

THE EXECUTION OF BONNIE B. LEE

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FADE IN:

EXT. HIGHWAY 23 - ARKANSAS - TRAVELING - NIGHT

The double YELLOW LINES on the tarmac speedily vanish under the HEADLIGHT of a HARLEY-DAVIDSON that speeds along the little used highway. Flashes of COLORED LIGHT appear from the darkness, close in, then disappear. NOISES reverberate through the wind like echoey sirens, the wavelengths increase then decrease as they create the Doppler effect.

The wind blows the branches of the trees as the FULL MOON, visible in the night sky, ILLUMINATES the road. The night is disrupted only by the occasional oncoming TRUCK or EIGHTEEN WHEELER, their lights like giant eyes searching the darkness. The Harley weaves and accelerates as it speeds down the tree lined PIGS TRAIL HIGHWAY.

The POSSE, twenty five or so leather clad HELLS ANGELS, travel in FORMATION, resembling a fighter squadron on a mission to hell and back. Only the rare burst of speed from a LONE OUTLAW creates dominance to challenge the tribe.

The CRAZY PIG SALOON, a large single storied structure of timber and iron, comes into view. The building is shabby, the windows blacked out and the doors a mess of metal and old wood painted a dull red. BIKERS hang, while young SEXY BIKER GIRLS strut around trying to be noticed.

The lone outlaw leads the pack as they ride their bikes off the road and up to the front of the bar. The pack is greeted by other bikers.

INT. CRAZY PIG SALOON - EUREKA SPRINGS - ARKANSAS - NIGHT

The busy down and dirty BIKER bar is dimly lit, a bunch of tattooed, long haired Hells Angels mill around the pool tables, drinking beer. Two scantily dressed GIRLS play pool and flirt provocatively with the bikers.

On a platform, a band of musicians set up equipment. The tables are packed as the crowd wait for the band to play. A long haired BAND MEMBER tests the MIC.

BAND MEMBER

One two, one two.

Behind the long busy bar, a GIANT TV SCREEN plays the evening news. A mug shot of BONNIE B. LEE fills the screen. A BIKER sitting at the bar sees the picture and shouts.

BIKER  
Hey guys, cool it, it's Bonnie.

The band member hears the biker's call and shouts on mic.

BAND MEMBER  
Hey! Hold it down.

Everyone quietens down and turns to watch the news. The biker shouts to HARRY, the owner and bartender, (late 40's) a big man, beard and leathers.

BIKER  
Harry, turn the sound up will ya?

SUPER: "2000, CRAZY PIG SALOON, EUREKA SPRINGS, ARKANSAS"

The girls continue to play pool, making a commotion. A biker points his finger menacingly at one of the girls.

BIKER 2  
Shut it.

The girls quieten down.

Everyone listens to the news report.

CLOSE IN ON TV SCREEN

TV PRESENTER  
News just in has confirmed that the latest appeal in the Bonnie B. Lee case has been denied, therefore the sentence, death by lethal injection, has been scheduled for three a.m. tomorrow morning...

General rumblings of disbelief are heard as the news broadcast continues.

TV PRESENTER (CONT'D)  
...the Lee murders, the most heinous crimes in the State's history, were only superseded by the kidnap and murder of State Trooper, Melvin Boothroy. Boothroy, a father of three, was a pillar of the community and a regular churchgoer.  
(MORE)

TV PRESENTER (CONT'D)

The Lee murders had been heavily publicized because of Bonnie's age at the time of the crimes, the appeal based on her history of abuse was denied, the review board found that there were no grounds for a further stay of execution...

Harry raises his glass and shouts.

HARRY

To Bonnie.

The crowd hold up their glasses.

HARRY (CONT'D)

We're gonna miss you, babe.

The girls at the pool tables start to laugh and tease each other.

HARRY (CONT'D)

Hey, shut the fuck up.

Continues the toast.

HARRY (CONT'D)

She sure knew how to live, I hope she knows how to die. Salud.

CROWD

Salud!

Everyone drinks, the atmosphere reverts back to normal.

MONTAGE OF SCENES:

EXT. ARKANSAS DEPARTMENT OF CORRECTION - NIGHT

--A nine year old girl wearing a RED COAT stands holding the hand of a LONE WOMAN wearing a GRAY COAT. The little girl holds a placard. IT READS: ABOLISH CAPITAL PUNISHMENT. SPARE BONNIE B. LEE

INT. ARKANSAS DEPARTMENT OF CORRECTION - CORRIDOR - LATER

--The lonely dark corridors of DEATH ROW, a small MOUSE scurries from under a door, looks around, scurries across the floor and disappears under a cell doorway.

INT. DEATH ROW - SAME TIME

--Passing various cells, PRISONERS sit reading, others on their bunks, some look out. An eerie calm is apparent.

EXT. BONNIE'S CELL - LATER

--Through the bars, BONNIE B. LEE (24), a long haired, petite, pretty SOUTHERN GIRL wearing a dull orange overall, sits at a writing desk.

END OF MONTAGE

INT. BONNIE'S CELL - NIGHT

Only the dim light of a DESK LAMP illuminates the darkened room. On the desk, a BIBLE sits next to Bonnie's unfinished DIARY. Bonnie flicks through the scribbled pages, she stops at an old picture of a MARINE which is glued to the page. Bonnie runs her fingers over the picture.

FLASH: A MARINE stands in FULL DRESS UNIFORM and salutes.

BACK TO SCENE: Bonnie closes the diary, then picks up the bible. She slowly moves around the cell, then sits on the bunk. Silently she looks through the bible, kneels and closes her eyes.

BONNIE

Well, Lord, I ain't been much good at this cryin' or prayin' thing, but I am truly sorry for all them bad things I done, and like I said, they was crazy times. I don't blame no one else cos I done my share of drugs and alcohol, but the abuse and all that satanic stuff? I never asked for that. I lost my way, Lord, and that's a fact.

Kisses the bible, gets up, crosses to the desk and begins to write in the diary.

BONNIE (V.O.) (CONT'D)

So now I have an hour to write the final chapter of my wasted life. An hour of tormented hell... Eight years I've spent here in this cell, eight long years of solitude and reflection, it's enough to send a blind man crazy.

(MORE)

BONNIE (V.O.) (CONT'D)

Ain't had no one to talk to apart from my diaries and a bunch of ghouls and ghosts. I read somewhere, "Youth is wasted on the young". Well, whoever wrote that sure must have had me in mind. Me and that Tommy Tomb. Tommy created most of my wasted youth. Tommy played Adam to my Eve, a monster, devoid of any heart, living life like a bat out'a hell. It's crazy that you don't get to choose who you fall in love with, and I sure didn't have any choice. I had it bad for that Tommy.

MEMORY FLASH: Bonnie and TOMMY TOMB (20's) a good looking, long haired, tattooed biker, sing as they ride down the highway. Bonnie, (15), wears short denim cut offs, cowboy boots and a short T shirt.

BACK TO SCENE: Bonnie looks up from the diary, sits for a moment and continues to write.

BONNIE (V.O.) (CONT'D)

Yeah, he was somethin', that Tommy. A pimp and a drug dealer who really knew how to charm the girls. That boy totally screwed up my life... Anyway, I'm jumping ahead of myself. Let me tell you about the early days, the beautiful days of innocence, when make-believe and wild flowers were magical...

DISSOLVE TO:

EXT. MEADOW - EUREKA SPRINGS - ARKANSAS - MORNING

SUPER: "SIXTEEN YEARS EARLIER"

Bonnie (8), a beautiful little girl with long flowing hair, wearing a RED DRESS, skips along a dirt track which winds its way through a picturesque sun drenched meadow. She throws ALI-B, a SHABBY DOLL wearing a matching red dress, up in the air and catches her.

She bends down to pick some WILD FLOWERS, a CAB is seen in the distance. It winds its way down the road, throwing up a dust trail behind it. The cab pulls up next to Bonnie. The window half opens, a woman's slurred voice is heard. It's Bonnie's MOTHER, FRANCINE LEE.

FRANCINE (O.S.)  
Hi, baby, is Daddy up yet?

BONNIE  
I don't think so, Momma. Did you  
have a nice night?

She hands the flowers through the window.

BONNIE (CONT'D)  
I picked these for you, Momma.

FRANCINE (O.S.)  
Yeah, nice. Look, I need to get a  
shower and a nap, get yourself back  
home before dark, ya hear? You got  
things to do.

BONNIE  
Yes, Momma.

FRANCINE (O.S.)  
Don't be late now.  
(to driver)  
Drive on.

The window closes as the cab pulls away.

EXT. REMOTE LAKE - ARKANSAS - SAME DAY

Bonnie sits on a thick rickety branch of a tree that  
stretches out over the lake, her toes just touch the water.  
She hums as she plays with her doll. The SUNSET gives a blood  
red tinge to the waters. Bonnie looks out over the lake.

MEMORY FLASH: EXTREME CLOSE UP: BONNIE'S FACE.

BONNIE  
(SCREAMS)  
NO. Please, don't.

BACK TO SCENE: Bonnie flinches and grips the doll tightly to  
her chest.

BONNIE (CONT'D)  
(to doll)  
Ali-B, you're the only friend I  
have.

From the distance, a female voice is heard.

FRANCINE (O.S.)  
Bonnie!

A tear falls from Bonnie's eye as she watches the sun set. She looks at Ali-B.

BONNIE

We're gonna have to go home now.

She climbs down from the branch and runs off.

EXT. FRANCINE'S TRAILER - EUREKA SPRINGS - ARKANSAS - DUSK

Francine Lee (31), a shapely but extremely TARTY woman, high heels, big hair, tight, short, low cut black dress which emphasizes her oversized chest, walks unsteadily through the yard, holding a basket of laundry. She has a cigarette dangling from the side of her mouth. She continually coughs as she proceeds to hang up the clothes.

TRAVIS LEE (31), Francine's HUSBAND and Bonnie's STEP FATHER, balding long hair, overweight, scruffy and wearing boxers and a dirty vest, comes out of the house yawning and scratching himself. He sits on the porch in a rocker and lights a cigarette. Shouts to Francine.

TRAVIS

You're late! Get your fat ass to work.

Bonnie runs from the trees to the house, she carries her doll and plays on the porch next to Travis. He looks at her.

TRAVIS (CONT'D)

Where the hell have you been? Make yourself useful and fetch me a beer.

Bonnie looks to her mother for confirmation.

BONNIE

Momma?

FRANCINE

It's okay, honey, do what he says.

Bonnie sits the doll down and runs back into the trailer.

INT. TRAILER - LOUNGE - SAME TIME

The trailer is small, a DIRTY PIGSTY, clothes and take out boxes fill the room, beer cans litter the floor. Bonnie runs into the kitchen.



INT. TRAILER - KITCHEN - SAME TIME

The dishes are piled high on the sideboard. A TRASH BAG sits by the fridge, waiting to be taken out. Bonnie opens the fridge, takes out a beer, closes the door, turns, then trips over the trash bag. The bag splits open, wild flowers fall to the floor.

EXTREME CLOSE-UP: WILD FLOWERS

She picks herself up and runs from the kitchen.

EXT. TRAILER - SAME TIME

Bonnie hands the beer to Travis. Francine finishes hanging the laundry and totters back towards the house.

BONNIE

Momma...

FRANCINE

Not now, get Momma's purse, will ya.

Bonnie gets up and runs into the house. Francine turns to Travis.

FRANCINE (CONT'D)

You leave the girl alone, you hear me? I don't want any messing.

Travis ignores Francine, Bonnie exits the house carrying her mother's purse.

FRANCINE (CONT'D)

Be a good girl and don't annoy your Daddy.

BONNIE

Yes, Momma.

Francine takes the purse from Bonnie, takes out a COMPACT and looks at herself.

FRANCINE

Look at the state of me, I do declare, I look a fright.

She starts to fix her hair.

FRANCINE (CONT'D)

Okay, I'm off. Bonnie, I want all the chores done by the time I get home, do you hear?

BONNIE

Yes, Momma.

FRANCINE

And you, you fat slob, get yourself dressed and go find a job.

Travis ignores Francine.

INT. CRAZY PIG SALOON - BAR - LATER THAT NIGHT

The smoke filled bar is busy. Music is pumping from a THREE PIECE ROCK BAND. Francine, in the short figure hugging dress, crosses to a stool, sits and orders a drink.

MONTAGE: "FRANCINE'S JOURNEY TO HELL"

BONNIE (V.O.)

Momma used to be so beautiful... She ceased to exist soon after Daddy died. He'd gotten himself blown up by a mine in Vietnam during the evacuation. Daddy was a real life hero, a private in the Marine Corps...

--Francine looks into the MIRROR of her COMPACT, her reflection DISSOLVES into...

EXT. FIELD - DAY

--It's a beautiful summers day, a young Francine walks through a field of wild flowers, hand in hand with a young uniformed MARINE. They stop and embrace.

BONNIE (V.O.)

Momma never got the chance to say goodbye or bury him, cos they said there was nothin' left to bury.

INT. BEDROOM - NIGHT

--The young Francine sits on a bed, next to her are a pile of LETTERS. She cries as she reads them.

BONNIE (V.O.)

Blown to smithereens, they say. She cried for close on a year reading his letters. She sure loved that man.

INT. LAKE - DAY

--Francine sits looking out over the lake, she is heavily PREGNANT.

BONNIE (V.O.)

Soon after Daddy returned to duty, Momma found out she was pregnant with me... She told me I was conceived in love. A miracle child... She went around buyin' things and planning her wedding.

The mirror image REVERTS BACK to Francine's face. She closes the compact and puts it into her bag.

INT. CRAZY PIG - CONTINUOUS

--Francine is joined at the bar by two unattractive MIDDLE AGED MEN. The men ply Francine with drinks. Francine laughs, the men become over amorous.

BONNIE (V.O.)

Then the realization, Daddy was gone... It was then that she started drinking and hanging out at bars.

INT. CRAZY PIG - CONTINUOUS

--Francine gets up, crosses to the ladies room, opens the door and enters.

INT. LADIES ROOM - CONTINUOUS

--Francine crosses to an empty cubicle, checks no one is around.

INT. CUBICLE - CONTINUOUS

--She closes and locks the door. She racks up two lines of COKE on the closed toilet seat, snorts them, then exits the cubicle.

INT. LADIES ROOM - CONTINUOUS

--Francine looks in the mirror, wipes her nose and exits.

BONNIE (V.O.)

The drugs soon followed, then the dependency, then the prostitution. Nothing mattered no more. She just didn't care.

INT. CRAZY PIG - CONTINUOUS

--Francine returns to the bar and sits. The men order more shots.

BONNIE (V.O.)

It wasn't long before she met Travis.

DISSOLVE TO:

INT. CLUB - LITTLE ROCK - NIGHT

--Francine and Travis stand in the plush looking bar on a raised, railed platform overlooking the dance floor. Lights are flashing, the music loud. They drink champagne. Francine bends down, takes off one of her shoes, offers it to Travis, he fills it with champagne, they laugh as they drink from the shoe.

BONNIE (V.O.)

She met him in some kind of fancy bar in the city, he was splashin' money around like there was no tomorrow. She thought he was rich, some kind'a big shot, so she married him. Anyway, the story goes that Travis stole the money from some guy on a train.

INT. TRAIN - TRAVELING - DAY

--Travis sits behind an MAN who resembles a GANGSTER. The man appears to have a HEART ATTACK and is surrounded by people trying to assist him. Travis leans over the seat, takes a HOLDALL that sits next to the man, gets up and hurries back along the carriage. He opens a window, looks out and sees a familiar BRIDGE. He throws the holdall out of the window near the bridge and continues to walk through the crowded train.

BONNIE (V.O.)

He took the holdall, threw it out of the window by the Bono Bridge and later retrieved it. It didn't take long for the money to be spent though and he and Momma had one hell of a time. The rest is history...

BACK TO SCENE: INT. - CRAZY PIG - CONTINUOUS

--Francine appears very drunk.

BONNIE (V.O.)

By this time, Momma had lost interest in me. I was a just a burden, in the way. I think I just reminded her of everything she'd lost.

--Francine, unsteady on her feet, leaves the bar with the two men

BONNIE (V.O.)

She broke my heart.

END OF MONTAGE

EXT. CRAZY PIG - EUREKA SPRINGS - NIGHT

Tommy Tomb pulls up to the front of the bar, parks, and climbs off the bike. Francine and the men exit the bar. Francine, very drunk, bumps into Tommy and falls. Tommy picks her up.

TOMMY

You okay, lady?

Francine puckers her lips and throws a kiss to Tommy. The men pull Francine away and into a truck. The truck drives off as FOUR BIKERS move over and talk to Tommy.

BACK TO PRESENT: INT. BONNIE'S CELL - NIGHT

Bonnie continues to write in her diary.

BONNIE (V.O.)

Momma was a wild one, she loved to party, never knew when to stop.  
(MORE)

BONNIE (V.O.) (CONT'D)  
I don't recall when the abuse  
started or whether it was Momma or  
Travis that started it, but Travis  
sure took it to another level...

DISSOLVE TO:

INT. FRANCINE'S TRAILER - LOUNGE - NIGHT

Travis, INTOXICATED, wearing scruffy jeans and a dirty, sweat stained vest, sits on the sofa. He is drinking a beer. He shouts.

