

2008

# The West Dallas Gang: a screenplay

Melissa Hemann  
*Iowa State University*

Follow this and additional works at: <https://lib.dr.iastate.edu/rtd>

 Part of the [Screenwriting Commons](#)

---

## Recommended Citation

Hemann, Melissa, "The West Dallas Gang: a screenplay" (2008). *Retrospective Theses and Dissertations*. 14948.  
<https://lib.dr.iastate.edu/rtd/14948>

This Thesis is brought to you for free and open access by the Iowa State University Capstones, Theses and Dissertations at Iowa State University Digital Repository. It has been accepted for inclusion in Retrospective Theses and Dissertations by an authorized administrator of Iowa State University Digital Repository. For more information, please contact [digirep@iastate.edu](mailto:digirep@iastate.edu).

**The west Dallas gang: a screenplay**

by

**Melissa Hemann**

A thesis submitted to the graduate faculty  
in partial fulfillment of the requirements for the degree of

**MASTER OF ARTS**

Major: English (Creative Writing)

Program of Study Committee:  
David Zimmerman, Major Professor  
Leland Poague  
Thomas Beell

Iowa State University

Ames, Iowa

2008

Copyright © Melissa Hemann, 2008. All rights reserved.

UMI Number: 1453088



---

UMI Microform 1453088

Copyright 2008 by ProQuest Information and Learning Company.  
All rights reserved. This microform edition is protected against  
unauthorized copying under Title 17, United States Code.

---

ProQuest Information and Learning Company  
300 North Zeeb Road  
P.O. Box 1346  
Ann Arbor, MI 48106-1346

## Introduction

The following thesis is formatted in the current industry standard for screenwriting. This regulates, but is not limited to, the page layout, tabs, spacing, font, etc. The story is based on actual events that took place in the hunting down of outlaws Bonnie Parker, Clyde Barrow and Raymond Hamilton. The events portrayed are dramatizations and do not claim to be historically accurate. Several of the roles of the characters have been exaggerated compared to their actual involvement in the chase of Raymond Hamilton. There are a few scenes that contain dialogue attributed to the actual people, which are statements that are public record.

I have been fascinated by the story of Bonnie and Clyde for over thirteen years, and since that time I have also wanted to write about them. As I was preparing to write this thesis, I revisited several books that I had read about them over the years, as well as any other text I was able to find. I have read the accounts given by Bonnie's mother and two of Clyde's sisters. I have read the autobiography of Blanche Barrow, who was Clyde's sister-in-law, and spent several months on the run with the couple. And I have read the autobiography of Dallas County Deputy, Ted Hinton, who became the main character of my screenplay. In my research, I read the biographies of Frank Hamer, who assisted in the ambush that ended the lives of Bonnie and Clyde, and of Raymond Hamilton, another member of the Barrow Gang. I also studied the texts of John Treherne, James R. Knight, Jonathan Davis, Winston G. Ramsey and Brian Burrough, all of whom wrote about the lives of Bonnie and Clyde.

My research was not confined to just texts though. I also viewed documentaries released throughout the years: *The Other Side of Bonnie and Clyde* from 1968, *Bonnie and Clyde Film Special* from 2001 and *Remembering Bonnie and Clyde* from 2007. During the summer of 2007 I was able to travel to several sites around Iowa, Missouri, Louisiana and Texas that are connected to Bonnie and Clyde. On July 21, 2007, I visited the Dexter Iowa Historical Museum. Dexter was the location where Blanche and Buck Barrow were captured in July of 1933. Here I was able to view several artifacts and newspaper clippings from the capture. The curators were also able to provide me with a copy of the statement W.D. Jones, a member of the Barrow Gang, gave upon his arrest in November of 1933.

On July 25, 2007, I visited a residence in Joplin, Missouri, that was the location of a shoot-out between Bonnie, Clyde, W.D., Blanche and Buck with Missouri officials. The house has been refurbished to look as it did on that day in April, 1933. From there I went to Gibsland, Louisiana, on July 26, 2007, which is where the ambush of Bonnie and Clyde took place. This was definitely the highlight of my trip, and research, because I was able to interview L.J. “Boots” Hinton, who is the son of Ted Hinton. Boots currently runs the Bonnie and Clyde Ambush Museum in Gibsland, which is the site of a café where the couple had their last meal. Boots was more than happy to share stories of his father, and his knowledge of the criminal career of the Barrow Gang. He provided insight into the character of his father that I was able to use in *The West Dallas Gang* that I would not have been able to find anywhere else. During the course of the day, I was also able to talk with Olin Jackson who was only a few feet away from the ambush when it occurred on May 23, 1934. After spending the day with Boots, I visited the site of the actual ambush, which is on the highway on the outskirts of town.

On July 27, 2007, I went to Dallas, Texas; the hometown of Bonnie and Clyde. It was here that I visited the home built by Henry Barrow, Clyde’s father, which also served as the family owned gas station that Mr. Barrow ran. I also visited the graves of Clyde, Buck, Henry, Cumie and Elvin Barrow at Western Heights Cemetery and of Bonnie and Emma Parker at the Crown Hill Cemetery. From there I went to the Dallas Public Library where I was able to view the scrapbook kept by Sheriff Smoot Schmid, as they chased Bonnie and Clyde, and of the telephone logbook of the tap that was put on the Barrow phone. The final experience I had during the course of my research was on August 25, 2007 when I was able to view the “death car” in Osceola, Iowa. This was the vehicle that Bonnie and Clyde were killed in. To actually visit all of these sites was certainly an amazing experience for me since I had seen pictures of all of them in the books and documentaries, so it was something else to be there in person.

As I began to put my research together, and plan the outline for the screenplay, I was eager to make *The West Dallas Gang* as different from the other tales of Bonnie and Clyde as I could. I knew from the start that the main character would be Ted Hinton, and that the focus would be on the side of the law enforcement officers. Nevertheless, I continued to struggle with how to tell a new story of the infamous couple without it getting lost among the other stories that are

available. It was after reading more about Raymond Hamilton that I decided to change the setting of my story, and have it start where all the other accounts of Bonnie and Clyde end: at their death. *The West Dallas Gang* relates the aftermath of the ambush of Bonnie and Clyde, particularly its affects on Ted Hinton, who participated in that ambush, and how he copes with it as he chases the last members of the Barrow Gang.

"THE WEST DALLAS GANG"

A screenplay by

Melissa Hemann

"THE WEST DALLAS GANG"

FADE IN:

EXT. GIBSLAND HIGHWAY - EARLY MORNING (4:00 A.M.)

SUPER: "May 23, 1934"

An old Model-A Ford Truck SPUTTERS down the road. The driver, IVY METHVIN, is in his late fifties with white, oily hair and tattered clothes. Two deputies, TED HINTON and BOB ALCORN, step out onto the road with rifles drawn. The Model-A truck stops.

Ted is twenty-nine years old, with wavy, brown hair hidden under a dark fedora that is slanted over his left eye, which he'll wear throughout. He is handsome, with angular features, and has a trim, athletic build. Bob is thirty-six, handsome, with softer features, and a more muscular body.

A Louisiana sheriff, HENDERSON JORDAN, a tall man in his mid-thirties, with a childish face, walks out of the ditch. All dialogue is spoken with Southern accents.

JORDAN

Where you heading, Mr. Methvin?

IVY

Something wrong, Sheriff?

Ivy eyes Ted and Bob, who keep their weapons aimed. Another deputy, PRENTISS OAKLEY, a short, funny looking man with big ears, in his early-thirties, and two Texas Rangers, FRANK HAMER and MANNY GAULT, walk out of the ditch. Hamer is in his fifties, tall, and handsome like a matinee idol. Gault is also in his fifties, but with unremarkable features. They all have weapons at their side.

HAMER

Get out of the truck.

IVY

What?

Ted goes to the driver's door, opens it, and pulls Ivy out.

IVY

(cont'd)

What's going on here?

JORDAN

Have you seen your son lately?

IVY

Who, Henry?

Ivy watches as Bob gets into the truck.

IVY  
(cont'd)

Hey, what're you doing?!

TED

What about your son's friends?  
You seen them?

Bob drives the truck around so it faces the opposite direction. Ted motions with his rifle for Ivy to move into the ditch.

JORDAN

Why don't you come on back here?  
We need to borrow your truck.

Ivy follows Jordan and the other officers into the ditch. Ted lowers his weapon and watches Bob park the truck. Ted goes over to him, and the two jack up the front of the truck to take the wheel off. Ted looks nervously at Bob.

TED

We really doing this?

Bob SIGHS.

BOB

There's no other way, Ted.

Ted nods his head slowly.

EXT. DITCH - MORNING (7:30 A.M.)

Ivy is handcuffed to a tree behind the ditch. The six officers are lined up along the road. From east to west it is Ted, Bob, Prentiss, Jordan, Manny, and Hamer. We now have a closer look at these officers.

All of the officers are dressed in suits, ties, and hats, but they haven't showered or shaved in nearly two days. Every now and then they swat at a hungry mosquito. When looking closer, we can see red bumps and scratch marks from where the bugs have bit. They try to keep hidden in the tall grasses and shrubs.

IVY

You've got no right to do this  
to me! I haven't done anything!

JORDAN

Can it, Ivy!

IVY

I'm going to the FBI about this!  
Kidnapping a man from his truck!  
You've got nothing on me!

Ted and Bob exchange glances and talk quietly.

BOB

Maybe the old man's holding out  
on us and they already picked  
him up?

TED

Don't get my hopes up. You've  
already talked me into this.

Ted looks down at a photograph in his hand.

INSERT - PHOTO:

GRACE, Ted's wife, holds their son, LITTLE TED. She is  
the same age as Ted, beautiful with blonde hair. Little  
Ted is an infant in the picture, about two months old.

BACK TO SCENE

Bob looks down at the picture and lights a cigarette.

BOB

You'll see them soon.

TED

I hope he remembers me.

Hamer leaves his position and walks over to them.

HAMER

Are you two keeping an eye on  
the road, down here?

Ted shoves the photo back in his pocket and angrily swats at  
another mosquito.

TED

We haven't missed anything.

HAMER

Maybe it'd do some good to  
switch the line-up.

Ted is irritated.

TED

I said we've got it!

Hamer is surprised at the outburst and becomes angry.

HAMER

Now just a minute, boy-

Bob walks between the two.

BOB

Forget it, Hamer, Ted didn't mean anything by it.

HAMER

It's on account of your boy that we're out here. Two days, sweating on the side of the road. If you don't think I can wait longer, just you see. I don't give up that easy.

Ted stands up and looks Hamer in the eyes.

TED

What's that supposed to mean?

The other three officers have started to close in on them.

HAMER

I'm not sure you're up to this.

BOB

Oh, come on.

HAMER

I can appreciate the fact that you're civil with Mr. and Mrs. Barrow, now they haven't done anything wrong, but I've been watching you, and I just don't know if I can trust you.

MANNY

Leave it, Hamer.

Ted lets Hamer stare him down.

TED

I've been on this case for fifteen months...

HAMER

(smugly)

That's a long time to be chasing someone. Maybe too long. How am I to know that there isn't something more to your weekly visits to the Barrows?

Hamer watches Ted closely for a reaction.

HAMER

(cont'd)

Hell, I wouldn't be surprised if you had already let them go by.

BOB

That's enough! If you're accusing Ted of being soft then that's aiming for me too. You know I'd spot Barrow coming a mile away, and if he'd been down this road we'd be standing over his body now!

Hamer lets out a CHUCKLE.

HAMER

You hear that, boy?

Ted's eyes narrow.

TED

Yeah, I hear that.

HAMER

Fifteen months, you should know how these things go. We give them a chance to run, and they'll take it. But that punk's not gonna get the best of me.

Ted looks around at the other officers, and then responds.

TED

Me neither.

Hamer smiles and nods satisfactorily.

BOB

(to Hamer)

We end it here.

HAMER

Just make sure you get the right car.

Ivy lets out a shout and disrupts the tension.

IVY

(o.s.)

I mean it! You better let me go!

Bob motions everyone to get back in line.

BOB

Ted will see them! Now, I'm still in charge here, and you better go shut up our hostage before he alerts the whole county we're over here!

Hamer and Jordan leave the group and go over to Ivy. Their conversation is MUFFLED. Bob pats Ted on the back, but Ted

just walks back to his spot. Bob looks at the other officers.

PRENTISS

It's been two days, Bob...

Bob checks his watch.

BOB

We'll give it another two hours.

If they don't show up by 9:30...

(motions to Ivy)

...then I guess we'll hear from

Hoover.

He throws down the cigarette he was smoking, and it lands in a pile with a few others.

EXT. DITCH - MORNING (9:15 A.M.)

The pile of cigarettes has tripled. Ted looks at his watch.

INSERT - WATCH:

"9:15"

BACK TO SCENE

The officers are back in their positions along the roadside, staying close to the ground. Ivy is still handcuffed to the tree behind them, but he sits on the ground smoking a cigarette, and stays quiet. No one says a word.

Ted sees a cloud of dust to the east and watches a car come into view. The car is a 1934, tan Ford V-8. Ted squints a couple of times, focusing on the car. He tenses and hesitatingly raises his Browning Automatic Rifle.

TED

(whispers to Bob)

This is it, it's Clyde.

Bob jerks his head over to the car, and then shifts slightly to the next in line and WHISPERS the message. The other officers raise their weapons, and wait for the final signal. Everyone is half surprised and half focused on the mark.

The Ford V-8 slows as it comes closer to the Model-A truck on the side of the road. We can see there is a man, CLYDE BARROW and a woman, BONNIE PARKER, in the vehicle, but their faces are not clear. The V-8 inches along to where it is in front of Ted. All of the officers take aim. No one breathes.

BOB

HALT!

The occupants look over to the ditch the officers are in and Bonnie SCREAMS. All of this occurs as the officers begin to

FIRE their weapons. For nearly twelve seconds, the FIRING does not stop. The V-8 rocks as the bullets hit it. Ted throws down his empty B.A.R. and pulls out a shotgun. He FIRES. The bodies in the car jolt about as they are hit. The V-8 inches forward, crossing the path of all of the officers.

Ted jumps out from the ditch and onto the road. He follows the car. He throws down the empty shotgun and pulls out a .45 pistol. He FIRES. The V-8 runs into the ditch. Bob walks out onto the road and runs after Ted.

Ted runs to the car. We can see Clyde's lifeless body. He is twenty-four with slicked back, black hair. He leans against the steering wheel; the back of his head is a bloody mess. Ted tries to open the door, but it is jammed. He scrambles over the hood of the car to the other side. Ted pulls open Bonnie's door and she falls out into his arms and lets out a last GASP. She is dead. Bonnie is twenty-three with strawberry-blond hair. Her body is very small and frail compared to Ted. She is also covered in blood.

Bob and the other officers reach the car. Ted carefully places Bonnie into the car and leans her against Clyde. Bob reaches in the window on Clyde's side. There is a shotgun by Clyde's body, near the window. Bob touches it.

BOB

It's cold.

