

The Execution of Bonnie B. Lee

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FADE IN:

INT. ROCKIN' PIG SALOON - EUREKA SPRINGS - ARKANSAS - NIGHT

The busy down and dirty BIKER BAR is dimly lit, a bunch of LONG HAIREd, TATTOOED, HELLS ANGELS mill around the pool tables drinking beer. Two SCANTILY DRESSED GIRLS play pool whilst flirting provocatively with the bikers.

On the wall behind the busy bar is a GIANT TV SCREEN showing the evening news. A picture 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.

Everyone quietens down to watch the news.

BIKER (CONT'D)

(to bartender)

Hey Jack, turn the sound up, will ya.

The girls giggle and continue to flirt making a noise.

BIKER 2

(shouts at girls)

Shut the fuck up!

The girls, shocked, back off.

Everyone listens to the news report.

CLOSE IN ON TV SCREEN

TV PRESENTER

(on TV)

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 3am 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 States history, had been heavily publicized because of Lee's age at the time of the murders, 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...

SERIES OF SHOTS:

--EXT. ARKANSAS DEPARTMENT OF CORRECTION - LATE NIGHT

A LONE WOMAN wrapped up in a long coat, wearing a head scarf, stands in the freezing cold outside the gates of the prison holding a placard. It reads: ABOLISH CAPITOL PUNISHMENT...
SPARE BONNIE B. LEE

--INT. ARKANSAS DEPARTMENT OF CORRECTION - CORRIDOR - LATER

SLOW TRACKING through the lonely dark corridors of the DEATH WING, WE SEE a SMALL MOUSE come into shot, looks to camera, looks away, obviously lost, helpless, it scurries across the floor and disappear under a cell doorway.

--DEATH ROW - SAME TIME

WE SLOWLY PASS various cells, WE SEE into some of the cells where PRISONERS are either sitting on their bunks or looking out as the CAMERA passes. All are silent, all are aware of Bonnie's fate.

--EXT. BONNIE'S CELL - LATER

WE SEE, through the bars, BONNIE B. LEE sitting at a desk.

END OF SERIES OF
SHOTS

INT. DEATH ROW CELL - 2AM - NIGHT

BONNIE B. LEE (23), a long haired, petite, slim, pretty SOUTHERN GIRL with a pronounced SOUTHERN ACCENT, sits at the writing desk in the sparsely furnished cell. Only the dim light of the DESK LAMP lights the darkened room.

On the desk WE SEE a BIBLE sitting next to Bonnie's unfinished DIARY. Bonnie is flicking through the pages of the diary, she stops at an empty page, lays it down, picks up the bible, bows her head and slowly crosses herself. She prays.

BONNIE (V.O.)

Well Lord, I never had me much use for praying but, here goes for the last time. You know I've mended my ways and that I am truly sorry for all the bad things I dun. I'm a sinner Lord and that's a fact. You already know about the drugs, alcohol, orgies, so I won't go there. Dear Jesus, I'd change it all if I could.

They painted me as a Devil child? What was that all about? Devil worshipping?.. Hey it was the drugs, Lord... Blasphemous degradation they called it, I didn't even know what degradation meant, I swear to God. Well, I hope you can see your way clear to forgive me...

Bonnie kisses the bible and puts it down and begins to write in the diary.

BONNIE (V.O.)

Hey, baby girl, I wonder what you're gonna be doin' today, Momma loves you, baby, you be a strong girl and don't cry, Momma is going to a better place, somewhere where she will be with God smiling down on you.

Momma's been very silly baby, the victim of her own stupidity. Things started way before you were born. I was only just a bit older than you when...

FLASHBACK:

SUPER: "FIFTEEN YEARS EARLIER"

EXT. REMOTE HOUSE - LAKE PROVIDENCE - ARKANSAS - DUSK

FRANCINE LEE (31) Bonnie's MOTHER, a shapely but extremely TARTY WOMAN, high heels, big hair, tight short low cut floral dress which emphasizes her oversized chest, walks unsteadily through the yard holding a basket of washing. She has a cigarette dangling from the side of her mouth. She continually coughs as she proceeds to hang up the laundry.

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

TRAVIS
 (Shouts to Francine)
 You're late! Get your fat ass to
 work.

BONNIE (9) a beautiful little girl, long flowing hair,
 wearing a sky blue dress, runs out of the house carrying a
 doll, she plays with the doll on the porch next to Travis.

