The Legend of Bonnie and Clyde

By

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EXT. TEXAS HIGHWAY—NIGHT

Pitch black night broken by the headlight of a 1932 Ford V8 Coupe screaming down a secluded Texas highway.

INT. FORD—CONTINUED

Three people are crammed into the small Ford along with an arsenal. In the back seat W.D. JONES (17) he is curled asleep on the back bench. In the front seat BONNIE PARKER (22) is asleep on the shoulder of her lover CLYDE BARROW (23) who is driving at near light speed.

The Ford’s headlights dimly light the road making it truly hard to see what is out there. Clyde passes a bridge out sign. Suddenly...

EXT. BRIDGE—CONTINUED

the Ford crashes through the road block—it instantly launched into the air. It comes smashing down rolling three times—the Ford is destroyed but standing upright.

The Ford’s fuel line has become split—it is leaking fuel. The cable has come loose from the battery. All three passengers are knocked out.

Clyde first to awake gets out of the car—blood running down his nose. He stumbles around trying to gain conciseness. He pulls W.D. out from the wreckage—returning to get Bonnie next. W.D. awakens—he is at Clyde’s side helping to pull Bonnie from the car. Then...

a spark from the loose battery cord starts a fire. Flames begin to cover the hood. W.D. starts to kick dirt on the fire—it doesn’t help.

Flames have moved to the interior of the car—Bonnie is fully awake being burned alive. The silence of the night is broken by her screams.

    BONNIE
    Clyde help me. Make it stop. Clyde, just kill me.

W.D. has abandoned trying to put the fire out—fearing the fire will set the arsenal off...

    CLYDE
    W.D. get the weapons from the back.

(CONTINUED)
W.D. quickly retrieves the weapons from the back—while placing them on the ground he spots a stick—he returns to the car.

W.D.
I found this it might help.

He places it underneath the dashboard he pries while Clyde pulls. Their efforts pay off—they get Bonnie free from the car. Clyde carries her over to a blanket W.D. has spread out, he lays Bonnie on it.

CLYDE
You know I won’t leave you honey.

Bonnie has passed out from the pain—her legs are severely burned. Parts of the bone and muscles are showing.

W.D.
What are we going to do now?

CLYDE
We gotta get out of here.
(pointing to Bonnie)
Get on the other side, we’ll help her walk.

They get on either side of Bonnie—they put up a couple of fights to carry her—their attempts fail. The place her back on the ground—Clyde looks around trying to figure out his next move—he spots headlights coming towards them.

CLYDE
Go cover the weapons.

W.D. runs back to the weapons grabbing the blanket—he covers the weapons leaving some of them visible to the coming attraction...

the Model T Ford comes to a halt in front of the trio—headlights showing how badly the weapons are covered. JACK PRITCHARD ( ) and ALONZO CARTWRIGHT ( ) get out—they run towards Bonnie picking her up carrying her to the car. They turn their attention to the blaze that is still burning. They quickly douse the flames—returning back to the Model T.

JACK
Hop on.

Clyde and W.D. hop on the running boards—the Model T pulls away...
EXT. PRITCHARD HOUSE--CONTINUED

the Model T comes to a stop out side the front of the house--MRS. PRITCHARD ( ) is standing on the front porch saying something that cannot be be understood.

All of the men get out/off the car--Jack and Alonzo pull Bonnie from the car--they bring her into the house. Clyde and W.D. follow...

INT. PRITCHARD HOUSE--CONTINUED

Bonnie is placed on the couch in the living room. Alonzo disappears outside. GLADYS CARTWRIGHT ( ) begins to look over Bonnie’s wounds.

GLADYS
Mama, is there any thing that you can do?

Mrs. Pritchard takes one look at the leg...

MRS. PRITCHARD
She needs a doctor.

CLYDE
We can’t afford no doctor.

MRS. PRITCHARD
I can’t do a thing with this leg. We got nothing in the house. She needs to be seen by a doctor or she’ll lose the leg or even worse.

CLYDE
No, no damn doctor.

Alonzo (who has returned) and Jack look at themselves--they start to get worried.

CLYDE CONT’D
Just do what you can for her.

Mrs. Pritchard and Gladys take Bonnie into the bathroom. Clyde still dazed from the crash suddenly becomes alert...

He runs out the front door--returning moments later...

CLYDE
Boy, come here.

W.D. walks over to Clyde

(CONTINUED)
CONTINUED:

W.D.
What’s going on Bud?

CLYDE
Wait here keep an eye on sis. I gotta run down and get some insurance.

Before W.D. can get a word out Clyde is out the door again...

Gladys and Mrs. Pritchard bring Bonnie back in the living room. They place her on the couch.

MRS. PRITCHARD
All we have is salver for her wounds.

W.D.
That’ll work.

While they are placing the salve on her legs--Bonnie moans. W.D. is quick by her side...

Alonzo seeing his chance slips out the side door...

EXT. PRITCHARD HOUSE--CONTINUED

Alonzo slides behind the wheel of the Model T releasing the hand break. The vehicle slowly pulls away from the house--once the house has become a distant memory he starts the engine peeling out as fast as he can.

EXT. WELLINGTON SHERIFF OFFICE--NIGHT

PAUL HARDY ( ) and GEORGE CORRY ( ) both sheriffs of Wellington, Texas step out of the office after locking up two drunks.

PAUL
I think that’s about all the excitement for tonight what do you think?

GEORGE
Yeah, I believe you’re right. I am thinking about calling it a night, let those two sleep it off release then in the morning.

(continues)
The are shaken out of their conversation by a Model T screaming down main street--Alonzo jumps out of the moving vehicle--running up to the two officers.

**PAUL**
Alonzo, what can we do you for?

**ALONZO**
(out of breath)
There are two boys and a girl at the house. They ran their car off that new bridge they are building. Ran straight into the river. They are banged up and hurt pretty bad. We went out helped them, we saw some guns laying around outside the car.

The two sheriffs look at each other

**PAUL**
You know if they got weapons then we might need too...

**ALONZO**
They are hurt pretty bad, especially the woman.
(beat)
You better hurry.

They still ponder looking into Alonzo’s scared eyes.

**GEORGE**
Alright, let’s go check this out.

George opens the door of the office--leaning inside...

**GEORGE**
Connie, call an ambulance and get them out to the Pritchard place.

**INT. CHEVY--NIGHT**

The two sheriffs are driving down the same stretch of highway being followed by Alonzo. They pass the road out sign Clyde had conveniently missed...

**GEORGE**
I wonder how in the sams hell they missed that sign there?

(CONTINUED)
PAUL
Beats me, they must’ve been drunk.
I figure they are just trying to
impress their lady friend with
those weapons.

EXT. PRITCHARD HOUSE--NIGHT

The two vehicles stop at the end of the driveway. The house
has become completely dark--there’s an eerie feeling. George
steps out of the car--he walks back to Alonzo in the Model T.

GEORGE
Alonzo, you better head back to
town have Connie wake up all the
other deputies, get them out here.

Alonzo drives off back towards town--George gets back into
the Chevy--they drive up towards the house.

INT. PRITCHARD HOUSE--CONTINUED

The two sheriffs enter the house through the side door--guns
not drawn. The house is completely dark--the two can see
into the next room that is dimly lit by a lantern...

the entire Pritchard family is huddled together in the
center of the floor next to Bonnie who is still on the
couch.

PAUL
Where are those two boys?

JACK
They’re on the front porch.

GEORGE
Go check it out, I’ll tend to the
girl.

Paul heads out the front door--George walks over to the
couch taking Bonnie’s pulse...

GEORGE
(shaking her)
Miss? How are you feeling? Are you
hurt badly young lady?

Bonnie mumbles incoherently--Paul comes back into the house.
PAUL
George, there ain’t a damn soul out here.

George grabs the lantern—the two head out the front door.

EXT. PRITCHARD HOUSE—CONTINUED

Once they are outside...

Clyde and W.D. seem to melt out of the darkness—both look beat pretty bad. Clyde steps a little closer revealing that he is only wearing one shoe—he level his Browning Automatic Rifle at the sheriffs. W.D. is wearing a Panama Hat covering his face levels a shotgun at the two also.

CLYDE
Get ’em up and keep ’em up. No tricks.

They stand there not knowing what to do for the moment—when...

shockingly Bonnie slams through the front door finding new strength. Her leg cracked bleeding—oozing she is bare footed.

CLYDE
Take their guns honey.

Bonnie reaches for their weapons—taking a pair of handcuffs.

CLYDE
Boy, take them.

W.D. lowers his shotgun—he moves forward taking the two guns and handcuffs from Bonnie. He handcuffs the two sheriffs together...

W.D.
You boys came just in time.

He places one gun in his belt—hands one gun to Clyde.

W.D. CONT’D
We wanted to borrow your car.

W.D. moves back next to Clyde.

(CONTINUED)
CONTINUED:

CLYDE
Alright you two, lets go.

They move around to the front of the house--Clyde opens the drivers door--he gets in. Noticing Bonnie isn’t around...

CLYDE
Go get sis.

W.D. disappears around the side of the house. Suddenly there’s the sound of the shotgun going off...

Clyde is out of the car pushing the BAR deep into the rips of Paul.

CLYDE
(shouting)
What the hell is going on?

W.D. reappears carrying Bonnie.

W.D.
Aw, that stupid dame went to reach for a gun so I gave her a shot in the hand. Make her think twice about reaching for it again.

W.D. places Bonnie in the front seat. Clyde slides back behind the wheel. W.D. pushing the sheriffs into the back of the car--he then slides next to Bonnie.

W.D.
Let’s get the hell outta here.
   (slamming the door)
Step on ’er.

INT. CHEVY--NIGHT

W.D. turned around in the seat pointing the hand gun at the two sheriffs. Clyde starts down the drive way--at the bottom of the driveway they spot headlights coming towards them...

CLYDE
I wonder if that’s the fool that went to town?
   (beat)
If it is I’ll kill that son of a bitch.

The car passes by going over the new bridge Clyde had missed--he turns following the car.
EXT. TEXAS HIGHWAY--NIGHT

Chevy pulls over to the side of the road...

Clyde removes Bonnie from the front seat--placing her over the legs of the sheriffs.

    CLYDE
    Hope y’all don’t mind her being on you.

The shake their heads...

Clyde slides back behind the wheel--finally realizes something...

    CLYDE
    SHIT!

Clyde is out of the car kicking the ground.

    CLYDE CONT’D
    We didn’t get any of the plates. We gotta turn around and get ’em.

Bonnie drifting in/out of consciousness...

    BONNIE
    That’s the stupidest idea you’ve ever had Daddy.

    W.D.
    They probably got the house swarming with coppers by now.

Clyde finally bites the bullet.

    CLYDE
    Yeah, you’re right.

He slide back into the car--the Chevy drives away.

INT. CHEVY--NIGHT

After midnight traffic in Texas is little to none--when headlights appear Clyde presses the gas--he pulls the car the the middle of the road.

    CLYDE
    Be ready.

The car veers off the side of the road horn blaring. Clyde laughs a little.

(CONTINUED)
Some time passes by—silence is broken.

**CLYDE**
Sp y’all two ever hear much about the two Barrow brothers?

Fearing for their lives they lie...

**PAUL**
No, can’t say that we have.

Clyde, Bonnie and W.D. start to laugh.

**CLYDE**
You know that’s probably a good thing. Cause in all seriousness if I knew you were hunting the Barrows, I’d just have to kill you both.

**GEORGE**
Come to think of it, we don’t even have any records of them at the office either.

They start to laugh again.

**BONNIE**
Don’t you mugs ever read the papers?

Bonnie passes out again.

**EXT. OKLAHOMA BOARDER--NIGHT**

The Chevy comes to a stop at a bridge. Clyde gets out of the car—looking around there’s no one around. He gets back behind the wheel—he honks the horn three times—he listen closely—nothing...

Some time passes Clyde honks the horn again—nothing...

He honks the horn again—faintly in the distance there are three honks back. Clyde gets out of the car grabbing the BAR...

**CLYDE**
I’ll be back, just keep an eye on them.

(CONTINUED)
Clyde walks across the bridge. At the other side BUCK BARROW and BLANCHE BARROW are standing in front of their car. They watch as Clyde becomes visible through the dark. Buck noticing the dried blood on Clyde’s shirt.

**BUCK**
What the hell happened to you?

**CLYDE**
Got into a wreck few miles back. Bonnie’s hurt. Really bad, I don’t think that she’s gonna make it.

(beat)
But we have another problem though.

**BUCK**
What’s that?

**CLYDE**
We got two coppers we need to get rid of.

Buck processes all the information for a few moments...

**BUCK**
Blanche you stay here, I don’t want them getting a look at you.

Buck and Clyde walk back across the bridge--when they get to the car W.D. steps out.

**W.D.**
What are we gonna do with these damn coppers?

The three look at each other for a few moments...

**BUCK**
What’s on your mind Bud?

**CLYDE**
Thinking of marching them down the river a little but, tie ’em up.

**BUCK**
Bud you know damn well when they get the chance they’re gonna run. Let’s just kill them now, then there’s nothing to worry about.

**CLYDE**
Naw, they been pretty good to sis since we put her back there.
W.D. pulls the two sheriffs out of the Chevy--the begin to march them down the river...

EXT. DOWN RIVER--CONTINUED

When they get as far as they want to go...

    CLYDE
    Alright right here is good enough.
    Boy tie ‘em up.

