

LEFTY
Glad to see you made it down from Austin. Who's this fine filly?

LEROY
Molly Parker. Company F. Covers nine counties from Austin to the border.

Lefty laughs. Shakes Molly's hand.

LEFTY
I keep forgetting they let lady folk into the ranks.

MOLLY
Just two. Out of 150.

Lefty puts his hand on Molly's back.

LEFTY
I'm just an old dog. I need Leroy here to keep the bureau moving forward. So where'd we find you?

MOLLY
Highway patrol for twelve years. I made Ranger nine months ago.

LEROY
Molly had the highest arrest to conviction record in five counties. Busted that nurse serial killer out of Waco.

LEFTY
But can you ride a horse? We got Wets like to make runners into Hill Country. Can't get in with a truck.

LEROY
Best tracker we have and she can rope too. Lefty covered narcotics in the west valley in the 70s. A real Lone Ranger.

LEFTY
Heart attack city. Don't tell nobody, but I'd be out there again if they'd let me. So what do they have you doing?

MOLLY
Mainly female felonies.

LEFTY
I'll tell you 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.

LEROY
Learned that one from my ex-wife.

LEFTY
On my third. On the road too much to make a home life. What about you, ma'am? Any stallion in your barn?

MOLLY
Turned him out to pasture.

Lefty laughs. Leroy winks as Molly's cell buzzes. CLOSE ON the text: **NICE FROCK.** 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.

MOLLY (CONT'D)
If you gentlemen would excuse me.

Lefty tips his hat as Molly crosses the room to Dan.

DAN
Still need my help?

INT. INN - NIGHT

Molly and Dan pull off their clothes. Dan moves Molly onto the bed and begins to kiss her body. She moans.

MOLLY
I should so not be here.

The two mold into one effortlessly and with an intensity that, if left unchecked, could easily morph into obsession.

INT. INN - NIGHT *

Molly lies naked in Dan's arms.

MOLLY
Do all DEA agents look like hell?

DAN
Guess we don't know how not to anymore.

Molly rubs Dan's chest, draws her body closer.

MOLLY
So, are you going to tell me why you were meeting Diane Mendelsohn?

DAN
Ah-hah. So that was your plan. Seduce me for information.

MOLLY
And that's not why you're here? I know you want to know what I know about Martina Alvarez and why she shot the ADA.

Molly wraps a sheet around her and gets out of bed.

DAN
My dealings with the DA's office *
relate to an ongoing federal case. *
(MORE)

DAN (CONT'D)
Doesn't fall into Ranger jurisdiction.

MOLLY
It does if it's related to a state capital murder case. That I'm investigating.

Now Dan gets out of bed and begins to dress. Stalemate.

DAN
If I tell you why I'm interested in your case, you have to agree to work with me on it. Get the truth out of Alvarez.

MOLLY
I'm going to get the truth, it's just a question of whether I tell it to you. Why does the DEA need her?

Dan buttons his tux shirt. Molly is back in her gown and they are all business. In black tie.

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 Mendelsohn, 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. Works for a trucking company. They use him to authenticate the paperwork to transport about 14 million in contraband a year. He's worth protecting and so they did.

MOLLY
You think Alvarez was working for the cartel?

DAN
Taking out an ADA is a bold move and the cartel knows the Feds would be all over them unless--

MOLLY
It looks like a crime of passion and the police charge it that way. *

DAN
So the bad guys are winning.

MOLLY
Unless I get the truth from Alvarez.

DAN
If you can convince her to testify against the cartel, then the DEA gets a huge win and quite possibly, we could take out a major ring.

MOLLY
And justice is served. There's that.

Molly grabs her clutch and heads for the door.

MOLLY (CONT'D)
This. Us. Can't happen again.

DAN
(totally sarcastic)
Absolutely not.

END OF ACT TWO

ACT THREE

INT. MOLLY'S OFFICE - MORNING *

An unglamorous room in the Department of Public Safety. Case files everywhere and a deer head mounted on the wall. Molly * holds her nose and swallows her vitamins with coffee as she * talks on the phone with Leroy. *

MOLLY
(on phone) *
DEA Dan was meeting with the slain *
ADA on a case involving the Nuevo *
Laredo cartel. Alvarez is *
connected. I was right. *

LEROY (O.S.) *
Why her and not a trained assassin? *

MOLLY *
To keep the cops focused on a *
jealous lover and away from the *
truth. The shooter is sticking to *
her story because the cartel has *
some sort of leverage over her. *

LEROY (O.S.) *
More than the death penalty? *

MOLLY *
I have no idea what it is and *
Alverez is definitely not going to *
tell me so...I have to find it. *
Somehow. I just have to find it. *

LEROY *
If you're right-- *

MOLLY *
I'll happily give Salazar the facts *
and credit. *

LEROY *
They'll lynch ya if you're wrong. *

Molly hangs up just as...JAKE BRINKS, 40, and disarmingly * handsome in a Kennedy sort of way, arrives at the door. *

MOLLY
How did you get in here?