TRAVIS (CONT'D)
 (to Bonnie)
 Hey, kid, make yourself useful and
 fetch me a beer.

BONNIE
 (looking towards her
 mother for confirmation)
 Momma?

FRANCINE
 (shouts)
 It's okay, honey, do what he says.

Bonnie exits back into the house.

INT. HOUSE - LOUNGE - SAME TIME

THE HOUSE IS SMALL, a PIGSTY, CLOTHES and TAKE OUT BOXES fill
 the room, BEER CANS litter the floor, Bonnie runs into the
 kitchen.

INT. KITCHEN - SAME TIME

The dishes are piled high on the sideboard, Bonnie opens the
 fridge, takes out a beer and returns to the porch.

EXT. HOUSE - SAME TIME

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

FRANCINE
 (to Bonnie)
 Bonnie, get Momma's purse, will
 you.

Bonnie gets up and runs into the house.

FRANCINE (CONT'D)
 (to Travis)
 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)
(to Bonnie)
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
(to Travis)
And you, you fat slob, get yourself
dressed and go find a job.

Travis ignores Francine.

INT. HOUSE/LOUNGE - NIGHT

Bonnie sits on the sofa watching TV, Travis is asleep beside her.

Francine, obviously INTOXICATED, enters the house with a scruffy FAT MAN. They ignore Bonnie and move through the room and into the bedroom. Bonnie's eyes follow them

INT. LOUNGE - SOME TIME LATER

Bonnie listens as Francine is heard having SEX in the bedroom.

END OF FLASHBACK

INT. BONNIE'S CELL - CONTINUOUS

Bonnie, still writing.

BONNIE (V.O.)
 A lot of bad things happened in
 that house, baby, things that Momma
 can't say right now...

SERIES OF SHOTS: BONNIE'S YOUNG LIFE

--Bonnie (9), stands in the bedroom watching her mother
 having sex with clients.

--Travis standing in the doorway watching Bonnie taking a
 BATH, she sees him and tries to cover up.

--Bonnie (10) Travis taking Bonnie's hand and putting it on
 his CROTCH as she sits on the sofa, CLOSE UP of tears running
 down Bonnie's cheeks.

--Bonnie (13) ordered by Travis to DANCE HALF NAKED as she
 partakes in a DRUNKEN SATANIC RITUAL.

--Bonnie (15) with by TWO MIDDLE AGED MEN taking COCAINE. She
 takes a line and starts to have SEX with them.

END OF FLASHBACK

BACK TO SCENE:

BONNIE (V.O.)
 I lived a nightmare in that house
 of horrors, it had to go.

Bonnie looks up from her diary, from the DARKNESS OF THE CELL
 a CHILD'S VOICE, BARELY AUDIBLE is heard, DISTANT AND ECHOEY.
 It's ALISON, BONNIE'S DAUGHTER

ALISON (O.S.)
 Mommy?

Tears fall from Bonnie's eyes as she looks into the darkness.

BONNIE
 Dear Lord, why did you not protect
 me?

From the shadows, ALISON (8) a pretty little girl wearing a
 BLUE DRESS. She is barely visible.

ALISON
 Mommy?

Bonnie, looks to the SHADOWY APPARITION.

BONNIE
 Alison?

ALISON
Mommy, when are you coming home?

BONNIE
Mommy's going on a long journey,
baby.

ALISON
What about me, can I come?

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

ALISON
Mommy, I miss you.

Alison's image dissolves as a SILHOUETTE of Travis, again IS
SEEN in the shadows.

TRAVIS
Hey sweet thing, still looking for
someone to blame?

BONNIE
Travis?

FLASHBACK:

SUPER: "FOURTEEN YEARS EARLIER"

INT. HOUSE/LOUNGE - EVENING

Travis, INTOXICATED, sits on the sofa, drinking a beer. He
shouts.

TRAVIS
Bonnie!.. Get me another beer!

INT. BONNIE'S BEDROOM - CONTINUOUS

Bonnie gets out of bed. She wears only a VEST AND PANTIES.

INT. KITCHEN - CONTINUOUS

She goes to the refrigerator and takes out a beer.

INT. LOUNGE - CONTINUOUS

Bonnie walks over and hands the beer to Travis, she goes to
leave, HE GRABS HER WRIST.