W.D. looks around--he finds some barbwire--Buck and Clyde back them to a tree--W.D. ties them.

    CLYDE
    Just curious what would you do if we did turn you loose?

    PAUL
    Try to get home.

The three men start to laugh.

    CLYDE
    You know you better learn to lie a little better. We know exactly what you’d do. You’d run your legs off trying to get to a phone.

    BUCK
    So what are we gonna do with them?

    CLYDE
    What they tended to do to us.

Clyde raises the BAR to Paul’s face--he is staring down the barrel. Fear has washed over his face--a very tense moment passes.

    CLYDE
    Yeah, they’ve been pretty decent coppers though. But like I’ve said before never take a cop for a ride and let him live to squeal his head off.

Clyde press the trigger a little--then changes his mind. Him and W.D. turn walking away. Buck stays behind--he levels his gun at the two men.

(CONTINUED)
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CLYDE
Buck, come on let’s get going.

Buck smiles at the two—he fires two shots above their heads missing them on purpose.

EXT. WOODS--NIGHT

The Chevy pulls off to the side of the road followed by a Ford V8 driven by Buck. Clyde pulls Bonnie from the car—covers the ground with a blanket—he places Bonnie on the blanket. Everyone gets out of the car to stretch their legs...

it is the first time they all feel at ease. They relax some—take in a nice calm breeze.

CLYDE
We’re gonna need some money for a place until Bonnie can get her leg fixed up.

BUCK
There’s a town we passed a few miles back.

W.D.
She’s gonna need a doctor also.

Clyde sits next to Bonnie as she sleeps—W.D. tries to rest—Blanche is on the trunk of the car holding a pair of binoculars—Buck sits next to her.

BUCK
What’s on your mind ma?

BLANCHE
Do you think if you were hurt like that, Clyde would come back for you?

BUCK
Yeah, he would. He’d come back for me. You don’t think he would?

BLANCHE
I don’t know. You know we can still get out of this. Leave this, all of this behind. We can leave tonight, never look back.

(CONTINUED)
CONTINUED:

BUCK
We can’t leave Clyde alone. I can’t
do that, I just can’t.

BLANCHE
Daddy, they’re gonna get us. If we
don’t stop, if we don’t get out
now, something is going to happen.

Buck holds Blanche in his arms--she almost begins to cry.

BUCK
It’s okay Ma, we’ll be fine. When
we leave we’ll go to Canada, get
away from here. We’ll become
trappers.

They laugh a little.

EXT. WOODS--SUNRISE

The trio of men are up--they are grabbing small hand guns
that can be carried in their pockets. Blanche awakens still
groggy.

BUCK
Stay here, watch over Bonnie we’ll
be back soon.

BLANCHE
Be careful daddy.

The three get into the Chevy--they drive off.

EXT. UNKNOWN TOWN--MORNING

The Chevy comes to a stop in front of a store--the three get
out--they enter the store...

INT. STORE--CONTINUED

W.D. stands by the door--Clyde runs through the store for
medical supplies--Buck goes to the front counter. The STORE
CLERK 1 is behind the counter--she looks at Buck.

STORE CLERK 1
How may I help you?

(CONTINUED)
BUCK
Give us all the money.

Buck pulls two hand guns from his pocket--the Store Clerk 1 is staring down two barrels. The Store Clerk 1 puts all the money on the counter--Buck stuffs all the money into his pockets. He grabs the Store Clerk--he forces her out from behind the counter. They go to the front door.

CLYDE
Okay, outside.

They exit the store...

EXT. UNKNOWN TOWN--CONTINUED

the four are on the street--quickly looking for another store.

INT. STORE--CONTINUED

Buck and Clyde enter the second store--W.D. stands outside with the hostage standing near the entrance. Clyde goes through the store looking for medical supplies--Buck walks to the STORE CLERK 2.

STORE CLERK 2
What can I do you for?

BUCK
This is a robbery.

Buck pulls the hand guns out--the Store Clerk 2 pulls out the money--places all the money on the counter--Buck grabs the Store Clerk 2--all three exit the store...

EXT. UNKNOWN TOWN--CONTINUED

all five people are out on the street. Clyde looks around spotting a pharmacy...

CLYDE
Boy, get the car, Buck go with him.

W.D. and Buck take the two hostages to the car. While Clyde...
INT. STORE--CONTINUED

enters the third store. He spots what he needs--he begins to stuff all the items that he needs into his pockets. The STORE CLERK 3 notices.

STORE CLERK 3
Excuse me sir, you need to pay for those.

Clyde pulls out his weapon--stuffs it in the Store Clerk 3 face.

CLYDE
I am robbing this store, now go back to the counter and put all the money in the bag.

The Store Clerk 3 does as so--Clyde grabs the Store Clerk 3 they exit the store...

EXT. UNKNOWN TOWN--CONTINUED

the two are on the streets. Clyde spots W.D. and Buck in the car. Clyde forces the Store Clerk 3 towards the car--he pushes him into the car.

EXT. OUTSKIRTS TOWN--MORNING

On the outskirts of town the Chevy pulls over--Clyde lets all three Store Clerks out of the car--W.D. drives away.

EXT. WOODS--MORNING

The Ford pulls up to the camp site--they hop out of the car.

CLYDE
We can’t take the Chevy. They’re gonna be looking for it. W.D. put everything in the Ford.

W.D. starts to transfer all the items they need into the Ford. Clyde picks Bonnie up--he carries her to car--he places her in the back seat with Blanche and W.D. Buck gets into the front--they drive away.
EXT. RED CROWN TAVERN--NIGHT

The Ford pulls up outside the Red Crown Tavern. Buck and W.D. are hidden under a blanket in the back seat. Bonnie and Blanche are in the front--Blanche gets out--she walks into the office...

INT. RED CROWN TAVERN--CONTINUED

Blanche walks into the office--the MANAGER is sitting behind the counter reading a newspaper.

    MANAGER
    Yes ma’am how may I help you?

    BLANCHE
    Do you have a couple of cabins for rent?

    MANAGER
    Yes ma’am as a matter of a fact we do, the only cabins we have. If you don’t mind they are side by side.

    BLANCHE
    No sir I don’t mind.

    MANAGER
    The only problem is we rent by month by month basis if that isn’t a problem with you?

    BLANCHE
    No sir that’s not a problem. How much?

    MANAGER
    That will be five dollars for the month.

Blanche takes out a sock full of change--she pays the Manager in coins. The Manager looks at her suspiciously for a moment--he shakes it off--takes the money--he writes out a receipt.

    MANAGER
    The cabins are straight back. We have cafe across the street and a small store if you need anything.

Blanche takes the receipt--she leaves the office. She gets into the car, the Ford drives away.
EXT. CABIN--CONTINUED

Clyde pulls outside the cabin. He uncovers Buck and W.D. from the blanket. He looks around making sure that no one is watching—W.D. gets out of the car—he opens the garage door. Clyde turns the car around—he backs into the garage making ready for a quick get away.

INT. GARAGE--CONTINUED

Clyde grabs Bonnie from the car.

INT. CABIN--CONTINUED

he carries her into the cabin—he takes her to the bedroom. Laying her on the bed he brushes her forehead with his fingers.

    CLYDE
    How are you doing honey?

Bonnie moans in pain.

    CLYDE
    It’s gonna be okay. I’ll get you a doctor.

Clyde leaves the room—he walks into the main room. W.D. has brought in all the weapons—they are laid out on the floor. Buck comes in—grabbing a few weapons to take to his cabin.

    CLYDE
    I am gonna head to Dallas, pick up Billie so she can see Bonnie.

    BUCK
    You think that’s a good idea? They’re gonna be looking for you in Dallas.

    CLYDE
    I know, but Billie needs to see Bonnie, it might be good that she does. You know with Bonnie being all banged up and in the condition that she’s in.

W.D. has perked up to the idea of Billie coming to visit—but he keeps quiet. Buck looks at Clyde trying to find the words to say...

(CONTINUED)
BUCK
Okay, we’ll be here Bud, but hurry back.

Clyde takes a few weapons to the bedroom. Bonnie still in pain as Clyde kneels next to the bed placing the weapons under the bed--in the drawer next to the bed.

CLYDE
I am gonna go honey, W.D. is gonna stay here and take care of you until I get back.

Bonnie just moans--Clyde kisses her--he walks out of the room.

W.D.
You taking the car?

CLYDE
No, I’ll hitch a ride there and find one on the way back.

W.D. nods his head--Clyde leaves the cabin.

EXT. CABIN--NIGHT

Buck walks out of the cabin--he looks at Clyde walking up the driveway.

BUCK
Be careful Bud.

Clyde turns he smiles--he doesn’t say anything--turns back around continuing up the driveway.

EXT. WEST DALLAS--DAY

A car pulls off to the side of the curb--Clyde gets out.

CLYDE
Thank you for the ride sir.

The man pulls away. Clyde is left alone on the curb--he takes a deep breath of the Dallas air. He quickly gets to work--finding a Ford V8 to hot wire--he drives away...
INT. EMMA PARKER'S HOUSE--DAY

EMMA PARKER ( ) is sitting on the a couch--Clyde comes bursting through the front door. Emma looks as if she has seen a ghost.

EMMA
What are you doing here Clyde?
Where is Bonnie?

CLYDE
Where’s Billie Jean at Emma?

EMMA
She isn’t here Clyde, she’s out.

CLYDE
When will she be back?

EMMA
In a few hours, what’s this about Clyde?

CLYDE
It’s Bonnie, she’s hurt pretty bad.

Clyde starts to pace around the house.

EMMA
Clyde sit down before you have a panic attack.

Clyde sits down--he waits nervously on the chair.

EMMA
What happened to Bonnie, Clyde?

CLYDE
There was an accident, Bonnie got pinned under the car. Her leg got burned bad, she’s in a lot of pain going in and out of making sense. I don’t think she’s gonna make it.

He is on the verge of tears--Emma is next to Clyde showing compassion for him. BILLIE JEAN comes through the door talking to Emma about her day. She doesn’t notice Clyde sitting on the chair. There’s a scared look in Emma’s eyes.

BILLIE
Mama what’s wrong?

(CONTINUED)
EMMA
It’s Bonnie.

Billie collapses to the floor.

BILLIE
Did they get her?

Clyde takes over.

CLYDE
Nothing like that, but she needs you.

BILLIE
Let me get my things.

EMMA
I want to go with Clyde, I want to see my daughter.

CLYDE
We can’t take you with us. I’ll come back for you in a few weeks.

Billie and Clyde leave the house. Emma watches as Billie gets into the car with Clyde—they drive away.

INT. CABIN--NIGHT

Blanche, Buck and W.D. are sitting around a table—Buck and W.D. are playing poker—Blanche sits to the side putting a puzzle together.

BUCK
Why don’t you come over and join us ma?

BLANCHE
I can’t figure out that game, no matter how many times you try to teach me.

Buck and W.D. laugh—W.D’s laugh trails off into something more...

BUCK
What’s wrong kid? Billie will be here soon.

(CONTINUED)
W.D.
It ain’t that. Do you ever think that you’d do this the rest of your life?

BUCK
Never really crossed my mind. I want to start a family, settle down. All this running around, driving hundreds of miles in a day, not the life that I want. Clyde on the other hand, this is all that he knows.

W.D.
I just wanted to ride with them, they had all this fuss around them. I thought it would be fun just to tag along. I looked up to Clyde, funny ain’t it?

BUCK
What’s that?

W.D.
You just scratch the surface thinking it’s all fun you’ll get out soon. Then next thing you know you dug yourself so deep with no ladder to climb on out. I got in too deep.

(beat)
You think Clyde would take the fall for you?

BUCK
What do you mean?

W.D.
When you shot that man, killed him. Clyde said he’d write the state saying you ain’t had nothing to do with it. You believe him?

BUCK
I believe he would. You know I am in that same well as you are kid.

W.D.
Clyde is destined to do this forever. Not me, next chance I get I am gone.
CONTINUED:

BLANCHE
Why not leave now?

W.D. looks back into Bonnie’s room.

W.D.
When Bonnie gets better. He’d near
let her die to save his own skin.
Then he’d think how to save her
after he’s clean.

BUCK
Not true, he’s gotten her this far.

W.D.
With no doctor, you’d think he’d
save you?

BLANCHE
No he’d let us get caught or die
before he’d lift a finger to help
us. No we’re on our own. Ain’t we
daddy.

Buck looks down knowing the truth but not wanting to admit
it.

W.D.
If you were to leave tomorrow where
would you go?

BUCK
We’d head to Canada, I doubt there
be anyone up there to kick up fuss
about us.

BLANCHE
You think we’ve been here too long?
Somebody talked.

Head lights light the wall up—all three duck under the
table. W.D. walks outside...

EXT. CABIN--CONTINUED

Clyde has pulled up to the cabin in the new Ford V8. W.D.
opens the garage door--Clyde pulls the car next to the other
one.
INT. GARAGE--CONTINUED

Billie gets out of the car--W.D. takes her to see Bonnie. Buck walks into the garage...

BUCK
Hey Bud, you think it’s about time to move on?

Clyde takes a long hard glance over towards the cabin Buck and Blanche stay occupy.

CLYDE
We’re good, there’s nothing to worry about. No one knows about us. Plus I don’t want to move Bonnie quite yet. She needs to heal.

INT. CABIN--CONTINUED

Billie is on the bed next to Bonnie looking at her legs--she looks as if she is about to throw up. Bonnie’s legs have become worse over the days--the scabs have dried puss in them.