TRAVIS  
Bonnie! Get me another beer!

No sound. Travis gets up, crosses to Bonnie's bedroom, opens the door and shouts.

TRAVIS (CONT'D)  
Hey girl, get ya ass out'a bed and  
get me a beer.

INT. TRAILER - BONNIE'S BEDROOM - CONTINUOUS

Bonnie (10) gets out of bed in the darkened room. She wears only her VEST AND PANTIES. She runs to the kitchen.

INT. TRAILER - KITCHEN - CONTINUOUS

She goes to the refrigerator, takes out a beer and runs to the lounge.

INT. TRAILER - LOUNGE.

Bonnie walks hesitantly over to Travis who is now seated and hands him the beer. She turns to leave, HE GRABS HER WRIST.

TRAVIS  
Where do you think you're going?

BONNIE  
Please don't, Daddy.

He pulls her onto the sofa next to him and offers her the beer.

TRAVIS  
Drink.

BONNIE  
No thank you.

TRAVIS  
I said DRINK!

Bonnie, visibly FRIGHTENED, takes a sip of the beer. Travis puts his arm around her, pulls her close and starts KISSING her NECK, running his HAND UP HER LEG.

BONNIE  
Daddy, please don't.

She drops the beer on Travis's lap, the beer spills. Travis jumps up and shouts.

TRAVIS  
You stupid fuck!

Travis grabs Bonnie by the arm and drags her towards the bedroom. Bonnie cries out.

BONNIE  
Please, Daddy. Please.

Travis's PANTS are slung over a chair, he grabs the BELT from the pants and drags Bonnie into the bedroom. We hear the sound of Bonnie being WHIPPED.

BONNIE (O.S.) (CONT'D)  
(screams)  
No! No! Oh, please, Daddy.

TRAVIS (O.S.)  
Stop bitchin' and get on the bed.  
Take them panties off! NOW!

BACK TO PRESENT: INT. BONNIE'S CELL - SAME TIME

A SILHOUETTE of Travis, barely visible, appears from the shadows.

TRAVIS  
Hey, sweet thing.

Bonnie looks up from her diary.

BONNIE  
Travis?

TRAVIS  
You still bitchin'?

BONNIE  
GET OUT'A MY HEAD!

TRAVIS  
You know you liked it, baby.

BONNIE  
Back off, you filth!

TRAVIS  
(laughs)  
Sweet dreams, sweet dreams.

Travis's form fades and disappears. Bonnie continues to write.

BONNIE (V.O.)  
A lot of bad things happened in that evil house, things that don't wanna be repeated... I lived a nightmare in that house of horrors, and then when I got to thirteen things got even worse...

DISSOLVE TO:

INT. FRANCINE'S TRAILER - LOUNGE - NIGHT

Music plays. Francine smooches with a tall scruffy MAN, (A MARK) both are very drunk. Travis is passed out on the sofa. Bonnie, naked apart from an oversized white denim BOILER SUIT, enters from the kitchen, carrying a six pack of beer. She lays the beers on the table and stares at Francine. Francine sees Bonnie looking. To Bonnie.

FRANCINE  
What is it with you? Go, sit down.

Bonnie sits at the end of the couch, still staring at Francine as she smooches.

FRANCINE (CONT'D)  
(to the mark)  
You okay, baby?

She looks at Bonnie.

FRANCINE (CONT'D)  
What the hell is the matter with you? Quit staring!

BONNIE  
Just watchin' you work, Momma.



FRANCINE

Well don't.

(to the mark)

Damn kids. They're just a nuisance. How you feelin', honey?

The mark doesn't reply, he just slumps on Francine as they dance.

FRANCINE (CONT'D)

Come on now, baby, you can't sleep here, we still got things to do.

Lifts his head and kisses him on the cheek.

FRANCINE (CONT'D)

Come on now, time's money.

(to Bonnie)

Bonnie, go turn the music up, will ya.

BONNIE

It might wake up Daddy.

FRANCINE

Screw 'im, do as you're told.

BONNIE

Yes, Mommy.

Bonnie goes to the stereo and turns up the music. Francine whispers in the man's ear.

FRANCINE

You want my little girl to join us?

MAN

What?

FRANCINE

My baby girl. She sure knows how to look after a man, you wanna take her for a spin?

The mark looks at Bonnie, Bonnie looks back, expressionless.

THE MARK

What's it gonna cost?

FRANCINE

For you, baby? Just an extra thirty.

The mark smiles, he has few ROTTING yellowing TEETH, he reaches into his pocket, pulls out his wallet and hands Francine thirty dollars. Francine stuffs it into her bra.

FRANCINE (CONT'D)

Come here, baby, my friend here wants to play.

Bonnie gets up and crosses to the couple.

BACK TO PRESENT: INT. BONNIE'S CELL - NIGHT

A blurred vision of a YOUNG GIRL wearing a red dress floats out from the shadows then dissolves. Bonnie, unaware of the apparition, continues to write.

BONNIE (V.O.)

Hey, my little princess, Momma knows you're there. The psychiatrists try to tell me you ain't real, that I lost you at birth, but they're wrong. I feel you, baby, every day of my life I feel your presence, right here in my heart... I wonder what you're doin' right now? I'm gonna see God tonight, baby, he's gonna be forgivin' me and he's gonna be smiling on you.

She moves her eyes upward, lays her hand on the bible and speaks in a soft voice.

BONNIE

Sweet Jesus, I've found my way, and all I'm askin' is that you continue to look after that little girl of mine and while you're at it, if you can see your way clear to forgivin' me, it would be much appreciated.

DISSOLVE TO:

INT. FRANCINE'S TRAILER - BONNIE'S BEDROOM - DAY

Bonnie sits on the bed looking out of the window of the shabby, under accessorized room. Apart from the bed only a picture of an old MOUNTAIN MAN, a chest of drawers, a wardrobe and lace covered CRIB occupy the room. Francine enters, sipping a beer, and offers it to Bonnie.

FRANCINE  
You want some?

BONNIE  
No, I'm good.

Francine moves over and sits on the end of the bed.

FRANCINE  
What ya doin'?

BONNIE  
Just daydreaming, Momma.

FRANCINE  
What about?

BONNIE  
Grandpa, mostly.

FRANCINE  
That crazy old goat. Nearly killed  
us all with that gut-rot still of  
his.

BONNIE  
He loved us, Momma.

FRANCINE  
Yeah, maybe. Did you ever hear  
about the gold they say he had?

BONNIE  
He told me that was just a tale he  
used to get some free liquor.

FRANCINE  
You know they made a whole lot'a  
money durin' them prohibition days.

Bonnie looks out of the window, ignoring Francine.

FRANCINE (CONT'D)  
He told me he and his Daddy was  
brewin' one or maybe two thousand  
gallons of that moonshine every  
week.

BONNIE  
Maybe that why grandma was always  
three sheets to the wind?

Francine grabs Bonnie's arm.

FRANCINE  
Honey, did he ever tell you what  
happened to all of that money?

BONNIE  
Yeah, he drank it.

Both laugh.

FRANCINE  
No, seriously.

BONNIE  
I don't know, he told me he buried  
it somewhere.

Bonnie goes over and starts straightening the lace on the  
crib. Francine changes the subject.

FRANCINE  
I have no idea why you don't throw  
that old thing away.

BONNIE  
It's sentimental.

FRANCINE  
It's an eyesore.

BONNIE  
Momma, Grandpa made it and gave it  
to me, and I love it.

CLOSE-UP: CRIB.

The crib is a rocker, a rectangular wooden structure, three  
feet by eighteen inches, sitting thirty inches from the  
ground. It has cream lace trimmings hanging on a BLACK METAL  
FRAME, cream blankets and a oval canopy. In the crib is  
Bonnie's doll, Ali-B.

BONNIE (CONT'D)  
It's the only thing that's mine,  
Momma. Anyway, Ali-B lives here.

FRANCINE  
That crazy doll.

BONNIE  
My baby, Momma.

Francine gets up and crosses to the door.

FRANCINE

Yeah, well. You got chores. And tonight we have some company so you'd better be smellin' nice.

BONNIE

Momma, do I have to?

FRANCINE

How else we gonna afford to keep this trailer and keep that lazy good for nothin' in beer? Find Grandpa's gold and we can all get out'a this shithole.

BACK TO PRESENT: INT. - BONNIE'S CELL - NIGHT

Bonnie continues to write.

BONNIE (V.O.)

They never found Grandpa's gold, but a riddle written on his gravestone was thought to be a clue to its whereabouts. Apparently people were diggin' around his shack for years trying to find it, his yard started to look like Swiss cheese there was so many holes in it, they dug his coffin up three times just to make sure he hadn't taken it with him. Everyone had the crazies for gold.

FLASH: EXT. HEADSTONE IN GRAVEYARD - DAY

The inscription reads.

*"In God I trust, in myths we're told. To worship him, not rods of gold. The body worthless, poor or rich. A child may lie in silks or ditch. A fortune here, to you I give. Where sunlight falls, where angels live.*

BACK TO SCENE: Bonnie writes as she smiles to herself.

BONNIE (V.O.)

Momma always said he was a crazy old fool, but I loved him, the only good thing in my life apart from you, baby...

She looks up from the diary, taps her fingernails on the desk, then continues to write.

BONNIE (V.O.)

Momma and Travis... They were havin' themselves a fine old time with me as the additional bread winner. I started usin', then didn't think much about what happened after that. Hell, I nearly turned into my Momma... And Travis? Well I...

DISSOLVE TO:

INT. FRANCINE'S TRAILER - FRIDGE - NIGHT

FRIDGE INTERIOR: The refrigerator door is open, the interior light illuminates the shelves which are packed with all kinds of food and drink. A LARGE HAND with DIRTY FINGERNAILS reaches in and grabs some salami, butter and pickle.

INT. TRAILER - KITCHEN - CONTINUOUS

Travis stands making sandwiches, the sandwiches are piled on top of each other, six high. He puts his dirty hand on the top of the pile, squashes it down and cuts them in half, he takes his hand off and the pile COLLAPSES, some falling on the dirty floor.

TRAVIS

What the...

He scoops up the fallen sandwiches, picks off some ERRONEOUS OBJECTS and throws them all on a tray along with some chips and nuts. He picks up the tray and walks into the lounge.

INT. TRAILER - LOUNGE - CONTINUOUS

Travis walks to the table and lays the tray down. At the table sit three MEN. POLLEE (40's) Italian/American, fat, looks like he needs a wash. DIMITRI (40's) Greek origin, again fat, dirty clothes and CHARLIE, (30's) wiry, deep set eyes.

TRAVIS

Okay, let's play some cards.

Dimitri takes a sandwich and stuffs it into his mouth.

DIMITRI

You deal.

Travis shuffles the CARDS and starts to deal. Dimitri pulls a hair from his mouth.

DIMITRI (CONT'D)

What the fuck...

CHARLIE

Hey, you ain't cut the cards, man.

TRAVIS

What, you don't trust me?

CHARLIE

I don't trust no one.

DIMITRI

(looking at the sandwich)  
You got mice?

Travis throws the cards down.

TRAVIS

So cut the fuckin' cards.

Charlie cuts and then pushes them back.

TRAVIS (CONT'D)

You happy now?

CHARLIE

Yeah, I'm happy.

TRAVIS

Okay, let's see some money here.

Everyone puts in their ANTI, Travis deals.

TRAVIS (CONT'D)

Okay, the game is Texas Hold Em, boys. No limit.

DIMITRI

What do you mean, no limit, where you think you're at, Vegas?

TRAVIS

Okay, ten buck limit.

They all look at their hole cards, Travis takes a drink from a bottle of beer.

DIMITRI  
Ain't you gonna give us a beer?

TRAVIS  
Sure, two bucks.

DIMITRI  
Screw you, I'll drink my own.

Dimitri reaches under the table and pulls up a beer.

TRAVIS  
Pollee, you ain't sayin' much. You gotta hand?

POLLEE  
I got a monster.

TRAVIS  
Lucky you.  
(throws in \$1)  
One dollar to you.

Pollee throws in his hand followed by Dimitri and Charlie. Travis turns over his cards.

TRAVIS (CONT'D)  
See, I had nothin'. You're all a bunch'a losers.

CHARLIE  
Hey, Travis. Where's them pictures you was gonna show us?

TRAVIS  
You wanna see some pictures? I'll show you some pictures.

Travis gets up, goes to the sideboard, opens a drawer and takes out some PICTURES. He goes back and throws the pictures onto the table. The pictures are of Bonnie in various states of UNDRRESS, some totally NAKED, some horribly PORNOGRAPHIC.

TRAVIS (CONT'D)  
Feast your eyes, boys.

CHARLIE  
Nice.

DIMITRI  
You're a sick man, Travis.

Charlie lecherously sorts through the pictures.



CHARLIE  
These are great, great.

DIMITRI  
I gotta go.

TRAVIS  
Where you goin'? We just got started.

DIMITRI  
You need help, buddy.

Dimitri leaves. Charlie and Pollee continue to look at the pictures.

CHARLIE  
Is she, you know, like, available?

TRAVIS  
You got the money, she's available.

POLLEE  
Anytime?

TRAVIS  
Anytime you wanna pay, boys.

Charlie and Pollee look at each other, Pollee scoops his MONEY off the table and gives it to Travis.

POLLEE  
What's that gonna get me?

TRAVIS  
Not too much. Maybe a BJ.

POLLEE  
Hey, that works for me.

TRAVIS  
You, Charlie?

Charlie takes out his wallet and hands Travis \$40.

CHARLIE  
I'll take the gravy train, baby.

TRAVIS  
(shouts)  
Hey, Bonnie, get ya sweet ass in here.

Bonnie enters.

TRAVIS (CONT'D)  
Come meet my friends.

BACK TO PRESENT: INT. BONNIE'S CELL

Travis's apparition is barely seen in the shadows.

TRAVIS  
My buddies thought you was hot,  
baby girl.

BONNIE  
I was thirteen years old.

TRAVIS  
Old enough to bleed, baby, old  
enough to breed. You loved the  
attention. You knew what you was  
doin'.

BONNIE  
You scared me, Travis, I lived in  
fear of you every day of my life.  
You stole my childhood. Did you  
never think, "this is my little  
girl?"

TRAVIS  
Little girl? You weren't so little,  
baby, you was stacked. You were a  
fine distraction.

BONNIE  
Is that it?

TRAVIS  
Yeah, baby. Sugar and spice, that's  
what little girls were made for.

BONNIE  
You pathetic low life.

Travis's apparition dissolves.

DISSOLVE TO:

INT. CRAZY PIG - NIGHT

Francine enters in a deep red, low cut, far too short for her  
age, dress. She walks over to the bar and sits at a stool.  
Harry comes over.

HARRY  
Francine?

FRANCINE  
(yawns)  
Hi, Harry, get my usual, will ya?

HARRY  
You got it. Rough day?

FRANCINE  
Ugh.

Harry moves off to make the drink. Francine looks around, she sees Tommy, takes out her compact, looks in the mirror, (Tommy can be seen in the compact mirror) and teases her backcombed hair. Harry returns with a cocktail.

HARRY  
Here you go.

Francine picks up her drink, throws a five dollar bill on the bar.

FRANCINE  
Thanks, Harry.

She moves over to Tommy's table.

FRANCINE (CONT'D)  
Anyone sitting here?

Tommy looks up at her and gestures to sit. Francine sits. She takes out a cigarette.

FRANCINE (CONT'D)  
You gotta light?

Tommy picks up his flip top, opens it and lights Francine's cigarette. He carries on drinking his beer.

FRANCINE (CONT'D)  
I see you here all the time. You  
wanna talk?

TOMMY  
(disinterested)  
Not really.

FRANCINE  
Hey, come on, be nice?

Tommy turns to face Francine.

TOMMY

Look lady, I ain't no mark, I don't pay for it, okay?

FRANCINE

Take it easy, big boy, what makes you think I'm looking for a mark?

TOMMY

Cos I've seen you hassling guys here all the time.

FRANCINE

I ain't been hassling, just talking.

TOMMY

And leaving with them?

FRANCINE

Hey, it's a free country.

Tommy sits forward in his chair, leans over to Francine.

TOMMY

Do I look like a guy that's gonna pay for it?

FRANCINE

Maybe you do, maybe you don't.

TOMMY

(flipping her off)  
Go away, lady.

FRANCINE

Come on, I'm just funning with ya. You wanna start again?

Tommy looks at her.

TOMMY

Okay you beat me down, what do ya wanna drink?

FRANCINE

Margarita, por favor.

TOMMY

Harry! Can we get some more drinks over here?

HARRY

No problem.

A young HOOKER, GRETТА, (18) comes to Tommy's table.

GRETТА  
Hi, baby.

TOMMY  
(to Gretta)  
Get the hell out'a here.

GRETТА  
But, Tommy...

TOMMY  
I said, move ya ass.

Gretta walks away. Tommy to Francine.

TOMMY (CONT'D)  
So?

Francine looks at Gretta as she walks away.

FRANCINE  
She one of your girls?

TOMMY  
Mind ya business.

FRANCINE  
Ooh, a little touchy ain't we? Come  
on, you're a good lookin' guy.  
Maybe I'll give you a free one.