TRAVIS

Come here.

BONNIE

Please don't daddy.

He pulls her down next to him, offers her the beer.

TRAVIS

Drink!

Bonnie, visibly FRIGHTENED, takes a sip of the beer. Travis puts his arm around her and starts running the other hand up her leg.

BONNIE

Daddy, please don't.

END OF FLASBACK

BACK TO SCENE:

Travis, still in silhouette.

TRAVIS

Always bitchin'.

BONNIE

I was nine years old.

TRAVIS

Hey, you loved the attention.

BONNIE

You scared me, daddy.

TRAVIS

Always dancing around in your underwear, your mother out whoring, I needed some distraction.

BONNIE

Did you never think, "this is my little girl?"

TRAVIS

Sugar and spice, baby, all things nice. That's what little girls are made for.

Travis's apparition dissolves just as TOMMY (25), Bonnie's BOYFRIEND, a LONG HAired, LOWLIFE, TATTOOED, BIKER, moves from the shadows.

TOMMY

Hey, baby.

BONNIE

Tommy?

FLASHBACK:

SUPER: "EIGHT YEARS EARLIER"

EXT. STREET - DAY

Bonnie, (15) developed for her age, is coming out of a store, she is wearing a short cropped T shirt, no bra, her breasts just visible from the underside of the shirt, she wears very short, cut off jeans, WE SEE her underwear just visible as she walks. Tommy is sitting on his bike, revving up. HE SEES Bonnie.

TOMMY

(shouts)

Hey, girly! You wanna ride?

Bonnie sexually saunters over to Tommy.

BONNIE

Maybe? Who's asking?

TOMMY

Just a bad ass biker, baby... You are just about the sweetest thing I ever did see.

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

BONNIE

Cool bike.

TOMMY

You want me to take you for ride?

BONNIE

Depends... A ride on the bike or what?..

TOMMY

That kinda depends on you, baby.

BONNIE

(laughs)

Let's try the bike first, big boy.

TOMMY

Jump on.

Bonnie gets on the bike, they ride off.

END OF FLASHBACK

BACK TO SCENE:

BONNIE

You treated me badly Tommy.

TOMMY

I treated you just the way you wanted, baby. You were the wild thing, up for anything.

BONNIE

I know but did you need to take advantage?

FLASHBACK:

INT. TOMMY'S HOUSE - NIGHT

The house is SMALL, MESSY, set out of town on a DIRT ROAD. A COFFEE TABLE sits in front of the sofa with many LINES OF COKE already set up. A PLASTIC BAG OF PILLS lie next to the lines. Bonnie and Tommy drinking beer and doing LINES OF COKE. Bonnie wears only her UNDERWEAR. Tommy sits on the sofa watching Bonnie. He leans forward.

TOMMY

Dance for me baby.

Bonnie gets up and SEXUALLY DANCES over 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)

(lying back)

Oh, baby.

There is a knock on the door.

TOMMY (CONT'D)

Shit!..

(shouts)

Who's there?

TRAVIS (O.S.)

Open this fuckin' door.

Tommy angrily gets up 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. TOMMYS HOUSE - CONTINUOUS

Travis get up from the dirt.

TRAVIS
Where's my little girl?..

TOMMY
Get the fuck out'a here.

Travis tries to enter the house but Tommy pushes him down again.

TRAVIS
(staggering)
You fuck, you fuck... This ain't over punk!

TOMMY
Take a hike, loser.

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

A LEATHER CLAD BIKER, JIMMY, (30's) pulls up on a bike, parks up and cross to the door.

JIMMY
Hey...
(looking at Travis)
Problem?

TOMMY
No problem, come on in.

INT. TOMMY'S HOUSE - CONTINUOUS

Jimmy spots Bonnie in her underwear.

JIMMY
Wow... Nice, man, cool chick.

TOMMY
You ain't seen nothin' yet.
(to Bonnie)
Hey baby, you wanna dance for Jimmy.

Bonnie starts to dance.

TOMMY (CONT'D)
(to Jimmy)
Ain't she something?

Bonnie continues to dance as she moves over to the Jimmy he starts to dance with her, starts fondling her breasts.

BONNIE
 (sexually, to Jimmy)
 You like what you see, huh?

Tommy looks on as Jimmy gets AROUSED. Bonnie smiles at Tommy and runs her tongue across her teeth. Tommy joins in the THREESOME DANCE.