JAKE
The door.

MOLLY
We were supposed to meet at Denny's. Being alone with me violates your probation.

JAKE
Report me. In case arresting me and ruining my political career wasn't enough.

MOLLY
I didn't ruin it, your narcissistic personality disorder did. Most men who beat their wives end up in jail.

Jake holds up a legal folder.

JAKE
I signed. You're free.

Molly opens the folder. CLOSE ON... DIVORCE.

MOLLY
I'll have my attorney review it and then send you the signed originals.

JAKE
I gave you the loft.

MOLLY
You didn't give me anything Jake, except a broken heart and five cracked ribs.

Jake just shakes his head. And leaves. Molly waits then... *

INT. WOMEN'S BATHROOM - SAME

Molly stands at a sink; tears spill down her cheeks. *

EXT. POOR MEXICAN NEIGHBORHOOD - DAY *

Small shacks, tenement housing. Molly gets out of her * Durango. She is noticed by men and women on their porches as * she walks down the street with a large tote. Equipment. *

INT. SMALL APARTMENT - DAY *

A twin bed. A night table. A bookshelf. Wearing latex * gloves, Molly searches the area. In drawers. Under the bed. *

Molly leafs through a Bible. Nothing. Molly retrieves Luminol and puts on yellow viewing glasses. The room suddenly comes alive. There are smudges on most surfaces and there, on the bookshelf, one book that literally glows because it has been touched so often. Molly opens it and a photo of a WOMAN and SMALL girl falls out. Bingo. OFF Molly...

INT. RANCH, LIVING ROOM - NIGHT

Billy, Hailee and Ada are screaming with laughter in front of a computer as Molly enters.

ADA
You have over ten million hits!

Ada points to the computer. On it, a Youtube of Molly, 17, playing the trumpet intercuts with Molly as an adult outside the San Antone courthouse, back and forth T-Pain style, auto-tuned...Molly: *You lay hands on a woman, you go to jail.*

HAILEE
Your hair was HUGE.

MOLLY
I played the trumpet. What's your talent other than long legs?

Molly grabs a beer in the kitchen, through the window sees:

MOLLY (CONT'D)
BIG BOY. Dammit. Stop that.

Outside a big steer backs his butt against a post and rail fence and leans. Molly bangs on the glass.

MOLLY (CONT'D)
Get off that damned fence. Billy, he's aiming to take it down again.

Molly runs through the screen door with Billy. Both race to the fence and smack Big Boy's butt. OFF man versus beast:

INT. SHOWERS, JAIL - NIGHT

Martina and other FEMALE INMATES shower in an open area. Then, one by one, the other inmates exit. A FEMALE GUARD stands at the door until... a large HISPANIC WOMAN enters. The woman nods, the guard exits and Martina is alone. Her back is to the door until she reaches for a towel at the same time the woman lunges. She stabs Martina several times with the filed end of a toothbrush. Martina struggles against the attack. Pulls the woman's hair, scratches and screams.

The woman 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.

END OF ACT THREE

ACT FOUR

INT. COUNTY MEDICAL - NIGHT *

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 and... *

MOLLY
I know you are scared-- *

MARTINA *
Go away! *

MOLLY *
It's very important I speak to you. *
Now. I can help you. *

MARTINA *
I don't want your help. *

MOLLY *
I know you don't, but your family *
might. *

Martina stiffens. Molly slides a chair toward the bed. *

MOLLY (CONT'D) *
You weren't sleeping with Jason *
Sinclair, 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)
I found this hidden in your *
apartment. The little girl is your *
daughter. I know that, because the *
prison intake exam shows you have a
Cesarean scar.

Molly sets down 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)
No one has seen Gabriella or the girl who is her grand daughter in five days. 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 attacked because of you. They will kill me.

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 could never understand how I feel.

MOLLY
That's not true. I've made horrible mistakes in my life because I thought I had no way out.

A beat. Molly swallows.