TOMMY  
You can't afford me, baby. Anyway  
what's your name?..

DISSOLVE TO:

INT. CRAZY PIG - LATER

The table has many glasses on it, Tommy and Francine are a little drunk. Tommy kisses Francine on the neck, his fingers are down her cleavage. He sits back, pulls a cigarette from a pack and lights it.

TOMMY  
So what's this big surprise?

FRANCINE  
A little icing on the cake, baby.

TOMMY

What the fuck does that mean?

FRANCINE

I got a young girl at home, she'd be happy to join us, we could have some fun.

TOMMY

What? Who's the girl?

FRANCINE

My kid. She's fourteen, stacked.

TOMMY

Not interested.

FRANCINE

Really?

(beat)

Okay, no problem. Why don't we go back to your place?

Tommy looks at her and smiles.

FRANCINE (CONT'D)

Come on, I know you got booze, maybe we could have a little drink and fool around.

TOMMY

I got more than booze, lady.

FRANCINE

Really? So let's go.

They get up from the table, a young biker carrying two beers hits Tommy's arm as he passes Tommy's table. Tommy gets up, swings the guy around and decks him. The biker, covered in beer, lies on the floor.

TOMMY

(to biker)

What's the story, boy?

YOUNG BIKER

Hey, man,

(holds his hands up in submission)

No problem. I'm sorry.

TOMMY

(to Francine)

Let's get out'a here.

TOMMY (CONT'D)  
 (to Harry)  
 Harry, if anyone needs me, tell  
 them I'm off limits.

Harry smiles and waves them away. Tommy and Francine leave their drinks, walk to the door and exit the bar.

EXT. CRAZY PIG - CONTINUOUS

Tommy gets on the bike, starts it, Francine hikes up her dress, throws her leg over. Tommy laughs.

TOMMY  
 You okay, lady?

FRANCINE  
 Good as I'm gonna be.

They ride off down the road.

EXT. TOMMY'S HOUSE - DAY

It's late afternoon, a cab pulls up outside Tommy's house. The door opens and Francine exits. She walks unsteadily from the house, Tommy, bare chested, stands in the doorway, arms against the frame, smiling. Francine climbs into the cab.

FRANCINE  
 (to herself)  
 Jesus. That was wild.

She shuts the door, the cab drives away.

BACK TO PRESENT: INT. BONNIE'S CELL - LATER

From the darkness of the cell a CHILD'S voice, TAMMY-LEE, DISTANT and ECHOEY.

TAMMY-LEE (O.S.)  
 Mommy?

Bonnie looks up from her diary, looks into the darkness.

BONNIE  
 Dear Lord, why did you not protect  
 her?

Tammy-Lee, a pretty LITTLE GIRL wearing a red dress, emerges from the shadows, she is barely visible.

TAMMY-LEE

Mommy?

Bonnie looks to the shadowy apparition.

BONNIE

Tammy-Lee? Hi, baby girl.

TAMMY-LEE

Mommy, when are you coming home?

BONNIE

Mommy's going on a long journey,  
baby.

TAMMY-LEE

What about me, can I come?

BONNIE

I'm sorry, baby, this is a journey  
momma has to take on her own.  
Momma's gonna need you to be  
strong, baby.

TAMMY-LEE

Mommy, I miss you.  
(her voice tailing off)  
Miss you, miss you...

BONNIE

Baby, I'm writin' all this for  
you... Baby girl, baby girl...

DISSOLVE TO:

INT/EXT. FRANCINE'S TRAILER - DAY

MONTAGE: "TAMMY-LEE'S BIRTH"

EXT. TRAILER - DAY

--Bonnie (14) is picking up logs. She starts to walk towards  
the trailer. She is HEAVILY PREGNANT.

INT. TRAILER - BEDROOM - LATER

--Bonnie lies SCREAMING on the bed, she is in the final  
stages of LABOR. Francine, out of it, staggers in, she carries  
towels and a bowl of steaming water.



INT. BEDROOM - LATER

--Francine attempts to DELIVER Bonnie's BABY. A WOMAN wearing a GRAY COAT enters the room carrying a red blanket, she removes her coat and takes over from Francine.

INT. BEDROOM - CONTINUOUS

--CLOSE-UP: A baby, LIFELESS, covered in BLOOD.

INT. LOUNGE - CONTINUOUS

--Francine and Travis make up a CRACK PIPE and drink. A SOUND of continued SMACKS, then a baby's CRY.

EXT. TRAILER - CONTINUOUS

--The woman in the gray coat, carrying a BUNDLE in the red blanket, exits the trailer, gets into a car and shuts the door. The car pulls off.

INT. LOUNGE - CONTINUOUS

--Bonnie comes out from the bedroom, she has a white BED SHEET, covered in BLOOD, wrapped around her, she holds a DEAD BABY out towards Francine and Travis. They look at Bonnie, look at each other, shrug their shoulders and continue to smoke the crack pipe.

END OF MONTAGE

BACK TO PRESENT: INT. BONNIE'S CELL - CONTINUOUS

Bonnie continues to write, Francine's silhouette is barely seen in the shadows.

FRANCINE

Still got nothing good to say,  
baby?

Bonnie looks up.

BONNIE

You really looked after me, Momma.

FRANCINE

Hey, I did what I could.

BONNIE

You think all that was appropriate?

FRANCINE

I think we was all just getting by.

BONNIE

What? And I was the bait?

FRANCINE

Not the bait, baby, the icing,  
icing on the cake. And boy, how  
they loved their cake.

(laughs)

Anyway, stop bitching. You wanted  
the money, the life, what did you  
expect? You were uncontrollable.

BONNIE

I was a kid!

FRANCINE

Kid, my ass! You thought I was  
gonna look after your kid. I had a  
life too, baby girl.

BONNIE

I lost the baby and that's it?

FRANCINE

Don't go blaming me.

BONNIE

(screams)

YOU KILLED MY BABY!

FRANCINE

You roll the dice, you takes your  
chance.

DISSOLVE TO:

EXT. CEMETERY - GRAVE SIDE - DAY

Its a gray, overcast day, rain clouds are visible overhead as  
Bonnie stands ALONE over the TINY OPEN GRAVE. She speaks  
whilst looking down into the grave.

BONNIE

So this is your justice? The death  
of a helpless child? This is how  
you look after the weak and  
defenseless?

(MORE)

BONNIE (CONT'D)

How I wish I could cry, no one ever taught me how to cry. My beautiful little girl, my Tammy-Lee. You let her die before she could even draw breath, before she ever saw the light of day.

You wanna blame me? You wanna punish me for my sins? Okay, I take it, but I gave life to that tiny being and you just took that life away. Shame on you. Shame on you.

I ain't never prayed before cos I never had no reason or even knew how. But I'm tellin' you, and you better be listening to me, you look after my little Tammy-Lee, cos if you don't, well.

In the dark shadow of the trees, a GHOSTLY FIGURE in a gray coat is seen. Bonnie sees the apparition and looks down into the grave.

MEMORY FLASH: BONNIE'S POV. Bonnie, legs apart, knees up, looks down over the white blood stained sheet. A FACELESS LADY in gray offer the dead baby to Bonnie.

BONNIE (CONT'D)

SCREAMS.

BACK TO SCENE: Bonnie startled. Her foot SLIPS, she nearly falls into the grave. She looks up again, the figure has gone. She bends down, picks up some DIRT and sprinkles it gently onto the coffin. She looks up, the heavens open, Bonnie stands in the pouring rain.

INT. FRANCINE'S TRAILER - BEDROOM - NIGHT

Bonnie looks out of the window, she has only a large white shirt on. In the window's reflection, two MIDDLE AGED MEN start to undress. Bonnie turns, unbuttons two buttons on her shirt and holds out her hand.

BONNIE

Not so fast, boys, Momma needs to pay the bills.

The men take money from their wallets and give the money to Bonnie. Bonnie crosses the room to the crib and puts the money in. She turns and starts to take off the shirt. She licks her fingers seductively.

BONNIE (CONT'D)  
So? Who'd like to go first?

INT. FRANCINE'S TRAILER - BONNIE'S BEDROOM - NIGHT

Bonnie sits alone ROCKING backwards and forwards in the chair in the darkened room. From the window, an ELECTRIC STORM lights the sky. Flashes of LIGHTENING fill the room with white blazing light as Bonnie stares into the crib.

BONNIE  
Hey, baby girl, Momma loves you.  
We're gonna go out, I want you to  
smell the sweet smell of life.

Bonnie reaches into the crib and picks up a bundle wrapped in a red blanket, cradles it in her arms and carries it out of the house.

EXT. TRAILER - CONTINUOUS

Bonnie exits, the THUNDERSTORM now raging, heavy rain falls, thunder and lightening fill the sky. Bonnie looks up into the rain and laughs. She offers the red bundle upwards towards the heavens.

BONNIE  
You see, Tammy-Lee? You see God's  
fingers reaching out for you?

A loud thunder clap is heard.

BONNIE (CONT'D)  
You hear his voice, baby girl? You  
hear him call you?... Give life  
sweet Jesus...

A bolt of lightening, hits the ground close to where Bonnie stands. Bonnie laughs hysterically.

BONNIE (CONT'D)  
I see you, I hear you! Give life.  
Sweet Jesus, life!

Francine runs from the house, raincoat over her head, grabs Bonnie's arm.

FRANCINE  
What the hell are you doing?

Bonnie turns, her eyes crazy and blood red.

BONNIE  
(screams)  
WHAT DO YOU WANT?

Francine cowers, terrified, turns and runs back into the house. Bonnie looks back to the heavens.

BONNIE (CONT'D)  
The Lord is my Shepard, we will  
dwell in the house of the Lord.

A flash of lightening obliterates the vision.

INT. DOCTORS SURGERY - DAY

Bonnie and Francine are about to leave the surgery. Francine hands Bonnie her jacket.

FRANCINE  
Baby, go wait outside.

Bonnie leaves the room. The doctor, who wears a long white coat, gets up from his desk and crosses to Francine. Francine to Doctor.

FRANCINE (CONT'D)  
So there's nothin' wrong with her?

DOCTOR  
Nothing physically, she looks like she could do with a good rest, but that's all. Is there something you're not telling me?

FRANCINE  
Well, she's been acting a little crazy recently and I'm worried she might be sick.

DOCTOR  
Any problems eating?

FRANCINE  
Her or me?

DOCTOR  
Bonnie.

FRANCINE  
No, she's fine.

DOCTOR

I thought I could smell alcohol on her breath.

Francine hesitates for a moment.

FRANCINE

Maybe a little snake oil, doc, my lovin' husband, you know Travis, he worries about her, likes to give her a little shot if she's poorly.

DOCTOR

Oh, I see. Alright, come back in four weeks and if she's still not right, we'll do some further tests.

Francine opens the door and leaves.

EXT. EUREKA SPRINGS - HIPPIY STORE - DAY

Bonnie, (15) developed for her age, exits the store. She wears a short CROPPED T SHIRT, NO BRA, her BREASTS just visible from the underside of the T shirt, she wears very short, cut off jeans, her underwear just visible as she walks. Tommy sits on his Harley. He sees Bonnie. Shouts.

TOMMY

Hey, girly! You wanna ride?

Bonnie looks around, looks back at Tommy and points to herself.

BONNIE

Are you talkin' to me?

TOMMY

Yeah, you! Come here.

She sexually saunters over to Tommy.

BONNIE

What d'ya want?

TOMMY

You like bikes?

BONNIE

Sure, what's your name?

TOMMY

Tommy, Tommy Tomb. You heard of me?

BONNIE  
I heard of ya.

TOMMY  
Well, you're just about the  
sweetest thing I ever did see. How  
old are you?

Bonnie runs her tongue across her lips, looks at the bike.

BONNIE  
Old enough, baby. Cool bike.

TOMMY  
You like this bike?

BONNIE  
Sure.

TOMMY  
You wanna ride?

BONNIE  
Depends what your definition of a  
ride is. A ride on the bike?

TOMMY  
You got some sass, girlie. You  
wanna get out'a here?

BONNIE  
Sure.

TOMMY  
Jump on.

Bonnie gets on the bike, they ride off.

MONTAGE: "A ROMANCE TO HELL"

EXT. COUNTRY ROAD - TRAVELING - DAY

--Bonnie rides sidesaddle on the pillion of Tommy's bike as they speed along the deserted road. Both laugh and kid around.

EXT. DIRT TRACK - DAY

--Bonnie watches while Tommy, moving at slow speed, stands on the seat of his bike. As he passes, Bonnie excitedly jumps up and down, she claps and screams. Tommy parks up, grabs Bonnie and kisses her.

INT. CRAZY PIG - NIGHT

--Bonnie and Tommy drink shots, many shot glasses sit in front of them.

INT. TOMMY'S HOUSE - WEEKS LATER - NIGHT

--Bonnie and Tommy snort coke, Bonnie seductively dances.

INT. TOMMY'S HOUSE - BEDROOM - NIGHT

--On the bed, Bonnie sits on top of Tommy, they are both NAKED, Bonnie slowly moves forward and backward before bending down to kiss Tommy.

INT. CRAZY PIG - WEEKS LATER - NIGHT

--Tommy talks to a MAN, he points to Bonnie who is sitting at the bar. The man nods and gives Tommy some money. Tommy walks over to Bonnie, whispers in her ear, Bonnie stands, walks over to the man and leaves with him.

END OF MONTAGE

INT. CRAZY PIG - NIGHT

Tommy sits at the bar. Gretta, short skirt, sleeveless leather jacket, open shirt showing her bra, comes over and sits next to Tommy.

BONNIE (V.O.)

I never knew about the other girls,  
it wasn't until the trial that I  
found out about Tommy pimping...

GRETTA

Hi, babe.

TOMMY

(shouts, to Harry)  
Yo, Harry, get us a long one, will  
ya.

HARRY

Usual?

TOMMY

Yeah, and one for Gretta here.



HARRY

You got it.

TOMMY

Come here.

Tommy grabs Gretta behind the neck and pulls her towards him. Gretta looks terrified. Tommy rubs some lipstick from Gretta's lips, smooths her hair and kisses her on the mouth. Gretta relaxes.

TOMMY (CONT'D)

So, what you got for me, baby?

GRETTA

Things are a little slow right now.

TOMMY

Then you're gonna need to get yer ass workin' a little harder, ain't ya?

GRETTA

I'm trying, Tommy. What can I do if the marks ain't out there?

TOMMY

If there's men out there, there's marks... So what are ya holdin'?

Greta looks in her purse, pulls out a stash of money.

GRETA

Maybe two hundred.

TOMMY

Okay, let's have it.

Gretta hands the money, tens and twenties, to Tommy. Tommy counts it.

GRETTA

You never tell me you love me no more, baby, you still love me, don't you?

TOMMY

Hey, you know I love you. Come on, move yer ass and go to work.

GRETTA

Can I get my drink first?

Tommy laughs.

TOMMY

Sure. What am I, a slave-driver?

Tommy turns, his back to Gretta and the bar, and looks around. He sees some COLLEGE KIDS playing pool. Harry slides the beer to Tommy. Gretta picks up her drink and walks away.

GRETTA

Catch you later, babe.

TOMMY

Yeah, whatever.

Tommy looks at the college kids. Speaks to Harry.

TOMMY (CONT'D)

Any action with those dudes?

HARRY

Maybe, they think it's cool to be in here.

TOMMY

Put the drinks on a tab.

Tommy picks up his beer and moves over to the college kids.

TOMMY (CONT'D)

You guys lookin' for some action?

The college kids look at each other, One kid sheepishly moves forward. He tries to be cool.

COLLEGE KID

Depends what you got, man.

TOMMY

I got what ever you need, homeboy.

COLLEGE KID

I ain't a homeboy.

TOMMY

Hey, kid, you want somethin' or don't ya?

COLLEGE KID

Yeah, I want something.

TOMMY

Okay meet me in the john.

COLLEGE KID

When?

TOMMY

When? Now, what are you crazy?

Tommy turns and walks to the mens room and enters. The college kid collects money from his friends and walks to the mens room.

INT. MENS ROOM - CONTINUOUS

Tommy bangs on the cubicle door, the door opens, no one there. The college kid enters.

TOMMY

So what do you want?

COLLEGE KID

Some weed.

TOMMY

How much?

COLLEGE KID

A half ounce.

TOMMY

Don't waste my time, kid. How much money you got?

Holds out the money.

COLLEGE KID

I got this.

Tommy takes the money, counts it, takes out a bag of pills from inside his leather jacket, counts out fifteen and gives them to the kid.

TOMMY

There you go, now fuck off.

COLLEGE KID

Hey! Hold it, I don't know what they are, we don't want pills anyway. Give me back my money.

Tommy grabs the kid by the lapels of his jacket, throws him into the cubicle, then puts his head down the bowl and flushes. The water soaks the kid as he struggles for air.

TOMMY

Cool off, kid, and keep yer mouth shut.

Tommy walks to the door and exits. The college kid sits on the floor, wet and dazed.

Tommy walks back to the bar, picks up his beer, moves over to an empty table and sits. He takes out a pack of cigarettes, pulls one and lights it. He taps his fingers on the table to the beat of the background music.