Ted and Bob glance at each other through the driver's side window. Ted looks around the inside of the bloody car. The bullets have shattered most of the windows, ripped away parts of the steering wheel and put holes in the seats.

FADE TO BLACK

FADE IN:

EXT. COURTHOUSE - AFTERNOON

A CROWD has gathered on the steps of the Courthouse. SHERIFF SMOOT SCHMID, who is in his forties and over six feet tall, and very lanky, is at a podium, and behind him are Bob, Ted, Hamer, and Manny. Everyone is dressed nicely, and the courthouse is decorated with flowers and flags. Grace stands toward the front of the crowd. She is wearing a bright, pretty dress, and is holding Little Ted. Little Ted is about 5 months old, and is well-behaved.

SMOOT

I would like to introduce my  
deputies Bob Alcorn and Ted  
Hinton, who were assigned,

SMOOT  
(cont'd)

and succeeded, in getting Clyde Barrow and Bonnie Parker, two of the South's worst killers.

The crowd APPLAUDS and Smoot steps back from the podium, his face beaming. Bob goes to the podium and reads his speech.

BOB

Many other officers of several different states deserve a lot of credit, who lent their cooperation and assistance in the apprehension. In view of the fact that these criminals have been directly responsible for the killing of many of our brother officers, we felt it our duty to do our best to stop their terrorism. I regret that we couldn't have taken them alive but that was impossible. I further regret that there was a woman that had to be killed which couldn't have been helped.

During Bob's speech Ted and Grace catch each other's attention. Grace smiles big and waves Little Ted's hand at him. Ted nods to her and forces a smile.

When Bob is done, the crowd erupts in APPLAUSE again and CHEERS. There are a few hecklers that BOO, but the CHEERS drown them out. Bob forces a smile and nods his head in thanks. He steps back from the podium and Ted steps forward.

TED

There's not much to say now. It is all over. The interests of law and justice have been served. We fulfilled our duties of officers of the law and carried out our orders. I can truthfully say we went through hell and came back.

The crowd CHEERS again, covering the few BOOS. Smoot steps back up to the podium.

SMOOT

On behalf of Governor Ferguson, it's my honor to present Deputy Alcorn and Deputy Hinton with these plaques, and thank them

SMOOT  
(cont'd)

for their hard work.

Smoot hands them plaques and shakes their hands. As he presents each one a photographer SNAPS a picture. After Ted takes his, he SMACKS Smoot on the back and walks down the steps to Grace. She gives him a big smile and kisses his cheek.

SMOOT  
(cont'd)

And now, a man who needs no introduction, but a man who deserves the applause, Frank Hamer.

The crowd APPLAUDS and CHEERS even louder than they did for Ted and Bob. Hamer shakes Smoot's hand and steps up to the podium.

HAMER

I don't deserve any fanfare. I was called upon to do a job, and to protect my fellow man...

Ted pulls Grace away from the crowd.

GRACE

Where are we going? Aren't you going to stay for your own ceremony?

TED

They're only here to see Hamer anyway.

GRACE

It's still a great honor.

Ted and Grace walk down the street, away from the Courthouse. Grace offers Little Ted to Ted, but he shakes his head.

TED

Why don't you get on home? I'll be there in a bit.

Grace's smile disappears.

GRACE

Okay. Don't be late.

TED

I won't.

Ted kisses her cheek and then walks off in another direction. She watches him for a moment until Little Ted brings her attention back.

Ted walks by an alleyway where BALDY WHATLEY is leaning against the brick wall. Baldy is in his early twenties, with a shaved head, but not actually bald. He glares at Ted.

BALDY

Coward!

Ted stops and looks at him.

TED

Excuse me?

Baldy walks up to him coolly.

BALDY

Big day, for you, huh? Takes a brave man to fire with no warning.

Ted starts to defend himself, when a GROUP OF FOUR surround him and start to congratulate him.

MAN IN GROUP

We're so proud of you, young man.

WOMAN IN GROUP

You sure are a hero.

Ted forces a smile and nods his head. Baldy smiles slyly and walks off.

BALDY

See you around, Ted.

Ted watches him go.

INT. SHERIFF'S OFFICE - DAY

SUPER: "July 22, 1934"

Ted walks into the sheriff's office and sees several DEPUTIES running around. A couple of them run out the door and nearly knock him down. Bob comes out of an office and sees Ted.

TED

Bob! What's going on?!

BOB

Hamilton escaped!

Bob walks down the hall to the back of the office and Ted follows.

TED

What?

BOB

We just got word from Huntsville. Both Hamilton

BOB  
(cont'd)

and Joe Palmer jumped the fence  
with another death row inmate.

TED

How?

The two of them reach Bob's office and go in.

BOB

A couple of the lifers somehow  
got guns and trapped a couple  
guards. A few other inmates got  
shot during the escape, but them  
three got over the wall. The  
last thing we need are members  
of the Barrow gang on the loose.

Ted can't believe it. Bob opens a drawer, pulls out a gun,  
and loads it.

TED

It's January all over again.

BOB

No Clyde to help them, though.

Bob heads out of the office and Ted follows.

BOB  
(cont'd)

You coming with me?

TED

Where are we heading?

Bob smiles at Ted's eagerness.

BOB

We'll get the road between here  
and the prison. Highway Patrol  
is working on setting up road  
blocks.

They leave the building.

EXT. DALLAS HIGHWAY - NIGHT

Ted and Bob are in a ditch along the highway. There are two  
HIGHWAY PATROLMEN with them. They watch up and down the  
highway for any headlights, but it is pitch black either way.

PATROLMAN 1

Do you think there's any chance  
they'll still come this way?

TED

We've seen it before. Clyde'd circle the city a few times before heading in.

PATROLMAN 2

Why would they come back to Dallas anyway?

BOB

It's where Ray's family is.

TED

He won't stay away long.

They see headlights in the distance, heading their way.

PATROLMAN 2

We got a car coming.

When the car gets closer, the group walks out to the middle of the highway with guns drawn.

SMOOT

(o.s.)

Time to bring it in boys!

They recognize Smoot in the driver's seat of the car.

BOB

Hey, Smoot. Any sign of them?

Ted and Bob stand by the driver's side door and talk with Smoot.

SMOOT

We got some sightings out west, but that's about it.

TED

Why are you pulling us in?

SMOOT

They've got to be long gone by now, Ted.

TED

You know they're going to be coming back to Dallas!

SMOOT

I'm sure, but we don't know when!

BOB

It hasn't even been 24 hours.

TED

Maybe he's expecting us to give

TED  
(cont'd)

up, and clear this road.

SMOOT

Then we'll catch him in town.  
But for now, we're calling  
everyone in. We'll all start  
fresh tomorrow.

Bob lights a cigarette and walks away from Smoot's car. Ted SIGHS and follows Bob.

INT. BEAUTY PARLOR - DAY

Grace, her MOTHER, and Little Ted are at the beauty parlor. The Mother is in her early fifties, and looks well for her age, but works hard at it. They are both getting their hair done. Little Ted is sitting in a carriage. The Mother is reading a newspaper.

MOTHER

Has Ted been helpful around the house?

GRACE

He's been very busy with work, Mother. He's finding it hard to get back to regular cases.

MOTHER

After two months?

Grace flashes an annoyed look at her.

MOTHER  
(cont'd)

And do his normal cases usually keep him out all night?

GRACE

Sometimes he gets several assignments in a day, and they can take him all over the county. Ted doesn't put anything off until the next day.

The Mother watches her closely with a sly smile.

MOTHER

But he's back to regular old cases?

GRACE

Of course.

The Mother CHUCKLES and tosses the newspaper to Grace. Grace

looks at the cover story.

INSERT - NEWSPAPER HEADLINE:

"Raymond Hamilton Escapes From Death Row"

BACK TO SCENE

Grace's mouth drops when she reads the headline.

MOTHER

It says the deputies never  
caught up with him. I'm sure  
Ted'll be home safe and sound  
when we get back.

GRACE

I can't believe it!

MOTHER

So now he's after another one!  
Isn't it all part of the job?

Grace stares blankly ahead.

GRACE

He'll be back on the road again..

MOTHER

I'm sure it's not that bad.

GRACE

...and Little Ted..

MOTHER

What about him?

GRACE

He's back in Dallas, but he's  
barely been home at all. He's-

Grace is near hysterics. The Mother grabs her hand and pats it.

MOTHER

Grace, calm down. You don't even  
know if he's on the case.

A young BEAUTICIAN comes over to them.

BEAUTICIAN

Are you ready for your rinse,  
Mrs. Hinton?

Grace looks from the beautician to her Mother.

MOTHER

Of course she's ready.

BEAUTICIAN

Right this way.

Grace stands and follows the beautician.

MOTHER

Don't worry about it, Grace!

Grace walks with the beautician and looks over her shoulder at her Mother. She grabs the newspaper again and points to another article.

MOTHER

(cont'd)

It says here that Dillinger was shot down in Chicago! If they got Dillinger they sure as hell are going to get Raymond Hamilton!

INT. SHERIFF'S OFFICE HALLWAY - DAY

Ted and Bob walk into the hallway from an office. They are both exhausted.

TED

What's the plan for today?

BOB

I'm thinking we should check the other roads out of Huntsville. We could get lucky.

TED

If he's smart, he'd stay as far away from Huntsville as he can.

Bob's attention goes to the end of the hall.

BOB

Hey, isn't that Grace?

Bob points down the hall, and Ted follows his gaze.

ANGLE ON: Grace, with freshly curled hair, is at the end of the hall shaking hands with Smoot. They are having a conversation and Smoot is nodding his head agreeably.

Ted hurries over to them. Grace looks at him surprised, forces a smile, and lets out a NERVOUS LAUGH.

TED

What are you doing here, Grace?

GRACE

Oh, hi, Ted. I was stopping by to see if you needed anything, and I ran in to Smoot here.

Ted looks at Smoot, who nods his head and smiles.

SMOOT

We were talking about those  
Sunday picnics we used to have.  
Sure has been a long time.

GRACE

Right, and I was saying that I  
haven't seen Mrs. Schmid in the  
longest time. I'll have to give  
her a call.

SMOOT

She'd like that.

Grace gives Ted a quick peck on the cheek.

GRACE

I read about the escape in the  
paper, and I wanted to make sure  
you were okay. I've never gotten  
over that scare of the Sowers  
incident.

Smoot lets out a LAUGH.

SMOOT

That was probably my fault. I  
should've let him call home, but  
when we found Clyde's car...

Ted nods his head and interrupts Smoot, still surprised with  
Grace's visit.

TED

Of course I'm fine. Where's  
Little Ted?

GRACE

He's with Mother.

Ted quickly looks at his watch.

TED

I'd take you to lunch, but Bob  
and I were just about to run  
out.

Grace's smile fades and she gives a quick look at Smoot.

GRACE

Oh, that's okay, I...

Now Smoot interrupts.

SMOOT

Actually, Ted, I need your help  
with something across town.

Ted looks at him confused.

TED

I thought you needed everyone  
out there for Ray?

SMOOT

I know, but this needs to be  
taken care of this afternoon.

TED

Okay.

(to Grace)

Are you sure everything's okay?

GRACE

Yes, I'll see you at home.

TED

Okay, bye.

Grace nods her head and forces another smile. Ted follows  
Smoot into his office.

EXT. DALLAS STREET - DAY

Ted comes out of a Café and walks down the street. He passes  
a COUPLE and gives them a nod.

MAN ON STREET

Hello, Ted.

TED

How you doing today?

Ted keeps walking. A few feet in front of him, MR. HINTON  
leans against a wall. He is in his late fifties, with graying  
hair. He favors his right leg which gives him a slight limp  
when he walks. He stops Ted as he walks by. Ted does not  
recognize him.

MR. HINTON

Good afternoon, Ted.

TED

Hello.

MR. HINTON

You're quite a hero around town.

TED

I wouldn't say that.

Ted walks on and Mr. Hinton follows. Ted eyes him carefully.

TED

(cont'd)

I just do my job.

MR. HINTON

That's something to be proud of.

TED

It will be even better when we bring Hamilton and Palmer in.

They are silent for a bit. Mr. Hinton follows Ted down the street.

TED

(cont'd)

Is there something I can help you with?

MR. HINTON

Don't you recognize me?

TED

No, I'm sorry. Have we met?

MR. HINTON

I guess it's been a while. I thought you might remember me.

TED

I'm sorry.

Ted stops walking and looks at Mr. Hinton closely.

MR. HINTON

I thought your mother might've kept a picture of me.

TED

Who are you?

MR. HINTON

Luke Hinton. Know the name?

TED

The Luke Hinton I know is dead.

Ted walks again, and Mr. Hinton follows.

MR. HINTON

I'm not surprised if that's what she told you. But I'm not dead.

Ted is agitated and stops to look at Mr. Hinton again.

TED

Excuse me?

Mr. Hinton lets out a LAUGH.

MR. HINTON

Would you like to see some identification?

TED

You're Luke Hinton?

MR. HINTON

Look, I just wanted to congratulate you. Maybe you should talk with your mother. If you're in the neighborhood again you can always find me at that café at lunch time.

Mr. Hinton walks away. Ted starts after him.

TED

Wait!

Mr. Hinton turns and waves him off.

MR. HINTON

I'll see you around.

Mr. Hinton continues to walk away, and Ted watches him go. All of a sudden a police car with a SIREN BLARING drives down the cross street. Ted forgets about Mr. Hinton.

INT. SMOOT'S OFFICE - DAY

Smoot sits at his desk looking over stacks of papers. There is a KNOCK on his door.

SMOOT

Yes?

Ted opens the door and sticks his head in.

TED

Did we catch a break? Everyone's gone, and I saw a car down on...

SMOOT

It's nothing. Could you come in, please?

Ted enters the room and stands in front of Smoot's desk.

TED

Sure, what is it?

SMOOT

Ted, I wanted you to know what a great job you did on the Bonnie and Clyde case, and helping Bob out the way you did.

Ted nods his head but doesn't smile. He is not very focused on the conversation.

TED

Of course, sir. It was my job.

SMOOT

And I know you take that very seriously. It was difficult for you, but you did step up. None of us here doubted you.

TED

I appreciate that. You know you've always been there for me, ever since I was a little boy, and I didn't want to let you down.

Smoot nods his head now, and then leans back in his chair.

SMOOT

I don't regret offering you the position of deputy, and I'm really glad you accepted.

TED

Did I have an option?

Both Smoot and Ted LAUGH at the joke.

SMOOT

Ted, I know you're eager to help out with this Hamilton mess. You're definitely familiar with the case. But, I've decided to put you back on process serving.

Ted stares at Smoot closely. He is now listening.

TED

What?

SMOOT

I know we never talked about it, but I figured you only wanted to be on criminal cases to catch Barrow, but now...

TED

I did more than just chase Clyde...

SMOOT

I know that, kid. You're a great asset to our team, but...

TED

I know I may have gotten a little carried away with some

TED  
(cont'd)

things that day, but I can  
handle this, Smoot.

Smoot shifts uncomfortably in his seat.