MOLLY (CONT'D)
Ten years ago I married a man who never loved me. And. I let him hit me. The world thinks I let that happen once, but the truth is, I let that happen for a long time because I was afraid. And I felt trapped and I felt like I had no other options. 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)
I promise.

A beat, then...

MARTINA
Someone from the cartel came to my apartment. He had a video of my daughter and mother. They had been captured and the man said they would be killed if I didn't cooperate.

MOLLY
How did you know he was from the cartel?

MARTINA
They have tattoos. On their left arm. He gave me a gun and told me there would be a getaway driver so I could escape. I was told to go to the hotel and wait there. They would come get me and take me to my family.

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.

EXT. DEL RIO MOTEL PARKING LOT - DAY

Molly surveys the area. No cameras in sight.

INT. MOTEL LOBBY - DAY

Molly enters. A HISPANIC MAN, very fat, sits behind the desk. Molly shows her badge.

MOLLY
I'm with Company F of the Rangers. Are you the manager?

The man nods. Molly immediately switches to Spanish.

MOLLY (CONT'D)
Are there cameras anywhere on the property?

The man shakes his head. Nope. *

MOLLY (CONT'D)
Room 11, who paid for the room?

The man hoists himself to standing. He goes through a paper file and pulls out a payment receipt.

MANAGER
(In Spanish)
Says the room was paid for in cash.

MOLLY
What time?

MANAGER
Says 2:30, two days ago. The police-

But Molly is already gone.

EXT. MOTEL - DAY

Molly walks the blocks opposite the motel entrance. An electric transmitter station faces the motel. To the far right is a doggy day care filled with yapping mutts and above the door. A CAMERA catty corner to the motel entrance. *

INT. DOGGY DAY CARE - MINUTES LATER

A HIPSTER CHICK, new age and sweet, leads Molly to a closet where the camera recorder is mounted. And locked.

HIPSTER CHIC
You're badass.

MOLLY
You know about the Rangers, huh?

HIPSTER CHICK
No. I meant you were Miss Texas in 1992 weren't you?

MOLLY
You weren't even born yet.

HIPSTER CHICK
I looked you up on Youtube after that video of you outside the courthouse went viral. The one where you tell off the reporter for saying something about your body.
(MORE)

HIPSTER CHICK (CONT'D)
When you had just charged your husband for beating the crap-

MOLLY
I remember. But I'd like to forget.

Molly pulls a Leatherman from her pocket and immediately unscrews the metal box that encases the recorder.

HIPSTER CHICK
So you play the trumpet, huh? That was your talent.

Molly nods. Beams.

HIPSTER CHICK (CONT'D)
That's way coolio.

Next, Molly retrieves her laptop and a USB from her bag and attaches the recorder to her laptop. Within seconds she bypasses a security password and the data begins to download onto her computer. OFF the hipster chick.

HIPSTER CHICK (CONT'D)
Dude, I thought you were too old to know about computers.

EXT. DOGGY DAY CARE - DAY

Molly crosses toward the motel. She speaks on her cellphone.

MOLLY
Where are you?

INT. GREASY SPOON - DAY

Dan sits in a booth and eats huevos rancheros as he watches an empty lot across the street.

DAN
Seguin. At the Continental.

EXT. MOTEL PARKING LOT - SAME

Molly gets into her Durango.

MOLLY
(on phone)
Stay there. *

Molly guns it out of the lot. OFF Wig-Wag lights.

INT. GREASY SPOON - AFTERNOON

Molly sits beside Dan in a booth. Both focus on Molly's laptop screen which depicts cars passing the doggy center.

MOLLY
Alvarez is originally from Laredo. She'll testify if we can find her daughter and mother and get them out.

Molly fast forwards the images on her laptop.

DAN
Wait. There's no time code.

MOLLY
There's no sun either. It's morning and the manager said the room was paid for around 2:30.

Indeed, as they move through the images the sun begins to appear as it crosses from east to west. Molly marks the skyline. Clicks forward, forward to... midday.

DAN
Can't see the motel entrance.

MOLLY
Opposite corner. Whoever paid for the room had to pass the dog place.

Both watch, watch. Watch and then. Molly hits pause.

MOLLY (CONT'D)
There. Based on the sun, he's passing at around-- *

DAN *
2:30. Got it. *

Dan immediately inflates the image and we see most of a MEXICAN LICENSE PLATE. Dan's on the phone.

DAN (CONT'D)
I need last known address on Mexican tags JMY...

Molly exits in front of Dan.

EXT. PARKING LOT - DAY

Dan crosses to a pimped out DENALI next to Molly's Durango.