INT. TRUCK - TRAVELING - DAY

SADIE TOMB, Tommy's ex wife, (18) 5'2", slim, pretty, dressed in jeans and a checkered shirt and BILLY BOW (20's) slight, dark hair, sit in the rusty old truck as it travels down the highway. Billy is driving.

SADIE

... yeah I know, Billy, but this is bullshit, you're working two jobs and we still can't afford to live.

BILLY

Hey, we'll manage.

SADIE

The bills are mounting and I don't know what to do.

BILLY

Any chance Tommy can let you have some?

SADIE

Yeah, slim to no chance. He's already six months behind in child support.

BILLY

So go back to court.

The truck passes the Crazy Pig. Sadie sees Tommy's bike, she grabs Billy's arm and shouts,

SADIE

Stop!

BILLY

What the...

The truck screeches to a stop.

EXT. CRAZY PIG - SAME TIME

They pull up outside of the bar, Sadie gets out of the truck and walks towards the bar. Billy runs from the truck, grabs her arm and drags her back.

SADIE  
What? WHAT!

BILLY  
What the hell are you doing?

She points to Tommy's bike.

SADIE  
Look, I knew he'd be here.

Billy holds Sadie.

SADIE (CONT'D)  
Let go of me!

BILLY  
Stay here, I'll go talk to him.

SADIE  
No chance, he'll kick your ass.

BILLY  
He don't scare me.

SADIE  
Well you need to be scared, the man is dangerous. Anyhow, it's my problem and I'll take care of it.

She tries to get away, Billy holds her arms by her side.

BILLY  
Come on, baby, breathe, come on! If you go in there screaming and shouting, he's gonna feel trapped and he's gonna react.

SADIE  
Okay, okay! You're right. I'm calm, I'm calm. Can I go now?

BILLY  
Are you sure?

SADIE  
Yeah.

BILLY  
Okay, I love you.

SADIE  
I love you too.

Billy kisses Sadie on the cheek, she turns, walks toward the bar and enters.

INT. CRAZY PIG BAR - CONTINUOUS

Sadie enters the bar, looks around, sees Tommy and moves to his table.

SADIE  
Hi, Tommy.

Tommy looks up, sees Sadie and looks away.

TOMMY  
What do ya want?

SADIE  
Just passin', saw your bike and thought we might have a drink, maybe talk a little.

Tommy shouts to Harry.

TOMMY  
Harry. Get a beer for Sadie, will ya?

HARRY  
Comin' up.

TOMMY  
Okay, sit down.

SADIE  
Thanks.

She sits, looks around, picks up Tommy's pack of cigarettes, pulls one.

SADIE (CONT'D)  
Can I?

TOMMY  
Looks like you already did.

He lights her cigarette.

TOMMY (CONT'D)

So, you wanna tell me why you really came in here?

SADIE

Okay, but don't get mad. I ain't had no money from the courts for a long time now, Tommy. Things are tough.

TOMMY

What about that idiot you're shackin' up with, ain't he contributing?

SADIE

He does what he can. But Bobby-Joe's growin' so fast he needs new clothes all the time.

TOMMY

So what do you want me to do about it?

SADIE

Can you let me have some money?

TOMMY

Sure, I'll post you some.

SADIE

Well I was kinda hoping you could let me have some today.

TOMMY

Do I look like I'm flush with money?

Harry delivers the beer. Sadie takes a sip and puts the glass down on the table.

SADIE

(tentatively)

You gotta new paint job on the Harley.

TOMMY

(angrily)

Hey, fuck you, the bike's my business.

SADIE

It ain't when your kid's hungry.

TOMMY

Okay, you're out'a here.

He takes the beer and slowly pours it over her boots.

SADIE

You're a fuckin' animal.

TOMMY

Fuck off.

Tommy gets up, makes to strike her, she cowers away and turns to leave.

SADIE

I'm goin' back to the courts,  
Tommy, you see if I don't. They're  
gonna put you away.

TOMMY

Someone get her out'a here!

Sadie exits the bar.

EXT. CRAZY PIG BAR - CONTINUOUS

Sadie exits, she runs over to the truck and gets in. The truck pulls off.

EXT. ARKANSAS - EUREKA SPRINGS - GROCERY STORE - DAY

It's a SPRING DAY, there are few people about. A WOMAN, (30'S) in a gray coat stops outside a GROCERY STORE, she pushes a BUGGY where a YOUNG BABY sleeps. The woman parks the buggy and looks in on the baby before going into the store.

Bonnie turns the corner onto Main Street and walks past the grocery store, she sees the buggy, walks back and looks inside. A baby wrapped in a red blanket is seen. The baby wakes and smiles up at Bonnie. Bonnie looks around and looks into the window of the store where the mother is talking to the sales assistant. Bonnie plays with the baby.

She reaches into the buggy, picks up the baby, cradles it in her arms, looks around again, walks off down the sidewalk and disappears around a corner.

INT. JUVENILE COURT - DAY

Bonnie stands behind the defense table with her LAWYER. The JUDGE is summing up.



JUDGE

...considering the age of the defendant and the evidence before me, I can only assume that Miss Lee had a momentary lapse of sanity attributed possibly to the death of her own baby.

But as much as the plaintiff understands and sympathizes with the defendant, to kidnap and incarcerate the baby for five days is totally unacceptable. I have weighed up the court's options and as this is the defendant's first offense, I have decided to be lenient. Miss Lee, I sentence you to time served and suggest that you continue with the counseling. That will be all.

BACK TO PRESENT: INT. BONNIE'S CELL - NIGHT

Bonnie sits back, closes her eyes, then continues to write.

BONNIE (V.O.)

The court case was scary. I lost the will to live for a while. Momma said it was post natal depression and told me to get over it. I had no idea what she was talkin' about but figured she was being her usual caring self. She had a wonderful disposition, that woman, all heart. Anyway, time heals and I eventually got through it, but the loss was never far from my thoughts. Tommy, as usual, was there to pick up the pieces. He had a way of making you forget. He'd just ply me with drink and drugs and hey presto... Life was all good again. You gotta love that Tommy.

DISSOLVE TO:

INT. (FLASHBACK) TOMMY'S HOUSE - BOONDOCKS - NIGHT

The house is small and untidy, many lines of COKE lie on a glass topped coffee table in front of a sofa. A plastic bag of pills sits next to the lines of coke. Bonnie and Tommy drink beer and do lines as loud ROCK MUSIC plays on the stereo.

Tommy sits on the sofa, watching Bonnie as she moves her hips to the music. She wears only her UNDERWEAR. Tommy leans forward.

TOMMY  
Dance for me, baby.

Bonnie dances sexually, she goes into a lap dance routine, crosses to Tommy, kneels down and runs her hands along the front of Tommy's jeans. She LICKS her finger, takes a line of coke and rubs it into her gums, then starts to UNZIP his jeans.

TOMMY (CONT'D)  
Oh, baby.

BONNIE  
You love me, baby?

TOMMY  
Sure, I love ya.

We close in on Tommy's face, his eyes slowly close. There is a knock on the door.

TOMMY (CONT'D)  
Shit!..  
(shouts)  
Who's there?

TRAVIS (O.S.)  
Open this fuckin' door.

Bonnie jumps up and throws Tommy's jacket around her shoulders. Tommy angrily gets up, zips up his pants, crosses and answers the door. Travis, DRUNK, stands looking at Tommy. He tries to push his way in.

TRAVIS (CONT'D)  
Where's Bonnie?

Tommy grabs hold of Travis and throws him out of the house onto the sidewalk.

EXT. TOMMY'S HOUSE - CONTINUOUS

Travis gets up from the dirt.

TRAVIS  
Where's my little girl?

TOMMY  
Get the fuck out'a here.

TRAVIS  
Where is she?

Bonnie cowers behind the door. Travis tries to push past Tommy.

TRAVIS (CONT'D)  
You tell Bonnie her mother wants her.  
(shouts)  
Bonnie, you get ya ass home, now!  
You got things to do. You got marks waiting.

Tommy pushes him down again.

TRAVIS (CONT'D)  
You fuck, you fuck! Who the fuck do you think you are? This ain't over, punk!

TOMMY  
Take a hike, loser.

TRAVIS  
You know she's underage?

TOMMY  
Bonnie, get my gun.

Travis makes a gesture to Tommy and staggers off down the road.

A leather clad BIKER, AX, (30's) rides up on a bike, parks up and crosses to the door.

AX  
Hey.  
(looking to Travis)  
Problem?

TOMMY  
No problem, come on in.

INT. TOMMY'S HOUSE - CONTINUOUS

Ax spots Bonnie, her underwear showing through the half opened jacket.

AX  
Wow. Nice chick, man.

TOMMY

You ain't seen nothin' yet. Grab a beer.

(to Bonnie)

Hey baby, you wanna dance for Ax?

Ax hands Tommy two twenty dollar bills, Tommy stuffs them into his pocket. Bonnie sexually takes off the jacket and starts to dance.

TOMMY (CONT'D)

You want a line?

AX

Nah, I'm good.

TOMMY

Ain't she something?

Bonnie continues to dance, Ax starts to dance with her, he stares at her breasts.

BONNIE

You like what you see, huh?

AX

This is so fuckin' hot, man.

BONNIE

(to Tommy)

You think he's ready?

Bonnie smiles at Tommy and runs her tongue across her teeth.

TOMMY

Fires of hell, baby, fires of hell.

(to Ax)

Get ready to meet the Devil's own work, boy. She's gonna blow your mind.

(to Bonnie)

Honey, go put the mask on.

Bonnie leaves the room and goes into the bedroom.

AX

(worried)

What's goin' down?

TOMMY

Don't worry, man, it's cool.

Tommy kneels down and does a line of coke. He looks up at Ax.

TOMMY (CONT'D)

You tell your boys there's Valhalla waiting here, you hear?

AX

Valhalla?

TOMMY

Valhalla, boy, more kicks that you ever knew existed. Satanic verse, naked girls, wild fuckin' parties, man.

(pointing to the door)

Right there, out in the woods. You want crazy? We're gonna show you crazy.

Bonnie re-enters wearing a DEVIL MASK, her tongue protruding from the mouth piece. She takes off her bra and moves towards Ax.

AX

Jesus!

Ax hurriedly starts to undress.

END OF FLASHBACK

BACK TO PRESENT: INT. BONNIE'S CELL - NIGHT

Tommy is just visible in the dim light.

BONNIE

So that was all down to me?

TOMMY

Pretty much.

BONNIE

You made a ton of money, I never saw none.

TOMMY

You had the life, baby. What did you want?

BONNIE

I wanted to be loved, cared for. I wanted to be protected.

TOMMY

There you go again, bitchin. That screwup, Travis, said you were always bitchin'. Hey, we had good times, didn't we?

BONNIE

Is that what they were, good times?

EXT. TOMMY'S HOUSE - WOODS - (FLASHBACK) - NIGHT

In a clearing, a bunch of BIKERS and THREE NAKED GIRLS hold CANDLES and form a circle around a BURNING INVERTED CROSS that sits high on a black oil drum. Bonnie sits cross legged at the base of the cross, holding a SILVER CHALICE filled with red wine. She wears a BLACK SATIN RITUAL ROBE with blood red flashes, which completely covers her body. Tommy stands to the rear of the circle. He reads from a black book.

TOMMY

In Nomine Dei Nostri Satanas,  
Luciferi Excelsi.

In the Name of Satan, Ruler of the Earth, True God, Almighty and Ineffable, Who hast created man to reflect in Thine own image and likeness, I invite the Forces of Darkness to bestow their infernal power upon me. Open the Gates of Hell to come forth to greet me as your brother, sister and friend.

Bonnie stands and opens the robe. She is NAKED. She drinks before dropping the chalice, and using the robe as a winged cape, raises her outstretched arms.

BONNIE

Deliver me, O Mighty Satan, from all past error and delusion, fill me with truth, wisdom and understanding, keep me strong in my faith and service, that I may abide always in Thee with Praise, Honor and Glory be given Thee forever and ever.

TOMMY

Devil worshipers, take this woman to your bosom and instil upon her your satanic duty.

The bikers and girls kneel on the ground and crawl slowly towards Bonnie. Bonnie lies down, they start to touch her naked body. Tommy smiles and watches.

INT. FRANCINE'S TRAILER - DAY

Francine paces the room, Travis sits watching the TV.

FRANCINE

...we're losing money hand over fist, what's she doin' with that jerk anyway? We got marks lookin' for a good time. Shit!

TRAVIS

So go get her.

FRANCINE

I ain't goin' on my own, you better come with me.

TRAVIS

Screw that.

FRANCINE

Get yourself dressed, you fat slob. Come on!

INT. PETE'S DINER - MAIN STREET - DAY

The diner has a row of seats at the breakfast bar, and booths overlook the street. Bonnie and Tommy sit in a window BOOTH eating burgers. Sunlight shines through the window.

Travis and Francine enter. Travis moves over to Bonnie's table, Francine stays by the door. Travis to Bonnie.

TRAVIS

If you ain't comin' back, you get your things and you move out of my house, you hear? You ain't welcome no more. You and your...

BONNIE

(interjecting)

Your house? That's my Momma's house, you lazy fuck. Look at you, you're a fuckin' loser! You never did a day's work in your life! Your house? Take a hike.

TRAVIS

Fuck you!

Tommy gets up to confront Travis.

TOMMY

You wanna fuck someone, you  
asshole? You come and fuck with me!

Francine moves over, grabs Travis by the arm and starts pulling him away.

FRANCINE

Travis, come on, let's get out'a  
here.

As they leave, Francine looks back and sympathetically shouts to Bonnie.

FRANCINE (CONT'D)

Baby, I'll call you, okay?

BONNIE

You're gonna call me? A fuckin',  
hooker? What you gonna say, Momma,  
you gonna tell me you love me, huh?  
You gonna tell me everything's  
gonna be okay?

(mimics Francine)

Momma's gonna look after her little  
girl. You be nice to the old men,  
baby.

(back to normal)

I don't think so! You're worse than  
him, Momma, you sold me down the  
river. I hate both of you.

Francine stands for a moment looking at Bonnie, a MEXICAN STANDOFF. Francine shrugs her shoulders, gestures 'WHATEVER'. Travis and Francine exit the diner. Bonnie shouts after them.

BONNIE (CONT'D)

FUCK YOU!

Bonnie, fuming after the confrontation, sits, picks up her burger and continues to eat.

BONNIE (CONT'D)

Jesus, I'd like to kill those  
bastards.

Tommy, coolly, not looking up.



TOMMY  
Any time you say, baby. No problem.

BONNIE  
You mean that?

TOMMY  
Just say the word.

EXT. FRANCINE'S TRAILER - LAKE - DAY

Bonnie and Tommy pull up in Tommy's old PICKUP. They park up and walk to the door. Bonnie takes a key and opens the door. They enter the house.

INT. TRAILER - LOUNGE - CONTINUOUS

Bonnie crosses the lounge and into her bedroom. Tommy lingers by the front door.

INT. TRAILER - BEDROOM - CONTINUOUS

Bonnie takes a small suitcase and starts to pack. She hurriedly empties a chest of drawers into the crib and throws clothes into the suitcase.

INT. TRAILER - LOUNGE - CONTINUOUS

Travis, in boxers and a vest, exits his bedroom and walks to the kitchen. He doesn't see Tommy, but hears a sound from Bonnie's bedroom. He walks over and enters.

INT. TRAILER - BONNIE'S BEDROOM - CONTINUOUS

Travis sees Bonnie packing.

TRAVIS  
What the fuck?

BONNIE  
Stay away from me.

TRAVIS  
What the fuck are you doin'?

BONNIE  
I'm out'a here.

Travis walks over to the bed, grabs hold of the suitcase and empties it all over the bed.

BONNIE (CONT'D)

Travis!

Bonnie starts to pack again, Travis repeats the action. Tommy enters the room, grabs Travis by the throat, puts him up against the wall and slaps him hard around the face.

TOMMY

Come on, baby, move it.

Tommy lets go of Travis, Travis falls to the floor. Bonnie finishes packing and picks up Ali-B. Tommy tries to pick up the crib.

TOMMY (CONT'D)

What the hell you got in here,  
bricks?

He struggles out with the crib. They both exit the room.

INT. TRAILER - LOUNGE - CONTINUOUS

They walk through the lounge and open the front door. Travis shouts from the open doorway of Bonnie's room.

TRAVIS

I'm gonna get you, boy. I'm gonna  
take you out, you see if I don't!

TOMMY

Get a life, old man, you ain't got  
the guts!

Bonnie and Tommy exit the room.

EXT. TRAILER - CONTINUOUS

Bonnie and Tommy take the crib, manhandle it into the back of the truck and drive off.

INT. TOMMY'S HOUSE - LOUNGE - LATER

Bonnie and Tommy do line after line of coke and drink VODKA from a bottle. Tommy takes a bag of pills from the table and hands some to Bonnie. She swallows them with a swig of vodka.

INT. TOMMY'S HOUSE - GARAGE - NIGHT

Tommy takes shotgun SHELLS from a box that sits on a work bench in the cluttered garage. He opens a long wooden box, takes out a double barrel SHOTGUN and loads it. He snaps the shotgun shut and proceeds to put the remaining shells in his pocket.