BILLIE
These look really bad, have y’all tried to get a doctor to see her?

W.D. brings in some bandages and other medical supplies in.

W.D.
Clyde says we ain’t got the money for one, also it’ll bring unwanted attention to us. This is all we got.

BILLIE
She ain’t gonna heal if you keep just using this stuff.

Billie starts to clean up Bonnie’s wounds. Bonnie moans a little bit, Billie consults her.

BILLIE
It’s okay Bonnie, I’m here.

Billie finishes what she can do--she comes out of the room--she walks into the main room...

Everyone is sitting around the table.

(CONTINUED)
BLANCHE
How does it look?

BILLIE
Not too good at the moment. Clyde we need to get Bonnie a doctor, or she might lose her leg.

CLYDE
Where are we gonna find a doctor that won’t squeal when we turn him loose?

BILLIE
I don’t know, but you need to find one fast.

Clyde looks around thinking the best way to go about it.

CLYDE
I’ll go find a doctor.

Clyde starts to walk out...

BILLIE
Could you bring some food back also?

CLYDE
Have Blanche go and get it.

BLANCHE
What? No, no I am not going to go and get food for everyone. We rented a cabin for three people, what do you think they’re gonna do when one person goes in there and gets food for six people?

Clyde comes back in with a temper.

CLYDE
They ain’t gonna care how many sandwiches you get. Just go across the street and get the damn things.

Clyde walks back out--Blanche gets up mad from the table--she storms out the front door slamming it shut on the way out.
INT. RED CROWN TAVERN--NIGHT

Clyde walks into the manager’s office.

    MANAGER
    How may I help you?

    CLYDE
    My wife was injured during a stove accident and we need a doctor. Do you know of any that we can get out here?

    MANAGER
    Yeah, there’s one in town. I’ll give him a call.

INT. CABIN--NIGHT

Blanche comes in still steaming mad--she throws all the food on the table.

    BLANCHE
    They didn’t say a damn thing but it still doesn’t look right with one person going out and getting this much food. Buck let’s get outta here.

Buck follows Blanche into the other cabin.

INT. CABIN--NIGHT

Clyde comes into the cabin followed by the DOCTOR carrying a bag through the front door.

    CLYDE
    She’s in the back room.

The Doctor enters the room--he lifts up the sheets--takes a look at the leg.

    DOCTOR
    These don’t look like any explosion from a stove to me.
    (beat)
    How long have they been like this?

    CLYDE
    A few days at the most.

(CONTINUED)
DOCTOR
Good thing you came and got me when you did.

The Doctor opens his bag—he begins to work on Bonnie’s leg. Billie stays in the room the entire time the Doctor is working on Bonnie.

Everyone but Billie and the Doctor are sitting around the table. The Doctor comes into the room.

CLYDE
How is she?

DOCTOR
She’ll be fine, just give her a few days of rest. Then she can start to walk on it.

Billie comes into the room.

BILLIE
Will she ever be able to walk right?

DOCTOR
No, she damaged the tendons and the muscles too much. If she’d been seen earlier there could’ve been a chance, but the damage is done.

CLYDE
Thank you doctor.

Clyde hands the Doctor some money—the Doctor leaves the cabin.

CLYDE
Buck, we’re gonna need some more money, that was the last of what we had.

Buck gets up...

BLANCHE
Don’t go.

BUCK
I’ve got to baby, I’ll be back.

Clyde and Buck head to the garage—they leave.
INT. CABIN--DAY

It’s been a few days--Bonnie is showing signs of improvement. Bonnie has started to walk around with the help of crutches. Her and Billie have been catching up with the family.

   BONNIE
   Where’s Clyde I wanna show him what I can do?

   W.D.
   Him and Buck went to get some more money for us.

Bonnie looks a little sad, but doesn’t seem to care when Billie walks into the room.

   BONNIE
   Look Billie!

   BILLIE
   Look at you sis, pretty soon you’ll be walking with no help.

A smile breaks across Bonnie’s face. She continues to show off in front of everyone. W.D. hears something--he walks out of the room. Another figure appears in the doorway.

   CLYDE
   Look at my baby, walking like a champ!

Bonnie’s smile turns into the biggest grin anyone has ever seen.

   BONNIE
   Clyde!

She walks over to him--they embrace in a hug and kiss. Buck comes in--Blanche runs to hug him. W.D. follows shaking his head.

   W.D.
   Looks like y’all ready to start a war.

   CLYDE
   Yeah, maybe that’s our intent.

Blanche looks at Buck--then at Clyde pissed off with that comment. Bonnie gets pissed--she hops away on her crutches--Clyde follows her.

(CONTINUED)
CLYDE
What is wrong with you?

BONNIE
Why do you have to go and get all this attention on us?

CLYDE
There’s no attention on us, why are you upset?

BONNIE
You got a new car, new weapons. Clyde we’re suppose to be laying low. And you go and pull a stupid thing like that. People are going to notice we’re here.

CLYDE
Nobody knows that we’re here. There was a small chase, Buck and I needed a new car.

BONNIE
Clyde you don’t think there are three people in this cabin, what do three people need with two cars? People are gonna put two and two together Clyde!

CLYDE
I don’t want to hear this from you!

BONNIE
Mama was right, I should have left you.

Clyde tries to stop her from walking around--she hits him--he returns the hit. She falls down--they look at each other.

CLYDE
I’m sorry, I didn’t mean too.

They embrace hug--kiss--they make love.

Bonnie falls asleep. Clyde gets up--he walks out to the main room. Buck greets him...

BUCK
Hey Bud, we need to talk.

They walk outside.
BUCK CONT’D
Me and Blanche are gonna head back to Dallas in a few days. She can’t take this running around, driving all over the place anymore. It might be that time, you know. Giving up this life. You can’t expect to live too much longer the way you keep going. In the end they will get you, either death or capture you. Look at Ray they didn’t even give him the chair, life in prison isn’t bad. Just turn yourself in, and Ma can work on getting you a parole.

CLYDE
They’ll never let me out if I go back, I’ll never go back there.

BUCK CONT’D
Bud come on...

CLYDE
No, you don’t understand, I will never let them take me alive. I’ll die before I step on foot back in that burning hell.

(beat)
Remember we were kids, when we stole those chickens.

BUCK
Yeah.

CLYDE
When we got caught, we tried to run, threw rocks, kicked anything to get away. Remember what you told me when you got out?

BUCK
Yeah, I remember...

CLYDE
A good run is better than a poor stand. Buck I intend on giving them a damn good run before I go down.
INT. CABIN--MORNING

Buck and Blanche are getting ready to leave. It is a quite morning--Buck and Blanche enter the main room.

BUCK
We’re about to head out.

CLYDE
Y’all don’t have to go yet. Let’s have ourselves a picnic. We got some money, this is our goodbye. Let’s enjoy our day. Bonnie’s walking, it looks like a great day. We’ll bring the camera, the guitar.

BUCK
That sounds like it will be good.

CLYDE
Blanche can you run over and get some sandwiches for us, we’ll meet you over there.

Blanche looks at him like he’s crazy.

BLANCHE
You have got to be the dumbest person I know Clyde. How many times do you really think I can keep going over there and ordering all this food?

CLYDE
Just go and do it Blanche! W.D. help me clear out some space in the car.

W.D. and Clyde go into the garage--when they are out of sight Blanche goes off...

BLANCHE
Buck, let’s leave right now. Get away from here like we’re going to do. Your brother is going to get us caught or worse, killed Buck.

BUCK
Blanche, just do what he says right now please.

Blanche furious storms out of the house...
INT. DINER--DAY

The diner is busy as normal—all the people there are cops in civilian clothes—they are carrying on normal conversations. When Blanche walks in the diner goes eerily silent. Blanche looks around feeling uncomfortable—she walks up to the WAITRESS...

WAITRESS
The normal?

BLANCHE
Yes.

The Waitress nods...

WAITRESS
Hank! I need six sandwiches to go!

HANK rings the bell to acknowledge that he heard. The Waitress doesn’t move—her eyes locked on Blanche—Blanche tugs on her sleeves.

HANK
Order up.

The Waitress places everything in a paper bag. She pulls six bottles from under the counter—she puts them in a separate bag. She places both bags on the counter—Blanche hands over all the change that she has—she walks out slowly...

EXT. DINER--CONTINUED

once outside the diner goes back to normal business. Clyde has parked the car in front of the diner. Blanche walks over—she gets into the car.

INT. CAR--CONTINUED

Blanche looks like she has just seen a ghost.

BLANCHE
I think that it is time for us to get out of this place. I think they are beginning to question who we are.

BUCK
Blanche, they don’t know. They don’t know who we are, and they won’t know anything. We’ll be out (MORE)
BUCK (cont’d)
of here soon. Let’s just enjoy the
day.

BLANCHE
I have a bad feeling about it
daddy, a bad feeling.

EXT. FIELD--DAY
The car is pulled to the side of the dirt road. They have a
blanket thrown across a patch of grass. Everyone is sitting
enjoying their meals, laughing--having a good time.
Forgetting the events of the diner--forgetting everything
that has taken place.

Clyde has his guitar out--he begins to play a song--no
words--just the tune--"SIMPLE MAN" by SHINEDOWN.

CLYDE
I know let’s take some pictures.

Everyone gets into the picture taking mood at the
comment--they get up--they start to pose for the camera.

PICTURE ONE--Bonnie puts a cigar in her mouth--a revolver in
her hand with one foot propped on the bumper of the Ford V8.

PICTURE TWO--Clyde is sitting on the bumper with two or
three rifles.

PICTURE THREE--Clyde and W.D. take a picture next to a sign
they just shot.

PICTURE FOUR--Blanche and Buck takes a picture
together--they are sitting on the running board of the car.

PICTURE FIVE--Clyde picks Bonnie up by the waist.

PICTURE SIX--Bonnie points a shotgun at Clyde.

PICTURE SEVEN--Buck and Blanche are standing side by side
hugging.

PICTURE EIGHT--Buck and Clyde take their last picture
together.

Billie doesn’t get involved in the events--she is the one
taking the picture--once they are done they pack up--they
head back to the cabin.
EXT. RED CROWN TAVERN--EVENING

The group pulls into the Tavern--something seems to be wrong...

they slowly pull up to their cabin--W.D. gets out--opens the garage. Clyde pulls in...

INT. CABIN--CONTINUED

Once inside the nice memories of the day are forgotten.

BLANCHE
I told you one person ordering all that damn food was going to raise questions.

Clyde furious now.

CLYDE
Shut your damn mouth squirrel and let me think for one minute.

Buck and Blanche turn red with the comment. They leave head into their cabin. Clyde looks around trying to figure out what to do.

CLYDE
We need to get Billie out of here, as fast as we can. W.D. take her home, we’ll me up in a few day. Charles Floyd’s house.

W.D. goes into the room--he grabs Billie. In the garage he takes Buck’s car. Clyde walks over to Buck’s cabin--he knocks on the door--Buck opens the door.

CLYDE
We’ll leave first thing in the morning.

Buck shuts the door on Clyde’s face. Clyde walks back to his cabin--he shuts the door--he lays with Bonnie.

INT. RED CROWN TAVERN--NIGHT

A sheriff’s car pulls up outside the manager’s office. Sheriff HOLT COFFEY steps out of the car as more vehicles start to pull up along side the building. The sheriff points to the top of the office--he then walks into the office.

(CONTINUED)
MANAGER
Sheriff.

COFFEY
Are they still here?

MANAGER
Yeah, just saw one car leave but I
don’t think that was them.

COFFEY
Good, we’re gonna take them.

The sheriff walks out side...

EXT. RED CROWN TAVERN--CONTINUED

Coffey is out side. CAPTAIN BAXTER pulls up as Coffey steps out.

BAXTER
Are they here?

COFFEY
Yeah, in the cabin back there.

BAXTER
Let’s get everyone in place.

COFFEY
Alright everyone you know what to do.

Thirteen officers in all--they move their cars to the front of the cabin.

EXT. CABIN--CONTINUED

Their headlights light the cabin. An armored vehicle driven by two DEPUTIES park blocking the driveway. Baxter and Coffey get out of the car--they pull shields and machine guns from the backseat.

BAXTER
Let’s go see if anyone is home.

Baxter and Coffey make their way up to Buck’s cabin--they knock...
INT. CABIN--CONTINUED

Blanche first to be awakened by the knocking at the door--she shakes Buck to wake up...

BLANCHE
Buck there’s someone outside the door.

Blanche is out of bed getting dressed--Buck to Blanche...

BUCK
Who is it?

COFFEY
Sheriff’s office, open up!

Buck is up--he is out of bed on the side of Blanche getting dressed as well.

BUCK
(whispering)
Tell them the men they are looking for are in the other cabin, shout it so Clyde can hear you.

COFFEY
Can you come out here?

BLANCHE
(shouting)
Wait until I get my clothes on and I will come out.

INT. CABIN--CONTINUED

Clyde is up--trying to shake Bonnie out of her sleep.

CLYDE
It’s the law honey.

Clyde is reaching under the bed pulling the BAR he stashed there--still trying to shake Bonnie awake. Bonnie barely up watches Clyde make his way over to the window...

EXT. CABIN--CONTINUED

Coffey turning away from the cabin.

(CONTINUED)
COFFEY
Well, they ain’t coming out, let’s
give them some gas.