DAN (ON PHONE)
Run it. Most likely Nuevo Laredo.

Dan hangs up. He opens the back hatch to his SUV and immediately begins to retrieve props from the trunk. He straps on a Colt series 90 Defender .45 and grabs a belt pouch filled with backup mags.

DAN (CONT'D)
I'm gonna need to pick up extra ammo before the border. I'll call you right before I cross.

MOLLY
We don't need to stop...

DAN
We?

ANGLE ON... the back of Molly's Durango. The massive unlocked storage unit in the back reveals why the SUV has no back seat. Inside the mini vault, an entire arsenal. Five SRM 1216 SHOTGUNS, short M16 assault rifles, ammo boxes for her .45, SIG. 12GA and .223 weapons. Flash bang grenades, tasers, and... Molly grabs the gear, heads for the Denali.

DAN (CONT'D)
Woo. Hold up. You're not going.

MOLLY
Are you prepared to shoot me?

DAN
No. But a taser'll work just fine.

MOLLY
This is my witness and my deal. The way I see it, you're the one that's along for the ride.

Molly gets into the Denali, SLAM. OFF Dan, pissed.

EXT. I-35, LAREDO, TEXAS - DUSK

Dan drives through the main thoroughfare of the border town.

DAN
Once we get a match on the plates from the tape, we'll cross into Nuevo. A contact will meet us on the other side of the border. Don't make eye contact with anyone. Make sure the safety on your gun is off.

MOLLY
What do we do now?

Dan turns off the road and parks in front of a honky tonk tourist bar. A neon sequoia cactus sign blinks.

DAN
We wait.

INT. BAR - NIGHT

A local mariachi band plays. People dance and throw back shots while Molly and Dan sit in total silence at the bar.

DAN
Leroy finds out you accompanied me, your days in law enforcement are over. No shame in waiting here.

Molly doesn't react.

DAN (CONT'D)
Molly, it's damned dangerous down there. Everything is variable. Scene changes in seconds.

MOLLY
I understand.

DAN
I can't guarantee your safety. And I'd prefer if you didn't come--

MOLLY
My search for the truth put three people's lives in jeopardy. I have to try and make that right.

Dan nods. Molly motions to the bartender.

MOLLY (CONT'D)
Two shots of that hundred year old mescal, por favor.

The shots arrive.

MOLLY (CONT'D)
To tonight.

Clink. Down the hatch and... BZZZZ. Dan's cell comes to life. He snatches if off the bar. His eyes meet Molly's. * She nods, slams the shot glass on the bar and they are off. *

EXT. INTERNATIONAL BRIDGE - NIGHT

Road signs delineate America from Mexico. Dan and Molly cross into Nuevo Laredo. The street lights switch from bright fluorescent in Laredo to a dim yellow in Nuevo. It's haunting. Molly barely breathes as they turn down an empty alley just a few hundred yards past the Rio Grande. Dan * turns off the headlights. Molly sees ARMED MEN on rooftops several blocks away. She never takes her eyes off them.

Dan stops, gets out and opens a garage door.

INT. WAREHOUSE - NIGHT

Total darkness. A moment passes and then... a door to a side office opens.

INT. OFFICE - NIGHT

TWO MEN, both Latino speak in Spanish and in hushed tones. But quickly. There is a map on the table. LUIS, also Hispanic, shakes Dan's hand.

LUIS
At 5:43, twenty-three Federales will conduct a predawn raid on a major meth lab here.

Luis points to the map on the table. He's agitated.

LUIS (CONT'D)
We're here. So you're essentially five blocks away from the action.

DAN
DEA financed the raid?

LUIS
(nodding)
Yeah, it's meant to provide a distraction for you to go in. Cartel snipers are on rooftops from here to here.
(MORE)

LUIS (CONT'D)
(Again pointing at the map.)
Once the Federales enter the barrio, they should move toward the action and allow enough time for you to locate the mother and daughter.

DAN
They're being held in this area?

Dan circles the map.

LUIS
License plate you offered up traced to this address. We've had eyes on the location. No activity. Could be right or we could be barking up a wrong tree. No matter, you get in and get out as fast as possible.

Dan checks his watch. 4:39 am.

INT. WAREHOUSE - NIGHT

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. Luis loads extra ammo into the Toyota. Dan moves around to the front of the car and kicks out a headlight. He nods to Molly. She nods back and both get into the beat-to-shit SUV.