EXT. TOMMY'S HOUSE - LATER

Bonnie and Tommy stagger unsteadily from the house, Tommy carries a long rolled up blanket. He jumps onto the bike, hands the blanket to Bonnie and kick starts the bike. Bonnie gets on and they ride off.

INT. FRANCINE'S TRAILER - BEDROOM - NIGHT

Tommy enters the DARKENED ROOM where Travis and Francine are ASLEEP. Tommy carries a large GAS CAN and the shotgun.

INT. TRAILER - KITCHEN - SAME TIME

Bonnie goes through the drawers in the kitchen, she takes out various KNIVES then replaces them. She then finds a huge CARVING KNIFE and holds it up. The blade SPARKLES in the light. She stares at it and smiles.

INT. FRANCINE'S TRAILER - BEDROOM - NIGHT

Bonnie enters and moves to Travis's side of the bed. She takes the knife in both hands, looks at Tommy, smiles, raises her arms and with a SCREAM, brings the knife down into Travis's CHEST. A LOUD THUD is heard as Travis's EYES OPEN. He looks at the knife, then at Bonnie. There is TERROR in his eyes.

TRAVIS

(gasps)

Bonnie?

Bonnie raises the knife and STABS again, FIVE, TEN TIMES, Travis tries to get up. Bonnie then thrusts the knife DEEP INTO THE SIDE of his NECK. Travis, with a fixed stare, falls backwards on the bed, DEAD.

As the attack starts, Francine, half asleep, wakes to see Tommy. She smiles. Tommy grabs her around the neck and forces her to watch the brutal slaying while he LICKS her neck. She SCREAMS, Travis falls back on the bed. Tommy releases Francine, she SCREAMS again.

TOMMY  
 (tongue out and shaking  
 his head)  
 Ahhh, ha, ha, ha, ha, ha, scream  
 you fucker, scream!

FRANCINE  
 (screams to Bonnie)  
 BABY?

Tommy hits her in the face with the BUTT OF THE SHOTGUN, she SCREAMS again and starts to lash out at Tommy.

Francine struggles, Tommy falls back and UNLOADS BOTH BARRELS, the shot removes the upper part of her face. She falls back on the bed, moaning.

Tommy takes the can of GASOLINE and douses the bed and bodies. He takes out a flip lid lighter and throws it on the bed. The bodies and bed IGNITE in a huge blaze. Francine SCREAMS, Bonnie and Tommy stare and laugh.

INT. POLICE STATION - INTERVIEW OBSERVATION ROOM - DAY

JIM BATES, (50) tall, fat and balding, and CHUCK PETERS, (38) African/American, stocky, look through the two way glass partition, where Bonnie is being interviewed by two officers.

BATES  
 ...she's the same as him, we're  
 getting nowhere. She got a rap  
 sheet?

PETERS  
 She got probation for snatching a  
 baby.

BATES  
 That's it?

PETERS  
 That's it.

BATES  
 So, what about the murders?

PETERS  
 It was them all right, we just  
 gotta prove it.

Through the glass partition, Bonnie sits relaxed, she looks to the CAMERA high on the wall and waves.

BATES

She's as guilty as hell.

PETERS

Yeah, but we still gotta prove it.

BATES

The forensics say she'd been in the house.

PETERS

Come on, she's the daughter, of course she'd been in the house but we can't prove she was there on the night of the murder.

BATES

What about this Tomb character, any joy?

PETERS

Huh, the guy's got a sheet as long as yer arm. Pimping, dealing, loan sharking, assault, resisting arrest, assault with a deadly weapon, he's a regular choir boy, but we'll need positive proof if we're gonna nail them.

BATES

So what? We let em go?

PETERS

We got no choice, we put surveillance on them and hope they mess up.

Bates presses a BUZZER, he speaks into a mic.

BATES

That'll do, Chuck, we got enough.

The interview is terminated, the officers stand and leave. Bonnie sits alone staring at the camera. She waves and clicks her fingers, singing.

BONNIE

(SINGS)

I WANNA KNOW IF YOU'LL BE MY  
BABY... WANNA KNOW IF YOU'RE DONE  
HERE LATELY...

EXT. WOODLAND - NEAR TOMMY'S HOUSE - DAY

The sun is shining, Bonnie, wearing a white shirt and blue jeans, walks through the woods that border Tommy's house. She carries a small BACKPACK. Shafts of sunlight filter through the trees as she walks.

After some time, she stops and looks around. It's deserted. She picks a spot at the base of an old FALLEN OAK TREE, kneels down, takes off the backpack and lays it at the foot of the tree. She reaches inside, takes out a LARGE KNIFE and, with the knife, starts to dig a hole in the soft littered ground.

As she digs, there is a WHIMPERING SOUND of a PUPPY DOG in distress. Bonnie looks up, immediately stops digging and hurriedly replaces the knife in the bag. She closes the bag, pushes it under the TRUNK of the tree and looks around. She grabs a bunch of branches and leaves, and covers the bag.

Bonnie gets up, checks that the bag is hidden and walks through the thick clump of trees towards the whimpering sound. Through a clearing, FOUR YOUNG BOYS (13/14) throw rocks at a LABRADOR puppy whose HIND LEG has been caught in a BEAVER TRAP. Bonnie runs into the clearing, picks up a large branch and wields it towards the boys. She shouts.

BONNIE

Leave the dog alone!

BOY 1

What's it got to do with you?

BOY 3

Take a hike!

BOY 2

Mind your own business.

BOY 4

Fuck off!

Bonnie starts to lash out, just missing the boys' heads.

BONNIE

(to boy 4)

What did you say, you shit?

The boys, laughing, run off into the woods. Bonnie finds a thick branch and moves over to the puppy. She slowly levers the trap open, releasing the puppy's leg, and CUTS her hand in the process. She picks up the puppy, he licks her face and yelps. Bonnie strokes him, sees the puppy's injury, pulls out her SHIRT and rips part of the shirt for BANDAGES, wraps her hand first then the puppy's leg, and lies down and cuddles the puppy.

BONNIE (CONT'D)

Where have you come from, then?

Looks at his neck, but there's no collar.

BONNIE (CONT'D)  
 You're so soft, so beautiful.  
 (the puppy licks her face)  
 So much love, God, the innocence.  
 I'd take you home but Tommy would  
 probably have you put down.  
 (kissing the puppy's face)  
 Yes he would, yes he would, we're  
 not sure that we like that Tommy no  
 more, ay?

Bonnie sits up and lays the puppy on the ground. The puppy starts to HUMP Bonnie's LEG, then immediately LIMPS off. Bonnie laughs.

BONNIE (CONT'D)  
 You're just like all of 'em. You  
 get off, then without so much as a  
 kiss goodbye.

She laughs, gets up and walks back into the woods.

EXT. WOODLAND - FALLEN TREE - SOME TIME LATER

Bonnie goes to remove the backpack from under the leaves but discovers it has vanished. She gets up, looks around and drops down to the base of the tree. She frantically searches for the missing bag. She screams.

BONNIE  
 FUUUUUCK!

INT. POLICE STATION - DAY

Bates walks into the office holding a backpack. In the office are Peters and another Detective, JOE MENDEZ (30's) good looking, Hispanic. Bates speaks to Peters.

BATES  
 Hey, Chuck, take a look in the bag.

PETERS  
 What you got?

Peters takes the backpack, looks inside, puts on surgical gloves and takes out a large carving knife.

PETERS (CONT'D)  
 Jesus, you think?

BATES  
It's possible.

MENDEZ  
Where did it come from?

BATES  
Bunch'a kids brought it in, said  
they found it in the woods near the  
Tomb residence, seems it was buried  
under a tree.

PETERS  
You're kidding me?

BATES  
Hey, Joe, take it to the forensics  
guys, see what they make of it. Oh,  
and Joe?

MENDEZ  
Yeah?

BATES  
Get the Lee and Tomb prints over  
there too, see if they can make a  
match.

MENDEZ  
You got it.

Peters looks into the side pocket of the bag, reaches in and  
pulls out a BLOOD STAINED SHIRT.

PETERS  
Hey, Jim, you seriously ain't gonna  
believe this.

BATES  
(seeing the shirt)  
Bingo!

INT. CRAZY PIG - NIGHT

Bonnie and Tommy sit at a table covered in empty beer and  
shot glasses. Harry arrives with six more shots and puts them  
on the table.

HARRY  
You celebratin'?

TOMMY  
Early Halloween.



HARRY  
Any more of those and you'll be  
flyin'.

Tommy hits another shot.

TOMMY  
On my way, bro. Four more.

Harry smiles, shakes his head and walks away.

TOMMY (CONT'D)  
You hangin', baby?

BONNIE  
Wow, we're gonna need something to  
ease the pain.

Tommy laughs, takes out a cigarette and lights it.

TOMMY  
Gotta roll with the punches, baby.  
The dudes ain't got nothin'. A row  
at the diner, no witnesses,  
nothin'. Ain't no way they can pin  
this shit on us.

BONNIE  
Baby, I'm done, can we cool it at  
the house for a while? Don't wanna  
rock the boat.

TOMMY  
Hey, no problem.

Sadie and Billy enter the bar and stop to talk to a couple.  
Bonnie sees them.

BONNIE  
What the fuck is she doin' here?

TOMMY  
Who?

Tommy looks over.

TOMMY (CONT'D)  
Free country, baby, gotta let live.

BONNIE  
I wanna take her out.

TOMMY  
Go ahead.

Bonnie gets up, pushes the chair over, and crosses to Sadie. Sadie sees her coming. To Billy.

SADIE  
And the hits just keep comin'.

BILLY  
Shit.

Tommy smiles as he watches Bonnie approach Sadie. Sadie, sarcastically to Bonnie.

SADIE  
Hey, Bonnie, you lost?

BONNIE  
You need to turn around and walk out.

Sadie looks around.

SADIE  
Nah, don't think so.

BONNIE  
You think you're a real smart ass, don't ya? You go...

SADIE  
(interrupting)  
Look, Bonnie, you got the turkey, you keep him, I ain't got no interest apart from payin' me something to feed the baby.

BONNIE  
Really? I'll tell him. Now get your sweet, cows ass fanny out'a here, and take homeboy here with you.

SADIE  
I don't think she likes you, Billy.

BILLY  
You think?

BONNIE  
Fuck off.

Sadie ignores Bonnie, takes Billy's arm and makes to go to the bar.

SADIE  
Come on, Billy, let's get a drink.

Bonnie grabs Sadie's arm and swings her round.

BONNIE

Out!

SADIE

Fuck you.

Bonnie grabs Sadie by the hair and tries to drag her towards the door, Sadie swings her PURSE and hits Bonnie on the CHEEK. A biker shouts.

BIKER

CAT FIGHT.

Bonnie falls to the floor, her face BLEEDING. Sadie tries to kick her but Bonnie grabs Sadie's foot and throws her off balance. Sadie falls. Bonnie jumps on top and starts beating on her. Harry runs over and pulls Bonnie off. Bonnie wipes the blood from her cheek, looks at the blood, her EYES BULGE, she SCREAMS.

BONNIE

Fuck you, bitch. Be mean to me and you'll end up looking into the pit of hell.

(screams)

Ahhhhh!

The bar is plunged into DARKNESS. A LIGHT BULB over Sadie's head EXPLODES and showers Sadie with GLASS. She SCREAMS. The lights FLASH twice, then come back on. Bonnie glares at Sadie. Sadie looks shocked as blood runs from TINY CUTS in her face.

HARRY

Come on, ladies, let's be friends.  
Hey, Tommy, sort your woman out.

TOMMY

No problem, we're out'a here.

EXT. ARKANSAS - PIG TRAIL (HIGHWAY 23) - NIGHT

SUPER: "PIG TRAIL HIGHWAY 1998"

A RED FORD MUSTANG COBRA SPEEDS over the BROW OF A HILL. The car passes, a POLICE SIREN is heard. A POLICE CRUISER, LIGHTS flashing and SIREN howling, appears, it chases down the Mustang. The Mustang pulls over onto the side of the road, the cruiser pulls up behind it.

EXT. ROAD SIDING - CONTINUOUS

A STATE TROOPER, MELVIN BOOTHROY (38) tall, beefy, uncompromising, gets out of the car and walks slowly towards the Mustang, his right hand on his SIDEARM. He knocks on the WINDOW of the car. The window opens. In the car are TWO preppy COLLEGE KIDS.

MELVIN

Let me see your licence and registration.

The DRIVER (19) leans over to the glove compartment, takes out the DOCUMENTS and hands them to the officer.

MELVIN (CONT'D)

You know that you were doing 80 in a 55 zone?

DRIVER

Hey, look, I'm really sorry, officer, I guess I just wasn't looking at the clock. Hey, any chance we can forget this?

MELVIN

Now boy, you break the law, you get yourself a ticket.

Melvin takes the license and starts copying information into his note pad.

MELVIN (CONT'D)

Where you boys going?

PASSENGER

Hey, officer, sorry, we'll take it easy, there was just this guy who...

DRIVER

Cool it, will ya!

MELVIN

You say something, boy?

DRIVER

Nah, he's just running his mouth.

PASSENGER

Look, the house off of the dirt road, there's some weird shit going on.

DRIVER

I told you to shut up!

Melvin looks at both young men.

MELVIN

I need you both to get out of the car, keep your hands in clear view, you hear?

The two young men exit the car.

MELVIN (CONT'D)

Put your hands on the roof and don't move. I don't wanna tell you boys twice.

The two young men do as requested.

DRIVER

We ain't done nothing wrong, officer. I'm sorry about the speeding but as he said, this guy was talking about killing people and...

Melvin pats down the passenger, unimpressed by their excuses.

MELVIN

Yeah, yeah, killing people?

Melvin starts to pat down the driver and discovers a TRANSPARENT BAG OF PILLS in his pocket. He holds up the bag.

MELVIN (CONT'D)

You wanna tell me what these are?

PASSENGER

Shit.

Melvin cuffs both young men and points to the police cruiser.

MELVIN

We gonna take a ride, boys, I need you to get in the back of the cruiser.

Melvin escorts the young men back to the cruiser and puts them in the BACK SEAT. He shuts the door, opens the driver's door and gets in.

INT. POLICE CAR - CONTINUOUS

PASSENGER

Please, sir, my father is gonna to go bananas if he finds out about this, can't you help us out here?

He fumbles in his back pocket.

PASSENGER (CONT'D)

I got money, see, it's yours if you can...

DRIVER

Shut the fuck up, will ya, we're in enough trouble already.

Melvin, ignoring the young mans pleas, unhooks the TWO WAY HAND SET.

MELVIN

(into handset)

Yeah. Officer Boothroy on Pig Trail. I need assistance.

WOMAN OPERATOR

(on speaker)

Yes, Officer?

MELVIN

(into hand set)

I need a crew here to bring in a red Ford Mustang Cobra, licence plate,

(looks and hesitates)

Momma's Boy?

(looks back at the men)

Shit, what kind of a plate is that?

WOMAN OPERATOR

(on speaker)

Momma's Boy?

MELVIN

(into handset)

You got it, honey, the vehicle is stationary on Pig Trail about a quarter of a mile north of the Breakmine bridge.

WOMAN OPERATOR (O.S.)

(on speaker)

You got it.

Melvin turns to the driver.

MELVIN

Okay, boy, you wanna tell me what's goin down?

DRIVER

Look, I don't know. The guy that sold us the drugs, he was acting crazy, talking about killing people.

MELVIN

Okay?

PASSENGER

He was ranting, something about shooting someone. I don't know, the guy scared the shit out'a me.

MELVIN

Along the dirt road, you say?

PASSENGER

Yes sir.

Melvin gets back on the radio transmitter.

MELVIN

(into handset)

Yeah, Boothroy again. Do we have any information regarding some guy in the vicinity of...

EXT. TOMMY'S HOUSE - SOME TIME LATER

Dim lights shine from the windows as LOUD MUSIC is heard emulating from the house. To the right of the house lies a DENSELY WOODED area, to the left, an old TRAILER. Tommy's bike sits next to his pickup. The police cruiser slowly pulls up, the car's HEADLIGHTS shine on the front door.

INT. TOMMY'S HOUSE - LOUNGE - SAME TIME

Bonnie and Tommy are totally WASTED, dancing wildly. The house is a mess, vodka bottles and beer cans litter the room, lines of coke cover the coffee table.

Bonnie stops dancing and drops to the sofa, she sits forward and snorts two lines of coke. She wipes her nose, sniffs, and beckons to Tommy.

BONNIE  
Here, baby doll.

Tommy drops to his knees next to the sofa and snorts a couple of lines. They start to fondle each other. There is a KNOCK on the door. Tommy looks up and shouts.

TOMMY  
Who's there?  
(to Bonnie)  
You expecting someone?

BONNIE  
Maybe someone wants to deal.

Tommy gets up, takes a HANDGUN from a cloth bag under the table, tucks it in the back of his jeans, lays a NEWSPAPER over the coffee table and crosses to the door. He opens the door and sees Melvin silhouetted in a BLAZE OF LIGHT from the headlights of the cruiser.

TOMMY  
(shielding his eyes)  
Yeah?

MELVIN  
Tommy Tomb?