INT. CABIN--CONTINUED

Two canisters bust through the windows gas starts to fill
the cabins--Clyde starts to open fire. He isn’t really
aiming to hit anyone--but not aiming to miss.

Bonnie has stumbled her way into the main room...

CLYDE
Go start the car!

Bonnie limps to the garage--bullets rip through the cabin.
Bonnie has made it to the garage...

INT. GARAGE--CONTINUED

she is in the driver side starting the car...

EXT. CABIN--CONTINUED

Baxter and Coffey have ducked behind their shields backing
away from the cabin--all the other officers fire back at the
cabin.

There’s movement in the window...

ELLIS
There’s one.

WHITECOTTON
Get ’em

INT. CABIN--CONTINUED

Looking out the window Clyde sees the armored car blocking
his get away route--he starts to fire at the car...

INT. ARMORED CAR--CONTINUED

Bullets rip through the armored car--Clyde has hit the horn
it is going off. The two Deputies are trying to cover
themselves the best they can--another bullet hits the
steering column ripping through the leg of driver...
INT. CABIN--CONTINUED

Buck sees the armored car move out of the way.

    BUCK
    You guys alright over there?

    CLYDE
    Yeah, you two okay?

    BUCK
    Yeah, let’s get the hell outta here!

INT. CABIN--CONTINUED

Clyde pulls away from the window--he makes his way to the garage...

INT. GARAGE--CONTINUED

Bonnie is already in the passenger seat waiting on the others--Blanche rushes to the car--she gets in behind Bonnie--Buck gets in behind the drivers side...

Clyde enters the garage looking at the car.

    CLYDE
    God damn it W.D., you took the wrong car!

Clyde gets into the car slamming the door--he looks over his shoulder. He puts the car into reverse--bursting through the garage door...

EXT. CABIN--CONTINUED

The officers see the car burst through the garage door--they fire at the car...

INT. CAR--CONTINUED

a hail of bullets rips apart the car--Clyde gets hit--Bonnie gets hit--Blanche starts to scream.

    BLANCHE
    They’ve killed Buck!

Clyde takes a look in the back--Buck is holding his head--blood is pouring from his head...
the car flies past everyone--one he get past the armored vehicle--Clyde flips the car around...

Blanche looking back to see if they made it--bullets shatters the back glass hit Blanche in the eyes--she screams even louder...

the cops watch Clyde disappear in the night.

The car is flying down the road on a blown out tire--Blanche is in the back seat trying to put pressure on Buck’s wound. The hole is gushing so much blood it doesn’t seem to be stopping.

Blanche’s face is cut up from the glass--she is now half blind. Blood sloshes around on the floor board.

Buck rambles on making sense sometimes--other times not making any sense. Bonnie looking in the back at Buck and Blanche--she has a terrified look in her face.

BONNIE
This is it Clyde.

BLANCHE
Don’t die dad, please don’t die.

Clyde finds the spot to pull off.

CLYDE
We got to get Buck out of the car.

Clyde has pulled under an oak tree--he gets out. He pulls Buck from the back seat--he places him on the ground. He goes back to the car--pulling out the backseat. Blanche has moved next to Buck. Clyde throws the backseat next to Buck--he straightens them out--he rolls Buck onto the cushions. Bonnie limbs her way over towards them...

Clyde is pacing around.

(CONTINUED)
CLYDE
We need some supplies, to fix ourselves up. I need to go to town.

BONNIE
Clyde, you can’t go into town with bullet holes in the car.

CLYDE
We’re gonna need a new car then.

Clyde looks at the car— he goes down to the river— coming back with a handful of mud— he starts to spread it across the holes. He makes a couple of trips back to the river— once he is done he looks at his handy work.

CLYDE
That will do for now.

Clyde gets in the car— he drives away.

Bonnie looks over at Blanche and Buck— tears start to swell in her eyes.

BLANCHE
They’re gonna hunt us, like wounded caged animals.

BONNIE
They won’t Blanche, don’t talk like that.

BLANCHE
What do you think they’re gonna do? Look what they’ve done to Buck, half his head is gone. They’ll never stop, they will hunt us until we’re dead.

Bonnie begins to cry. Blanche gets up, walks down to the river to clean her self. She returns still looks beat but a little cleaner.

EXT. DEXFIELD PARK— AFTERNOON

Clyde returns to the site— he has gotten a new car. He gets out with a handful of bandages— food— he hands Blanche a pair of sunglasses.

BLANCHE
Thank you.

(CONTINUED)
While Clyde tends to Bucks wounds--Bonnie and Blanche start to eat.

    CLYDE
    Boy, your eye sure is swelling badly.

Clyde pours peroxide in the wound. Buck winces--Clyde pulls a block of ice closer to Buck--he places his head on it.

    CLYDE
    We can’t stay here for long, we’ll have to head out in a few days.

EXT. DEXFIELD PARK--EVENING

Clyde has started to dig a grave for Buck. Clyde holds back his tears...

EXT. DEXFIELD PARK--NIGHT

A fire lights the small camp site--Clyde is up with Buck--he is making sense...

    CLYDE
    We sure got ourselves into a pretty big mess didn’t we?

    BUCK
    Yeah, we did.

    CLYDE
    We’re gonna get you back home to mama, like we promised her.

    BUCK
    I won’t make it that far Bud, and you know it.

Clyde throws some twigs into the fire.

    CLYDE
    We did give them a good run though didn’t we.

    BUCK
    Yeah, that we did, that we did.

    CLYDE
    I don’t want to be taken alive Buck. You know what they’ll do to
    (MORE)
CLYDE (cont’d)
me if they ever got their hands on me. I can’t turn myself in now, never.

BUCK
Like I always told you Bud, a good run is better than a poor stand. Make them shoot you if it comes down to it.

An owl hoots scaring everyone--Clyde looks around feeling uneasy--after a few moments he settle back down. Blanche has moved next to Buck--Bonnie is next to Clyde.

CLYDE
We’ll get you home, get you the care you need you’ll live.

BLANCHE
You don’t get it do you? People only live happily ever after in fairy tales, you’re living in a fantasy world. When are you gonna wake up, we won’t make it out of here alive. You know what’s coming.

Clyde looks away--he knows what’s going to happen--he doesn’t want to admit it. Bonnie takes all of this to heart...

EXT. DEXFIELD PARK--EARLY MORNING

A POSSE have conversed at the edge of Dexfield Park. The SHERIFF has a map unfolded on the hood of his car. The Posse and other Officers have gathered around the car as best as they can.

SHERIFF
We believe that the fugitives are around this area of the park. The plan is surround them and take them alive.

The Sheriff is pointing at the map showing where they might be.

SHERIFF
We want them alive, so we are asking all of you to hold your fire. If they fire first then return fire and try to wound them

(MORE)

(continues)
SHERIFF (cont’d)
the best that you can. If it comes
down to your life or theirs kill
them.

(beat)
Alright lets get going.

The Posse disburses from around the car. All the people go
back to their vehicles--they grab their guns--load them.
They form a straight line facing towards the center of the
park. The Sheriff motions forward--the line starts to move
forward through the woods and underbrush.

EXT. DEXFIELD PARK--CONTINUED

Clyde is asleep--there’s a sound--he is awakened. He is up
hand on his rifle--he looks around trying to find where the
sound came from.

EXT. DEXFIELD PARK--CONTINUED

The Posse spots Clyde looking at them--a man steps on a
branch--there’s a pause...

EXT. DEXFIELD PARK--CONTINUED

Clyde hears the sound--he spins around leveling his weapon
to the tree line--he opens fire..

EXT. DEXFIELD PARK--CONTINUED

the trees around the Posse are starting to be ripped apart.
They duck down returning fire...

EXT. DEXFIELD PARK--CONTINUED

Clyde has started to back up.

        CLYDE
Look out!

Blanche is crawling back to the car--Bonnie has picked up a
gun--she has started to return fire. Blanche looks around
trying to find Buck--she spots Clyde--he has blood streaming
down is face.

(CONTINUED)
CONTINUED:

BLANCHE
BUCK!

Bonnie screams...

BONNIE
Clyde I’m hit!

Clyde almost to the car.

CLYDE
Start the car!

Bonnie is inside the car—Buck as managed to crawl his way to the car. Blanche helps him into the back of the car. Clyde makes it to the car—he pushes Bonnie over. Once behind the wheel he floors the car...

EXT. DEXFIELD PARK--CONTINUED

watching as the car takes off—the Posse shoot at the car...

INT. CAR--CONTINUED

bullets rip through the car—Blanche is in the back seat ducking trying to cover Buck’s body as best as she can—Bonnie is in the front seat holding on for dear life. Clyde makes a sharp turn to the exit it is blocked...

EXT. DEXFIELD PARK--CONTINUED

a group of the Posse have parked their cars at the exit—they start to fire at the on coming car—the car makes another sharp turn...

INT. CAR--CONTINUED

trying to find another way out—the car looses control—it hits a stump. Clyde floors the car—nothing is happening.

CLYDE
Shit, Bonnie get over here and floor it, I am gonna get out and push.
EXT. DEXFIELD PARK--CONTINUED

Clyde is out of the car--he is trying to push it off the stump--they are now stuck.

    CLYDE
    Nothing is working, we’re stuck.

Clyde is back at the near the front of the car.

    BONNIE
    Let’s make a run for it.

    CLYDE
    You can’t run with one leg honey.

    BONNIE
    I will sure try baby.

    CLYDE
    You go first, I’ll lay down some cover fire so you can make it up the hill.

Bonnie is out of the car--she takes off up the hill. Clyde fires back at the Posse running backwards. Forgetting Blanche and Buck in the car--she has made her way outside the car trying to pull Buck from the backseat.

    CLYDE
    Come on you damn fool!

Blanche almost crying manages to get Buck from the backseat--she pull him up by he waist band--they manage to get to the top of the hill when he faints taking Blanche down with him.

    BLANCHE
    CLYDE!

Clyde doesn’t stop running or turn around--Blanche looks back down the hill. The Posse has started to close in on the car--she starts to shake Buck trying to wake him.

    BLANCHE
    Daddy, come on we gotta get outta here.

Blanche keeps shaking him--buck finally comes to.

    BUCK
    Baby, you can get away from here alone. Just leave me. I’m too tired to go on anyway.

(CONTINUED)
BLANCHE
No daddy, I won’t leave you.

BUCK
Please, go. I love you too much to let you get killed over me.

Blanche just shakes her head--tears are streaming down her face.

BUCK
And don’t commit suicide either baby.

Buck manages a little laugh.

BLANCHE
I don’t think you’ll have to worry about that. They’ll do a good job of that for me, because I am not leaving you alone.

Buck looks up to the sky--his eyes roll back into his head--he manages to find a little strength. Blanche helps him up--they try to make another run for it.

They get down the hill--when Buck can’t take the pain anymore. Blanche gets them behind a log where they settle down. Blanche lights both of them a cigarette--she hears Clyde yelling in the distance--she ignores him.

EXT. DEXFIELD PARK--CONTINUED

They’ve lost the Posse--Bonnie and Clyde find a little shelter. They try to catch their breaths. Bonnie’s leg is bleeding--she is also bleeding from the chest--Clyde is full of holes as well.

CLYDE
We’re gonna need a car if we’re gonna have a chance of making it out of here.

They kiss--Clyde takes off...

a barrage of gun fire goes off--then dead silence...

Bonnie’s face changes--she has now become worried.

BONNIE
They got him, he’s dead.

Bonnie begins to cry--she puts a revolver to her head...
EXT. DEXFIELD PARK--CONTINUED

Blanche is still holding onto Buck behind the log. They hear the Posse coming up on them.

    POSSE MEMBER 1
    There they are, behind the log.

Buck rolls over--he pulls a gun from his pocket. He tries to sit up--he fires a couple of shots at them. The Posse answers back tearing the log to shreds--Buck’s body jolts--he lays against Blanche.

    BUCK
    They got me this time.

He hugs her--his body goes limp. Blanche starts to scream...

She tries to get up--she tries to run but Buck tries to keep her behind the log--she falls back down.

    BUCK
    Don’t get up baby, they’ll kill you.

Blanche lies back down still screaming--bullets still tear the log to pieces--Blanche tries to stand back up.

    BUCK
    Baby don’t.

Blanche stand up from behind the log--hands up--the firing stops.

    BLANCHE
    My husband is on the ground, he isn’t moving.

    POSSE MEMBER 2
    Tell him to stand up. Is he armed?

Blanche finds a spot at the edge of the log to sit down.

    POSSE MEMBER 2
    Buck!, stand up and come around from the log.

Nothing happens...

a couple of the Posse members go behind the log--they see Buck lying on the ground--blood pouring from his head. His brains are half out of his head. Two members of the Posse grab Blanche--two other members grab Buck.

(CONTINUED)
They carry them over to the vehicles--they load Buck into a car--they drive off towards the hospital. Blanche is loaded into the back of another car.

**BLANCHE**
Good bye daddy.

**EXT. DEXFIELD PARK--CONTINUED**

Bonnie has passed out--Clyde comes crawling back through the underbrush--he shakes her up.

**CLYDE**
Are you alright honey?

Bonnie starts to cry--she hugs Clyde.

**BONNIE**
Yes baby, are you alright? I thought they got you.

Clyde has fresh bullet wounds--she touches them.

**CLYDE**
Yeah honey, I’m alright.

They kiss quickly.

**CLYDE**
There’s no way out near the bridge. There’s a river up ahead, if we can get across it I can get a car on the road. Then we can get away.