TOMMY
 Fires of hell, baby, fires of hell.

END OF FLASHBACK

BACK TO SCENE:

BONNIE
 So it was all down to me?

TOMMY
 Pretty much.

FLASHBACK:

INT. PETE'S DINER - DAY

The diner overlook the town, Tommy and Bonnie sit in a window BOOTH eating a burger. Travis and Francine enter. Travis moves over to Bonnie's table.

TRAVIS
 (to Bonnie)
 You get your things and you move out of my house, you hear. You ain't welcome no more.

BONNIE
 Your house? That's my Momma's house you lazy fuck. You never did a days work in your life, you loser!

TRAVIS
 Fuck you!

Tommy get's up to confront Travis.

TOMMY
 You wanna fuck someone you asshole?
 You come and fuck me!

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

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

(MORE)

FRANCINE (CONT'D)

(to Bonnie)

Baby, I'll call you, okay?

BONNIE

You're gonna call me? A fuckin' hooker? What you gonna say Momma, you gonna say you love me, huh? You're as bad as him, 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 (CONT'D)

Jesus, Tommy, I'd like to kill those bastards for what they've done to me.

TOMMY

Any time you say, baby. Anytime!

BONNIE

You mean that?

TOMMY

Just say the word.

SERIES OF SHOTS

--Tommy taking SHELLS FROM A BOX and loading up a TWIN BARREL SHOTGUN.

--Bonnie going through the draws in the kitchen taking out VARIOUS KNIVES until she finds a HUGE CARVING KNIFE.

--Bonnie and Tommy doing LINE AFTER LINE OF COKE and DRINKING as they take various PILLS.

--Bonnie and Tommy leaving Tommy's house, they STAGGER to Tommy's bike and RIDE OFF UNSTEADILY.

END OF SERIES OF
SHOTS

INT. FRANCINE AND TRAVIS'S HOUSE/BEDROOM - NIGHT

Tommy and Bonnie enter the DARKENED ROOM where Travis and Francine SLEEP. Tommy carries the SHOTGUN, Bonnie, the LARGE KITCHEN KNIFE.

Bonnie creeps over to the Travis's side of the bed, raises her arm and 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. WE SEE 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.

While the attack is going on Francine wakes, Tommy grabs her around the neck and forces her to watch the brutal attack. As Travis falls back on the bed Tommy releases Francine, SHE SCREAMS, Tommy hits her in the face with the BUTT OF THE SHOTGUN, she screams again and starts to lash out at Tommy. Tommy then UNLOADS BOTH BARRELS into the side of her face blowing most of her face clean away.

Tommy takes a 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. Tommy and Bonnie STARE AND LAUGH.

INT. ARKANSAS CORRECTIONAL CENTRE - EXECUTION CHAMBER - DAY

SUPER: "TOMMY'S EXECUTION"

Tommy. THE WARDEN, CHAPLIN, 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 hard man, 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 can't
 you 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, you hear
 me?.. I ain't responsible. Come on,
 you have to believe me. No, no,
 don't...

END OF FLASHBACK

BACK TO SCENE

TOMMY

You left me out to dry, baby. They killed me just like they're gonna kill you. Hey... We had some fun thought, yeah?

(laughs)

Time's running out baby, you're about to get yours.

BONNIE

Rot in hell.

TOMMY

(laughs)

I'm in hell waiting for you, baby.

Tommy dissolves just as Francine moves out from the shadows.

FRANCINE

Still got nothing good to say about no-one, Bonnie?

BONNIE

Momma?

FLASHBACK:

INT. HOUSE/LOUNGE - NIGHT

SUPER: "TEN YEARS EARLIER"

Music is playing, Francine is smooching with a tall scruffy MAN, they are both very drunk. Travis is passed out on the sofa.

Bonnie enters from the kitchen carrying a six pack of beer. She puts the beers on the table and stands, looking at Francine.

FRANCINE

(to man)

You want my little girl to join us?

MAN

What's it gonna cost?

FRANCINE

An extra fifty.

The man looks into his wallet, looks at Bonnie, smiles and hands Francine \$50.

FRANCINE (CONT'D)
Come here Baby, my friend wants to
play.

END OF FLASHBACK

BACK TO SCENE:

BONNIE
Yeah, you really looked after me,
Momma.