TOMMY  
Yeah, who's askin'?

MELVIN  
I hear you've been dealing drugs,  
boy. You wanna tell me about it?

TOMMY  
I ain't your boy! Get the fuck  
out'a here!

Tommy tries to shut the door. Melvin pushes it open. Melvin grabs Tommy by the arm and holds him.

TOMMY (CONT'D)  
Fuck you! You got a search warrant?

MELVIN  
I believe you have a large stash of  
drugs in here.

TOMMY  
(shouts)  
Bonnie!



MELVIN

Boy, I'm arresting you for possession.

Melvin takes a step into the room.

MELVIN (CONT'D)

Anything you say may be...

Bonnie, having moved into a position behind the door, strikes Melvin around the head with a BASEBALL BAT. Melvin takes the blow, shakes his head and turns, he looks at Bonnie.

MELVIN (CONT'D)

Well, fuck you, lady!

Melvin sideswipes Bonnie, she falls backwards over the coffee table exposing the lines of coke.

MELVIN (CONT'D)

You're both under arrest.

Tommy draws his gun and sticks it right under Melvin's nose.

TOMMY

You mother fucker!  
(pointing with the gun)  
Get the fuck over there.

MELVIN

Now hold on there, boy. You don't wanna make this situation any worse than it is.

TOMMY

Move!.. On the chair!

Melvin slowly moves to a fold up METAL CHAIR next to the sofa, and sits. He stares menacingly at Tommy.

TOMMY (CONT'D)

What the fuck are you looking at?  
(shouts to Bonnie)  
Get some tape!

Bonnie goes to the sideboard and grabs some DUCT TAPE. She forces Melvin's hands around the back of the chair and wraps tape around his wrists. She does the same thing with his legs, wrapping them around the front legs of the chair.

TOMMY (CONT'D)

Stick some over his mouth.

MELVIN

You don't wanna be doin' that,  
girlie.

Bonnie tears off some tape and roughly sticks it over Melvin's mouth. They both dance around Melvin, taunting him. Bonnie plants a big kiss on his cheek, then proceeds to lap dance for him. She laughs, then to Tommy.

BONNIE

He ain't so tough now, baby.

Bonnie starts to dance sexually in front of Melvin.

BONNIE (CONT'D)

(to Melvin)

You like me, big boy? You find me  
sexy? I got big titties, bet you'd  
like to fuck me, ay?

TOMMY

Big fuckin' cop! HUH!

Melvin stares, Tommy strikes him again with the gun.

TOMMY (CONT'D)

What you looking at?

Distant police SIRENS are heard. Tommy rushes to the window.

TOMMY (CONT'D)

He must have called for backup.

(to Melvin)

You called for backup, you fuck!

Melvin just stares. Tommy hits him across the face with the barrel of the gun.

Melvin mumbles something through the gag.

TOMMY (CONT'D)

Fuck you!

Tommy draws a HUNTING KNIFE from his BOOT and waves it close to the trooper's face.

BONNIE

Cut him, Tommy. Go on. Cut him. He  
made me bleed, let's see what he's  
got.

Tommy takes the knife, goes around to the back of the chair, grabs Melvin's hair, jerking his head back, then draws the BLADE across Melvin's THROAT, cutting a LONG DEEP WOUND. Blood gushes.

BONNIE (CONT'D)

(SCREAMS)

Fuck, Tommy. Why did you do that?

TOMMY

It's okay, baby, we got this, you know the drill.

Bonnie and Tommy cross to the crib that sits in the centre of the room and take SHOTGUNS from under the red blanket. Each gun has a makeshift WIRE MECHANISM attached to its trigger. They load the guns and start nestling them on makeshift TWIN STANDS that sit behind each window. Tommy gathers the combined wires and trails them to a FIRING MECHANISM behind the front door. Bonnie loads more guns as Tommy DOUSES the whole lounge with GASOLINE. He then takes hold of the wires and kneels by the door.

EXT. TOMMY'S HOUSE - CONTINUOUS

A DOZEN police cruisers pull up and surround the area around the house, OFFICERS get out and crouch behind the open doors of the cruisers. A POLICE CAPTAIN gets out of one of the cruisers. He shouts to officers.

POLICE CAPTAIN

Get round the back of the house, no one gets out of here, you hear?

Police officers surround the house. The Captain shouts to another officer.

POLICE CAPTAIN (CONT'D)

I want all the roads in the vicinity sealed off, no one gets in or out.

Takes a LOUD HAILER from the cruiser and directs it towards the house.

POLICE CAPTAIN (CONT'D)

(through loud hailer)

Tommy Tomb, we know you're in there, come out with your hands up!

TOMMY (O.S.)  
 (shouts)  
 You and who's army, cop? Hey! Fuck  
 you!

INT. HOUSE - CONTINUOUS

Tommy opens the door slightly and FIRES a shotgun, hitting one of the cruisers and knocking the headlights out.

TOMMY  
 Okay, baby, let's go!

Bonnie starts firing from HOLES in the timbers whilst Tommy pulls each wire, one at a time. The wires create RAPID FIRE from within the house.

EXT. HOUSE - CONTINUOUS

POLICE CAPTAIN  
 Jesus, they got a fucking army in  
 there!  
 (to officer)  
 Call for more back up, and Freddy,  
 get the fire department and medics  
 here.

The officer scurries off.

POLICE CAPTAIN (CONT'D)  
 (shouts)  
 Fire!

The entire police force open fire, the house is peppered with bullets. Thin shafts of LIGHT emulate from the BULLET HOLES of the timber framed house. The shoot-out continues.

INT. HOUSE - CONTINUOUS

Tommy takes out the flip top lighter, lights a newspaper and sets fire to the house. The police gunfire continues.

EXT. HOUSE - CONTINUOUS

The house starts smoking then is ENGULFED IN FLAMES.

POLICE CAPTAIN  
 Hold your fire!

INT. HOUSE - LOUNGE - CONTINUOUS

Bonnie and Tommy, cowering from the RAGING FIRE, move to the center of the room, Bonnie SHIELDS herself from the searing heat as Tommy throws back a LARGE RUG on the floor, revealing a TRAP DOOR. Tommy opens the trap door and Bonnie climbs down the opening.

BONNIE  
The crib!

TOMMY  
Forget it.

BONNIE  
Tommy?

TOMMY  
Forget it!

Tommy climbs down the opening and shuts the trap door behind him. A STRING attached to the rug, drags the rug back over the trap door, concealing it. A BURNING EMBER falls into the crib.

EXT. TOMMY'S HOUSE - SAME TIME

The fire is out of control, police try to enter but are forced back by the searing heat. A police officer lies, wounded, next to one of the cars.

POLICE CAPTAIN  
Get a medic here, now!

INT. UNDERGROUND TUNNEL - LATER

Tommy CRAWLS through the TIGHT SPACE of the TUNNEL, followed by Bonnie. Tommy holds a TORCH that shines the way.

TOMMY  
Not much further, you okay, baby?

BONNIE  
No problem.

EXT. TOMMY'S HOUSE - CONTINUOUS

Fire engines, cruisers and medical vehicles are in abundance. FIRE FIGHTERS try to extinguish the flames, MEDICS tend to the injured OFFICER. The Captain watches the house burn.

POLICE CAPTAIN  
No one could survive that.

INT. WOODS - SMALL HUT - LATER

The small WOODEN HUT has no windows, only a door that is BOLTED from the inside. The floor of the hut has a TRAP DOOR. The door opens and Tommy emerges, followed by Bonnie. Both are COVERED IN MUD. Tommy takes a KEY from a hook on the wall and opens the door lock.

EXT. WOODS - WOODEN HUT - CONTINUOUS

The door slowly opens, Tommy looks out.

TOMMY  
Okay, baby, all clear.

Bonnie and Tommy exit the wooden shelter, Tommy shuts the door. They are at the edge of a heavily wooded area. The shelter is some way from the house. In the distance, the GLOW and the FLAMES of Tommy's house are visible.

TOMMY (CONT'D)  
We made it, baby.

BONNIE  
Let's get the hell out'a here.

They crouch down and run into the woods.

EXT. TOMMY'S HOUSE - LATER

Fire fighters still fight the blaze, officers mill around the burning building.

INT. HOUSE - NEXT DAY - DAY

Three FORENSIC officers in white boiler suits sift through the charred remains of the burnt out building. The roof has gone and smoke still hangs thick in the air as Bates, Peters and Mendez look round for clues. An unrecognizable CHARRED BODY, still attached to the scorched chair sits at the side of the room.

BATES  
Where the hell are all the bodies?

MENDEZ

Beats me, we got one corpse,  
possibly Boothroy. That's it.

BATES

So who was doing all the shooting?

Peters walks over to Bates, holding a shotgun. The wire is still attached to the trigger.

PETERS

What do you make of this, Jim?

Bates inspects the mechanism.

BATES

Jesus, we're dealing with a fuckin'  
Einstein.

PETERS

So whatta we looking at here?

BATES

God knows, maybe two or three  
shooters?

Mendez looks at the charred body.

MENDEZ

That poor bastard's still tied to  
the chair.

PETERS

What kind of animals do this?

MENDEZ

You know this is the Tomb place,  
don't ya.

BATES

Tommy Tomb?

PETERS

Yeah.

BATES

Peters, go put a call out, have  
this guy picked up.

Peters walks out of the house. The doctor enters and goes over to the body. Mendez sees him.

MENDEZ

Jim, the doc's here.

BATES

Oh, and Joe, check if the Lee girl is around, if you find her bring her in.

MENDEZ

You got it.

Forensic officer TEX BADLEE, wearing a white overall, walks around the building.

BADLEE

(to FIREMAN)

Can someone get some water over here?

FIREMAN

You got it.

The fireman drags a firehose over to Badlee.

BADLEE

Throw some water over this.

The fireman opens the hose and water rushes out.

BADLEE (CONT'D)

Gently, gently.

The water runs over the still SMOULDERING crib, filling it. Badlee looks inside. The floor of the crib gives way under the weight of the water, and the crib, Badlee and the charred rug fall through the floor of the house.

BADLEE (CONT'D)

Will someone get me out of here?

The fireman and Bates pull Badlee from the hole and try to lift the crib out.

BATES

(to Mendez)

Joe, give us a hand.

Bates and Mendez lift the crib out and set it aside, they then pull the soaking wet rug from the hole to reveal the tunnel.

BATES (CONT'D)

What the...

Looks down the shaft.



MENDEZ

We got rats in a drainpipe.

BATES

Joe, get a team here and see where this goes. I want these bastards caught, and fast.

A UNIFORMED OFFICER comes over and hands a charred BADGE to Bates.

UNIFORMED OFFICER

Looks like Boothroy, sir.

BATES

Poor bastard. Officer, I want all the contents that ain't destroyed taken to the lockup, I don't want no one touching anything until we have a chance to examine them.

EXT. WOODLAND - MOUNTAIN - NIGHT

It's cold. Tommy roasts a SKINNED RABBIT over a small twig and brush FIRE. There is a makeshift SHELTER of branches and leaves visible. Both Bonnie and Tommy appear DISHEVELED, Bonnie, her hair matted, Tommy, unshaven and dirty. Bonnie shivers as she warms her hands by the fire.

Tommy pulls the rabbit from the fire, hurriedly cuts it in two with his hunting knife, gives half to Bonnie and drops the knife as he frantically juggles the still hot rabbit. They eat.

BONNIE

This is bullshit, Tommy. I can't take it, we gotta get out'a here.

TOMMY

And go where?

BONNIE

I don't know. Mexico, maybe.

TOMMY

Mexico, huh?

(beat)

You think they took the bike?

BONNIE

I don't know and I ain't goin' back to find out.

TOMMY

Maybe we could steal one.

BONNIE

I don't give a shit what we do, I need some proper food and I seriously need a fix.

Bones lie everywhere as they finish the rabbit. Tommy kicks dirt over the fire, inadvertently covering the knife.

TOMMY

Okay, lets go.

They disappear into the woods. The sound of a CHOPPER is heard overhead, its LIGHTS survey the woods.

EXT. DIRT ROAD - MUCH LATER - NIGHT

Bonnie and Tommy emerge from the woods into the PITCH-BLACK, tree lined road. The moon is absent from the night sky as millions of STARS pulsate brightly, casting an eerie hue over the distant horizon. To the right of the road lies a shimmering LAKE that reflects the night stars, to the left a densely wooded FOREST, dark and uninviting. The sound of chirping CRICKETS is all that can be heard.

FLASH: A ten pointer DEER suddenly appears, his EYES BLAZE in the darkness. Bonnie SCREAMS.

BONNIE

What the fuck...

The deer scurries off into the blackness.

END OF FLASH - BACK TO SCENE:

Tommy is distracted as in the distance, TWIN LIGHTS are seen.

TOMMY

What the hell is that?

A distant sound of a MOTOR is audible.

TOMMY (CONT'D)

Baby, I think we got ourselves a ride.

BONNIE

Or a bloody spaceship.

The lights come closer and closer and appear to BOUNCE as they travel over the small mounds of the bumpy road.

BONNIE (CONT'D)

Maybe we shouldn't do this, baby.

Tommy takes the gun from the back of his jeans, checks the breach and puts it back.

BONNIE (CONT'D)

No more killin', Tommy, we're done with that.

TOMMY

Shut the fuck up. I'm gonna flag it down.

BONNIE

What if it's the cops?

TOMMY

They ain't gonna be travelin' down a road like this. Get over to the side.

BONNIE

Tommy, forget it, please.

TOMMY

I told ya to shut it.

Bonnie moves to the side of the track and crouches. Tommy stands in the CENTER of the road waving his ARMS frantically to signal the car to stop. The car comes to a SCREECHING halt at Tommy's feet. Tommy SHIELDS his eyes from the blinding light as he reaches for the gun. He shouts.

TOMMY (CONT'D)

Hey, you wanna turn them lights off?

There is a deadly hush. Tommy tries to see past the lights.

TOMMY (CONT'D)

Hey, any chance you're going my way, buddy? My truck broke down just over the ridge and I...

There is a LOUD CLICK as four doors swing open simultaneously, crouched behind the doors are four UNIFORMED POLICE OFFICERS, guns drawn and pointed at Tommy. One of the officers SHOUTS.

OFFICER

Freeze. Put your hands in the air and don't move.

Tommy shouts to Bonnie.

TOMMY  
Run baby, run.

Bonnie gets up, turns, and runs into the woods. Two officers give chase and run her down immediately.

BONNIE  
(screams)  
Tommy.

Tommy makes a dash for it and heads for the lake. He ZIGZAGS as he runs.

OFFICER  
Freeze or we'll fire.

Tommy runs into the lake and starts swimming.

OFFICER (CONT'D)  
Okay, fire.

The officers shoot at the barely visible figure.

EXT. LAKE - IN WATER - CONTINUOUS

Tommy swims, bullets entering the water are seen all around him, he is hit in the arm, then in the leg. He shouts.

TOMMY  
Okay, okay, I'm done.

EXT. LAKE - LAKE SIDE - CONTINUOUS

An officer takes off his, shirt, belt and boots, and dives into the water.

EXT. DIRT ROAD - CONTINUOUS

Tommy, bleeding profusely from his wounds, is dragged from the lake. Tommy laughs then shouts to Bonnie.

TOMMY  
Guess this ain't our day, baby.

A further three cruisers pull up, lights blazing and sirens howling. Tommy, supported by two officers, is taken to one of the cars.

Forced to get in, he grabs the door, pulls himself up, and shouts to Bonnie, who is being escorted to another car.

TOMMY (CONT'D)

I love you, baby.

BONNIE

I love you too, honey.

TOMMY

Don't let them fuck with you, baby, they're gonna try to get you to tell em all kinds of stuff, don't say nothin' I...

Bonnie and Tommy are bundled into the back of the cars.

INT. ARKANSAS SUPREME COURT - DAY

Tommy stands with his DEFENSE TEAM, awaiting the court's ruling.

JUDGE

Tommy Tomb, you have been found guilty of all three counts of murder in the first degree. Do you have anything to say?

TOMMY

Hey, it's been a hell of a life, wouldn't have changed a thing, should never have got caught, though... You know what? It's been an education.

JUDGE

It is the judgement of this court that you shall be taken to a place of incarceration and at a time specified, be executed by way of lethal injection.

BACK TO PRESENT: INT. BONNIE'S CELL - NIGHT

Tommy's vision speaks.

TOMMY

You left me out to dry, baby. Told 'em it was all my fault. You killed me and they're gonna kill you. Time's running out, baby girl.

BONNIE  
Rot in hell, user!

TOMMY  
(laughs)  
I'm here, waitin' for you.

INT. ARKANSAS SUPREME COURT - (FLASHBACK) - DAY

SUPER: "1993, ARKANSAS SUPREME COURT"

BONNIE, (16) wrists and ankles SHACKLED, is led into the packed courtroom, she is dressed provocatively in a black shirt, virtually open, showing her developed CLEAVAGE, a short black leather mini skirt, black leggings and boots.

In the public gallery there are numerous Bonnie Lee SUPPORTERS and a bunch of Hells Angels. Bonnie acknowledges the supporters, punches the air and takes her seat. The Hells Angels show their support.