Bonnie looks at him processing the information--Clyde looking around to see if any of the Posse is near by.

**CLYDE**
Can you make it to the river?

**BONNIE**
Yeah, I can make it.

**CLYDE**
Okay, let’s go.

The two take off towards the river...
EXT. RIVER--CONTINUED
they make it to the river. Clyde is carrying Bonnie over his shoulder—he struggles to cross the river. They manage to make it across the river...

EXT. WOODS--CONTINUED
they make it out of the river--Clyde tries to catch his breath. Clyde looks around—spots a farm house...

EXT. CORN FIELD--CONTINUED
they walk through the corn field stopping at a fence.

    CLYDE
    Stay here until I tell you it’s safe.

Clyde takes off towards the house...

EXT. FARMHOUSE--CONTINUED
three men are standing outside the farmhouse—watching the park. They don’t notice Clyde rushing upon them—he is waving a small .45 pistol in their face.

    CLYDE
    Do you have a car?

    MARVELLE
    All we got is that Plymouth over there, it works but it ain’t got no gas. We have kerosene take should get you to a gas station.

Clyde looks around seeing three cars—two are on blocks.

    CLYDE
    That will work.
    (shouting back)
    Bonnie, let’s go.

Clyde looks back to the corn field—nothing happens. Clyde points at MARVELLE.

    CLYDE
    Come on buddy, I need your help.

Clyde takes the three men to the edge of the corn field—they see Bonnie passed out.

(CONTINUED)
Pick her up and take her to the car.

The man picks Bonnie up—he carries her to the car. When they start to fill the car up MRS. MARVELLE and MARVELLE DAUGHTER comes running out of the house.

Daddy, we’ve just heard on the radio that there are dangerous men in the field next to us.

Get back inside.

Don’t you think about it, I’ll shoot you where you stand.

The two females does as they’re told—Clyde gets in behind the wheel. He starts the car—but can’t seem to put it into gear.

How in the hell do you get this damn thing into gear?

Marvelle leans in...

It’s a little tricky.

he shows Clyde how to shift the vehicle.

CHARLES FLOYD WIFE sees headlight coming up the drive way—she walks out the front door...

she steps on the front porch. The car comes to a stop. Clyde steps out.

What are you doing here? Charles isn’t here, you’re gonna have to leave.
CONTINUED:

CLYDE
Has W.D. been by here? We just need some food and supplies.

FLOYD’S WIFE
No he ain’t been by, I’ll give you some supplies then you have to get out of here.

Floyd’s Wife disappears back into the house—returning moments later with a couple of cans and medical supplies.

FLOYD’S WIFE
This is all we have to give you. Now leave.

Clyde gets back into the car...

INT. CAR--CONTINUED

BONNIE
What are we gonna do now?

CLYDE
W.D. never showed, we’re gonna head back to Dallas.

BONNIE
What if he never comes back?

CLYDE
What do you mean?

BONNIE
There was a lot of talk when you were gone. Mainly from Blanche, but they got to W.D. he said he didn’t want to do this, said that he was forced into this.

CLYDE
Ain’t nobody forced his hand. If he wanted out all he had to do was say so. I would’ve let him go. He wanted to stay that’s all there was to it.

Clyde drives away.
EXT. JONES HOUSE--DAY

Clyde drives around the house throwing out a bottle. W.D. steps outside seeing the bottle—he picks it up reads the note...

EXT. OUTSIDE WEST DALLAS--AFTERNOON

W.D. pulls up outside—he steps outside the car—he walks up to Clyde.

    CLYDE
What the hell is going on? You never showed up?

    W.D.
I want out, I want no more to do with you Clyde.

    CLYDE
What are you saying?

    W.D.
I can’t take it any more. Ten months of this! All I’ve seen is death. I’ve been shot God knows how many times. I’m tired of the blood and the hell. I’m tired of wondering if this is the day or not. I don’t wanna go out like Buck did Clyde. That’s not a way to die.

    CLYDE
We need you.

    W.D.
No, Blanche was right. If it comes down to it, you’ll save yourself and leave me for dead. I’m done.

    CLYDE
I understand. Buck was talking just like you. Just if you get picked up tell them it was all my doing. How I forced you to come along and do everything. The more evil you make me sound the better off for you.

W.D. walks back to the car—he drives away.
EXT. SOWERS--EVENING

The entire Parker/Barrow family are standing beside a car talking to each other. A car pulls up stopping a few feet in front of them—out steps Clyde. He walks around taking Bonnie out of the car—carrying her to a spot. There’s a long moment of silence...

CLYDE
I know it’s too damn long for me, I should’ve gotten an over coat and been done with it.

Clyde manages a little laugh. They all gather around—carrying pots and bowls. They all start to eat.

CUMMIE BARROW
They bought Buck back, we buried him it was a lovely service. We just don’t have the money for a head stone right now.

HENRY BARROW
Your mother and me have decided to wait on getting the head stone, save the money, there’s really no sense in getting one right now just to...

CLYDE
to get another soon. I know.

HENRY BARROW
We’re thinking of burying you next to your brother. Get one head stone to cover both of your graves.

CLYDE
That’s a good idea, I got a little saying for you to put on it. How’s the station going?

HENRY BARROW
It’s going, ain’t making us rich but it’s something.

CLYDE
Sorry that we ain’t got any presents for you y’all but since you know what happened we’ve been moving non-stop.

(CONTINUED)
L.C. BARROW
Where’s W.D. at?

CLYDE
Quit, he wanted out after what happened to Buck.

EMMA
Bonnie, you should get out too. Look what happened to Buck.

BILLIE
Bonnie, mama’s right, I’ve lost both my kids. I can’t afford to lose another family member, especially my sister. Won’t you consider leaving Clyde?

BONNIE
No, I can’t do that.

EMMA
Blanche only got ten years, and prison is a lot better than the life you’re living now.

BONNIE
No, I know that we’re gonna die, that they will get us, but when that time comes I want to be with Clyde. That’s where I belong, buried with him side by side with him for eternity.

EXT. FIELD--EVENING

Clyde and Bonnie are in the car waiting—Bonnie is writing in her journal every so often taking a drink from a flask. Clyde looks at her—shaking his head.

Minutes pass—finally another car pulls up. FLOYD HAMILTON and MULLINS get out of the car. Clyde gets out—leaving Bonnie. The group is introduced to each other.

FLOYD HAMILTON
Clyde this is Mullins, Mullins this is Clyde. Sorry to hear about Buck.

MULLINS
We’ve met before in Eastham.

They shake hands—Clyde nos acting like he knows who Mullins is.

(CONTINUED)
CLYDE
I heard that you wanted to talk to me? Have a plan or something?

FLOYD HAMILTON
Yeah, Mullins came by a few weeks ago says Ray wants to stage a break out.

CLYDE
What does this have to do with me?

FLOYD HAMILTON
263 years for starters, 263 years for a murder he never committed. That’s what this has go to do with you Clyde.

CLYDE
What’s your plan?

MULLINS
Ray wants us to plant a few guns by the wood pile. They are starting work near the road.

FLOYD HAMILTON
They need a get away driver and it seems like you’re the best get away driver I or Ray knows.

CLYDE
I don’t like the plan. Ray has a big mouth, he’ll more than likely run it get caught.

FLOYD HAMILTON
263 years is a long time Clyde, for something you wasn’t even around for. How would you like to get something like that pinned on you? (pause)
All you have to worry about is driving the car, I’ll take care of placing the weapons.

CLYDE
I want Mullins to ride with me, I don’t trust him.

MULLINS
That’s fine with me.
CONTINUED:

FLOYD HAMILTON
Okay, so it’s settled?

CLYDE
When are you wanting this to go down?

FLOYD HAMILTON
Next few weeks.

CLYDE
Okay, I’m in.

Floyd smile--they shake hands--they part ways. Clyde gets back inside the car...

INT. CAR--CONTINUED

BONNIE
Are we gonna go through with it?

CLYDE
Next few weeks.

Bonnie starts to clap her hands together and giggle.

BONNIE
Boy won’t that be great. Getting Raymond out and back with us, y’all can go back to robbing banks so we won’t go hungry anymore.

EXT. TRINITY RIVER--SUNRISE

Clyde, Bonnie, Mullins ad Floyd are pulled into a spot next to the Trinity River. Clyde gets out of one car--Mullins and Floyd out of the other car.

CLYDE
Is everything in place and ready?

FLOYD HAMILTON
Yeah, everything is ready.

CLYDE
Alright, see you soon then.

The shake hands--Floyd turns walking away.
EXT. EASTHAM PRISON--MORNING

Floyd and his WIFE pull into the gate at Eastham. He shows the required paperwork to CAPTAIN MONZINGO.

CAPT. MONZINGO
Who are you here to see?

FLOYD HAMILTON
Raymond Hamilton.

CAPT. MONZINGO
Name?

FLOYD HAMILTON
Floyd Hamilton, I’m his brother.

Monzingo looks over at Floyd’s Wife.

FLOYD HAMILTON
This is my wife.

Monzingo waves them through—they pull into the make shift parking lot—they park—they get out. They walk to the picnic benches—they wait. RAYMOND HAMILTON ( ) comes out when he sees them he smiles.

RAYMOND HAMILTON
Funny seeing your mug around this place.

FLOYD HAMILTON
I know, been keeping myself busy.

They hug each other.

RAYMOND HAMILTON
That’s good, how are things at home, mama?

FLOYD HAMILTON
Home is good, mama is doing really good. Got a visit the other week though.

RAYMOND HAMILTON
You don’t say?

FLOYD HAMILTON
A man name Mullins came by told me this plan. Well I got in touch with some people they ready to go through with it. They by the field waiting on you.

(CONTINUED)
Raymond looks around to see if anyone is listening—he smiles.

RAYMOND HAMILTON
They switched up my work details, got me in the second squad, pretty far ways to run. I’ll find a way to get into the other squad.
(pause)
You’re looking a little skinny brother, ain’t your wife been feeding you?

FLOYD HAMILTON
Yeah she feeds me nicely.

GUARD
Time’s up.

Floyd and Raymond exchange hugs again—he gets up.

RAYMOND HAMILTON
See you on the other side brother.

They part ways.

EXT. TRINITY RIVER—EARLY MORNING

Thick fog rolls of the Trinity River—covering the land like vaseline. So thick people can hardly see in front of their faces.

Deep in the fog is an outline of a Ford V8 Coupe. The outline turns into a full vehicle—the windows are down—Bonnie’s hands are out the passenger window.

Pass the car a few hundred feet in front of it—stands Clyde with his trusty BAR on his hip. Mullins is standing next to him—Mullins looking off into the distance. Clyde is scanning the horizon listening for the sounds of prisoners coming...

EXT. EASTHAM PRISON—CONTINUED

at the prison farm the GUARDS are standing outside the jailhouse—some are riding horses carrying shotguns—others are standing on the ground carrying shotguns.

Two Guards on horses are closer to the jailhouse than the others—BOZEMAN ( ) looks into jailhouse waiting...
INT. JAILHOUSE--CONTINUED

inside the jailhouse the PRISON HANDY looks out the peep hole--seeing that the Guards are ready--he looks down the jailhouse at the other PRISONERS--he starts to count them...

PRISON HANDY
Eighteen boss.

BOZEMAN
Send ’em out.

EXT. EASTHAM PRISON--CONTINUED

the Prisoners start to stream out of the jailhouse--one by one in a single file line. As each man passes through the doorway they count their number aloud.

Some Prisoners are in striped suits--others are in plain white suits. The men form into a column of nine--then another column of nine. They stand facing Bozeman. Something is wrong...

Bozeman who is in charge notices that the number of people isn’t matching up...

Raymond has jumped squads--Bozeman shakes off whatever is going through his head.

BOZEMAN
Face right.

The entire formation faces to the right--each prisoner has their hands on the soulder of the prisoner in front of them...

BOZEMAN
March.

the men start to march very slowly at first--then the pace picks up very quickly. The men are soon in a full fledged run. Bozeman keeps up with them easily with his horse.

It is a mile to the work fields--when they reach the fields the prisoners are already sweating. There is a shed to the side of the field housing the tools to farm the land. Squad One lines up--one of the Prison Handy’s hands each man their tool--once the first squad is finished squad two quickly follows--each man receiving a tool.
EXT. TRINITY RIVER--CONTINUED

Clyde and Mullins seem to perk up when they hear the men marching towards the fields--Clyde motions for Mullins to get quiet.

    CLYDE
    (to himself)
    Here they come.

EXT. WORK FIELDS--CONTINUED

Bozeman watches over his squad as they work the field--he is waiting for the right time. Once he thinks the time is right--he motions for one of the LONG ARMS to come over near his squad. MAJOR CROWSON ( ) who is the one closest to Bozeman--he rides over to see what is going on.

    MAJOR CROWSON
    What’s going on Bozeman?

    BOZEMAN
    Get this, Raymond Hamilton has jumped into my squad.

    MAJOR CROWSON
    Boy, that is for something ain’t it?

    BOZEMAN
    Yeah it is, you’ll take care of it?

    MAJOR CROWSON
    Yeah.

Major Crowson rides in the middle of the squad--never taking his eyes off Hamilton. JOE PALMER ( ) has his back turned to Major Crowson but hears him riding up on him. Palmer turns around walking up to Major Crowson--concealing his weapon in his shirt sleeve.

    MAJOR CROWSON
    What do you...

Palmer pulls his gun.

    PALMER
    Throw your hands up!

Raymond pulls his weapon out.