EXT. BARRIO - PREDAWN

The thin sliver of daylight provides no warmth to what is basically hell on earth. Dan drives the Toyota down a desolate and destitute road. Molly searches the rooftops.

MOLLY
We've got shooters on rooftops at two o'clock.

Dan uses a small GPS device to mark location. Molly barely breathes. A dog barks.

MOLLY (CONT'D)
5:29. Where are the Federales?

POP. POP. POP. Rounds of AK-47s suddenly shatter tin shacks down the road from where Molly and Dan are parked.

Cartel roof snipers move quickly toward the commotion just as five beat-to-shit pick-ups packed with FEDERALES and MILITARY POLICE blast through the intersection. They lay waste to anything that moves. A full on paramilitary operation has begun. Federales v. Cartel. Dan and Molly race out of the car and across the street to an abandoned block of storefronts.

EXT. STREET - SAME

Dan uses a small scope to peer between siding. Molly crouches. Peering through tattered curtains she sees FOUR MEN in motion. She holds up her fingers. Four.

INT. SHACK - SAME

One of the MEN opens a door and pulls a WOMAN and a LITTLE GIRL from what appears to be a closet. Dan takes a shot. The man with the hostages blasts out a back door. Dan and Molly pursue. Guns drawn. Shotguns strapped over their backs.

A door slams across the way and Dan and Molly sprint toward it as we SMASH CUT TO:

EXT. BARRIO - SAME

The Federales are pinned against a concrete compound. Cartel gunman fire rounds from surrounding positions. The walls of the compound begin to chip away in the gunfire as...

INT. SHACK - SAME

Silence. Dan and Molly stand in the center of an empty room.

MOLLY
They were just here.

Wind washes through the doorway and the Mexican flag on the wall flutters. Molly crosses to it. Gun drawn, she whips it * open to find a hole leading into another shack. Molly moves forward and KABOOM Dan pushes her to the ground just before her head is blown off by a blast from a 12 gauge shotgun.

EXT. COMPOUND - SAME

Members of the cartel move forward in trained formation as the remaining members of the Federales drop their weapons and flee. CUT BACK TO:

INT. CONNECTING HALLWAY - SAME

Dan and Molly move forward in darkness. Suddenly a bin tips over and a shot rings out. BAM. Dan flinches. He's been shot in the arm. Molly spins and takes aim at the man who shot Dan but the gunman uses Martina's mother and daughter to shield him.

The man fires at Molly. Molly takes cover as Dan uses a high powered flashlight to locate the assailant. With lightning speed, he fires three times...BAM. BAM. BAM. All three bullets hit. The captor suddenly drops to the floor, dead. Molly quickly reaches the grandmother and girl.

MOLLY
(In Spanish)
It's okay. We're here to help you.

The grandmother clutches the little girl and trembles.

MOLLY (CONT'D)
Martina sent us. She sent us to find you. To bring you to her.

At the name, the grandmother breaks down into tears. Molly sweeps the little girl into her arms and holds her tightly.

DAN
We have to go. Now.

EXT. BARRIO - MOMENTS LATER

Molly forces Martina's mother and daughter down behind the front seat. Dan speeds down the street into a wall of CARTEL GUNMEN. He slams on the breaks, spins the vehicle and gasses it toward a gas station. Molly needs no direction as she takes aim and fires at... a gas truck parked near the pumps. Gas pours onto the asphalt as Molly ignites a flare and tosses it out the window. A beat and KABOOM. A massive explosion engulfs the filling station and creates a wall of fire through which the gunmen cannot pass.

Molly continues to fire out the passenger window as Dan drives over a median onto the highway. Up ahead, border patrol vehicles clear the roadway as Dan speeds to the border. Molly watches the fire fade in the background. Overhead the sign reads: Welcome to the United States of America.

END OF ACT FOUR

ACT FIVE *

INT. PRISON - EVENING *

Martina sits in a meeting room. A beat before the door opens and her mother and daughter enter. Martina immediately breaks into tears. She grabs her daughter and hugs her with all she has as she reaches for her mom. *

MARTINA *
(In Spanish) *
I love you. I love you both so much. *

Martina kisses her daughter's cheeks again and again and then...leads the little girl across the room to Molly. *

MARTINA (CONT'D) *
(In Spanish) *
Sofia this is a very special lady. Can you say hello. *

SOFIA *
(In Spanish) *
My name is Sofia. *

Molly stoops. *

MOLLY *
Ola, Sofia. That's a very pretty name. *

Martina extends her hand to shake Molly's. *

MARTINA *
Thank you, Ranger Parker. *

MOLLY *
No need for thanks. We had a deal. Besides...it's Molly. *

OFF Martina, her eyes filled with gratitude. *

INT. RANGER OFFICE - DAY *

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

REPORTER
According to sources, the Waco trucking company has been under investigation for over two years. As of yet, federal agents have not made a statement regarding the arrests but initial reports suggest a Mexican cartel used the transport company to ship contraband...