The defense and prosecution teams of ATTORNEYS sit at their desks. The CLERK OF THE COURT sits to the left of the Judge's stand.

The JUDGE (60), Irish, rotund, gray wavy hair, thick IRISH ACCENT, enters from a door to the rear of the courtroom.

CLERK  
All rise. His Honour, Judge Patrick O'Flarity presiding. The court is now in session.

All stand except Bonnie. The Judge looks disapprovingly at her as he takes his seat, he motions to the Clerk.

CLERK (CONT'D)  
(to the court)  
Please be seated.

All sit. The clerk rises.

CLERK (CONT'D)  
The people of the State of Arkansas versus Bonnie B. Lee, case number, BF02-84 on the Judicial Calendar. Will all parties declaring an interest in these proceedings please confirm their appearances for the record.

Prosecution attorney KEN ROSEWOOD (45), distinguished, tall, dressed in a smart, expensive dark gray suit, white shirt and red tie. To his left are two further attorneys similarly turned out. Rosewood stands.

ROSEWOOD

Good morning, Your Honor. The State of Arkansas is represented by Attorney Ken Rosewood, lead counsel and special prosecutor in this case. Appearing with me to my right is Assistant Attorney General Tom Beestock, and from the Department of Justice, Norman Rolls.

Both men rise and nod to the Judge.

Bonnie's Attorney, ANTHONY FOSTER (25), buck teeth, unattractive, thin, wearing glasses and an old lose fitting suit, sits next to THOMAS SHAFT (30's) short, balding, overweight, similarly attired.

Foster plays with his papers, looks up and stands. He has a mild stutter.

FOSTER

Ah-ah-ah-yeah. Good morning, Yah-yah, Your Honor. Bonnie B. Lee's appointed public defenders. Ah. am-am-am, immediately to my left, Thomas Shaft, and then there's a-am-am, myself, Anthony Foster. Your Honor. Ah- ah the defense would like to ask the court whether...

The Judge interrupts Foster, looks sternly at Bonnie.

JUDGE

One moment, Councilor. Miss Lee. Your decision not to rise as the court came to order, would you be having some kind of a problem with my jurisdiction?

BONNIE

I have no idea what you're talkin' about, Your Worship.

JUDGE

I believe the correct vernacular in the State of Arkansas is Judge or Sir, Miss Lee. Not Your Worship. You will address me as directed, is that clear?

Bonnie shrugs her shoulders.

JUDGE (CONT'D)  
 Councilor, is your client aware  
 that she's on trial for her life?

ATTORNEY FOSTER  
 Ah-ah-ah-w-we apologize, Your  
 Honor.

BONNIE  
 Look, Your Honor, Sir, Judge,  
 whatever you wanna call yourself.  
 Can't we just get on with this? I  
 got a stuttering fool for an  
 attorney, the other guy, I have no  
 idea why he's even sitting there  
 and I'm hungry and bored, so let's  
 move it along.

JUDGE  
 (bangs his gavel)  
 That's enough, Miss Lee! I will not  
 have this court disrespected. And,  
 whilst we're there, I strongly  
 advise you to redress your  
 revealing garment or we'll find  
 appropriate clothing to cover you.

Bonnie looks down at her provocative top, looks at the Judge.

BONNIE  
 You mean this, honey?

She smiles, runs her tongue across her lips and slowly starts  
 to button up her shirt. The Judge glares at Bonnie.

JUDGE  
 Councilor!

Foster rises.

FOSTER  
 Ahm-um-ah-s-s-s-yuh.

Foster can't get his words out. The Judge, frustrated.

JUDGE  
 Ugh. Proceed.

CLERK  
 Will the defendant please rise.

Foster and Bonnie stand.



CLERK (CONT'D)

Miss Bonnie B. Lee, you are charged with three counts of first-degree murder. On the first count, the murder of Travis Lee, how do you plead?

BONNIE

Retribution.

JUDGE

What the hell is this? Retribution?

BONNIE

Retribution means he got what he deserved, Judge.

JUDGE

I know what retribution means, Miss Lee.

BONNIE

Then why ask?

JUDGE

The court is not here to hear your opinions or editorializations, Miss Lee, it is here to decide whether you are guilty or not guilty of the charges set out by the state's indictment. Is that clear? Now Councilor, the defendant will kindly plead.

FOSTER

We plead not guilty, Your Honour.

JUDGE

Now, was that difficult?

CLERK

On the second count, the murder of Francine Lee, how do you plead?

BONNIE

No interest.

JUDGE

Ugh.

FOSTER

Not guilty on both counts, Your Honor.

Bonnie leans over and whispers to Foster.

BONNIE

Why are we playing these fuckin' games? These people don't give a crap, they just want me dead.

FOSTER

Will you a, s-s-s-stop this. How am I supposed to defend you if I have to deal with this, a-a-a-this, this bullshit?

Bonnie looks at Foster. Looks at the Judge.

BONNIE

Do I have to have this dude to defend me? We could all be dead by the time he gets a sentence out.

JUDGE

This is not the time to be considering changing representation, Miss Lee. Any such decisions must be made at a later stage, not during the preliminary stages of the trial.

BONNIE

Well k-k-k-kick my ass.  
(mockingly to court)  
The Lord is my shepherd, Judge, and I shall dwell in the house of the Lord.

JUDGE

What was that you say?

BONNIE

Come on. Is this all part of the shakedown, Judge? You convict me because of my insubordination, my mockin' behavior in your precious courtroom? Then everyone's happy. You all go home to your nice suburban homes with your nice suburban families while I rot in hell. Well, Your Honor, I don't give a shit.

JUDGE

You'll moderate your language, young lady, and you'll desist from using that kind of language in my courtroom. This is not a fairground.

BONNIE

The hell it's not!

JUDGE

And while you're at it, I will not have my reputation besmirched by these inane accusations! Do I make myself clear?

BONNIE

I have no idea what the hell you're talkin' about.

JUDGE

Mr. Foster, I strongly advise you to have a word with your client.

FOSTER

(whispers to Bonnie)

Y-y-you've gotta stop a-a-a doing this, the Judge is not the enemy here.

BONNIE

Jesus.

JUDGE

Continue with the charges.

CLERK

Bonnie B. Lee, on count three, you are further charged with the kidnap and first-degree murder of Melvin Boothroy, to this indictment, how do you plead?

BONNIE

I plead insanity, Judge. Crazy as a rubber full of frogs. Still am, always will be.

She puts her index fingers in the sides of her mouth.

BONNIE (CONT'D)

See? La, la, la, la, la.  
Crazy as a cow shitting bricks.



BONNIE (CONT'D)

I could have you ejecting in 3 seconds flat, you fat, ugly fuck. They all destroyed my life, but you don't wanna hear about that, do ya? I died everyday for their greed, drugs and lust, where's my justice, Judge?

(screams)

Where's my fuckin' justice?

Pulls open her shirt, the buttons fly off, one hitting the Judge.

BONNIE (CONT'D)

You wanna piece of this? You might as well. Everyone else has been there! This is what I'm guilty of, Your Honor, being a fuckin' play thing for people like you, you fuckin' asshole!

She licks three fingers and puts them in her mouth.

BONNIE (CONT'D)

Yeah, you recognise this, Your Honor?

JUDGE

Take the prisoner out. The court is in recess.

(to defense lawyer)

Councilor. My chambers. NOW.

The prosecution team sit silently watching the proceedings. They smile as Bonnie is being led out. Bonnie screams at the Judge.

BONNIE

Fuck you!

Then to the prosecution lawyers.

BONNIE (CONT'D)

Fuck you too! You know nothin' about my life! I'd kill all of you if I had the chance.

BACK TO PRESENT: INT. BONNIE'S CELL - LATER

Tammy-Lee emerges from the darkness.

TAMMY-LEE

Why were you so angry, Momma, was it because of me?

BONNIE

No, not you. I never knew who your Daddy was and I was too busy doin' all kinds of drugs and stuff, I had no one to guide me.

Tammy-Lee dissolves. Bonnie taps the pen on her teeth, looks down and begins to write.

BONNIE (V.O.)

Baby, the trial was just procedure, I never had a chance, didn't understand half the things they were talkin' about. Even the Judge hated me, seems the whole world blamed me for what I'd done. There was just one person who showed any interest...

DISSOLVE TO:

INT. ARKANSAS CORRECTIONAL CENTRE - VISITING ROOM - DAY

Bonnie sits in a BOOTH behind a GLASS PARTITION. Sadie enters, walks to the booth and sits, they look through the glass and each pick up a PHONE.

SADIE

Hi.

Bonnie sits silently.

SADIE (CONT'D)

Can we talk?

BONNIE

How did you get in here? I don't have a visitors list.

SADIE

I got your lawyer...

BONNIE

Who? Fumbling Foster?

SADIE

Huh?

BONNIE  
Arkansas's answer to Elmer Fudd,  
the stuttering gerbil?

Sadie starts to laugh. Bonnie slowly joins in.

SADIE  
I have n-n-n-n-no idea who y-y-y-  
you're talkin' about.

They both laugh again.

BONNIE  
You seen him?

SADIE  
He was on the late news, who the  
hell appoints these guys? Anyway, I  
got him to put in a request to the  
warden.

BONNIE  
Hey, I'm sorry I was such a...  
Well, you know. Hey, I'm just glad  
you're here.

SADIE  
Me too.

A moment of reflective silence.

BONNIE  
So what do ya need?

SADIE  
I'd just like us to be friends,  
Bonnie. Tommy was a bad guy, I know  
the hell you went through with him.  
He had me doing all kinds of weird  
stuff when we were married, that's  
why I left him.

Bonnie sits back saying nothing, she appears emotional. She  
puts her hand up to the glass, Sadie mirrors her.

SADIE (CONT'D)  
I have a son, his son, the only  
good thing that came out'a the  
marriage, and I feel I have a kind  
of connection with you, some kind  
of bonding, maybe cos we both went  
through similar things.  
(MORE)

SADIE (CONT'D)

And I just wanted you to know, if there's anything I can do to help ease your pain, I...

Bonnie breaks down.

BONNIE

You know what? No one never done nothin' for me my whole life that didn't want somethin' sexual in return. No one.

Bonnie pulls herself together.

SADIE

All I can say is that I'm here if you need me.

BONNIE

You wanna do somethin' for me? Grandpa's crib, it's like the only thing that means somethin' to me my whole life. Would you take it?

SADIE

Bonnie, I, um...

BONNIE

It's important, Sadie, kind of symbolic. Ya see the crib always held new life for me, and if it goes, then my life had no purpose, my whole existence becomes meaningless. Would you please take it, please? My lawyer asked me what I wanted to do with it and now I know. You have to have it.

SADIE

Okay, sure, where is it?

BONNIE

The police have it in some holding room, I heard it's a little fire damaged, but you, Billy and Bobby-Joe can maybe fix it up real good. It's gonna bring you luck, Sadie, you see if it don't, maybe use it when you have another little 'un. I'll get my new lawyer to apply to have it released to you.



SADIE

Bonnie, is there something I'm missing here?

BONNIE

Its about luck, Sadie, luck and Karma, the willingness of giving and receiving.

Guard calls time.

GUARD (O.S.)

That's it, wrap it up.

SADIE

I'll see it's looked after, and, thank you.

Sadie stands and exits. Bonnie sits for a moment, stands and leaves.

INT. ARKANSAS SUPREME COURT - NEXT DAY

The trial is in progress, the jurors sworn in and opening statements and pleas completed. The Judge, to Rosewood.

JUDGE

Mr. Rosewood, would you like to commence with your opening statement?

ROSEWOOD

Thank you, Your Honor.

Rosewood stands and crosses to the jurors. He nods to the Judge as he proceeds with his opening address.

ROSEWOOD (CONT'D)

Your Honor...

To the jurors.

ROSEWOOD (CONT'D)

May it please the Court, and you, Ladies and Gentlemen of the Jury... Firstly, good morning. We are here today to adjudicate three of the most heinous crimes ever committed in the state's history. The indictment consists of three counts of murder in the first-degree. I repeat... Three counts of murder.  
(MORE)

ROSEWOOD (CONT'D)

Three innocent people were murdered in cold blood because the defendant didn't like the way she was being treated or spoken to...

DISSOLVE TO:

INT. SUPREME SUPERIOR COURT - LATER

Rosewood completes his opening address.

ROSEWOOD

...and is awaiting sentence. So these are the facts, and they are irrefutable. Bonnie B. Lee was a consenting party to all three murders and murder is murder. Pure and simple. Therefore if, and I express, IF, there is no doubt in your mind, then you must find the defendant guilty of all charges. Thank you.

He turns and walks to his desk.

JUDGE

Mr. Foster.

FOSTER

Thu-um-eh-er, thank you, Judge.

He makes the same journey over to the jurors.

FOSTER (CONT'D)

Ah-ah-ah mm-mm-ah, ladies and guh-guh-guh-gentlemen of the jury. Am-am-am- i-i-we-we...

Foster looks around the court. Looks to the Judge.

FOSTER (CONT'D)

Um-ah, I believe we have n-n-n-no opening statement, ya-yaya-ya, Your Honor.

He smiles at the jurors, turns and crosses to his desk. Bonnie looks at him in disbelief, looks at the Judge. Looks bemused. She rises. Makes a hand gesture implying, "What the hell was that?" To Judge.

BONNIE

Hello?... You have a better idea?

JUDGE

Miss Lee, would you like a recess  
to reconsider your position?

BONNIE

Ah, you'd think!

JUDGE

Very well. The court is in recess.  
Councilors, my chambers.

DISSOLVE TO:

INT. SUPREME SUPERIOR COURT - THREE DAYS LATER

Bonnie has a new DEFENDER, ALAN PERCY, good looking, smart  
and on the money. The proceedings have been under way and the  
trial is in full flow.

PERCY

I call Detective Jim Bates

Bates enters the court and takes the stand.

JUDGE

You understand that you're still  
under oath, Detective?

BATES

Yes, sir.

PERCY

Detective, exhibit 4B.

He holds up the rucksack.

PERCY (CONT'D)

This is the rucksack that you say  
was the defendant's?

BATES

That's correct.

Percy goes under the desk, takes out an identical bag.

PERCY

Did you know that there were maybe  
one hundred of these bags sold in  
this state over the last year?

BATES

Yeah, I'm aware of that.

PERCY

So the chances of the rucksack  
being the defendant's is at best,  
slight?

BATES

We don't think so.

PERCY

(mockingly)

And why is that, officer? Did she  
have her name engraved on the bag?

BATES

No, but it had a blood stained  
shirt that has been proved by  
forensics to be hers, in the side  
pocket.

PERCY

Oh please don't worry about the  
shirt, detective, we'll get to that  
shortly. Firstly, I'd like to...

DISSOLVE TO:

INT. SUPREME SUPERIOR COURT - LATER

Bonnie is on the stand.

ROSEWOOD

... and you still insist that you  
were not at fault?

Bonnie turns to the Judge.

BONNIE

I never wanted to hurt that  
officer, Your Honor, he forced his  
way in to the house then knocked me  
clean across the room. He nearly  
broke my jaw. I had no idea what  
was goin' down. I thought it was a  
shakedown, you know, cos Tommy was  
dealin' drugs. I just thought it  
was him and Tommy having some  
kind'a dispute. I only tied him up  
cos Tommy told me to.

ROSEWOOD

You mean when you taped him to that  
chair and set fire to him, yo...

BONNIE

Fuck you, you know that wasn't the way it was.

ROSEWOOD

Well, Miss Lee, in Mr. Tomb's sworn statement and also in his trial, he said that you were...

DISSOLVE TO:

INT. SUPREME SUPERIOR COURT - NEXT DAY

JUDGE

Mr. Percy, would you like to give your closing statement?

PERCY

Thank you, Your Honor.

He walks over to the jurors.

PERCY (CONT'D)

Ladies and gentlemen of the jury. Well, it's been an interesting journey, you have heard that...

INT. SUPREME COURT - DAYS LATER - DAY

The jury delivers their verdict.

FOREMAN

... and on the third count, murder in the first-degree, we find the defendant guilty as charged.

CLERK

And that is the verdict of you all?

FOREMAN

It is.

CLERK

Will the defendant please rise.

JUDGE

The jury has found you guilty on all three counts of first degree murder, because of the seriousness of the charges I have...

DISSOLVE TO:

INT. SUPREME COURT - LATER

JUDGE

...death by lethal injection. The court is now in recess.

BACK TO PRESENT: INT. BONNIE'S CELL - LATER

Bonnie continues writing.

BONNIE (V.O.)

We were both found guilty on all counts, and sentenced to death. I was numb and it never hit me for maybe six months. Tommy had no contact with me after the trial, said I was the cause of all his misfortunes. Heard that his appeals got turned down, and after five years they carried out the sentence. They say he went out squawking like a duck on an orange farm, guess he just...

DISSOLVE TO:

INT. ARKANSAS CORRECTIONAL CENTRE - EXECUTION CHAMBER - DAY

THE WARDEN, CHAPLAIN, PRISON GUARDS AND VARIOUS WITNESSES are in attendance as Tommy is strapped to the GURNEY, SYRINGES are attached to both arms. Tommy is a now a scared man, gone are the bully boy tactics. He PLEADS for his life.