FRANCINE
Hey, I did what I could.

BONNIE
You think that was appropriate?

FRANCINE
I think we were just getting by.

BONNIE
And I was the bait?

FRANCINE
Not the bait, baby, the icing.
(laughs)
Anyway, stop bitching, always
bitching!

FLASHBACK:

SERIES OF SCENES:

--EXT. HOUSE - DAY

Bonnie is picking up logs. She starts to walk towards the house. She is HEAVILY PREGNANT.

--INT. BEDROOM - NIGHT

Bonnie lies SCREAMING on the bed, she is in the final stages of LABOR. Francine staggers in carrying a bowl of hot water.

--INT. BEDROOM - NIGHT

Francine, out of it, attempting to DELIVER BONNIE'S BABY.

--INT. A BABY'S SCREAM IS HEARD

--INT. LOUNGE - NIGHT - CONTINUOUS

Francine and Travis, making up a CRACK PIPE AND DRINKING.

END OF SERIES OF
SHOTS

INT. LOUNGE - NIGHT

Bonnie (15), surrounded by 3 MIDDLE AGED MEN all in a state of undress.

BONNIE
So?.. Who's first?

Bonnie RECEIVES MONEY from all 3 men, she starts to undress, THE BABY, Alison, lies in a crib by the door of the bedroom.

END OF FLASHBACK

BACK TO SCENE:

FRANCINE
You wanted the money, the fun, the life, what did you expect? You were uncontrollable. Wanted me to look after your kid all the time. I had a life, baby girl.

BONNIE
So that's it?

FRANCINE
Yeah... Don't go blaming me.

BONNIE
What chance did I have?

FRANCINE
You role the dice, you take your chance.

Tommy and Travis's silhouettes appear again from the darkness.

TOMMY
Time's comin' baby.

TRAVIS
Time's comin' sweet thing.

FRANCINE
Only got only yourself to blame, baby girl.

Bonnie "SCREAMS" as Travis moves out from the shadows, he is COVERED IN BLOOD, STAB WOUNDS TO HIS FACE AND BODY, he has a LARGE KNIFE PROTRUDING FROM HIS NECK.

TRAVIS

Time's comin' baby.

Francine moves from the shadows, again COVERED IN BLOOD, PART OF HER FACE BLOWN AWAY. She points to her head.

FRANCINE

Time's coming, Bonnie.

Tommy, a GREY CORPSE, SYRINGES ATTACHED TO HIS BODY AND ARMS moves forward.

TOMMY

I'm waiting, baby.

BONNIE

(screams)

Burn in hell! All of you!

The lights outside the cell go on. The GHOSTLY APPARITIONS dissolve. Bonnie gets up and crosses to the cell door.

EXT. CELL/HALLWAY - CONTINUOUS

Bonnie looks out, the Warden and party approach. They reach the cell, the Warden enters with the prison Chaplain, a kind, aging, Irish man. The two prison GUARDS wait outside.

INT. CELL - CONTINUOUS

WARDEN

Bonnie, would you like some time with the Chaplain?

BONNIE

Yes, Warden, 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
 It's all right my child, God
 understands.

BONNIE
 But will he welcome me to his
 kingdom?

CHAPLAIN
 God welcomes all who repent.

The Warden enters the cell.

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

Bonnie crosses to the desk picks up the diary.

BONNIE
 Warden, could you make sure my
 daughter gets this?

She hands the diary to the Warden.

WARDEN
 Of course.

Bonnie lays down the bible, they exit the cell and start
 walking along the corridor.

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

INT. EXECUTION CHAMBER - LATER

The Warden, Chaplain and guards enter the chamber with Bonnie. She is helped onto the GURNEY, strapped down and two IV's are INSERTED, one in each arm.

INT. EXECUTION CHAMBER WITNESS ROOM - SAME TIME

The State Governor, the press, prison officers and various officials file into the room through the two doors on either side of the chamber.

They take their seats and sit silently. 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 convicted by a jury of your peers for the murder of Travis 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

I have made my peace.

The Warden nods to the EXECUTIONER, the plungers on the syringes containing the sodium thiopental SLOWLY DEPRESS. Bonnie takes on a SERENE STATE as she becomes a SHADOW of her former self, her words are ALIEN to her being.

BONNIE (CONT'D)

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.