SMOOT

I-I know. It's just, maybe this  
is too soon. You've only been  
home two months.

Ted overreacts.

TED

Too soon?! You taking Bob off  
the case?!

SMOOT

Bob's not the one I'm worried  
about! Now, you know what I  
mean, Ted! I think your  
relationship with these families  
makes it more personal than it  
should be!

TED

But that's why I need to be on  
the case!

Smoot SLAMS his hand down on the desk and stands up.

SMOOT

It's why you need to stay away!

Ted shifts on his feet and SIGHS. Smoot smiles fatherly and  
sits back down.

SMOOT  
(cont'd)

Look, I could really use you  
back on the processing side. You  
always did such a great job, and  
it's really gotten backed up  
lately.

There is a pause and then Ted forces a response.

TED

Whatever you say, Smoot.

He starts to leave, but Smoot stops him with his hand  
stretched out.

SMOOT

I appreciate your understanding.

Ted shakes his hand but says nothing, then walks out.

INT. HINTON DINING ROOM - EVENING

Ted sits at the dining room table. He has just finished eating and he stares off in space. Grace clears the table.

GRACE

You haven't said much.

TED

I'm just thinking.

GRACE

Are you still upset with Smoot?

She leaves the room with dirty dishes.

TED

I have other things on my mind,  
Grace!

GRACE

(o.s.)

I don't think you should be mad  
at him.

TED

I didn't say I was!

Grace comes back into the dining room to pick up more dishes.

TED

(cont'd)

I have no choice on what cases  
they give me.

GRACE

Maybe you could use the break.  
You and Little Ted could spend  
some time together.

TED

Process serving is still a job.

GRACE

I know that. But you never  
seemed to get worked up over  
those cases.

She leaves the room again, carrying an armful of dishes.

TED

Clyde was more than a case.

Grace comes back into the dining room. She looks at Ted apologetically.

GRACE

I didn't mean it like that.

TED

I've got to get to ball  
practice.

Ted gets up from the table and leaves. Grace sadly watches him go.

EXT. BALLPARK - AFTERNOON

SUPER: "One Month Later"

It is a bright, sunny day at the town's baseball diamond. The bleachers are dotted with MEN, many of whom are dressed in police uniforms or deputy sheriff uniforms. The TEAM in the outfield is wearing blue uniforms that read "Huntsville Guards" and the TEAM up to bat is wearing brown uniforms that read "Dallas County."

Ted is playing for the Dallas County team and is next up to bat. He grabs a bat and walks to the plate. There are some fans in the stands that CHEER. Ted's teammates CLAP.

TEAMMATE 1

Come on, Ted! Hit it where they  
ain't!

TEAMMATE 2

You can do it, Ted!

Ted walks confidently to the plate. The pitcher for the other team smiles and looks around at his teammates.

GUARD PITCHER

Look what we got here, fellows,  
the Bonnie and Clyde killer.

The guards LAUGH.

TEAMMATE 3

We wouldn't have to hunt them  
down if you kept them behind  
bars!

The deputies LAUGH at this joke. Ted is un-phased by these remarks and gets ready to hit. The pitcher throws and Ted swings.

UMPIRE

Strike!

GUARD 1<sup>ST</sup> BASEMAN

I guess he can't hit anything  
when it's moving!

GUARD 3<sup>RD</sup> BASEMAN

Just ask Barrow!

The guards LAUGH. Ted concentrates on hitting the next ball.

The pitcher winds up and throws again. Ted skillfully hits the ball and it flies out of the park. His teammates and fans stand up and CHEER as he runs the bases.

TED

Obviously you guys need more practice at catching!

A few of the guards throw down their mitts or hats and watch helplessly as Ted runs. His fans continue to CHEER.

EXT. BALLPARK PARKING LOT - LATE AFTERNOON

Ted walks out of the ballpark and waves at everyone that calls to him.

DEPUTY FAN

Thanks for the win today, Ted!

TED

You got it!

Bob pulls up alongside Ted in his car.

BOB

I heard you saved the day again.

TED

Hello, Bob! We missed you today!

BOB

You know its better when I'm not on the ball field.

They LAUGH.

BOB

(cont'd)

Need a ride?

TED

Thanks.

He opens the passenger side door and jumps in.

INT. BOB'S CAR - EVENING

Bob and Ted have been driving for a while. They both have sandwiches to eat and are enjoying the drive. Bob pulls to a stop sign and looks around.

BOB

It's been a while since we've drove down these streets.

TED

You saying you miss it?

BOB

No. How can I? I'm still...

Bob looks at Ted quickly and shuts up.

TED

How is the search for Hamilton going?

BOB

Come on, you know how it's going. It's been over a month, and we're chasing day old reports of sightings.

TED

Same as chasing Clyde.

Bob nods his head.

BOB

How's process serving?

Ted shrugs his shoulders.

TED

If that's where Smoot wants me I can't really complain.

BOB

Right.

Bob nods his head slowly and looks at Ted and smiles.

TED

I admit it's different not being in the excitement. I've had a lot of time to...think.

Bob CHUCKLES.

BOB

What do you think about?

TED

That I should have taken the offer to play with the Cleveland Indians.

They both LAUGH at this.

BOB

Oh yeah? Where does that leave me?

TED

Well, you're still a deputy. But, there never was a Barrow gang.

BOB

Oh yeah?

TED

Yeah, Clyde's a racecar driver.  
Very good too.

BOB

Sounds about right.

TED

And Bonnie, she's an actress.

Bob nods his head and LAUGHS.

BOB

I guess I couldn't see myself as  
anything different.

A car horn HONKS behind them, and Bob drives on.

BOB

(cont'd)

Everyone's in such a hurry.  
Always moving. Anyway, it was  
fun being partners, while it  
lasted.

TED

(sullenly)

Yeah.

Ted stares at the windshield. Another car drives by and their headlights flash in his eyes.

INT. TED'S CAR - MORNING (FLASHBACK)

There is a flash of light and now Ted is driving a car and Bob is in the passenger seat. They are back in the same clothes as the beginning. It is May 23, 1934. Ted stares out the windshield of this car, straight ahead, his expression is blank.

ANGLE ON: Ted's view. They are driving behind the car that Bonnie and Clyde were killed in. The car is being towed. Ted can see Clyde's lifeless head bouncing along as the car moves. Bonnie's shoulder can be seen, but the rest of her is below the seat.

INT. BOB'S CAR - EVENING

There is another flash from a car headlight and we are back in Bob's car with Bob driving and Ted as the passenger. Ted still stares out the windshield, but he blinks his eyes when Bob speaks.

BOB

How's Grace doing?

TED

Oh, she's fine. And Norma?

BOB

Doing good.

Bob and Ted both nod their heads. There is a pause.

TED

Do you ever think about it?

BOB

What?

TED

That day. The ambush.

BOB

Sure, every now and then.

Bob looks at Ted closely.

BOB

(cont'd)

But then I quickly forget it.  
There was nothing we could do.

TED

I know.

BOB

They'd be dead either way by  
now.

(pause)

Have you been to see the Barrows  
yet?

Ted shakes his head.

TED

I don't know what to say.

Bob shrugs his shoulders.

BOB

Maybe it would do you some good.  
Then maybe you can forget it  
too.

TED

Maybe.

Bob pats Ted on the shoulder as he stops the car in front of  
Ted's house.

BOB

Here you go.

TED

Thanks for the ride, Bob. I guess I'll be seeing you.

BOB

Of course. Tell Grace I say hi.

TED

Same to Norma.

Ted gets out of the car.

INT. SHERIFF'S OFFICE MEETING ROOM - DAY

Bob and several other deputies are seated in a conference room. Smoot is at the front of the room and talks about the Raymond Hamilton case.

SMOOT

Joe Palmer has been identified as the bum arrested by Kentucky officers on August 11. They found him sleeping under a tree. Palmer refused to identify himself, but the fingerprints were a definite match. He's also not giving any information on the whereabouts of Raymond Hamilton or Blackie Thompson.

Ted enters the room and stands in the back.

SMOOT

(cont'd)

As you might remember, both Palmer and Hamilton escaped back in January with the help of Clyde and Bonnie. Both traveled with the Barrow gang for a couple of months until Ray and Clyde had a falling out.

A couple of the deputies LAUGH.

SMOOT

(cont'd)

With Palmer gone, Ray's going to be looking for another ally. Now we need to keep a close watch on the homes of Ray's mother, his brother, and his sisters. It's been long enough and he's bound to pay a visit soon. We should consider these members of the West Dallas gang as armed and

SMOOT  
(cont'd)

dangerous. Good luck, gentlemen.

The deputies stand and leave the room. Bob and Ted acknowledge each other as Ted makes his way to the front of the room to Smoot.

SMOOT  
What can I do for you, Ted?

TED  
I wanted to talk to you about the Hamilton case.

Smoot gathers up his papers on the front desk.

SMOOT  
What about it?

TED  
I heard what you said, and I thought you could use another man out there. You know? Someone familiar with everyone.

SMOOT  
You don't do criminal cases anymore.

Smoot leaves the room and Ted watches him go, confused.

INT. HALLWAY TO SMOOT'S OFFICE - DAY

Smoot walks down the hallway to his office. Ted comes out of the conference room and follows him.

TED  
Smoot!

Smoot stops and turns to Ted.

SMOOT  
Listen, Ted, we went over this! You need to take some time away!

TED  
You can't leave me out of this!

SMOOT  
We got it covered!

He starts walking again and Ted follows.

TED  
Come on, Smoot, I know Hamilton's family! I know what gang members are out there!

Smoot stops walking again and looks at Ted.

SMOOT

I said we've got it covered! I don't want to go over this with you again! I've made my decision!

He walks off again and Ted angrily stares after him.

INT. HINTON LIVING ROOM - EVENING

Ted walks through the front door and SLAMS it shut. Grace jumps at the noise, and looks up from her knitting.

GRACE

Ted! What on earth?!

He walks over to her.

TED

I don't get it? I don't know what I did to him!

GRACE

Did to who?

TED

Smoot! He's not even giving me a chance! He doesn't even listen to me!

Grace gets up from her seat and walks over to the stairway.

GRACE

Keep it down, will you? I finally got Little Ted to sleep. He's been up all day.

Ted gapes at her.

TED

This is important, Grace?!

She turns to him angrily.

GRACE

Please!

Ted SIGHS and walks further away from the stairs and Grace follows.

TED

I just don't know what's happened.

GRACE

I'm sure it's not because of anything you did. You know Smoot

GRACE  
(cont'd)

appreciates you. He's probably under a lot of pressure to get Hamilton.

TED

But I'm only trying to help him!

Grace can't make eye contact.

GRACE

I know that. Maybe you should be happy for the break.

Ted shakes his head.

TED

No. I can't just sit on the bench and watch. I've got some good leads.

GRACE

Ted, if Smoot wants you to work these other cases, then he probably has his reasons.

TED

Well I'm not going to let this go down like Clyde. I guess I'll just do it on my own time.

He leaves the room and Grace's shoulders and expression fall.

INT. COUNTY JAIL - AFTERNOON

A door CREAKS open and FOOTSTEPS and CHAINS are heard. We can see Ted sitting at a table in a small room. We see the footsteps belong to a PRISON GUARD and W.D. JONES.

W.D.

What's this?

W.D. sits down in front of Ted. He is seventeen years old, with curly hair and is wearing a prison inmate uniform. His hands are in cuffs.

PRISON GUARD

Let me know when you're done, Ted.

TED

I will, thanks.

The prison guard leaves the two of them alone.

W.D.

What are you doing here?

TED

How've you been, W.D.?

W.D.

Sleeping better at night, since you've put Clyde and Bonnie in the ground.

Ted CHUCKLES.

TED

Have you heard about Raymond?

W.D.

What do I know about Raymond?

TED

You heard he escaped, right?

W.D. shrugs his shoulders.

W.D.

Do you have a cigarette?

Ted pulls out a pack of cigarettes and some matches. W.D. pulls one out and lights it.

TED

Well?

W.D.

I heard he slipped out again. I don't know where he is, if that's what you mean. That was after my time.

TED

After you escaped the clutches of Bonnie and Clyde.

W.D. smiles slyly.

W.D.

Believe what you want...killer.

Ted gets the joke.

TED

What do you know about Ray?

W.D.

I know he's nothing like Clyde.

TED

How's that?

W.D.

Anyone who came across Clyde would shiver in his boots. I don't think Ray is that-

W.D.

(cont'd)

dedicated to being on the run.

TED

And what about you?

W.D. pulls out two more cigarettes and puts them in his pocket.

W.D.

I had no choice.

Ted nods his head.

TED

Right, you were their prisoner.

They stare at each other.

TED

(cont'd)

Tell me about the fire again.

W.D. shifts in his seat. He is no longer in a jocular mood.

W.D.

I don't want to talk about that.

TED

You don't have a choice. Clyde's different, right?

W.D.

He was.

TED

Then tell me about the fire.

W.D. takes a long drag and blows the smoke in Ted's face. He then looks to his right and we ANGLE ON his view.

EXT. TEXAS HIGHWAY - NIGHT (FLASHBACK)

SUPER: "June 10, 1933"

W.D.'s view is now of a rural countryside flying by through an open car window. There is not a lot of light. Every now and then, we can see a house with lighted windows.

W.D.

(V.O.)

From what I've heard of Ray, he doesn't have what it takes to be on the run. Clyde was crazy. He wouldn't give up no matter what.

All of the sudden there is a CRASH and the moving vehicle overturns into a ravine. Bonnie SCREAMS.

CLYDE

Bonnie!

Clyde scrambles to his feet in the ditch. The car is several feet away from him and a fire has started. Bonnie continues to SCREAM.

CLYDE  
(cont'd)

Bonnie! Where are you?!

W.D. pushes himself to his feet. He is on the other side of the car. He sees Clyde run over and try to get the door open. Bonnie is trapped inside and the flames are getting worse.

CLYDE  
(cont'd)

Bonnie!

BONNIE

Help me!

CLYDE

W.D., get over here!

W.D. hurries to the car and starts to help Clyde. Bonnie SCREAMS in pain and the flames get closer. Clyde uses all of his strength to pull on the door.

W.D.  
(V.O.)

I'd never seen Clyde so desperate. Bonnie was hurt bad. She was barely conscious for two weeks. Couldn't walk when she was. Couldn't even go to the toilet by herself. But Clyde kept going.

Clyde pulls hard on the door again and it moves. He reaches in and grabs Bonnie's arms. W.D. reaches in and helps pull her out. Bonnie CRIES in pain. There are sores all over her and her clothing is singed. The CRIES fade into a SIZZLE.

INT. COUNTY JAIL - AFTERNOON

W.D. puts his cigarette out on the table with the SIZZLE. We are back in the room with him and Ted.

TED

And Bonnie got better.

W.D.

If you say so. But there was always something. Bullets flying pass your head. Bullet wounds.

W.D.  
(cont'd)

Can't see no doctors on the run.  
Can't get no real sleep on the  
run either.

Ted pushes his cigarette pack over to W.D. W.D. looks down at  
them, places a hand over them and smiles.