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

LEROY
Thought you weren't coming in. Isn't today the big move?

Molly grabs a small case from under her desk.

MOLLY
Forgot my trumpet.

LEROY
Don't get too settled in. I need you out on the road.

Leroy turns.

LEROY (CONT'D)
We got a call from out east. Sheriff needs help. A bank was hit. $519,000.

MOLLY
Jesus. By?

LEROY
Five geishas.

MOLLY
That's a joke.

Nope.

MOLLY (CONT'D)
I'll leave in the morning.

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

LEROY
I keep our relationship on a need to know basis.

Leroy locks on Molly.

LEROY (CONT'D) *
But if I ever find out you crossed *
the border to free Alvarez's *
family, I'll fire you. *

MOLLY *
I understand. *

EXT. DOWNTOWN SAN ANTONIO - DAY *

A large MOVING TRUCK is parked at the curb.

INT. LOFT - SAME

Nessa is in sweats and bossing around the MOVERS.

NESSA
Hey, hey. Watch the walls.

Hailee, Ada and Molly carry boxes into a very large bedroom.

INT. BEDROOM - DAY

Hailee drops hers and bounces on the bed.

HAILEE
This is awesome.

But Ada is quiet. Molly stoops to Ada.

MOLLY
Tell me.

Ada shrugs.

HAILEE
She doesn't want you to move off
the ranch.

Ada starts to cry but gets angry.

ADA
(to Hailee)
You're the one who made me cry.

MOLLY
Hey, hey. Come here.

Molly takes Ada's hand and sits on the bed with her.

MOLLY (CONT'D)
First of all, I'll be back on the ranch all the time. Second of all, you can spend the night anytime you want and third of all... I have to move off the ranch because I have to learn to be on my own again. Can you dig that?

ADA
Yeah, because I would love not to see Hailee everyday.

HAILEE
Ditto. You're no joy yourself.

As the girls get into it...DING DONG. The buzzer rings. * Billy heads for the door. Molly leaps up. Happy. *

MOLLY
I'll get it. First visitor. *

Molly rushes down the stairs and opens the door to find Jake. * She immediately tenses. He holds a pet carrier.

JAKE
I know I shouldn't be here. *

Molly tries to slam the door and Jake pushes the carrier into the doorjam and stops it.

MOLLY *
Billy's upstairs. He'll kill you *
this time. *

JAKE *
I just wanna...um...can you take *
Geronimo? I can't keep him. *

MOLLY *
No. *

JAKE
If you don't want him, I'll have to *
take him to the ASPCA. *

MOLLY
That's cold. Especially since you *
claimed to love the cat so much. *

JAKE
Look. My girlfriend's allergic to *
cats. OK. I have to get rid of him. *

Girlfriend? Molly's stomach tenses. *

MOLLY
I can't take him. I'm never home.

JAKE
He doesn't care.

Geronimo is adorable. He locks eyes on Molly. Shit...

MOLLY
Fine. Give him to me. *

Jake hands Molly the carrier and as soon as he does...SLAM. *
Molly shuts the door in his face. She sinks to the floor and *
takes Geronimo out of his cage. *

MOLLY (CONT'D) *
I missed you. *

BILLY (O.S.)
Who was that?

MOLLY
Building manager, just dropped off
a key.

Billy appears at the top of the stairs. *

BILLY
And a cat?

Molly doesn't answer. Billy knows the truth. He comes down and holds Molly in his arms. OFF the three of them embracing:

INT. CLUB - NIGHT *

A small group of horn and percussion players play a lively rendition of *Liber Tango*. The room is packed. Molly steps to the forefront of the band. Nessa whoops; Billy picks up * Ada and spins her around. Hailee dances too seductively and Nessa shakes her finger as Molly lifts the trumpet and BLOWS. She's a master on the horn and the crowd goes wild. We PAN ACROSS a sea of merriment to Dan at the back. He watches the one woman who could capture his heart, then, he finishes his * beer and does what Dan does best: leaves. CLOSE ON...the * beer bottle. A Texas Longhorn straddles the label as we FADE TO BLACK.

THE END