TOMMY

Hey, man, you don't need to do this. Come on, it was all her fault, she made me do it. Hey, Chaplain, you gotta help me, man.

WARDEN

The sentence, death by lethal injection, will now be administered.

The syringes start to depress.

TOMMY

(crying)

It was that fuckin' bitch, man, the cop, Francine, the dude, you hear me!.. I ain't responsible...

(MORE)

TOMMY (CONT'D)

Come on, man, you have to believe me. No, no, don't...

BACK TO: INT. PRISON - INTERVIEW ROOM - DAY

Attorney Percy sits with Bonnie.

PERCY

...it's not gone well, Bonnie, they've turned down the appeal.

BONNIE

So?

PERCY

Well, unless we can find some new evidence, I don't know what else we can do.

BONNIE

Jesus.

PERCY

I haven't given up yet, let's see if I can...

INT. THE WILSON RANCH - DINING ROOM - EVENING

The PRISON WARDEN, JACK, (60's) sits at the dining table in the elegantly furnished room. A large crystal chandelier, its lights dimmed, hangs over the table. Wall lights give an intimate feel to the room. SHEILA WILSON, (45) an elegant woman, her husband RON (50's) and pretty daughter ABIGAIL, (8) sit at the table. A Golden Labrador lies at the feet of Abigail. They have completed their meal.

WARDEN JACK

Sheila, I have to go. I've had a wonderful evening, thank you.

SHEILA

We're so glad you could join us.

ABIGAIL

See you again soon, Uncle Jack.

Sheila and the Warden rise. The Warden takes Sheila's arm. They exit.

INT. WILSON RANCH - HALLWAY - CONTINUOUS

Sheila walks to the front door, followed by the Warden. To the left of the hallway is a HALL TABLE. Sheila takes a LETTER from a DRAWER, and hands it to the Warden. The Warden looks at the letter, looks at Sheila.

WARDEN

So?

SHEILA

It's for Bonnie Lee.

WARDEN

Sheila, you know I can't. All prisoner correspondence has to go through official channels. Why do you have an obsession with this case?

SHEILA

It's very important to me and my family.

WARDEN

May I ask why?

SHEILA

I'm afraid I can't tell you that right now, you just have to trust me. Jack, I need you to give her the letter just before she makes her way to the execution chamber, please!

WARDEN

Okay, but next time, ask me to do the dishes or mow the yard.

Sheila leans over and kissed the Warden on the cheek.

SHEILA

You're a wonderful friend, Jack.  
Thank you.

EXT. BONNIE'S CELL - CONTINUOUS

Bonnie looks out, the WARDEN and party approach. They reach the cell, the Warden enters with the PRISON CHAPLAIN, a kind, ageing, IRISH MAN. Two PRISON GUARDS wait outside.



INT. CELL - CONTINUOUS

WARDEN

Bonnie, would you like some time  
with the Chaplain?

BONNIE

Yes, thank you.

The Warden turns and exits the cell. The Chaplain takes  
Bonnie's arm.

CHAPLAIN

Come, my child, let me help ease  
your burden.

Bonnie picks up the bible, sits on the bed with the Chaplain.

CHAPLAIN (CONT'D)

Would you like to confess?

BONNIE

I would, father.

CHAPLAIN

(crosses himself)

In the name of the Father, the Son  
and the Holy Ghost.

Bonnie holds the bible close to her chest.

BONNIE

Forgive me, father, for I have  
sinned. I have murdered,  
prostituted myself, worshipped dark  
forces, done so many bad things,  
I...

She breaks down.

CHAPLAIN

Hold steady now, child, God  
understands.

BONNIE

But, Father...

CHAPLAIN

God welcomes all who repent.

BONNIE

Father, I don't understand, I  
didn't mean to, I mean, I didn't  
want to...

CHAPLAIN

My child, in the sight of God and the courts of this country, you are guilty of all of your crimes. You cannot excuse yourself from the blame. All you can do is ask God for forgiveness and repent your sins.

BONNIE

But Father, I...

The Warden enters the cell.

WARDEN

Bonnie, I'm sorry, it's time.

Bonnie gets up, crosses to the desk and picks up the diary. She hands the diary to the Warden.

BONNIE

Warden, could you add this to the rest of the diaries and make sure my daughter gets them?

WARDEN

(looks puzzled)  
Your daughter?

BONNIE

Please, if you would.

WARDEN

(beat)  
Of course.

The Warden slips the letter into Bonnie's hand, Bonnie looks at him.

BONNIE

I'm sorry?

WARDEN

It's something you need to read before the end.

Bonnie lays down the bible, she exits the cell and stands quietly with the officers. She starts to read the letter. The Warden and Chaplain hold back.

CHAPLAIN

I wasn't aware she had a daughter?

WARDEN

She hasn't. I thought the diaries  
were for the production company.

CHAPLAIN

God help the child.

The Warden and Chaplain join Bonnie and start to walk along  
the corridor. Bonnie continues to read the letter.

INT. DEATH ROW - CORRIDOR - CONTINUOUS

CHAPLAIN

Lord, take this repentant child and  
lead her into your arms and on to  
your kingdom, she will...

The Chaplain continues to pray as Bonnie is led past other  
death row inmates.

MEMORY FLASH:

EXTREME CLOSE-UP, Travis, knife through his neck, covered in  
blood.

END OF MEMORY FLASH

There is general commotion from the other prisoners as they  
watch Bonnie pass.

MEMORY FLASH:

Melvin's throat being slit, blood squirting from the wound.

END OF MEMORY FLASH

BACK TO PRESENT: INT. - EXECUTION CHAMBER - LATER

The Warden, Chaplain and guards enter the chamber with  
Bonnie. She is helped onto the GURNEY by the guards.

MEMORY FLASH:

Francine, covered in blood, part of her head blown away.

END OF MEMORY FLASH

The guards strap Bonnie's wrists and ankles and two IVs are  
INSERTED, one in each arm. One of the guards goes to take the  
letter from Bonnie's hand.

WARDEN  
 (to guard)  
 Officer, let her keep it.

INT. EXECUTION CHAMBER - WITNESS ROOM - SAME TIME

The STATE GOVERNOR, the PRESS and VARIOUS OFFICIALS file into the room through the TWO DOORS on either side of the chamber.

They move to their seats and sit silently. Sheila Wilson enters last and takes a seat at the back of the room. The CURTAIN that covers the windows of the execution chamber slowly RISES to reveal the gurney. Through the GLASS PARTITION, Bonnie is visible. SPEAKERS transmit the proceedings to the witnesses.

INT. EXECUTION CHAMBER - CONTINUOUS

WARDEN  
 Bonnie B. Lee, you have been found guilty by a jury of your peers for the murders of Melvin Boothroy, Travis Lee and Francine Lee. The sentence, death by lethal injection, will now be administered. Do you have anything to say before the sentence is carried out?

BONNIE  
 Only that I hope my death will highlight abuse, if only one child is saved from the trauma and destruction of their lives then I die knowing my life had some meaning. I am truly sorry for what I have done and I have made my peace. I'm ready.

The Warden nods to the EXECUTIONER, the plungers on the syringes containing the sodium thiopental SLOWLY DEPRESS.

BONNIE (CONT'D)  
 (quietly, to herself)  
 My baby, I'll be with you shortly.

Bonnie appears to be at peace.

DISSOLVE TO:

## DREAM SEQUENCE - BONNIE'S DEATH SCENE

Bonnie, her voice and words ALIEN to her normal self.

BONNIE

Lord, allow me to join you in your  
heavenly kingdom and make me  
steadfast in thy cause, and grant  
that I may be reconciled among  
those who have not violated thy  
covenant nor followed the gods of  
their own idle fancy.

Three GHOSTLY APPARITIONS appear, Francine, her face partly  
blown away, Travis, knife protruding from his neck, and the  
gray figure of Tommy, syringes in arms. They laugh  
hysterically as Tommy moves forward and speaks to Bonnie.

TOMMY

Still got too much to say, baby.

BONNIE

Begone, demons, allow me my place  
in God's arms.

FRANCINE

Jesus. She actually believes she's  
goin' to see God.

TRAVIS

Come to Daddy, baby.

Tommy starts to sing.

TOMMY

(SINGS)

AIN'T SHE SWEET, SEE HER WALKING  
DOWN THE STREET.

He is joined by Francine and Travis.

ALL

(SING)

AND I ASK YOU VERY CONFIDENTIALLY,  
AIN'T SHE SWEET.

The music continues as all three go into a tap routine, then  
a soft shoe shuffle. The music stops abruptly.

TRAVIS

If music be the food of love.

FRANCINE

She's on her way to meet her maker.

TOMMY  
 (laughs)  
 Satan, baby, Satan!

FRANCINE  
 Baby, Momma's waiting, don't forget  
 to bring the toys.

BONNIE  
 Fuck you, fuck you, FUCK ALL OF  
 YOU!

Bonnie starts to drift into UNCONSCIOUSNESS her head suddenly  
 SNAPS UP, she looks at Tommy, smiles, her EYES BURNING.

BONNIE (CONT'D)  
 (in demonic voice)  
 HI BABY... RELEASE ME!

She struggles with her restraints. Tommy smiles.

BONNIE (CONT'D)  
 Enable me to obtain a seat of truth  
 in thy presence. Bestow upon me...

TRAVIS (O.S.)  
 Come to us, baby, come to Daddy.

FRANCINE  
 It's easy, baby, just let it go.

TOMMY  
 We're gonna do it all again, baby.  
 You, me and your ever lovin', Hells  
 Angels.

BONNIE  
 (to Tommy)  
 Ya think, you fuck. Fuck you!

A DEEP INVERTED CROSS SHAPED GOUGE appears on Bonnie's  
 forehead, BLOOD drips from the wound, her eyes, BLOOD RED,  
 are filled with HATE AND MADNESS. Her head JERKS upright.

She GRUNTS, her head turning rapidly from side to side. She  
 lets out a BLOOD CURDLING SCREAM!

BONNIE (CONT'D)  
 You want to witness the execution  
 of Bonnie B. Lee? Well, behold!

The room starts to SHAKE, PLASTER starts to fall from the  
 ceiling and walls. Tommy, Francine and Travis look on  
 smiling. Bonnie SCREAMS.

BONNIE (CONT'D)

You want dark forces? Okay! Release  
these chains of bondage and allow  
me to do thy work! My wrath?  
Immense! My vengeance, total!

BONNIE (CONT'D)

(in Latin)  
Illa miserabili hominum  
intima incusso.

SUBTITLES

Strike fear into the very  
depths of these pathetic  
mortals!

Bonnie starts to laugh uncontrollably. The RESTRAINTS on her  
body SNAP, she then LEVITATES two feet off the gurney.

The IVs fly from Bonnie's arms and career alarmingly through  
the air before piercing Travis's EYE and Francine's FACE.

BONNIE

An eye for an eye. Weep, mother  
fucker, WEEP!

TOMMY

You're getting the hang of this,  
baby.

BONNIE

Oh... You like to play with fire?

BOLTS OF ELECTRONS fly from Bonnie's FINGERTIPS and strike  
Tommy, setting him on FIRE. Tommy SCREAMS as he is engulfed  
by flames.

BONNIE (CONT'D)

(laughing)

They say that vengeance is mine? So  
be it!

A LIGHT BULB explodes.

BONNIE (CONT'D)

Do you hear me? Do you hear,  
Master? Enslave these transgressors  
and lead them into the fires of  
your satanic majesty! Bonnie B. Lee  
has the strength to defy you, I  
shall never succumb to your will!

Melvin appears in his DRESS UNIFORM, salutes, smiles, he  
dissolves and is then replaced by Tammy-Lee, she holds the  
hand of a YOUNG MARINE. Bonnie "SCREAMS". She sinks slowly  
back onto the gurney, her eyes close, her hands twitch as her  
head finally rests. The visions dissolve. The cross etched  
into her forehead slowly disappears.

END OF DREAM SEQUENCE

FADE TO BLACK:

THERE IS TOTAL SILENCE.

CHAPLAIN (V.O.)

The final moments of Bonnie B. Lee's life were a revelation, a release of her demons, her renunciation of evil. A woman freed from the trauma of a wasted life. Bonnie B. Lee is now at peace.

SLOWLY FADE IN:

CLOSE UP: BONNIE'S FACE.

CHAPLAIN (O.S.)

God rest her soul.

INT. EXECUTION WITNESS ROOM - SAME TIME

A man and a woman stand at the glass partition looking at Bonnie's body, the curtain descends. The remaining witnesses file out of the doors.

WOMAN'S VOICE

That was horrendous. I never want to experience anything like this again. God rest her soul.

MAN'S VOICE

I can't see that this is justice.

INT. EXECUTION CHAMBER - SAME TIME

The Warden and guards exit the room. The Chaplain spots the letter that had fallen from Bonnie's hand. He picks it up.

INT. EXECUTION WITNESS ROOM - MOMENTS LATER

Through the open doorway of the now deserted witness room, Sheila Wilson walks away, she holds the hand of young girl wearing a RED DRESS. They disappear into the darkness.

INT. EXECUTION CHAMBER - SAME TIME

CLOSE UP: Bonnie's face.



Bonnie, almost smiling, is now at peace.

DISSOLVE TO:

MONTAGE:

SUPER: "THE FINAL WORD"

INT. CHAPLAIN'S HOME - DAY

--It's early dawn, the sun rises over the lake to the rear of the Chaplain's home. The sunrise is serene and beautiful, deep reds intermingled with white fluffy clouds. The still waters of the lake MIRROR the rising of the sun. The Chaplain stands by two open FRENCH DOORS reading Bonnie's letter.

CHAPLAIN

Dear Miss Lee, I have asked that the Warden give you this letter just prior to your execution, so that you may face your final moments with knowledge of the truth of the night of February 10, 1991, the night you gave birth to your stillborn baby.

The Chaplain's voice cross fades to into Sheila Wilson's voice.

SHEILA WILSON (V.O.)

What you are unaware of, is that there was a second birth. A beautiful, healthy baby girl, her name now, Abigail.

INT. FRANCINE'S TRAILER - BONNIE'S BEDROOM - NIGHT

--Bonnie is giving birth, the baby arrives. Sheila takes the baby, tries to revive it but can't, the baby is stillborn. Francine, totally out of it and waving a glass of Bourbon around erratically, screams at Sheila.

SHEILA WILSON (V.O.)

My husband and I were unable to adopt a baby as my husband had suffered some mental problems and I had been diagnosed infertile.

INT. BONNIE'S BEDROOM - CONTINUOUS

--Bonnie is seen screaming as a second birth starts. Francine sits on a chair, drunk and seemingly uninterested as Sheila aids the birth.

SHEILA

Your mother found out about our predicament and suggested that we adopt your baby as she said you were too young to assume the responsibility of raising a child.

INT. BONNIE'S BEDROOM - CONTINUOUS

--The second baby is cleaned then wrapped in a RED BLANKET. Sheila hands money to Francine, Francine stuffs it into her bra, gets up, takes a piece of paper and pen from the bedside table and gets Bonnie to sign the paper. Bonnie, exhausted, blindly signs.

SHEILA

The adoption papers were signed and finances agreed, but I insisted that I come to witness and help with the delivery. But your baby was stillborn. I was about to leave, and then, as if by a miracle, a second baby arrived.

EXT. FRANCINE'S TRAILER - CONTINUOUS

--Sheila exits the trailer carrying the baby wrapped in the blanket, she walks over to a waiting car, climbs in, closes the door, the car drives off.

SHEILA

Your mother took the money and I left with the baby. Abigail, the second baby... is our daughter.

BACK TO PRESENT: INT. SADIE'S HOUSE - DAY

--Sadie and Billy struggle to get the crib up the stairs to the front of the house. Sadie SLIPS, the crib TUMBLES past Billy and SMASHES against the ground. The sun reflects off the SCUFFED black metal frame of the crib.

EXTREME CLOSE-UP: GOLD SPARKLES IN THE SUNLIGHT.

EXT. WOODS - DAY

--Abigail Wilson skips through the woods. She wears a red dress and throws a stick for her Golden Labrador.

SHEILA

Abigail lives on a beautiful ranch surrounded by fields and horses. The house is right on the river, and Abigail loves to sit for hours looking over the waters.

EXT. THE WILSON RANCH - DAY

--Billy and a pregnant Sadie are getting married. Amongst the guests are Sheila, Abigail and Ron plus a number of Hells Angels. Sadie arrives in a ROSE COVERED OPEN TOP WAGON to the sound of the three piece rock band. Billy climbs up and into the wagon as the crib is set to the front. Harry reaches into the crib, takes out a BIBLE, and begins the ceremony.

SHEILA

Abigail is a very happy, special child. She goes to a good school, is an A plus student and has lots of very loyal friends. Abigail is very precious to us and we love her very much.

EXT. THE WILSON RANCH - RIVERS EDGE - DAY

--Abigail plays by the river, she continually throws a STICK into the water. Her Labrador jumps in to retrieve it and is seen to have a LIMP, possibly from an old wound.

SHEILA (V.O.)

Bonnie, Abigail will always be a part of you. She is blessed.  
Yours, Sheila Wilson.

END OF MONTAGE.

FADE TO BLACK.

THE END