W.D.  
(cont'd)

I can't help you with that  
Hamilton fellow. Clyde never  
talked too much about him.

TED

He broke him from the Eastham  
farm.

W.D. lets out a SNORT.

W.D.

Clyde didn't do that for Ray.  
He did that for himself. He  
hated that place. Never wanted  
to go back. He wanted to make  
them pay for what they did to  
him. It was planned long before  
Raymond even ended up there.

Ted nods his head.

TED

If you were Ray where'd you go?

W.D. is silent for a few moments, and then leans forward.

W.D.

With Clyde gone, I wouldn't be  
too worried about visiting all  
the old places.

Ted nods his head again. W.D. quickly puts the pack of  
cigarettes in his pocket.

W.D.  
(cont'd)

But, then again I'd be steering  
clear of the likes of you...with  
that chair waiting for me.  
Neither him or Clyde would be  
wanting that.

Ted looks away from him.

EXT. BARROW FILLING STATION - AFTERNOON

HENRY BARROW fixes one of the gas pumps at his filling station. His wife, CUMIE, is seated by the entrance to their store. Both of the Barrows are sixty years old, but look several years older. This location is also the Barrow home. It is located off of Eagle Ford Road, a busy street on the poorer side of town.

Off to the side of the house are L.C., MARIE, and BILLIE MACE. L.C. and Marie are Clyde's younger siblings. L.C. is twenty-one, and has similar features as Clyde. Marie is sixteen but looks older. Billie is Bonnie's younger sister. She is twenty-one years old, pretty, with dark, brown hair. Everyone looks up as Ted drives onto the lot. The three kids stop talking. Ted gets out of his car and waves to Cumie. She gets up and goes into the store. Ted looks down sadly and then walks over to Henry.

HENRY

I didn't think we'd see you  
around here anymore.

TED

You know I've been coming around  
here for years, and not just to..

Henry and Ted look at each other for a moment and Ted doesn't finish his thought.

TED

(cont'd)

I know it's been a while. How  
you doing, Mr. Barrow?

HENRY

The pump's gone bad again. It's  
hard to keep the business going  
when this thing breaks all the  
time.

They look at the pump together.

TED

Do you need some help with it?

HENRY

No. I think this should take  
care of it.

Henry tightens a bolt and then closes up the machine. He runs a quick test and the pump works. Ted pats Henry on the back.

TED

You're a good man, Mr. Barrow.

Henry's eyes fill with tears and he motions to the store.

HENRY

I better go help Cumie with the  
new boxes. I'll see you, Ted.

Henry walks into the store without waiting for a reply. Ted  
walks over to the kids.

BILLIE

One of us do something wrong?

TED

I'm just visiting, Billie.

L.C.

It's nice you stopping by, Ted,  
but my Ma's not gonna be ready  
yet.

TED

I didn't expect her to be.

MARIE

Why you here?

Billie leans back in her seat and gives Ted a look.

BILLIE

You think we know something  
about Ray.

Ted nods his head and looks around at each of them.

TED

The thought crossed my mind, but  
I didn't suppose you'd tell me  
anything either.

L.C.

You're wasting your time.

BILLIE

We're not looking for trouble,  
anyways.

TED

Well, I know how it is, and if  
anybody's giving you trouble, I  
want you to let me know.

The three exchange glances, but are silent.

TED

(cont'd)

I'll be around.

MARIE

Bye.

Ted turns and leaves.

INT. TED'S MOM'S HOUSE - DAY

The front door of Ted's mom's house SLAMS shut. MRS. HINTON gives him a quick peck on the cheek and leads him to the couch in the living room. She is in her late fifties. She has white hair and is slightly plump.

MRS. HINTON

It's good to see you, Teddy. I'm glad you stopped by. I've noticed you passing slowly by my house about every week for some time now. You checking up on me?

Mrs. Hinton lets out a LITTLE LAUGH. They sit down on the couch.

TED

Just making my rounds. How've you been, Ma?

MRS. HINTON

Just wonderful. My back's been giving me some trouble this week, but I'm getting used to it. How's my grandson?

TED

He's doing good. Getting bigger every day.

Mrs. Hinton smiles.

MRS. HINTON

They do that. Can I get you something to drink?

She stands, but Ted puts his arm up to stop her.

TED

No, I'm fine.

She sits back down and looks at him closely.

MRS. HINTON

Is everything alright?

Ted SIGHS and looks away.

TED

Someone came up to me on the street...

MRS. HINTON

Are people still harassing you about what happened?

He shakes his head.

TED

It's not about that. It's... You told me my father was dead.

Mrs. Hinton's mouth drops open and she leans back into the couch.

MRS. HINTON

Your father is gone.

TED

But you said he was dead.

Her eyes tear.

MRS. HINTON

I don't understand..

TED

I met someone who says he's Luke Hinton. He told me to ask you about it, but you told me he was dead!

MRS. HINTON

I told you he wasn't coming back.

Ted shakes his head in disbelief.

TED

What was I supposed to think?! All of these years?! You said there was a train crash!

Mrs. Hinton pushes herself up from the couch and goes over to the window. The tears are starting to fall from her eyes.

MRS. HINTON

There was a train crash, and your father wasn't coming back. I never lied about that.

Ted goes over to her.

TED

But you've been lying to me all this time!

Mrs. Hinton whirls around to face Ted.

MRS. HINTON

No. He was dead to this family!

Ted stares her down.

TED

But you knew how different I

TED  
(cont'd)

felt not having a father. You knew how hard it was for me.

MRS. HINTON  
It wouldn't have been any different if he was here. You have to believe me.

TED  
How? How could you know that?

Mrs. Hinton heads out of the room.

TED  
(cont'd)  
Why didn't you tell me the truth?

Mrs. Hinton walks up the stairs. She lets out a SOB.

MRS. HINTON  
We're not going to talk about this.

TED  
Mother!

MRS. HINTON  
Stop!

She SLAMS a door upstairs. Ted angrily SMACKS the stairway.

INT. SHERIFF'S OFFICE - AFTERNOON

Ted walks into the sheriff's office. Two deputies, BILL DECKER and ED CASTER are walking down the hall. Both men are in their early forties, and look like they have been on the job their whole lives. They see Ted and wave him over.

ED  
Hey, Ted.

TED  
Hi Ed, Bill. What you got going on?

Ed and Bill exchange a glance.

BILL  
We just pulled L.C. in for robbery.

Ted looks at them confused.

TED  
Are you sure he was involved?

ED

The witnesses put him there, at least in the getaway car.

TED

Have you talked to him?

BILL

We were just about to go in.

Ted looks over to the door into the interrogation room.

TED

Do you mind if I...?

Ed and Bill exchange another glance.

ED

If you want to pinch hit, it's okay by me.

BILL

If you think you can get him to talk.

TED

I think he'd be comfortable with me.

ED

I agree. Give it a try.

TED

Thanks.

Bill hands him a report.

INT. INTERROGATION ROOM - AFTERNOON

Ted enters the room. L.C. sits at the table. His mouth drops when he sees Ted.

TED

Good afternoon, L.C.

L.C.

Ted, you've got to believe me, it wasn't me!

Ted holds up his hand to quiet L.C. and sits down across from him.

TED

Hold on, now. What happened?

L.C.

I don't know what they're talking about! It's all because I'm a Barrow. It's all because

L.C.  
(cont'd)

I'm Clyde's brother that I'm  
even here!

Ted looks through the report.

TED  
Were you at Cooper's Drug Store  
today?

L.C. looks away from him.

L.C.  
You don't understand.

TED  
What's to understand, L.C.?  
Either you were there or you  
weren't.

L.C.  
I think I messed up.  
L.C. buries his head in his hands.

TED  
If something was going on, why  
didn't you tell me the other  
day?

L.C. doesn't answer.

TED  
(cont'd)  
What happened?

L.C.  
I wasn't there.

TED  
But the eyewitnesses say you  
were.

L.C. throws his hands down and looks at him.

L.C.  
Oh yeah? Well the eyewitnesses  
said that Billie was at the  
Grapevine murders...

TED  
We're not talking about that,  
L.C. We're here to talk about  
you. Were you at Cooper's?

L.C. SIGHS.

L.C.

I was, but...

TED

How'd it go down?

L.C.

He didn't tell me what was gonna happen.

TED

Who didn't?

L.C.

Baldy Whatley.

Ted's eyes narrow at the name.

TED

What are you doing hanging around Baldy Whatley?

L.C. buries his head again. Ted gets up from his seat and goes around the table and sits next to him.

TED

(cont'd)

No one's trying to blame you for anything because you're Clyde's brother, but you've got to be more careful on what you get messed up in, L.C.

L.C. looks at Ted.

L.C.

I'm telling the truth, Ted. I didn't know what would happen. I wasn't even doing anything.

TED

Well your first mistake was hanging around Baldy Whatley.

L.C. nods his head. Ted SIGHS.

TED

(cont'd)

I'll see what I can do.

L.C.

Thanks, Ted.

Ted gets up and leaves the room.

INT. SMOOT'S OFFICE - AFTERNOON

Smoot sits at his desk writing. There is a KNOCK on his door.

SMOOT

Yes?

Ted enters the room.

TED

Smoot?

Smoot is not happy to see Ted.

SMOOT

Ted? What can I do for you?

TED

I wanted to talk to you about  
L.C.

SMOOT

What does that have to do with  
you?

TED

I know it's not my case, but I  
know L.C., and I don't think he  
could have done this.

Smoot leans back in his chair.

SMOOT

And if he wasn't Clyde's  
brother?

Ted looks at Smoot confused.

TED

Smoot, we're not talking  
hypothetical here.

SMOOT

But would you come in here if it  
was someone else?

Ted is annoyed.

TED

What is this? I can't do  
anything right by you?

Smoot opens a drawer from his desk and pulls out a gun. He  
places it in front of him for Ted to see.

SMOOT

I know what it's like to want to  
help people, Ted. You've always  
been like a son to me, and I  
feel we're really close. Which  
is why I was surprised to find  
this.

Smoot picks the gun up and hands it to Ted.

SMOOT  
(cont'd)

I remember the day you bought this from me. You swore you'd work hard to pay it off in six months, and it only took you three.

(Smoot lets out a SNORT)  
Can you tell me what I'm doing with it again?

TED  
Did L.C. have this?

Smoot leans forward. His expression has turned to anger.

SMOOT  
Why would L.C. have your gun, Ted?

Ted stares at the gun and Smoot watches him.

TED  
I gave it to Henry after the Sowers ambush last year. Their house was getting attacked and I thought they could use some protection.

SMOOT  
It is our job to protect them!

TED  
But I trust Henry!

They are both heated up now.

SMOOT  
You crossed the line, Ted! What if that gun had been connected to something?! It's not just your neck, it's mine!

Ted puts the gun back on Smoot's desk.

TED  
Smoot, I'm sorry, I-

SMOOT  
I don't know what to do with you, Ted! I thought if I took you off criminal cases that you'd move on.

TED  
But that's where I should be!

SMOOT

Did you interview W.D. the other day?

Ted's jaw drops.

TED

I was asking him what he knew about Ray.

Smoot shakes his head.

SMOOT

But that's not your case!

TED

But I'm trying to cover all the bases!

Smoot stands up and paces by his desk.

SMOOT

I didn't think it could be true, you know? Everyone else seems to manage, but Grace is right.

Ted is taken aback.

TED

What does Grace have to do with this?

SMOOT

When was the last time you were home with her, and your son?

Ted looks at him confused.

TED

Why does that...?

SMOOT

I think you need to take some time.

TED

Time?

SMOOT

You need to get away from here, and sort out this Barrow business in your head. Spend some time with your family.

Ted shakes his head.

TED

I know I can find him, Smoot.

Smoot looks down sadly.

SMOOT

I know that too.

He picks up the gun, like it is a piece of evidence, and raises it to Ted's eye level.

SMOOT

(cont'd)

But, unfortunately, I don't feel  
I can trust you.

Ted nods his head slowly and leaves the room. Smoot SIGHS and puts the gun back in his desk.

INT. HINTON LIVING ROOM - EARLY EVENING

Ted sits in a chair in the living room and stares straight ahead. The room is nearly dark. Grace comes down the stairs and into the room. She is surprised to see him and turns a light on.

GRACE

Ted? Why are you sitting here in  
the dark?

TED

Why'd you talk to Smoot?

Grace's mouth drops.

GRACE

He wanted to know how you were.

TED

How could you do that?

He continues to stare ahead, and Grace remains at the entryway into the living room.

GRACE

Do you know Little Ted can say  
"mama" now? Do you know he's  
starting to walk? You're missing  
everything!

Grace gets angrier as she talks.

TED

You had no right to go to my  
boss.

GRACE

It's not like I don't know him-

Ted gets up from the chair and turns to her. He looks desperate.

TED

But this is my job! I need this!  
I need to be busy to keep my  
mind off things!

GRACE

Your mind off what?! Us?!

Ted shakes his head and goes over to the opposite side of the room.

TED

You don't understand, Grace. My  
father's alive.

Grace is confused.

GRACE

Your father?

TED

Yup. This man told me he was my  
father and Mama didn't deny it.

Her expression becomes softer.

GRACE

Why didn't you tell me?

TED

Because it's not your problem!

Grace tenses up again.

GRACE

Our problem is that you don't  
talk to me!

TED

I'm trying to deal with it. Now,  
thanks to you, I have time.

GRACE

I didn't do it to make you  
unhappy. And to tell you the  
truth, Smoot didn't seem that  
surprised when I came to him.

TED

Of course.

Grace goes over to Ted and reaches out to him, and touches his arm.

GRACE

What has happened to you? Why do  
you think I'm not going to  
understand anything?

He shakes his head.

TED

I'm going to Missouri tomorrow.  
I need to talk to someone.

She lets out a HUFF.

GRACE

(angrily)

I'm sure I know who. You see,  
Ted, it didn't matter what I  
did.

Grace quickly leaves the room.

INT. MISSOURI WOMEN'S PRISON WAITING ROOM - AFTERNOON

Ted sits in the front room of the Missouri Women's Prison. He looks at a photograph in his hand.

INSERT - PHOTO:

Same from the beginning of Grace holding the infant  
Little Ted.

BACK TO SCENE

We hear a door OPEN and a couple pairs of FOOTSTEPS.

FEMALE GUARD

Deputy?

Ted looks up and sees a FEMALE GUARD leading BLANCHE BARROW. Blanche is in her early-twenties, with dark, curly hair. She is wearing a drab dress and is slightly overweight. You would not expect her to be a convicted criminal. Ted stands and nods his head. He shoves the photo back in his pocket.

TED

Hello, Mrs. Barrow.

BLANCHE

Deputy Hinton? What are you  
doing here?

TED

I just came to see how you were  
doing.

Blanche CHUCKLES.

BLANCHE

Right.

Ted looks over to the guard.

TED

Would it be alright if we went  
for a walk?

FEMALE GUARD

That'd be fine.

TED

Thank you.

Ted takes Blanche's arm and leads her to the door.