The Warden and Chaplin look at each other in disbelief at Bonnie's DEMEANOR. The Warden WHISPERS to the Chaplin.

WARDEN

These are not the words of Bonnie B. Lee?

Bonnie starts to drift into UNCONSCIOUSNESS, the Chaplin prays over the body.

Bonnie's head suddenly SNAPS UP, she looks to the Chaplin, her EYES BURNING.

BONNIE
(in demonic voice)
FUCK, YOU! FUCK YOU PRIEST!

The Chaplin draws back, Bonnie's head drops back down, her voice still strange.

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

Bonnie has drifted off, she lies silent, still, almost angelic.

CLOSE UP: BONNIE'S FACE.

The Chaplain makes a sign of the cross over Bonnie's forehead.

CHAPLIN
God rest her soul.

A DEEP CROSS LIKE GOUGED cross appears on Bonnie's forehead, BLOOD drips from the wound, her eyes, BLOOD RED, snap open, they are filled with HATE AND MADNESS. Her head JERKS upright.

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

WITNESS ROOM - CONTINUOUS

The witnesses, STARTLED, ARE TRANSFIXED on the execution chamber, stand motionless.

CHAMBER - CONTINUOUS

Bonnie, again in the deep gravelly voice.

BONNIE
You came to see the execution of
Bonnie B. Lee? Well, behold!

WITNESS ROOM - CONTINUOUS

The room starts to SHAKE, PLASTER starts to fall from the ceiling and walls. The witnesses look at Bonnie, HORRIFIED.

BONNIE
 (screams)
 My wrath? Immense! My vengeance...
 Total!

Bonnie starts to laugh uncontrollably.

EXT. WITNESS ROOM/DOORS - CONTINUOUS

CLOSE UPS: The TWO DOORS of the witness room SLAM SHUT, the BOLTS SLAM INTO PLACE in one fast action, locking the doors.

WITNESS ROOM - CONTINUOUS

Women start to SCREAM as the men fight to open the doors

CHAMBER - CONTINUOUS

BONNIE
 Release these chains of bondage and
 allow me to do thy work! Strike
 fear into the very depths of these
 pathetic mortals!

The RESTRAINTS on Bonnie's body SNAP and she LEVITATES two feet off the gurney.

The IV's fly out from Bonnie's arms and career alarmingly through the air before piercing the Warden's NECK and the face of one of the guards. The Chaplain drops to his knees, holds up a CRUCIFIX and prays.

CHAPLAIN
 In the name of the Father, I
 beseech you, take these demons from
 this poor departed soul and...

Bonnie laughs hysterically.

BONNIE
 You think you are a match for me,
 priest?

BOLTS OF ELECTRONS fly from Bonnie's FINGERTIPS and strike the Chaplain and second guard, setting both men on FIRE. They run around screaming, trying to extinguish the flames.

BONNIE (CONT'D)
 (laughing, to Chaplain)
 Vengeance is mine.

WITNESS ROOM - CONTINUOUS

A LIGHT BULB explodes as the glass partition STARTS TO MELT. Bonnie is seen through the MELTING GLASS.

BONNIE

Master! Enslave these
transgressors, lead them into the
fires of your satanic majesty! I,
Bonnie B. Lee, shall wreak my
revenge!

Francine, Travis and Tommy's faces appear, HYSTERICALLY LAUGHING. There is total panic as the room IMPLODES, the ceilings and walls falling in on the witnesses. Women SCREAM.

CHAMBER - CONTINUOUS

Bonnie "SCREAMS" as the room is engulfed in flames, she sinks slowly back onto the gurney, her eyes close, her hands twitch as her head finally rests.

The cross etched into her forehead slowly disappears.

CUT TO BLACK:

THERE IS TOTAL SILENCE.... THEN AUDIO OVER:

Voices, barely audible, fade in. Doors are heard to open, there is the sound of movement of chairs.

WOMAN'S VOICE (V.O.)

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

MAN'S VOICE 2 (V.O.)

I can't see that this is justice.

FADE IN FROM
BLACK:

INT. EXECUTION WITNESS ROOM - SAME TIME

The room is as normal, nothing untoward happened, did the unspeakable happen.

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

INT. EXECUTION CHAMBER - SAME TIME

The Chaplain, Warden and guards exit the room.

CLOSE UP: Bonnie's face.

Bonnie, almost smiling, is now at peace.

FADE OUT.

THE END