(CONTINUED)
PALMER
Don’t move and there won’t be any shooting.

Major Crowson freezes—he tries to reach for his shotgun—Palmer shoots him. Major Crowson is hit—he leans over clutching his stomach.

MAJOR CROWSON
My god, they shot me.

Raymond and Palmer make a run for it. Bozeman fires a shot towards them—he misses. Palmer fires back hitting Bozeman—he starts to scream.

BOZEMAN
I’m shot.

Raymond and Palmer make off towards the river followed by a few other prisoners...

the other Long Arms/Guards start yelling firing at the runner trying to keep the other prisoners from running or starting a riot.

MATTHEWS
Get on the ground, the first man who raises his head will have it blown off his shoulders.

EXT. TRINITY RIVER—CONTINUED

Clyde and Mullins are well aware of what is happening. Since hearing the first shots—Clyde has kept his BAR leveled at the tree line. Ready to fire at the first Guard that he sees...

there’s movement at the tree lines—Raymond and Palmer come bursting through the trees.

RAYMOND HAMILTON
Give us something else, let ‘em have it Clyde.

Clyde starts to shoot the tree line not really aiming at anyone in particular.

CLYDE
Come on Ray, run you lazy bastard.

Bonnie hearing all the excitement starts the car—leaning on the horn to make sure they know where to go.
Raymond and Palmer get to Clyde—they are covered in blood. HENRY METHVIN, HILTON BYBEE are the others that had taken off with Palmer and Raymond—all another man had taken off with them. Clyde sees him run past them.

CLYDE
Hey get back here we got a car.

MULLINS
Nobody but Raymond and Palmer are going.

CLYDE
Shut your damn mouth Mullins. This is my car I’m handling this. Three of you can ride in the back there.

Clyde heads for the car cramming all that he can into the turtleback.

RAYMOND HAMILTON
We don’t want that old boy Clyde. He’s trouble.

Raymond has pointed at Henry.

CLYDE
Yes we do, come on son get in.

Clyde slides into the front seat.

CLYDE
Guess four of us is gonna have to make it up here. Everyone hang on.

Clyde slams the accelerator to the floor board—peeling out in the dirt and clay.

INT. SIMMONS OFFICE—AFTERNOON

LEE SIMMONS ( ) is sitting at his desk—the phone starts to ring—he answers.

LEE SIMMONS
Simmons here.

CAPT. MONZINGO
(through the phone)
Sir, we have a problem.
LEE SIMMONS
What’s the problem?

CAPT. MONZINGO
(through the phone)
There’s bee a break out here at Eastham.

LEE SIMMONS
Who was it?

CAPT. MONZINGO
(through the phone)
Raymond Hamilton.
(pause)
There’s more, Bozeman is dead and Major Crowson is in the hospital.

INT. HOSPITAL--AFTERNOON
Major Crowson is in the hospital--hooked to machines. Lee Simmons enters the room looking at him--he is followed by a man carrying a notepad.

LEE SIMMONS
Major how are you feeling?

MAJOR CROWSON
Not good.

LEE SIMMONS
Are you awake enough to give us a statement, your accounts of what happened?

MAJOR CROWSON
We were out in the field, they might have been working for a few minutes when Bozeman called me over. He said that Raymond Hamilton had jumped squads. I rode up to take Raymond back when Joe Palmer turned around on me. Pulled a gun, told me to put my hands in the air. Then he shot me.

LEE SIMMONS
Did you get a shot off?

MAJOR CROWSON
Never did get one shot. Never gave me a chance to shoot at him.

(MORE)
MAJOR CROWSON (cont’d)
Simmons promise me something, I want you to send Palmer to the chair. Kill that son of a bitch.

LEE SIMMONS
I promise Major, on my grave I swear I will send him to the chair.

Lee gets up--he thanks Major--he leaves.

INT. GOVERNORS OFFICE--DAY

The black unpolished boots of the Prison Commissioner Lee Simmons are seen walking hard on the floors of the capital building in Austin, Texas. Lee turns into the outer office of Governor MIRIAM A. FERGUSON--he is stopped by her SECRETARY.

SECRETARY
Mr. Simmons, the governor is busy at the moment, she asked me to tell you to wait.

Lee sits in a chair--he waits for a few minutes--the door burst open there stands JIM FERGUSON welcoming Simmons into the office. Offering his hand for a shake...

JIM
Lee, great to see you, Ma has been waiting to see you since she heard the news of what happened.

Simmons face turns red--he enters the office--he walks up to Miriam shakes her hand. He sees newspapers on her desk detailing the escape from Eastham--next to the newspapers are statements Lee has made saying escapes rarely happen at Eastham.

MIRIAM
What can you tell me Mr. Simmons?

LEE SIMMONS
This prison break ma’am, it cannot go without its repercussions.

MIRIAM
How did it happen?
LEE SIMMONS
We believe Raymond Hamilton brother
told him about it when he went to
visit the day before the break out.
He had an unknown woman with him,
we believe it was Bonnie. We
believe she was there to tell
Raymond what was going to happen.

MIRIAM
Why wasn’t this reported to you?

LEE SIMMONS
Captain Monzingo couldn’t be sure
who it was. There wasn’t any
concern about it until...

MIRIAM
Until two officers die, and five
men escape what is suppose to be
the hardest prison to escape.
Luckily one was caught a few days
after. I agree with you Mr. Simmons
there needs to be repercussions. We
need to bring Clyde Barrow and
Bonnie Parker in. But we have every
man that my office can provide
working on the case, Mr. Hoover
over in Washington has personally
interview Blanche Barrow. What more
can you ask for?

LEE SIMMONS
We need to bring in a special
investigator to work on the case.
We need to have a consant on going
pursuit of the two. A special
escape investigator for the Texas
prison system.

MIRIAM
And who is the person that you have
in mind for this position?

LEE SIMMONS
I was thinking about Frank Hamer, I
know you two have some disagreement
but he is good in this type of
area. He is as deadly as these two
he will be chasing, he is also a
well respected lawman.

The three look at each other--Lee seems to be holding his
breath--a bead of sweat rolls fown his face.
MIRIAM
Frank is alright with us Mr. Simmons, we don’t hold anything against him.

Simmons smiles.

EXT. GAS STATION--DAY

The coupe pulls up to the gas station—it is crammed with the five fugitives. The gas station CLERK comes out to help the customers that have just pulled up...

the Clerk has been listening to the radio all day—all the members in the car are quiet—they hear the radio playing—the Clerk looks at everyone in the car...

STATION CLERK
Did y’all here what happened?

BONNIE
Hear what?

STATION CLERK
Bonnie and Clye just broke Raymond Hamilton and a few others out of Eastham Prison. They walked right into the cafeteria and shot two gaurds. Killed them both.

all the people in the car look at each other—dread fills their faces...

CLYDE
Naw, we didn’t hear about that.

the Clerk goes about his business—once he is finished Clyde pays the man—the coupe pulls away.

EXT. HIDEOUT--NIGHT

The coupe pulls up outside the house—L.C. and Floyd have set up. Everyone gets out of the car—Clyde has to help Bonnie...
INT. HIDEOUT--CONTINUED

once inside there are clothes and food sitting in the house waiting for them--the men begin to change--once they are finished they start to eat.

RAYMOND HAMILTON
Man it sure is good to get some good food.

L.C. takes the prison clothes--he throws them into the fire place. Clyde sits next to him.

L.C. BARROW
Can I tag along with you guys?

CLYDE
No, I can’t let you do that. You don’t need to get messed up with us in all of this. You need to get as far away from me as you can.

L.C. BARROW
We’re about to head out soon.

CLYDE
Don’t forget to take Mullins stupid ass with you.

They get up from the fire--leaving everyone else in the house.

EXT. FRANK HAMER HOUSE--NIGHT

Simmons pulls up outside FRANK HAMER house. Simmons steps out of the car--he is carrying a file in his hands. He walks up the front steps--knocks on his door.

Frank answers the door--there is just a look between them. Frank tilts his head--invites Simmons inot the house...

INT. FRANK HAMER HOUSE--CONTINUED

Frank shows Simmons to a chair in the kitchen.

FRANK HAMER
My wife has come cobbler cooked want some?

Simmons sets the files on the table.

(CONTINUED)
LEE SIMMONS
No, Frank I am good.

FRANK HAMER
I suppose you ain’t here to visit. I am figuring it has something to do with those two kids and that break out over in Eastham would it?

LEE SIMMONS
In more or less words, yes. I want you to lead the search to get these two off the road.

FRANK HAMER
That sounds real tempting there, but I’m making a real good living right now. Besides Miriam and her husband won’t think too kindly of this.

LEE SIMMONS
I’ve done talked it over with her. She is willing to back you unconditionally even will grant you authority to negotiate legal deals and such for who ever helps you.

FRANK HAMER
The pay?

LEE SIMMONS
It’s a hundred and ninety a month.

FRANK HAMER
I make more now Lee, I have a family I got to think of.

LEE SIMMONS
The reward money, you could collect that as well.

FRANK HAMER
Catching up with these two isn’t going to take just a few weeks. It will take some time, the way I work. I don’t want to take the job and then a few weeks Miriam or you decide to call off this little operation. I don’t want to waste my time.

(CONTINUED)
LEE SIMMONS
No matter how long it takes Frank, I will back you to the limit. I want revenge for what happened in Eastham. This, this is a black mark in my book, and the media is out there having a field day making those two seem like damn folk heros.

FRANK HAMER
If I was to corner these two, they won’t be taken alive.

LEE SIMMONS
Frank it’s foolish for me to tell you anything on how to do your job, but in my better judgement, put them on the spot. Put them on the spot get them in your sights and shoot anything and everything that moves.

FRANK HAMER
Well if that’s they way you feel about it, I’ll take the job.

Simmons gets up from the chair--he motions to the file on the table.

LEE SIMMONS
That’s the file on them that I collect for you to get started.

Simmons starts walking out the house--Frank watches as Simmons gets into his car--the car pulls away.

EXT. FIRST NATIONAL BANK--DAY
Palmer is sitting in the driver’s seat--Hamilton and Bybee are looking at the bank...
Hamilton and Bybee get out of the car--they walk into the bank...

INT. FIRST NATIONAL BANK--CONTINUED
the two enter--Bybee walks to the cashier LLOYD HARALDSON--he place a twenty dollar bill on the counter.
BYBEE
Could you change this please?

HARALDSON
Sure, what would you like?

Haraldson opens the draw--Hamilton pulls out the machine gun.

RAYMOND HAMILTON
Alright hands up.

Bybee climbs over the counter--pointing a hand gun in Haraldson face--he coolly empties all the money from the drawer. He jumps back over the counter. The two men slowly back out the back door...

EXT. FIRST NATIONAL BANK--CONTINUED

Clyde is sitting behind the wheel of a Ford V8--Henry Methvin is sitting next to him. They spot Bybee and Hamilton exiting the back of the bank. The two climb into the car--Clyde makes a clean get away.

INT. HIDEOUT--DAY

All four men enter the house. Palmer and Bonnie are sitting around a table drinking some whiskey. Hamilton sits next to them--he takes a drink. Bybee dumps the money on the table. Hamilton starts to divvy up the money.

CLYDE
(from the other room)
Six shares Ray. Bonnie gets her cut also.

Bybee and Raymond look back at Clyde.

RAYMOND HAMILTON
Bonnie, what do you mean Bonnie gets a share? She didn’t do a damn thing!

CLYDE
She gets a cut just like everyone else.

RAYMOND HAMILTON
With all do respect I need this money a little more than your precious honey. I have a debt that

(MORE)
RAYMOND HAMILTON (cont’d)
I have to square away. It’s the kind of debt that if it doesn’t get paid might become a little trouble for us.

CLYDE
I don’t care about your debts Ray, you wanted that fool to help you, that’s your bed not mine. I am still the boss of this outfit now six shares.

Hamilton sits back down--pissed but counts out six shares.

INT. SCHMID OFFICE--DAY
SMOOT SCHMID enters the jail house.

DEPUTY
Sir, a Frank Hamer is here to see you.

SCHMID
About what?

DEPUTY
Information about Clyde Barrow and Bonnie Parker. He’s in your office.

Schmid enters the office.

SCHMID
Mr. Hamer, I’ve heard great stories about you. So what can I help you with.

FRANK HAMER
I’ve been hired to track down Clyde and Bonnie.

SCHMID
Well me and my deputies have been trying to corner them for some time now.

FRANK HAMER
I would like to hear all the information that you have on them. How many times have you tried to capture them?

(CONTINUED)
SCHMID
We’ve set up many attempts but nothing comes of it. Had a great tip the other week, we went out early, Clyde didn’t stop just kept going. Try to shoot at them, just hit the car.

FRANK HAMER
What have you’ve been doing since?

SCHMID
Well their family meeting have been getting more and more frequent. Since that tip off Clyde has only been telling his mother about the meetings. So I have my deputies driving around the outskirts of town hoping that we might get luckily.

FRANK HAMER
What about their driving habits?

SCHMID
They leave here for a couple of days weeks maybe, but they always come back. We trail them to Oklahoma but we stop there. They normally drive Oklahoma, Missouri, Louisiana and Arkansas. We know they get into Kansas, Iowa and Minnesota.

FRANK HAMER
What kind of clothes do they wear?

SCHMID
Um?...fancy ones, like people with money would wear. They get them from a local store here. They have one of their family members go and buy them.

FRANK HAMER
Can I get the name of the stores?