EXT. MISSOURI WOMEN'S PRISON GARDEN - AFTERNOON

Blanche and Ted walk a path that goes through the prison garden. There are other FEMALE INMATES, in the same drab dress as Blanche, that are working in the garden. There are also a couple of FEMALE GUARDS walking around too.

TED

You're looking good, Blanche.

Blanche LAUGHS.

BLANCHE

You mean fat.

TED

No, I-

BLANCHE

Oh, it's okay. I am. I get to  
eat three times a day here.

They both CHUCKLE.

TED

Did you hear about Raymond?

BLANCHE

Yeah, I heard about it. Can't  
say I'm surprised. Ray never  
liked being in jail. Clyde was  
the same way.

TED

You and Buck were different  
though.

She smiles.

BLANCHE

Buck would have been okay when  
he got out, if he hadn't wanted  
to see Clyde so bad. And me? I  
know what I did was wrong.

BLANCHE  
(cont'd)

And with Buck gone, there's  
nothing waiting for me back at  
home.

Ted shakes his head.

TED  
How'd you do it?

BLANCHE  
I was in love. Maybe that will  
be Ray's downfall.

Blanche GIGGLES. Her and Ted sit down on a bench in the  
garden. Ted's expression becomes sullen and Blanche notices.

BLANCHE  
(cont'd)  
You know, I've gotten by, but I  
don't think Bonnie could have.

Ted nods his head.

BLANCHE  
(cont'd)  
I could've left too, but I chose  
to stay with Buck. Even to the  
end.

ANGLE ON: a patch of wildflowers that is growing near the  
bench.

EXT. DEXFIELD PARK - MORNING (FLASHBACK)

SUPER: "July 23, 1933"

The patch of wildflowers dissolves to a large field dotted  
with wildflowers. We see Blanche, Bonnie, Clyde, W.D. and  
BUCK BARROW sitting in a small opening of trees. W.D. roasts  
wieners over a fire and Bonnie and Clyde eat. Blanche holds  
Buck's head in her lap. Buck is in his upper-twenties and his  
head is wrapped in a bandage. He is recovering from a head  
wound. Blanche is a lot skinnier and is wearing a pair of  
dark sunglasses.

BLANCHE  
(V.O.)  
We thought we'd finally found a  
place to rest; where no one  
could find us. I could barely  
see and Buck was in a bad way.

All of a sudden GUNFIRE erupts all around them. Bonnie and  
Blanche SCREAM.

CLYDE

Get in the Ford!

Clyde, Bonnie and W.D. jump to their feet and start running to one of the cars parked nearby. Blanche tries to get Buck to his feet, but he is too heavy.

BLANCHE

Come on, baby. We've got to go.

The others have reached the car but it is all shot up.

CLYDE

Come on, this way!

Bonnie and W.D. follow Clyde and start running towards the woods. The GUNFIRE continues.

BLANCHE

Clyde!

Clyde runs back to Blanche and Buck. He is able to get Buck to his feet and the three head to the woods.

CLYDE

Come on, Buck! You can do it!

There is another burst of GUNFIRE and Buck falls to the ground. Both Blanche and Clyde stop running and go to the ground with Buck.

BLANCHE

Baby! Come on!

CLYDE

Come on, Buck, we'll try again.

BUCK

No. Take Blanche and go.

BLANCHE

No!

The GUNFIRE continues. The POSSE is getting closer.

CLYDE

No, we can do this!

BUCK

I'm done. Take Blanche. Take my baby girl home. She's so scared.

BLANCHE

I'm not leaving you!

Clyde jumps to his feet and grabs Blanche's arm.

CLYDE

Come on, Blanche!

Blanche pulls her arm out of Clyde's grasp.

BLANCHE

No! I'm not leaving him!

CLYDE

Blanche!

BLANCHE

No! Go on!

Clyde takes off. Blanche gently pulls Buck to a nearby log and they hide behind it. The GUNFIRE continues and Buck gets hit again.

BLANCHE

(cont'd)

Don't die on me, daddy. Don't die!

The FOOTSTEPS of the posse get closer. There are a few more GUNSHOTS. Blanche lets out a SOB.

BLANCHE

(cont'd)

Stop! You've killed him already!  
Stop!

A group of SIX MEN from the posse walk over to Blanche and Buck. Two of them grab Blanche's arms and pull her to her feet. A couple of the other men kneel down by Buck.

POSSE MAN 1

Is he dead?

BLANCHE

Don't die, daddy! Don't die!

POSSE MAN 2

He's on the brink.

Blanche struggles against the two men that are holding her arms, but they have a strong grip on her wrists.

EXT. MISSOURI WOMEN'S PRISON GARDEN - AFTERNOON

Blanche and Ted are still sitting on the bench. Blanche holds on to one of her wrists and rubs it.

BLANCHE

I never saw Buck again.

TED

And Clyde just left you?

BLANCHE

He did what he had to do. He protected Bonnie and W.D. We tried to get Buck to go. I wasn't going to leave him.

There is a long pause. Ted and Blanche look over the garden, and then he hands her a brown package.

TED

I wasn't going to come here  
empty-handed.

Blanche smiles and opens the package. There is a book, a couple packs of cigarettes, and ukulele strings. She LAUGHS.

BLANCHE

Thank you.

TED

I heard you took up the ukulele  
while you've been here, and I  
thought you could use some extra  
strings.

BLANCHE

I appreciate it. How are they?  
Henry and Cumie?

Ted shrugs his shoulders.

TED

I haven't really been around a  
lot.

BLANCHE

I'm sure they would like to see  
you.

TED

I don't know.

BLANCHE

They knew it was coming, Ted. We  
all did. It was either going to  
be you or the chair. And I  
wouldn't want to see Clyde  
there.

Ted nods his head.

BLANCHE

(cont'd)

Are you chasing Ray?

TED

I'm stepping up to the plate. I  
was hoping you could give me  
some advice.

BLANCHE

I've been out of the game a long  
time.

TED

But you were in it?

Blanche makes a face.

BLANCHE

Clyde had several spots where we'd always meet.

TED

Like Sowers?

BLANCHE

More hidden than Sowers. Places all around Dallas, where he could easily come into the city and easily get out.

TED

You know where?

Blanche shakes her head and smiles slyly.

BLANCHE

That's your job, isn't it?

A male guard comes over to them.

MALE GUARD

It's time to start cooking dinner, Mrs. Barrow.

Blanche smiles and her and Ted look at each other.

BLANCHE

Fun's over.

Blanche and Ted stand up and shake hands.

TED

It was good to see you, Blanche.

BLANCHE

You too. Thank you for these.

TED

Of course.

BLANCHE

And Ted?

TED

Yeah?

BLANCHE

Maybe you should retrace Clyde's steps those last few months. Maybe you'd find something.

Blanche smiles, but Ted doesn't say anything. The guard leads

Blanche away and Ted waves.

INT. TED'S CAR - EVENING

Ted drives back to Texas. He has trouble staying awake. He shakes his head and blows a large SIGH out of his mouth. He drives down a highway. It is starting to get dark and there are not any street lights. Every now and then he passes a car going in the other direction.

Ted pulls up to a four way stop. There is another car that comes to the stop sign, heading in the opposite direction. Ted looks both ways and waits for the other vehicle to start going.

Ted casually looks over at the other driver as they pass. The driver is RAYMOND HAMILTON, who is in his early-twenties with blonde hair, and a childlike face. There is a MAN and a WOMAN in the vehicle with him, but their faces are obscured. At the last moment, they both recognize each other.

TED

What the...

Raymond's car speeds off. Ted pulls a fast u-turn in the intersection and chases Raymond's car. Ted leans forward in his seat, he is no longer tired.

TED

(cont'd)

Come on, come on, come on.

Ted shifts gears in his car and it lurches forward. He gains on Raymond. Ted LAUGHS.

After a few moments, Raymond's car starts to pull away. All of a sudden it turns left down a side road.

TED

(cont'd)

Shit!

Ted manages to get his car turned down the same street. Raymond's car is at least a mile away now. Ted hits his steering wheel, and bounces in his car as if to make it go faster. After a few moments the vehicles are close again.

TED

(cont'd)

Don't get stupid, Hamilton.

Raymond pulls another quick turn on another side road, this time to the right.

TED

(cont'd)

Dammit!

Ted almost misses the turn, and comes close to overturning the car. He almost lands in the ditch. When he recovers, he sees that Raymond's vehicle is now far ahead of him. Ted tries to get his car to go again, but it won't move. It is stuck in the mud. Ted angrily pounds his fist against the dashboard.

TED  
(cont'd)

Shit! Shit!

Ted SIGHS and buries his face in his hands. He throws his car door open and gets out.

INT. MOVIE HOUSE - EVENING (MONTAGE)

A newsreel begins in a dark movie house. As the commentator narrates, the following pictures and reenactments are shown in black and white:

MONTAGE - NEWSREEL

- A) Photo: Wanted poster of Raymond Hamilton.
- B) Photo: Eastham Prison Farm and Major Crowson.
- C) Film Footage: Bonnie and Clyde in the death car taken after the ambush.
- D) Photo: Wanted posters for Joe Palmer and Blackie Thompson.
- E) Film Footage: Joe Palmer taken to Eastham Prison Farm.
- F) Film Footage: Reenactment of Hamilton robbery.
- G) Film Footage: Reenactment of vehicle/airplane chase.
- H) Photos: Raymond Hamilton.

COMMENTATOR  
(V.O.)

West Dallas Gang member, Raymond Hamilton, also known as the Blond Bandit, is still on the run. Hamilton was once a member of the Barrow gang and was on death row at the Eastham Prison Farm for the murder of Major Crowson, a guard that was shot during the January escape orchestrated by Clyde and Bonnie. Two months after the deadly couple were gunned down in Louisiana, Hamilton and Palmer risked another daring

COMMENTATOR  
(cont'd)

escape from Huntsville with death row inmate, Blackie Thompson. Hamilton and Palmer soon split from Thompson and began to wreak havoc across Texas and the surrounding states. Recently, Joe Palmer was apprehended in Kentucky and sent back to Huntsville where he will most certainly be back on death row. But the West Dallas Gang is still out there. Hamilton is not short of partners, and has been identified with at least two other companions, as the perpetrators of several bank robberies in the area, as well as several kidnappings. His most recent caper even ended in a most unusual getaway with Hamilton in his vehicle and the police in an aeroplane. Could Hamilton be the current Public Enemy Number One? He certainly is for Texas. The whole state is after him, the Highway Patrol, the city police, and the county sheriff's departments. Is the FBI that far behind?

INT. SMOOT'S OFFICE - EVENING

Smoot sits at his desk. Bob is in the corner of the room leaning against the wall.

SMOOT

Why the hell's Hamilton still out there?! It's been four months now, Bob. What am I supposed to tell the Governor? Or Hoover? That we're letting a second-rate criminal get the better of us? Again?!

BOB

We've been out there everyday. We've got our eye on everyone we can think of. But Hamilton pops up everywhere we're not.

Smoot SIGHS.

SMOOT

Is there any kind of pattern?

BOB

It's like Clyde. There's so many reports coming in, it's hard to tell if they're Hamilton or not.

Smoot shakes his head.

BOB

(cont'd)

Did you hear about Ted's run in with him?

SMOOT

Do you know where Ted was?

Bob is annoyed.

BOB

You've put him out in left field, but he seems to be getting farther than any of us. At least he's the only one that has come face to face with Hamilton since the escape.

SMOOT

And he was stupid enough to go after him alone.

BOB

So would I. But I'd rather have Ted on my side.

They exchange glances.

BOB

(cont'd)

He's not gonna give up, Smoot.

SMOOT

I can't put him on the case-

BOB

Why not? If you're worried about the serving cases, you know he can do both. He did it when you first put him on to Clyde. I'm dying to know what he's found out.

Smoot shakes his head.

SMOOT

It's no use, Bob. I let him get too involved in the Barrow case.

BOB

He was involved before you put him on the case.

SMOOT

But it's personal for him.

BOB

You weren't there, Smoot. All of us were sick about what we had to do, but we stopped them. You know, we sweated for two days, and Ted fought like a madman at the end.

SMOOT

And what do you think he'd do with Hamilton?

Bob shrugs his shoulders.

BOB

Don't know.

SMOOT

Me neither. I just don't know if I can trust him.

INT. CAFÉ - NOON

Ted sits at a small table near the front window of the café. As he eats his lunch he looks around the room, looking closely at everyone. The front door opens and Mr. Hinton enters. His limp is more noticeable. Ted sees him and then looks down at his food.

WAITRESS

Hello, Luke! What can I get you?

MR. HINTON

I'll take the special.

WAITRESS

Coming up.

Mr. Hinton heads to the counter. He looks around the room and waves to other USUAL CUSTOMERS. Mr. Hinton notices Ted and their eyes meet, but Ted quickly looks down at his food. Mr. Hinton slowly walks over to Ted's table.

MR. HINTON

Nice to see you here.

TED

The food was good last time.

MR. HINTON

Are you here for the food?

Ted looks at him and shrugs his shoulders.

MR. HINTON

(cont'd)

Mind if I join you?

Mr. Hinton sits down in the chair across from Ted. They are silent for a while and Ted concentrates on his food.

MR. HINTON

(cont'd)

We've had quite a week at the gym. A fight broke out on Monday, we took back someone's membership on Tuesday, I don't know what to expect today.

Mr. Hinton LAUGHS.

MR. HINTON

(cont'd)

How've you been, son?

Ted drops his fork.

TED

If you don't mind, I'd rather you didn't call me that.

Mr. Hinton looks down sadly. Ted notices.

TED

(cont'd)

This is just a bit of a shock to me, you know?

MR. HINTON

I understand. Did you talk to your mother?

TED

I think she's even more shocked.

Mr. Hinton smiles.

MR. HINTON

How's your family? You have a son, right?

TED

Yes. He'll be one in January.

MR. HINTON

I remember when you were that young.

Ted stops eating and looks at him.

TED

You don't have to do that, either.

MR. HINTON

I'm not trying to make up for anything, Ted. I just want to get to know you.

Ted stares down at his plate and plays with the rest of his food. He is silent for a while.

TED

We call him Little Ted. Mom says he looks exactly like me.

Mr. Hinton smiles again.

MR. HINTON

I'm sure you're having a lot of fun with him.

TED

I don't really know what I'm doing.

Mr. Hinton starts to speak but the WAITRESS comes over with his food, and sets the plate in front of him.

WAITRESS

Here you go, Luke, just the way you like it.

MR. HINTON

Thanks, honey.

The waitress eyes Ted.

WAITRESS

Who's this handsome fellow?

Mr. Hinton and Ted exchange glances.

MR. HINTON

Don't you recognize Deputy Hinton, the town hero?

The waitress looks closely at Ted and then smiles and shakes his hand.

WAITRESS

Of course! It's nice to meet a hero!

TED

Nice to meet you, ma'am.

WAITRESS

Would you like a piece of buttermilk pie? I bake it fresh everyday.

TED

Sure, that'd be great.

The waitress walks away. Mr. Hinton starts to eat his lunch.

MR. HINTON

She makes the best buttermilk pie in the world.

TED

I'm looking forward to it.

There is a pause, and Mr. Hinton eats.

MR. HINTON

Do you get to spend much time with him? Little Ted?

Ted shrugs his shoulders.

TED

I've been pretty busy. I had the Bonnie and Clyde case, and now...

MR. HINTON

You tracking that Hamilton kid?

TED

I'm doing my part.

The waitress returns with the pie and sets it in front of Ted.

WAITRESS

It'll melt in your mouth.

TED

Thanks.

She waits while Ted takes a bite. Ted's smile widens and he nods his head as he enjoys the pie.

WAITRESS

I told you!

The waitress walks off.

TED

This sure is good.

MR. HINTON

It's why I come here everyday.

There is silence while they eat a few more bites.

TED

Ma said you had an accident.

Mr. Hinton looks up quickly.

TED

(cont'd)

Is that where you got the limp?

Mr. Hinton nods his head.

MR. HINTON

That was the end of it all. I made some bad choices back then, without thinking how it affected all of you.

Ted contemplates what his father said.

TED

That's all she's told me.

They continue to eat in silence.

EXT. OIL REFINERY - DAY

SUPER: "December 6, 1934"

A local oil refinery's parking lot is full of cars. Several uniformed officers and deputies run around, along with deputies in suits, and OIL REFINERY EMPLOYEES. Another car quickly pulls into the lot and parks, Ted gets out of it. He grabs one of the deputies hurrying by.

TED

Are we sure it's Ray?

Ted and the deputy walk to the main building.

DEPUTY

The manager ID'ed him from the mug shots, and another employee says he knows Ray and recognized him right off.

TED

What about his partner?

DEPUTY

Both of them said he looked familiar, but didn't have a name. They've been looking at mug shots since we got here.

The two stop in front of the building. Ted takes a look around.

TED

He certainly took a chance coming home, especially on Eagle Ford Road.

DEPUTY

We have officers all up and down the road and the surrounding streets. Highway Patrol's watching the roads out of town.

Bob walks over to the two. The deputy waves good bye and heads into the building.

BOB

If Smoot knew you were here-

TED

It was too big of a commotion to ignore.

Bob looks sternly at Ted, but then gives in.

BOB

We're having trouble locating Floyd.

TED

You think he's the second guy?

Bob shrugs his shoulders.

BOB

Could be. Floyd's been known to step across the line every now and then, especially to help out his brother.

TED

What about Lillian? And Lucille?

BOB

We're watching the sisters. So far nothing suspicious.

Ted nods his head and looks down the street.

TED

Why do you think he chose this place?

BOB

You think it has something to do with the Barrows?

TED

They are just down the street.

BOB

I don't think Ray's that smart.

Ted walks away from Bob.

TED

Well, I'll let you know.

Bob watches Ted head to his car.

BOB

I hope!

EXT. BARROW FILLING STATION - DAY

Henry Barrow finishes helping a CUSTOMER who then drives off. Ted pulls onto the lot and Henry eyes him, but doesn't go to his car. Ted gets out and walks over to Henry.

HENRY

What can I do for you, Ted?

TED

Did you hear about the excitement down the street?

HENRY

I don't keep track of that stuff anymore.

Henry sits down on a bench near the entrance into the store. Ted stands by him.

TED

Did he stop by?

HENRY

Who?

TED

Hamilton?

HENRY

Why would he stop here?

TED

Come on, Mr. Barrow, I know you wouldn't turn him away if he did.

They stare at each other for a moment, and then Henry looks away.

HENRY

Suppose we wouldn't. But there's no point for Ray to come here.

Ted SIGHS and nods.

TED  
(sincerely)

I guess not.

HENRY  
I'm sorry if L.C. got you in  
trouble.

Ted sits down next to Henry.

TED  
No. It was my fault. I shouldn't  
have given it to you in the  
first place.

HENRY  
I guess my younger boys just  
can't seem to stay out of  
trouble.

As Henry talks, Ted looks around at the front of the building, and he notices that the front window has a hole in it, and there are several bullet holes in the building.

TED  
What happened here?!

Henry looks at the holes and then casually looks back to the street.

HENRY  
That happened a couple weeks  
ago.

TED  
You're still getting attacked? I  
thought it stopped?

Ted gets up for a closer look at the holes.

HENRY  
But L.C.'s now got problems.

TED  
Who did this?

Henry shakes his head.

HENRY  
I'm not out to get anyone in  
trouble, Ted.

TED  
These went through the house!  
You could've been hit! Cumie  
could've been hit!

HENRY  
It can't be helped.

TED

Tell me who did it.

Ted stares at Henry for a while until Henry SIGHS.

HENRY

It was that boy that L.C. said  
got him in that mess.

TED

Baldy?

Henry nods.

HENRY

I don't want to make trouble.

Ted stares at the holes.

EXT. BALDY WHATLEY'S HOUSE - DAY

The house is small and looks like it is falling apart. The grass in the yard has several dead patches. Baldy works on an old car that is as tattered as the house.

He looks around him for a tool but it is not there. Baldy walks toward the side of the house and trips. Ted comes into view from the side of the house.

TED

You better watch where you're  
going, Baldy.

BALDY

What the fuck do you want?

TED

I heard you like to mess with  
people.

Ted bends over and picks up a metal pipe that is on the ground.

TED

(cont'd)

Thought you might want to mess  
with someone closer to your own  
age.

Ted walks over to the car that Baldy was working on. Baldy stares at him in disbelief.

TED

(cont'd)

This car yours?

BALDY

Of course it's mine.

Ted smiles and nods. Then his expression changes and he slams the pipe into one of the headlights and the glass SHATTERS. Baldy runs over to him.

BALDY  
(cont'd)

What the hell are you doing?!

Ted shoves Baldy away from him.

TED  
I saw your work over at the Barrow's. I thought I'd show you what I can do.

Ted walks over to the other headlight and slams the pipe into that one. The glass SHATTERS.

BALDY  
You son of a bitch!

Baldy lunges at Ted and swings at him. The two struggle, but Ted is more powerful, and he gets a hold on Baldy and pushes him up against the car. As Ted threatens him, Baldy lets out GASPS for air.

TED  
You better listen to me, you little weasel, you may think you're being funny harassing an old couple like the Barrows; you may think you can get away with it. But the next time you think of visiting the filling station you better look behind you, because I'm going to be watching you. You better leave every last one of those Barrows alone, or their house and your car won't be the only things with holes in them!

Ted gives Baldy one last shove against the car and then lets him go. Baldy glares at Ted and rubs his arm where Ted had grabbed it.

TED  
(cont'd)  
I'll see you around, Baldy.

Ted leaves the yard, and Baldy continues to glare at him.

INT. TED'S CAR - AFTERNOON

Ted sits in his car, parked in front of his mother's house, smoking a cigarette. Every now and then he looks up at the

house then quickly back at the street. He is jittery, and wipes sweat from his forehead.

On the next block is an elementary school. Ted watches as the KIDS run out and play in the school yard. They YELL and GIGGLE.

INT. TED'S CAR - MORNING (FLASHBACK)

The group of kids dissolves into another group of SCHOOLCHILDREN, but the picture is hazy. Ted watches from his car. He is in the driver's seat and Bob is in the passenger's seat. They are behind the wrecker pulling the vehicle with the dead Bonnie and Clyde. The vehicles are stopped. The children run up to the car and look in the windows. They LAUGH and YELL.

BOB

What the hell?

Bob quickly gets out of the car and goes over to the kids. They stick their hands into the car and into the blood.

TED

Shit.

Ted looks out his window at the driver of the wrecker, who has gotten out of his vehicle. Ted YELLS to him.

TED

(cont'd)

Come on! Get it moving!

Bob YELLS at the kids to get back, but their GIGGLES are louder. Ted looks like he is going to be sick.

EXT. TED'S MOM'S HOUSE - AFTERNOON

The GIGGLES of the kids at the vehicle dissolve into the GIGGLES of the kids on the school yard. Ted and Mrs. Hinton are sitting on her front porch in a porch swing. Neither of them looks at the other.

MRS. HINTON

Were you unhappy as a child?

TED

I knew he was gone, and I felt different.

MRS. HINTON

I didn't mean to lie to you, Ted. I had to make a decision.

Ted SIGHS.

TED

Did you even give him a chance?

MRS. HINTON

I gave him a chance for nearly six years. Do you remember him?

TED

Of course I remember him.

MRS. HINTON

No, I mean, do you even remember being with him?

Ted wrinkles his forehead.

TED

I'm sure we...I mean, he had to have taught me...

Mrs. Hinton shakes her head slowly.

MRS. HINTON

You wouldn't have even known him if he had stayed. He didn't know how to be a father, or a husband.

Ted stares off.

MRS. HINTON

(cont'd)

I wasn't doing it to be selfish.

INT. LITTLE TED'S BEDROOM - EVENING

Little Ted is asleep in his crib. There is a small light on in the room that illuminates the crib.

The door to the bedroom opens and Ted walks in. He goes to the crib and watches Little Ted sleep. Grace walks by the room and notices Ted. She stands at the doorway and watches him for a while.

GRACE

You should see him when he's awake. He can be a lot of fun.

Ted's surprised and looks over at Grace. She walks away before he can say anything.

INT. SHERIFF'S OFFICE INTERROGATION ROOM - EVENING

FLOYD HAMILTON is shoved down onto a chair in the room. Floyd is in his upper-twenties with light hair that is a bit on the long side. He is dressed in overalls and looks like a farmer. Bob and Smoot are in the room too, they pace around and

occasionally lean over the table to talk to Floyd.

BOB

So where've you been, Floyd?

FLOYD

What do you mean? I've been around here.

BOB

You sure are a hard man to find. We've been out looking for you, for quite some time, now.

FLOYD

Well, you ain't looking hard enough. What do you want with me?

SMOOT

You don't know? I thought everyone knew your brother's been running around Dallas.

FLOYD

Who? Ray?

BOB

You got any other brothers?

Floyd glares at them.

FLOYD

I ain't seen him.

SMOOT

Cut the crap, Floyd. We know you've seen him. We know you've pulled jobs with him recently, maybe in Oklahoma? Kansas?

FLOYD

I told you! I've been around here. You just didn't look hard enough.

SMOOT

So you weren't there?

FLOYD

No.

Bob and Smoot exchange glances.

BOB

I guess those eye-witnesses were wrong.

SMOOT

It happens.

BOB

Seems to happen a lot to Floyd.

Bob SMACKS Floyd on the back and he jumps.

SMOOT

What do you think of that,  
Floyd?

Floyd SIGHS.

FLOYD

I can tell you how to get Ray.

Bob and Smoot exchange glances and smiles. They sit down at the table, across from Floyd.

SMOOT

How's that?

FLOYD

You just got to do the right talking, with the right people, and make it so he don't get the chair.

BOB

You're talking to the wrong people.

FLOYD

I'm just telling how you can get him. He's my brother and I don't want him to be dead.

SMOOT

Now, Floyd-

There is a KNOCK on the door and Ted sticks his head in.

TED

Smoot, we've got to go!

SMOOT

Not now, Ted!

TED

But the sergeant in McKinney called. He wants us to come now!

BOB

Ray?

Ted nods his head and Floyd's expression falls. Smoot and Bob hurry to the door.

SMOOT

Thanks for the advice, Floyd,  
but I think we'll try it our  
way.

The deputies leave the room.

EXT. MCKINNEY HIGHWAY - NIGHT

Smoot, Bob and Ted arrive to the site of the planned ambush and get out of the car. Their vehicle is followed by two other vehicles with other deputies. At the site are several MCKINNEY OFFICERS that have been hiding out in the ditch. The HEAD OFFICER angrily walks over to Smoot.

SMOOT

When do we expect him?

HEAD OFFICER

You can forget about it!

SMOOT

What?!

HEAD OFFICER

It took you long enough to get  
out here!

SMOOT

We came as soon as we got the  
word!

The head officer angrily walks over to a car and kicks it.  
Ted grabs one of the other MCKINNEY OFFICERS.

TED

What happened?

MCKINNEY OFFICER

We think they already passed.

SMOOT

What?!

HEAD OFFICER

We didn't have enough men here  
to do anything!

SMOOT

There's eight of you! Six people  
took down Bonnie and Clyde, and  
you couldn't handle...

BOB

Smoot!

HEAD OFFICER

We weren't prepared for anything  
like this!

Smoot angrily walks back to his car. Bob and Ted follow.

SMOOT

Dammit!

BOB

Come on, Smoot, there's nothing  
we can do.

Smoot looks at Ted in defeat.

SMOOT

I want both of you out there,  
now. Keep your eyes open for  
anything.

Bob and Ted exchange glances and almost smile.

BOB

Sure, Smoot.

They start to leave, but Smoot stops them.

SMOOT

Don't get any ideas about this,  
Ted. I'm just hoping he's close.

Ted's expression falls and he nods his head.

TED

Yes, sir.

INT. MOVIE HOUSE - EVENING (MONTAGE)

A newsreel begins in a dark movie house. As the commentator narrates, the following pictures and film footage are shown in black and white:

MONTAGE - NEWSREEL

- A) Photo: Mug shot of Raymond Hamilton.
- B) Photos: Mug shots of Clyde and Bonnie.
- C) Film Footage: Male defendants brought in on a Chain Gang, including L.C., Floyd, W.D. and HENRY METHVIN.
- D) Film Footage: Female defendants brought to trial, including Cumie, Marie, Blanche, Billie, EMMA PAKER, LILLIAN MCBRIDE, ALICE DAVIS and MARY O'DARE.
- E) Film Footage: Bob on the witness stand.
- F) Film Footage: Ted on the witness stand.

G) Film Footage: JUDGE ATWILL addressing the courtroom.

COMMENTATOR

(V.O.)

The state of Texas is taking action. The recent events in the chase to bring down Raymond Hamilton, who has now been on the run for seven months, have been brought to the mercy of the courts. Twenty defendants have been arrested and brought to trial for harboring and assisting Clyde Barrow and Bonnie Parker, during their two year crime spree. Clyde, Bonnie, and even Raymond's mothers have been arrested, their brothers and sisters, their in-laws, and even former accomplices, many of whom are already serving time for their crimes. Several peace officers have been called on to testify, including Deputies Bob Alcorn and Ted Hinton, who participated in the ambush of Clyde and Bonnie, and Sheriff Smoot Schmid himself. While the Texas courts convict these poor mothers, they are sure to use this trial to their advantage.

INT. COURTHOUSE - EVENING

SUPER: "February 26, 1935"

The black and white film footage turns to color as Judge Atwill, a stern looking man in his late fifties, delivers sentences. The courthouse is stuffed with the men and women who are on trial, Ted, Bob, Smoot and the other peace officers, the LAWYERS conducting the trial and SEVERAL SPECTATORS that have come to see the results. The first row is occupied by the men and women on trial. Ted, Bob, and Smoot are standing in the back.