SCHMID
Yeah, I’ll have Alcorn get the list for you.
FRANK HAMER
What about cigarettes?

SCHMID
What?

FRANK HAMER
Do you know what kind of cigarettes they smoke?

SCHMID
I don’t rightly know if they smoke. What does this have to do with catching them?

FRANK HAMER
You have to know the mental habits of these people Mr. Schmid. How they think, how they will react in different situations. That’s how you are going to catch them. Do you have any of their personal belongings here? Any kind of evidence?

SCHMID
No, but the shoot out over at the Red Crown. They left a lot of personal belongings over there. Guns, clothes, pictures and what not.

(beat)
What are your plans Hamer?

FRANK HAMER
Corner them and take them alive.

SCHMID
By now you know Clyde won’t be taken alive. He swore to it when he got out of Eastham. What if there’s a shoot out?

FRANK HAMER
I’ll shoot back, killing if need be.

SCHMID
Bonnie too? The public likes her, plus they are attached at the hip, they will be pretty hard to separate.
FRANK HAMER
That’s been a question on my mind.
I don’t like the idea of killing a
woman. Been running the scenario
through my head of what to do.

SCHMID
I’ll send Alcorn with you over to
Red Crown.

FRANK HAMER
No that’ll be fine. I am just
getting information right now. I’ll
move a lot faster by myself. If you
need to contact me, here is where I
get my messages or you can call
Simmons.

EXT. CENTRAL NATIONAL BANK--DAY

Henry is behind the wheel--three men get out of the
car--they enter the bank...

INT. CENTRAL NATIONAL BANK--CONTINUED

Clyde, Hamilton and Bybee walk through the front door of the
bank guns drawn.

RAYMOND HAMILTON
Everybody lie down on the floor.

Bybee climbs over the counter--he begins to empty all the
cash drawers.

OLLIE WORLEY ( ) is lying on the floor holding onto his
money--Clyde walks over him snatching it from his hand as he
goes by--he stops a few feet after--turns back to him.

CLYDE
You worked hard like hell for this
didn’t you?

WORLEY
Yes sir, diggin’ ditches.

Clyde looks at him--then the money--he puts the money back
in Worley’s hands.

CLYDE
We don’t want your money, just the
banks.
Bybee is back in the center of the lobby—the three men exit the bank...

EXT. CENTRAL NATIONAL BANK—CONTINUED
the three men get into the vehicle—Henry drives away.

INT. HIDEOUT—DAY
The four men enter the hideout. Palmer is lying on the couch clutching his stomach—Bonnie is at the table writing—a new girl MARY O’DARE ( ) is in the kitchen cooking.

EXT. FIELD—NIGHT
Frank is sitting next to a camp fire heating a hotdog on a stick. He looks up at the stary night sky. He stokes the fire the another stick—he takes a bite of the hotdog—he finally falls asleep in the back of the car...

EXT. FIELD—MORNING
Frank wakes up in the back seat of the car—he gets out of the car—kicks the ambers of the fire—he gets back in the car—he drives away...

INT. PLATTE CITY POLICE—MORNING
Hamer opens the door to the police station—he is greeted by Coffey.

COFFEY
How are you doing? I am Holt Coffey.

FRANK HAMER
I am Frank Hamer. I am a speical investigator brought in to track down Clyde Barrow and Bonnie Parker. I’ve heard that you have a lot of items that they left during the shoot out.

COFFEY
Yeah, we got clothes, weapons, they left a guitar even an undeveloped roll of film.

(CONTINUED)
FRANK HAMER
I’ve seen those photos. Can I look at what you have?

COFFEY
Yeah don’t see any harm in it.

FRANK HAMER
If you don’t mind I want to talk to everyone that was there that night.

COFFEY
Don’t seem no harm in that. Anything else I can do for you?

FRANK HAMER
Take me to the cabin.

INT. RED CROWN TAVERN--DAY

FRANK HAMER
The shoot out? Can you tell me what happened?

COFFEY
The manager called us in, says he had some supisicous activity out there. Group of people not really of the town so to say. Had place newspapers on the window, new cars back into the garage. The thing that really tipped it off was the gentlemen came into the office and asked for a doctor.

FRANK HAMER
A doctor?

COFFEY
Yes, says a stove explosion had burned his wifes leg pretty bad.

FRANK HAMER
Do you have the doctor’s name?

COFFEY
That I do.

FRANK HAMER
After you where called out there what happened?
COFFEY
We brought out thirteen offices, we were armed. Shields, machine guns, even brought in an armored car to block their get away route. Me and Captain Baxter set everyone up, then we went to knock on the door. That’s when all hell broke loose.

INT. PLATTE CITY POLICE--MORNING

FRANK HAMER
Can I use your phone?

Coffey hands him the phone--Hamer dials a number.

FRANK HAMER
It’s Frank, any messages?

FRANK SECRETARY
(through the phone)
Mr. Simmons has been trying to contact you, he wants you to call him as soon as you can.

Frank hangs up--dials another number.

FRANK HAMER
Lee it’s Frank.

LEE SIMMONS
(through the phone)
I got a call from the Sheriff out in Beinville, Louisiana. Says the Methvin family wants to meet with you, possibly set up a deal, says that they can give you Clyde and Bonnie.

INT. LANCASTER BANK--EARLY MORNING

Three men are lying on the ground behind a counter--Clyde, Palmer and Hamilton. They are awakened by the MANAGER opening the door.

Hamilton wakes up--he shakes the others awake.

RAYMOND HAMILTON
It’s time, lets go.

They come from around the counter--surprising the Manager and the two TELLERS.

(CONTINUED)
Continued: 78.

RAYMOND HAMILTON
Put your hands up.

CLYDE
Take us to the vault.

The Manager leads Clyde and Palmer to the vault--they grab the two bags that are in the bank--as they leave the vault.

Shots are fired--Palmer, Clyde and the Manager duck back into the vault. Clyde returns fire.

PALMER
What that hell is that?

CLYDE
I don't know.

There are a few more shots--then silence. The three come out from the vault--they see Ray standing over the body of a Teller.

CLYDE
What happened?

RAYMOND HAMILTON
This guy came out of no where, shooting.

PALMER
Let's get out of here.

The three exit the bank...

EXT. LANCASTER--CONTINUED
the three are out on the street--looking around.

PALMER
Where the hell is Henry?

RAYMOND HAMILTON
Son of a bitch is late.

The TOWNS PEOPLE heard the shots have come out of their shops--carrying rifles--shotguns--handguns--they spot the trio. Shots begin to go off...

the trio start to fire back on the towns people--it is a war zone...
INT. CAR--CONTINUED

Henry making is third round of the block spots the trio in the middle of the gun fight--he pulls up to the trio...

EXT. LANCASTER--CONTINUED

the trio get into the car...

INT. CAR--CONTINUED

Hamilton and Palmer are in the backseat looking out the back window--at themselves--they are bleeding.

Clyde is in the front seat clearly in pain--he looks out the window.

RAYMOND HAMILTON
Where the hell were you?

HENRY METHVIN
I was driving around the block.

RAYMOND HAMILTON
You’re a stupid son of a bitch.

CLYDE
Let’s just get the hell outta here.

HENRY METHVIN
That’s gonna be harder then it looks.

They spot the road block...

EXT. LANCASTER--CONTINUED

a group of the towns people have pulled their cars blocking the main road out of town--they start to fire at the car...

INT. CAR--CONTINUED

Clyde has his hand out the window firing at the towns people--Hamilton and Palmer are doing the same thing...

Henry makes a sharp turn onto a side street--Clyde has pulled out a map of the town--he points at another road--Henry takes that road--they get away.
EXT. FIELD--DAY

Bonnie and Mary O’Dare are sitting under a tree—they are passing a bottle back’n’forth between each other.

MARY O’DARE
It’s been a long time don’t you think?

BONNIE
Naw, this is normal. You gotta get use to it. They’ll show.

MARY O’DARE
What do you write in those journals?

BONNIE
Stories, poems mostly. I always dreamed about being famous, and thought I’d becoming an author.

MARY O’DARE
Well you’re a famous outlaw now.

They laugh—they hear the car pull up...

all the mean get out of the car. Palmer rips his shirt—he grabs a stick wraps the shirt around the end of the stick—he pushes the stick through a hole in Hamilton.

PALMER
It’s coming out the other side, the bullet isn’t there. You should be good.

The girls look at the men--faces in shock. Henry is pouring hydro-proxide in Clyde’s wounds. They all just sit for a moment trying to gather their thoughts.

EXT. FIELD--EVENING

The group has lit a fire--Mary is cooking the food--a bottle of whiskey is being passed around. When Clyde takes a drink Bonnie looks at him.

BONNIE
You think the laws are gonna be on us?

Clyde gives the bottle to Hamilton--Hamilton has pull the bags of money over--he has started to count out the money.

(CONTINUED)
PALMER
I am thinking it’s about time for a vacation.

RAYMOND HAMILTON
Vacation?

PALMER
Yeah, I got some business to tend to out in Houston. Gotta pay someone a visit.

They all laugh.

MARY O’DARE
Diner is done.

She hands everyone some of the food--she sits next to Ray when she notices the stacks of money.

MARY O’DARE
Don’t I get a share of that?

CLYDE
A share of what?

MARY O’DARE
The money, I do my fair share of work around here, I deserve a share the same as everyone else gets.

CLYDE
You don’t do a damn thing.

MARY O’DARE
I wash your clothes, cook, clean, hell even the washlady deserves some sort of pay.

CLYDE
Only five shares Ray.

Hamilton shakes his head--he still counts out the five shares--every so often placing some money in his pocket. He does it again this time Clyde sees.

CLYDE
What do you think your doing?

Clyde is up--gun pulled--up under Raymond’s chin.

(CONTINUED)
CLYDE
You think no one was watching your dirty hands? How much have you put in there Ray?

Ray empties out his pockets.

CLYDE
I outta kill you right now.

There’s a tense moment.

RAYMOND HAMILTON
Let me go Clyde, I’ll leave and you’ll never see me again.

Clyde holds his position for a few more moments. He withdraws the gun from under his chin.

CLYDE
We’ll give you a ride to the next, but after that you’re out and on your own.

Everyone loads into the car.

EXT. UNKNOWN TOWN--NIGHT

Hamilton and Mary get out of the car--Clyde pulls away.

EXT. WOODS--AFTERNOON

Frank Hamer and JORDAN ( ) are standing next to their car--another car pulls up--out gets IVY METHVIN ( ) and JOYNER ( )--they walk and meet the other two men.

JORDAN
Ivy, Joyner this is Frank Hamer the investigator they sent over from Texas.

FRANK HAMER
Mr. Methvin I’ve been informed that you have information regarding Clyde Barrow and Bonnie Parker.

IVY METHVIN
That’s right I do.

(CONTINUED)
FRANK HAMER
What can you tell me about them?

IVY METHVIN
They’ve been out and about.
Visiting our place a couple of times.

FRANK HAMER
When did they start?

IVY METHVIN
About a week after that breakout,
and a couple of times since then.

FRANK HAMER
When was their last visit Mr. Methvin?

IVY METHVIN
A few days ago. Started to warm up
to us actually.

FRANK HAMER
Warm up?

IVY METHVIN
When they first came out here with
Henry, they wouldn’t let him get
out of the car. We had to have our
conversations right in front of
those two, like they didn’t trust
him or something. But now they let
him come inside, they come in
sometimes to have meals and what
not, but they mainly stay in the
car. Jumpy little kids too, come in
the house sometimes carrying those
guns, cutting the visit short
saying it’s time to go.

FRANK HAMER
When they do visit how long do they
normally stay?

IVY METHVIN
A few days at the most, but to be
honest I think they might be
staying longer.

FRANK HAMER
What do you mean might be staying
longer?

(CONTINUED)
IVY METHVIN
They’ve been looking at a house, the old Cole place. They stay there or camp out what ever they do in that house. They let Henry stay in the house with us. That’s where we finally got the chance to talk, you know, Henry and me. Tells me they’re running on numbered days. That their time is soon. He knows it, hell I think they even know it. But he tells me he don’t want to be riding with them when that time comes.

FRANK HAMER
He is willing to help us capture the two?

IVY METHVIN
Yes sir, says he’ll help you put them on the spot in exchange for a pull pardon.

JORDAN
Why don’t Henry just turn himself in and we’ll talk.

JOYNER
You don’t get it do you? He can’t do that. They’ll kill him and his entire family if they knew he was helping you out. We’ve been threatened by them with those guns. We constant fear for our lives everytime they’re around. And now they’re talking about moving here, we won’t be able to go outside.

FRANK HAMER
If Henry help leads to the capture of Clyde and Bonnie, we will give him a full pardon on behalf of the state of Texas.

Frank puts his hand out for Ivy to shake.

IVY METHVIN
Normally your word and a hand shake would be good Mr. Hamer, but we’re dealing with my son here, and I don’t trust you. I want this in writing.
FRANK HAMER
That will take a few weeks to get all the paperwork. But you have deal Mr. Methvin, next time they come into town you contact Mr. Jordan. He’ll get in touch with me.

They part ways.

EXT. DIRT ROAD--DAY

Clyde is in the backseat of the car trying to sleep--Bonnie is in the field playing with a RABIT--Henry is near drinking whiskey--passing the bottle to her.

BONNIE
I can’t wait to show mama her present.

HENRY METHVIN
You’ll think she’ll like it?