JUDGE ATWILL

Marie Barrow, please stand.

Marie stands up timidly.

JUDGE ATWILL

(cont'd)

You have been found guilty of harboring and assisting Clyde Barrow. Taking into account your age, I hereby sentence you to one hour in the Dallas County jail. You may be seated.

Marie sits back down.

JUDGE ATWILL

(cont'd)

Mrs. Emma Parker, Mrs. Cumie Barrow, and Mrs. Alice Davis, would you please stand.

The three mothers stand. Emma and Cumie are both confident, but Alice is a bit nervous. Emma and Alice are in their late fifties. Emma is neatly dressed, but Alice's dress and face show signs of constant worrying.

JUDGE ATWILL

(cont'd)

The three of you have been found guilty of harboring and assisting Clyde Barrow and his accomplices.

All of a sudden the NEWSBOYS outside can be heard selling the evening paper.

NEWSBOY

(o.s.)

Extra! Extra! Ray Hamilton involved in police ambush!

At the sound of Raymond's name, Alice holds her breath. It looks as if she is about to fall over. There is a MUMBLE throughout the crowd, and Ted, Bob, and Smoot exchange glances. Judge Atwill SLAMS his gavel on the desk.

JUDGE ATWILL

Order! Order in the courtroom!

NEWSBOY

(o.s.)

Read all about it! Hamilton gets through another police barricade!

Alice SIGHS. Judge Atwill SLAMS his gavel again to calm the crowd. He looks at the three women with a gentle smile.

JUDGE ATWILL

I must say it has been very hard to determine a sentence for three mothers who have already gone through so much; a worse punishment than any court could deliver. I would like to open it up to you to offer your opinion on a sentence.

There is a QUIET MUMBLE in the crowd. Emma and Cumie exchange glances and Alice looks nervously over to them. Cumie looks to Judge Atwill.

CUMIE

I can't say that myself, or either Mrs. Parker or Mrs. Davis, would have done any different for our children, but we understand we must serve our time.

JUDGE ATWILL

What do you think would be a fair sentence?

CUMIE

Your Honor, to be honest, it is very difficult to take care of my family, and assist my husband with the business, if I am away for a very long time. I think...thirty days would be the most.

Judge Atwill nods his head.

JUDGE ATWILL

I appreciate your honesty, Mrs. Barrow, and I understand the responsibilities that each of you have. But you have been found guilty, and you have a responsibility to serve your time. I sentence each of you to thirty days in the county jail.

The three women nod to Judge Atwill and sit down.

JUDGE ATWILL

(cont'd)

With the sentences read, is there anything the District

JUDGE ATWILL  
(cont'd)

Attorney's office would like to  
say, Mr. Eastus.

The District Attorney, CLDYE EASTUS, a fashionable man in his forties, stands and addresses the court.

EASTUS

We feel that the result of the trial will have a wholesome effect on others who are harboring or concealing persons wanted by the government. We are serving notice on everybody that Raymond Hamilton is wanted by the United States for the robbery of the Ranger armory, robbery of a national bank at Darrouzett and for harboring Clyde Barrow. This verdict is notice to the world that no person, regardless of relationship, has any right to harbor any person who is a federal fugitive.

As Mr. Eastus speaks we see the faces of the family and friends that have been convicted. Each one has eyes lowered. The members of the Hamilton family are on the edge of their seats, with sweat beads on their brow.

INT. SMOOT'S OFFICE - DAY

Smoot and Bob are sitting in Smoot's office. Smoot is hunched over his desk staring at some papers.

SMOOT

Well, the government's decided to raise the reward on Hamilton's head. I guess they think that'll motivate us to catch him.

Bob lets out a CHUCKLE.

BOB

Not like those rewards are worth anything in the end.

They exchange glances.

BOB

(cont'd)

Hoover going to come and help.

SMOOT

I wouldn't count on it. They've got nothing but praise for the Kentucky officials bringing in Palmer, and for Amarillo officers taking out Blackie Thompson.

Bob nods his head.

BOB

So Raymond's up to us?

Smoot nods his head.

BOB

(cont'd)

I've told you before, Smoot-

SMOOT

I know, I know. He'll be here soon.

Bob CHUCKLES.

BOB

I'm glad you came around.

SMOOT

We've run our risk long enough. Hamilton boasts he's never taken a life, but he may be getting desperate.

There is a KNOCK on the door, and Ted comes in.

TED

Hi, Smoot. Hi, Bob.

SMOOT

Come on in, Ted.

Bob jumps up from his seat and heads to the door.

BOB

I'll see you two later.

Bob leaves the room. Ted nervously looks at Smoot. Smoot lets out a SIGH.

SMOOT

Ted, I have a processing assignment I need you to do for me.

Ted looks at him disappointed.

SMOOT  
(cont'd)

I think you might enjoy this one, though. I need to send a representative up to the Oklahoma state prison with our pardon papers for Henry Methvin. I thought you might like to take them, and maybe talk to Henry about what he knows about Ray.

Ted nods his head and smiles.

TED

Of course.

Smoot returns the smile and offers his hand to Ted and they shake.

INT. OKLAHOMA STATE PENITENTIARY - AFTERNOON

Ted sits at a table in a small room at the penitentiary, similar to the room he talked to W.D. Jones. A barred door opens and an OKLAHOMA GUARD leads HENRY METHVIN into the room. Methvin is tall and muscular with dark hair and a pimply face. He scowls when he sees Ted. The guard leads Methvin to the table that Ted is at.

METHVIN

What the hell are you doing here?

The guard pushes Methvin into the seat.

TED

I brought your pardon papers from Governor Ferguson.

The guard goes over to the door and stands near it.

METHVIN

A lot good that did me. Didn't you hear?

TED

I heard you got the death penalty.

Methvin nods his head.

TED  
(cont'd)

But you've put in an appeal. The pardon could help with that.

METHVIN

I don't think I'm going to depend on it. They've made it very clear that a pardon from Texas doesn't come to nothing in Oklahoma.

TED

How's your father?

Methvin points his finger at Ted.

METHVIN

Don't talk about my father!

Ted hides a smile.

TED

Fair enough. Why don't you tell me what you know about your friend?

METHVIN

What friend?

TED

Hamilton.

Methvin scoffs.

METHVIN

Raymond Hamilton is not my friend.

TED

You escaped from prison with him. You traveled with him. Robbed banks.

METHVIN

That was all Clyde. And Ray and Clyde weren't friends.

TED

No?

METHVIN

They both had different ideas on how to do things. There was this one time, after a bank job that made Clyde's mind up about Ray.

As Methvin speaks he looks up and to the right, as if he is looking at a rearview mirror, but he is looking out a small window in the room. ANGLE ON: the bright sunlight coming through the window.

INT. CLYDE'S VEHICLE - DAY (FLASHBACK)

The bright sunlight from the window becomes a flash of sunlight reflecting from Clyde's rearview mirror. Clyde is driving with Bonnie next to him and Methvin next to her. In the back is Raymond Hamilton, with JOE PALMER and MARY O'DARE. Joe is in his mid-twenties, tall and lanky. He is not feeling very well and looks miserable, with his head leaning against the window. Mary is in her early-twenties with dark hair, and a chubby face that is heavily made up.

METHVIN

(V.O.)

There were six of us. Me, Clyde, Bonnie, Joe Palmer, Ray, and Ray's "girl", Mary. Just Clyde and Ray had pulled the job. Joe was too sick, and I had waited in the car with the girls.

Raymond's in the backseat counting a wad of money. Clyde watches him closely in the rearview mirror.

CLYDE

We split that three ways.

RAY

What? Why not two?

CLYDE

Three ways. You, me, and Bonnie.

RAY

She didn't do anything!

CLYDE

She drives the car!

RAY

Then Mary should get a fourth!

Bonnie LAUGHS.

MARY

I was here too!

BONNIE

No one invited you.

CLYDE

Three ways!

RAY

Two!

CLYDE

For this job, it's three! I'm not going to split it with a

CLYDE  
(cont'd)

stool pigeon!

MARY

Hey!

RAY

Alright, alright.

Raymond goes back to counting the money. He eyes Clyde and sees that he is busy driving. He and Mary exchange sly glances. Raymond counts a few bills out and puts them in his pocket. ANGLE ON: the rearview mirror where Clyde watches. His eyes narrow.

INT. OKLAHOMA STATE PENITENTIARY - AFTERNOON

Clyde's eyes dissolve into Methvin's. He and Ted are still sitting at the table.

METHVIN

But Ray didn't stop there. He and Mary tried to talk Bonnie into leaving Clyde, or even poisoning him. It was a good thing Ray and Mary decided to leave us when they did. They were in for a surprise at Grapevine.

Ted's eyebrow lifts at the word "Grapevine." He leans forward in his chair.

TED

Grapevine?

Methvin's jaw drops and his eyes go around the room.

METHVIN

Yeah, I may have my places mixed up. We kind of got around.

TED

And Grapevine was one of those places?

METHVIN

Maybe, it could be, I don't know.

TED

Was that on Easter?

Methvin stands up from the table and starts to walk to the door. The guard comes forward and Ted stands up.

TED  
(cont'd)

Sit down, Henry!

METHVIN  
I really don't remember  
anything.

TED  
Sit down! Like it's going to  
matter now.

Methvin sits back down. Ted waves to the guard, and the guard goes back to the door. Ted sits down.

TED  
(cont'd)  
What do you think Ray's up to?

Methvin shrugs his shoulders.

METHVIN  
Staying away from prison. And  
the chair.

TED  
Just like Clyde?

METHVIN  
Don't you listen? Clyde and Ray  
aren't alike. Clyde robbed to  
get by. It was his life to be on  
the run. Ray's all about the  
money, and the women that want  
the money, once that runs out  
he'll stop running.

Ted stands up and heads to the exit.

METHVIN  
(cont'd)  
Hey, Ted! I mean, Deputy Hinton,  
isn't there anything you can...do  
for me?

TED  
I delivered the pardon papers.  
There's not much else I can do.

Ted nods to Methvin and leaves. The guard comes over and pulls Methvin to his feet.

INT. BEAUTY PARLOR - DAY

Grace and her Mother are at the beauty parlor getting their hair done. Little Ted is with them. He is now about fourteen months old, and is a little fussy. Grace tries to calm him

down. The Mother reads the paper.

GRACE

Shh, Little Ted, we'll go home soon.

MOTHER

Maybe he's hungry.

GRACE

He's not hungry; he just doesn't want to be here.

MOTHER

How's it going with Ted back on the case?

Grace looks over to her Mother confused.

GRACE

What case?

MOTHER

Chasing that Barrow gang member.

GRACE

Ray Hamilton? He's not on that case.

The Mother lifts an eyebrow and smiles slyly. She folds up the paper and throws it down.

MOTHER

Never mind.

Grace looks at her closely.

GRACE

What is it?

MOTHER

You really need to start reading the papers, sweetie.

Grace grabs the paper from her and opens it up. She GASPS.

GRACE

I can't believe it.

MOTHER

Maybe they got it wrong. It happens.

Little Ted CRIES and Grace stares off into space.

GRACE

Yeah.

The Mother SIGHS and looks at her closely.

MOTHER

If something's bothering you,  
you got to let it out, Grace.

The Mother grabs the newspaper and goes back to reading it.

MOTHER

(cont'd)

God knows I've never kept  
anything from your father.

Grace nods her head.

INT. HINTON BEDROOM - EVENING

Grace sits at her vanity in her nightclothes. She stares at her and Ted's wedding picture.

INSERT - PHOTO

Ted and Grace are happily smiling, and holding each other.

BACK TO SCENE

There is a SOFT DOOR SLAM and FOOTSTEPS are heard coming to the room. Grace snaps out of her trance and brushes her hair. Ted enters the room and gets ready for bed.

TED

I'm sorry I'm late. Smoot had me  
working several assignments  
today.

GRACE

Oh, I'm sure. How is Bob these  
days?

Ted looks over to her confused.

TED

I suppose he's fine, I see him  
every now and then.

GRACE

(slowly)

How dare you?

Ted stops what he's doing. Grace puts down her hairbrush and glares at him in the mirror.

GRACE

(cont'd)

How dare you make a fool out of  
me in front of my mother - in  
front of the whole town?!

TED

What are you talking about?

Grace stands up and goes over to Ted.

GRACE

Why don't you tell me the real reason you're late, Ted? It's not because Smoot sent you on an assignment thirty miles away, or because he gave you twelve papers to serve instead of six. It's because you're back on the Hamilton case.

TED

Who told you that?

GRACE

You should have told me that! Instead I had to read it in the paper like everyone else in Dallas!

Ted SIGHS and takes her hand.

TED

I'm very sorry about that, Grace. I meant to tell you, but...

Grace pulls her hand away.

GRACE

No you didn't! I've had it, Ted! Don't you understand?!

TED

Shh. Do you want to wake Little Ted?

Grace closes the bedroom door.

GRACE

What do you know about Little Ted? He's fourteen months old, and you've probably only spent about a month with him total, in his whole life!

Ted goes over to the bed and sits down. He buries his head in his hands.

GRACE

(cont'd)

You've always told me how you want a family, like you never had, but you're never home!

Ted jumps to his feet.

TED

What do you want me to do,  
Grace?! I have responsibilities!

GRACE

What about the responsibilities  
to your family?!

TED

I can't give up! We're so close  
right now...

Grace paces around the room.

GRACE

I don't want to hear it! You  
said that every week with Bonnie  
and Clyde!

TED

But Ray is different!

GRACE

I don't care!

TED

But I do!

Grace stops pacing and stands in front of her vanity with her  
back to Ted. He goes over to her.

TED

(cont'd)

This is something that I have to  
do, Grace. I can't let this one  
end like the last one.

GRACE

I can't do this again, Ted. I  
can't keep my heart steady as I  
worry about whether you are  
going to come home or not.

Ted turns Grace around to face him and he gently holds her  
arms. She looks into his eyes.

TED

We talked about this when I took  
the job. You knew it came with  
disadvantages, but that's why I  
want to bring Ray in. I promise  
you there's nothing to worry  
about.

GRACE

I want to believe that, but I can't. I have a responsibility too, Ted, and we have a son.

Grace pulls away from him.

TED

Grace...

GRACE

If you really think you need to do this; I'll give you two weeks. But at that two weeks, you need to make a choice. You've been home since May, but you're not really here, and I need you to be here, or Little Ted and I can't be here.

TED

Grace, please...

She walks out of the room.

INT. SHERIFF'S OFFICES - DAY

SUPER: "April 5, 1935"

Ted sits at a desk across from Bob. Ted buries his head in his hands. Both desks are strewn with papers. Bob flips through a handful of them. He looks over at Ted. Ted is looking down at a photograph.

BOB

You still with me, Ted?

Ted lifts his head and SIGHS. Bob notices the photograph; it is the one of Grace and the infant Little Ted. Bob's expression softens.

BOB

(cont'd)

Where'd she go?

TED

She said she was going to stay at her mother's until this is over. Or at least for another week, and then...

Bob nods his head.