BONNIE
She’ll love it, even better when we tell her that we’re getting a house and are gonna settle down.

EXT. TEXAS HIGHWAY--DAY

Three PATROLMEN on motorcycles are cruising down the road. H.D. MURPHY, EDWARD WHEELER, and POLK IVY are riding down the highway. Polk Ivy is up ahead to the other two. H.D. Murphy passes by a dirt road he spots a car with people in it. He pulls over to the side of the road--Edward is soon by his side.

EDWARD WHEELER
What’s going on H.D.?

H.D. MURPHY
There’s a car over on the side of the road back there. I am gonna go back and see if they need any help.

EDWARD WHEELER
Might as well go with you kid.

They turn around and head back down the road. Polk continues ahead. They turn onto the dirt road...
EXT. DIRT ROAD--CONTINUED

HENRY METHVIN
Clyde, we got some company coming up on us.

BONNIE
It’s the laws Clyde.

Clyde is up in the back seat—he is looking out the back window—he sees the two patrolmen coming up on them. Henry has a shotgun in his hand. Clyde getting his weapon ready in the back seat...

CLYDE
Let’s take them.

Henry gets out of the car—Clyde follows from the back seat.

EXT. PATROLMEN--CONTINUED

The two patrolmen are pulling up to the car—they see two men getting out of the car. The motorcycles come to a stop. They get off—they start to walk towards the car.

EDWARD WHEELER
Do y’all need any assistance?

HENRY METHVIN
Yeah, we do...

Shots are fired—Henry shoots H.D. Murphy—Clyde without missing a beat shoots Edward Wheeler.

CLYDE
Goddamn it kid!

Henry walks over to one that is still breathing a little bit. He shoots him a couple of more times. Clyde is already in the car—he has started it.

CLYDE
Get in the damn car Henry!

Henry runs over to the car—he gets in—Clyde takes off.

CLYDE
You stupid sonofabitch, I wasn’t saying kill them. I meant let’s take them for a ride and ditch them some wheres. You have got to be the dumbest fool I know.
INT. HOTEL ROOM--AFTERNOON

Hamer is sitting on the bed looking over maps. On the radio comes the news report of the Bloody Sunday Murders.

INT. SIMMONS OFFICE--DAY

Frank is sitting in front of Simmons desk.

    LEE SIMMONS
    Frank, we need to stop pussy footing around here. I want those two dead, no more hiding, no more information collection, corner those two and kill them.

INT. SCHMID OFFICE--DAY

Schmid is sitting behind his desk looking over paperwork when Frank Hamer comes through the door.

    SCHMID
    Mr. Hamer what can I do you for?

    FRANK HAMER
    I am going to need a couple of your officers.

    SCHMID
    I take it that your information stage is over.

    FRANK HAMER
    Not exactly, but we need to get these two now. The governor isn’t too happy about the killing of those two officers.

    SCHMID
    I’ll give you two of my best men, they grew up around here, they know what these two look like so they will be of great assets to you.

EXT. MANGHAM--MORNING

Clyde and Bonnie are sitting on a blanket eating their breakfast. Rifles thrown about them in two piles (clean/uncleaned)—they are interrupted by a dog.

Growling—Bonnie offers it some food.

(CONTINUED)
BONNIE
Come here boy, come on, there you go.

There’s rustling in the brushed in front of them—a teenager ROBERT BRUNSON comes out of the brushes carrying a shotgun—he stops when he spots the two.

CLYDE
Come on over here.

Clyde motions—the boy crosses some wagon tracks into their camp.

CLYDE
Here’s your dog.

Clyde picks up the dog—he hands it to the boy—he grabs the dog turns to leave. Clyde just can’t help himself.

CLYDE
Do you know any bank robbers?

ROBERT
I’ve heard of John Dillinger and some about Pretty Boy Floyd.

CLYDE
No others? Well I am Clyde Barrow and this is Bonnie Parker, and we rob banks.

The boy still doesn’t know who he is talking about.

BONNIE
Come on, why don’t you come sit down next to me. Have some food.

He turns it down—she goes to put the food back noticing the camera.

BONNIE
I know, Clyde why don’t you take a picture of us together.

Clyde takes a picture of her and Robert—he hands her the camera—she quickly takes a snap of the boy. Clyde still dumb founded.

CLYDE
So you ain’t never heard of us?

Clyde has started running through newspapers finding the one he wants—he hands it over to Robert.

(CONTINUED)
CLYDE
Here you go, read the front page. (watching the boy read)
Yeah, we’re pretty big news. We’ve been out here off and on you know. Spending time with a family out here.

BONNIE
It’s a real nice place out here, we sure like it a lot. Been thinking about moving out here.

CLYDE
Are you interested in robbing banks?

ROBERT
No sir.

CLYDE
If you wanted too, I can tell you how to in just a few minutes.

Voices coming from the distance.

ROBERT
That’s my Pa, I gotta go.

CLYDE
Is your family in bad shape?

ROBERT
Yeah, we’ve had it rough the past few years.

CLYDE
Do you need money? Here take any amount that you want or all of it if you need.

ROBERT
No, I can’t, I really gotta go.

BONNIE
Can I get your address, so I can send you the photos?

Robert comes back--he talks to Bonnie as Clyde talks.

CLYDE
Your gun looks pretty bad off, I can give you a new one if you want.
ROBERT

No sir, I can’t accept it.

Robert walks away followed by his dog.

CLYDE

We will be gone soon, but we’ll be back.

INT. METHVIN HOUSE--DAY

Henry and Ivy are talking--Clyde comes through the front door.

CLYDE

It’s time to get going.

INT. BARROW FUEL STATION--EVENING

Henry Barrow is sitting talk with his NEIGHBOR--a car pulls up--Henry Methvin gets out of the car--he walks up to the counter places a piece of paper on the counter--he turns walking away.

HENRY BARROW

Do you mind tending the store for a little while?

NEIGHBOR

No, won’t be a problem Henry.

Henry goes into the house--he grabs his coat--Cummie comes along with him...

EXT. SIDE STREET--CONTINUED

the two walk around the corner--they spot the car--they get inside.

EXT. EMMA HOUSE--EVENING

They stop in front of Emma’s house--Henry gets out--walks to the front door--he knocks. Emma comes out--they walk down the drive--get inside of the car.
EXT. FIELD--EVENING

The car pulls off into the field--everyone gets out of the car.

CLYDE
Henry you mind keeping an eye out for us?

Henry Methvin shakes his head--he walks up a hill carrying a shotgun. The families have a small reunion...

CLYDE
It’s good to see you. I got some papers in the back of the car.

Clyde reaches in--he pulls out the papers.

CLYDE CONT’D
They are the deed to a farm house out in Louisiana. Also got papers to a passenger car, and a truck. I don’t know how much longer I have left. So I wanted to give you two these papers before they got me.

Clyde reaches back in the car looking for something else.

CLYDE CONT’D
I can’t seem to find my pen right now, so I’ll give them to you as soon as I can sign them.

HENRY BARROW
How are you doing Bud?

CLYDE
I am doing good. Me and Bonnis have moved out near Henry’s father’s place. It’s a real nice farm out there. Fishing, hunting, swimming, pretty much anything you can think of. His parents are some of the finest couple I’ve ever met in my life. Y’all can come meet them, come out and visit us.

CUMMIE BARROW
That would be great Clyde.

CLYDE
Mama I really wanna show you the place, it’s real nice out there. Real great place to start a family.

(CONTINUED)
Clyde looks over at Bonnie--she is sitting with her mother.

BONNIE
I’ve finished that poem I’ve been working on.

Bonnie hands a piece of paper with nicely written words on it over to her mother--she reads it--once she is finished she seems to be saddened a little bit.

EMMA
You shouldn’t think such thoughts Bonnie.

BONNIE
Why mama?

EMMA
We shouldn’t talk about it Bonnie.

BONNIE
Why shouldn’t we? It’s coming, you know it, I know it, all of Texas knows it mama.

EMMA
A mother shouldn’t be worrying herself with the thought of burying her daughter. It should be you worrying about burying me.

BONNIE
I know, but these are the way things go.
(beat)
I have thought about it though. I don’t want you to have a wake for me. Just take me home, on single peaceful night.

Bonnie has pulled out a couple of photos that they’ve taken.

BONNIE
Look at these, aren’t they lovely?

EMMA
You always were lovely Bonnie.

BONNIE
Mama, one more thing, when they kill us don’t every say anything ugly about Clyde. Promise me please.

(CONTINUED)
CONTINUED:

Tears swell in her eyes.

EMMA
I promise baby.

Clyde has walked over to them.

CLYDE
It’s time to go.

They all get back into the car--Emma is the first to be dropped off--followed by the Barrow’s.

CLYDE
I’ll bring back the papers and everything, be ready in about two weeks.

EXT. HIGHWAY 154--MIDNIGHT

Frank, ALCORN, HINTON, OAKLEY, JORDAN, and GAULT are standing on the side of the road where the ambush will take place. Ivy comes riding up in his truck.

FRANK HAMER
If we make camp up there we can see who’s coming and have a good angle for a clean shot.

ALCORN
But with the way Clyde drives.

HINTON
We’re not gonna have any chance of hitting him, we’ll have to slow him down some how.

JORDAN
What would make him slow down?

FRANK HAMER
Mr. Methvin I think Clyde has an attachment to you. So if we jack up your truck and pull a tire off, do you think Clyde would slow down and help you?

IVY METHVIN
Yeah, but they’re monsters. They have no concern for human life. When the shooting does start I don’t stand a chance with them. They’ll kill you and me.

(CONTINUED)
JORDAN
You agreed to help us, the pardon doesn’t work if you don’t aid in the capture of those two.

IVY METHVIN
Okay, okay I’ll do it.

FRANK HAMER
So the truck will be here, when you spot Clyde coming he’ll slow down, that’s when we take him. What time are they suppose to be back?

IVY METHVIN
Nine o’clock is when they are suppose to be back here.

FRANK HAMER
They’ll be here tomorrow around nine, so be here to setup before then.

Ivy drives away.

GAULT
Frank, are we gonna give them the chance to surrender?

FRANK HAMER
I don’t think so, Clyde won’t be taken alive. But we have to try.

EXT. BIENVILLE PARISH--MIDDAY

Clyde, Bonnie and Henry enter the town. They stop at a sandwich station. Clyde orders a couple of sandwiches for the group--they sit and talk--waiting until the sandwiches are ready. When they are finished the STORE CLERK hands them the to go order.

They get up from the table except Henry.

CLYDE
Henry, come on let’s go. We’re gonna head to the plot and have a picnic.

Henry looks around trying to find the words--Clyde looks at Henry a little suspisous.

(CONTINUED)
CLYDE
What going on Henry?

Henry looks up at Clyde almost on the verge of tears.

HENRY METHVIN
Nothing, just wanna walk around town, take in the nice day you know. Get some ice cream. You can come back and get me later.

Clyde looks around--his eyes stop and focuses on Bonnie who is in the car already. He looks at her--something has changed in his eyes.

CLYDE
Okay, that sounds good. We’ll be back in a few hours to get you.

They part ways--Clyde crosses the street--he gets into the car with Bonnie....

INT. CAR--CONTINUED

Bonnie looks at Clyde as if this is the best day of their lives. She begins to read aloud from her journal a poem that she has been working on. Clyde pulls out of the parking spot, he starts to drive slowly through town. It is the first time that he actually enjoys the drive.

"SIMPLE MAN" by SHINEDOWN starts to play over the images. No sound, only music is heard.

They drive down the road, windows down. They are taking in the nice day. Looking up at the sky--out at the land that passes by at a reasonable speed.

Clyde turns down a dirt road going towards the Methvin Farm. He is driving at a pretty good speed kicking up dir. Images of Lousiana--Bonnie goes from her head on Clyde’s shoulder to her head out the window.

Clyde spots something, he starts to slow down. There is someone standing in the middle of the road waving his hands signaling Clyde to slow down. He slows down to a crawling speed.

Ivy Methvin is standing in the center of the road waving his hands--trying to get Clyde to stop and help him with a tire that is off his truck.
Clyde starts to slow down he is about ten feet in front of him when all of a sudden Ivy Methvin dives for cover under his truck....

EXT. METHVIN ROAD--CONTINUED

from the bushes the AMBUSH GROUP sees the car pull to almost a complete stop just as Ivy Methving dives for cover. Suddenly all hell breaks breaks loose. A hail of bullets start to rip apart the coupe.

Bonnie’s mouth flings open, she is screaming like a cougar being hunted and torn apart. She tries to find cover behind Clyde. Nothing can sheild her from the bullets. Clyde tries to sheild himself with his hands. They slump in the car--dead.

Firing stops about a minute into the shooting. The group of the ambushers step out from behind the bushes to investigate their handy work. Ivy Methvin gets out from under his truck, he stares at the vehicle that held the contects of his son’s friends. The car rolls to a stop. One of the ambushers has a video camera; he starts to record the scene.

EXT. STOCK FOOTAGE--BLACK AND WHITE

Stock footage of the death of Bonnie and Clyde. Showing their bodies--police pulling out all the weapons from the car.

EXT. FUNERAL--BLACK AND WHITE

Clyde’s funeral

SUPER: Clyde was buried in Dallas Western Heights Cemetery. He shares a grave with his brother Buck.

Bonnie’s funeral

SUPER: Bonnie was laid to rest in Fish Trap Cemetery next to the graves of her niece and nephew.

FADE TO BLACK:

THE END