BOB

Then we better figure out what we're missing. And hopefully get you a new picture. Jesus, the kid's over a year old already.

Ted puts the photo away.

TED

Yeah, I know.

BOB

Did you get anything from Methvin?

TED

You know, he did hint at something happening, or something that should have happened at Grapevine.

BOB

Grapevine?

TED

I think it was supposed to go down last Easter, but Wheeler and Murphy were killed instead.

Bob looks at Ted surprised.

BOB

Was Clyde going to turn on Ray? You know that Grapevine incident has never sat right with me.

TED

It certainly changed my mind on Clyde.

Ted goes back to looking at the papers. Bob rubs his eyes, and wipes sweat from his brow.

BOB

You think it's going to end the same?

Ted shakes his head.

TED

I'm not going to let it.

BOB

Oh, come on, Ted, you know it bothers me too, but it's part of the job! We deal with dangerous

BOB  
(cont'd)

people, sometimes we've got to go down to their level to stop them.

Ted shakes his head again.

TED  
From Ray's own mouth, he's not that way.

BOB  
You really believe that bull shit of Ray never firing a shot?

TED  
Why not?

BOB  
It's crazy! Ray's a convicted criminal!

TED  
But everyone says he's innocent. He's like the kid at the Piggly Wiggly store, at the candy counter, when the clerk's back's to him. He does it to impress people, and throw money around on flashy clothes, and flashy women.

BOB  
And what about Clyde?

TED  
You can't compare the two! Clyde was just doing what he could to survive, that's all he was ever fighting for.

BOB  
You're letting them get to you again. You're giving them heart and reason...

TED  
We've got to understand them if we're going to catch them!

Ted stands up quickly and stares out the window.

TED  
(cont'd)  
You were all right about Clyde, though. That was the only way to

TED  
(cont'd)

stop him. If we hadn't done it, he'd still be out there, and we'd still be chasing him, or we'd have had to do it some other day, or some other posse would've. But it's not going to be that way with Ray.

Bob shakes his head.

BOB  
He's not going to make it through this either way, Ted. He'll still get the chair.

TED  
I know. I couldn't get the five of you to listen to me about Clyde, I don't expect to change the mind of the Texas government.

SMOOT  
What's that you say, Ted?

Ted looks over surprised to see Smoot in the room. Smoot had snuck in quietly and is standing at the door.

TED  
I was saying there's not going to be a shoot out this time.

Smoot SNORTS.

SMOOT  
There's no way to control that. We'll have to wait for when the time comes.

Ted goes to his desk and pulls out arrest reports on Ray.

TED  
But he'll give up! Look at all the other times Ray was caught. He always just gave up.

BOB  
He's more desperate now.

SMOOT  
There's no way of knowing...

TED  
Smoot, please just let me make the call.

Smoot is taken aback.

SMOOT

I will do no such thing! I don't like it when things get messy, and I'd rather deliver a prisoner alive than dead, but I'm not going to risk the lives of my men!

TED

We're not going to be in danger! Look at the reports!

SMOOT

Don't make me regret putting you back on the case!

Ted angrily walks out of the room. Bob starts to talk, but Smoot gives him a look. Bob SIGHS and goes back to the papers on his desk.

INT. SHERIFF'S OFFICE HALLWAY/FOYER - DAY

Ted walks down the hall with a fast pace. He sees a HAGGARD MAN standing at the front desk TALKING to the FRONT DESK CLERK. He seems to be in a hurry, and wants someone to listen to him.

HAGGARD MAN

I'm telling you, it was him!

FRONT DESK CLERK

Sir, you're just going to have to wait.

HAGGARD MAN

But it was that Hamilton fellow!

Ted was just about to walk out the door when he hears this. He walks over to the man.

TED

Excuse me, is there something I can help you with?

The Haggard Man looks from Ted to the clerk, and then goes over to Ted.

HAGGARD MAN

I've been traveling around on the boxcars the past couple days, I've kind have been down on my luck-

Ted nods his head and motions for him to speed up.

TED

What does this have to do with  
Raymond Hamilton?

The Haggard Man reaches into his breast pocket.

HAGGARD MAN

Well, I ran into this man. I  
thought he looked familiar. You  
know I've seen the posters and  
the newsreels.

TED

And?

We see Smoot standing at the end of the hallway, watching. He  
is not within hearing distance though.

HAGGARD MAN

He gave me this note and wanted  
me to take it to a Baldy, a B-b..

TED

Baldy Whatley?

The Haggard Man SNAPS his fingers.

HAGGARD MAN

Yeah, Baldy Whatley. He says he  
wanted Baldy to meet him. He  
signed the note Ray.

The Haggard Man has difficulty unfolding the note and Ted  
grabs it out of his hand and reads it.

TED

Where is he? Where's Ray?

HAGGARD MAN

He said he'd be where I left  
him. Down at the railroad tracks  
by Fort Worth.

Ted's eyes open wide.

TED

Near Grapevine?

HAGGARD MAN

Yeah, I think.

Ted starts to head for the door.

HAGGARD MAN

(cont'd)

Hey, don't I get a reward or  
something?

Ted sticks his hand in his pocket and pulls out a couple of

bills.

TED

Here, now get out of here before  
I pull you in for vagrancy.

HAGGARD MAN

Yes, sir, thank you.

The Haggard Man smiles and hurries out the front door. Ted checks his holster to make sure his gun is loaded. He looks up and sees Smoot down the hallway. Smoot starts to make his way down the hall. Ted hurries out the door. Smoot's walk becomes a jog and he stops when he gets to the front desk.

SMOOT

What was that all about?

FRONT DESK CLERK

Oh, just some bum saying he saw  
Ray.

Smoot's head quickly turns to the door.

SMOOT

Do you know where?

FRONT DESK CLERK

I think he said the Fort Worth  
tracks.

Smoot SLAMS his hand down on the desk.

SMOOT

Shit!

Smoot runs back down the hall to where Bob is.

EXT. RAILROADS - AFTERNOON

Ted walks carefully and quietly across train tracks. He reaches a point that is filled with train cars that are empty or are ready to go. Ted takes cover behind one of the cars. He can hear TALKING. He pulls out his gun. He quickly jumps out and aims, but all he sees are RAILROAD WORKERS. Only a few of them acknowledge Ted, but then go right back to work.

Ted walks down the tracks, checking around each corner. We see him do this several times, but there is nothing around the corners. It becomes like a maze.

Ted is about to give up when he hears some LAUGHING. He slowly walks to the boxcar that is closest to the laughter and takes cover. He is about to round the corner when a hand taps on his shoulder. Ted quickly turns around and lets out a GASP. Bob stands behind him with his finger to his lips.

BOB

Shh. You handling this one  
yourself?

Ted looks around and notices Smoot, Bill, Ed, and other  
deputies closing in.

TED

I just got a hunch.

BOB

Well, we got your back.

Ted looks over at Smoot who nods his head. Ted slowly sticks  
his head around the corner. We see a GROUP OF BUMS lounging  
around on the tracks. Raymond Hamilton is among them. They  
are LAUGHING and smiling and TALKING freely. Ted pulls his  
head back and looks at everyone.

TED

(whispers)

He's with some bums. He doesn't  
look armed.

Smoot motions for Ted to go, and then looks around to  
everyone else and motions for them to surround the area.  
Bill, Ed and the other deputies hurry on either side. Ted  
hurries out to the opening and Bob follows him. They both aim  
their guns.

TED

(cont'd)

Raymond Hamilton!

The bums hurry off in all directions. Raymond stumbles to his  
feet and almost trips. He is dressed in shabby clothes,  
similar to the other bums. His skin and hair are dirty. He  
looks around and sees officers closing in all around him. His  
panicked expression eases and he smiles. He raises his arms.

RAYMOND

Well, guys, I guess you found  
me.

Bob and the other deputies hold their guns on Raymond as Ted  
puts him in cuffs.

TED

It's been a while. I hope you  
got it out of your system.

RAYMOND

We'll see.

BOB

I wouldn't look forward to too  
much if I were you.

INT. COUNTY JAIL - EVENING

A crowd of REPORTERS and BYSTANDERS have gathered at the county jail. Raymond is seated on a bench, next to his mother, Alice. Ted, Bob, Smoot, Ed, and Bill surround the bench trying to keep the reporters back. Raymond has a nervous smile on his face. Alice holds his arm tightly. Her expression is fixed and sullen.

REPORTER 1

How you feeling, Ray?

RAYMOND

I'm just happy to see Mama again.

REPORTER 2

Any word on whether you still get the death penalty?

Alice grabs her son tighter.

RAYMOND

My lawyer is appealing that.

Several camera bulbs flash and POP. Ted squints at the flashes.

INT. ARCADIA MORGUE - NOON (FLASHBACK)

Ted squints as more camera bulbs flash and POP. He is in the Arcadia morgue where the dead bodies of Bonnie and Clyde are laying on slabs. The bodies have not been washed, but have been stripped, with white sheets covering them. Ted watches two LOUISIANA REPORTERS pull back the top of Bonnie's sheet and take a picture. They LAUGH. Ted hurries over to them and yanks the sheet out of their hand. He pushes them away.

TED

Show some respect!

LOUISIANA REPORTER

Oh, come on!

They flash another bulb in Ted's face.

INT. COUNTY JAIL - EVENING

Ted covers his eyes from another flash. Raymond is still surrounded by the crowd, who are LAUGHING.

REPORTER 3

What are you looking forward to?

RAYMOND

I guess it would be nice to sleep in a bed again, even if

RAYMOND

(cont'd)

it's a straw mattress.

REPORTER 2

Do you plan on being there long?

RAYMOND

You can never tell what'll  
happen?

REPORTER 1

Are you going to escape again?

The flashbulbs continue to POP. Raymond looks over at his mother. Alice's eyes tear.

INT. SHERIFF'S CAR - MORNING

Ted drives a car with Bob in the passenger seat and Raymond, who is handcuffed in the back. He has a smirk on his face, and is dressed in a prison uniform, but his face and hair are clean. Ted looks at the car ahead of them, which is a police car. He looks in the rearview mirror, and they are followed by another police car.

RAYMOND

You know, I sure was surprised  
to see you two pointing those  
barrels at me. I thought I was a  
goner for sure.

Ted and Bob exchange glances, but don't speak.

RAYMOND

(cont'd)

Not that it matters. I'm still a  
goner.

BOB

What happened to all that talk  
last night about you making  
another great escape?

Raymond SIGHS.

RAYMOND

We all know that probably won't  
happen. They'll be watching me  
close.

TED

You are a creature of habit.

Raymond shrugs his shoulders.

RAYMOND

Maybe I should've chosen the hail of bullets. Put up a fight and go out in glory.

BOB

That's not glory.

RAYMOND

No? I guess it only works for some. Me? I knew how to live it up. I got me some money. A whole lot of money. I got me some of the finest clothes that money can buy. And I had me some nice women. Better than either one of you could ever get. And all because I'm the Blond Bandit.

Raymond lets out a NERVOUS LAUGH. Ted and Bob continue to look forward. Raymond's smirk disappears. He watches the countryside go by.

RAYMOND

(cont'd)

Yep. I had it.

EXT. CLDYE'S CEMETERY - DAY

Ted walks through a small cemetery to Clyde and Buck's tombstone. He takes off his hat. He brushes away some dirt that has gathered in the names.

HENRY

(o.s.)

Ted?

Ted looks over and sees Henry walking to the grave.

TED

Hi, Mr. Barrow.

HENRY

Do you come here a lot?

TED

No.

Henry stands beside Ted and they look down at the tombstone. Henry removes his hat.

HENRY

I like to come out here and talk to my boys. They've got to listen now. And I wonder where I did them wrong.

TED

You?

HENRY

It's part of being a father. I should've been harder on them. But, you know, we never had much, and Cumie and I worked as hard as animals to make sure we got by.

Ted places his hand on Henry's shoulder.

TED

I don't think there's anything you could've done. You cared for them, and they knew that. I've never known a family that was closer.

He takes his hand away.

TED

(cont'd)

I'm sorry I had to be the one that broke it all up.

Henry shakes his head.

HENRY

We always knew it'd be you, Ted. We don't hold it against you. You brought them home to stay.

Henry's eyes begin to water. Ted continues to stare at the tombstone.

INT. CAFÉ - NOON

Ted sits in the café at the table by the window. There is a plate of food in front of him, but he doesn't touch it. He watches the door closely. After a few moments Mr. Hinton enters. He waves to a few people, but sees Ted right away. Mr. Hinton goes over to the table.

TED

I'm glad you came.

MR. HINTON

I told you, I come here every day.

Ted motions for him to sit down.

MR. HINTON

(cont'd)

I see you're a hero again.

TED

I talked to Mother.

Mr. Hinton's expression falls.

MR. HINTON

Oh? How's she doing?

TED

She says you probably don't care.

Mr. Hinton smiles to himself.

MR. HINTON

That mother of yours sure is quite a woman. I guess this means I won't be seeing you around anymore.

TED

Why'd you choose now to look me up?

Mr. Hinton shrugs his shoulders.

MR. HINTON

I was reading all about you in the papers, and I just wanted you to know how proud I was of you.

TED

I don't feel like I've done anything to be proud of.

MR. HINTON

You're a good man, Ted. I wish I could say I had something to do with it, but I can't. You watch that son of yours, and you'll know what I mean.

Ted nods his head.

MR. HINTON

(cont'd)

So, will I be seeing you?

TED

I have some things that I need to sort out, and take care of, and I think getting to know you better is a part of that.

Mr. Hinton smiles.

MR. HINTON

I could live with that. And meeting your family? And my grandson?

TED

One thing at a time, sir.

Mr. Hinton nods his head and continues to smile. Ted smiles back.

INT. HINTON LIVING ROOM - EVENING

Ted falls back on his couch with a SIGH. Grace comes into the living room carrying Little Ted. They stare at each other for a moment and then Grace smiles slightly.

TED

It's good to be home.

GRACE

I hope we're all here to stay.

Ted smiles warmly.

TED

Me too.

Grace puts Little Ted's feet on the floor and holds his hands. He faces Ted.

GRACE

Little Ted's got his walking down pretty good. Do you want to see?

TED

Yeah.

Ted gets down on his knees in front of the couch and reaches his arms towards Little Ted.

GRACE

Walk to daddy, sweetie.

TED

Come on, Little Ted, come to Papa!

Little Ted stares at Ted, looking confused. He lets go of one of Grace's hands, but then grabs it again. He lifts a foot, but then puts it back down.

TED

(cont'd)

Come on, come to daddy!

Ted moves a little bit closer. Little Ted turns himself

around and buries his face in Grace's skirt and begins to CRY. Grace bends over, picks him up and tries to SHUSH him. Ted stands up.

TED

(cont'd)

What's wrong with him?

Grace looks over at Ted.

GRACE

He's not used to you.

She rocks Little Ted back and forth. Ted looks down sadly and sits back down on the couch.

GRACE

(cont'd)

Give him some time, he'll come around.

Little Ted has quieted down. Ted shakes his head.

TED

I can't believe I let it get to this.

Grace kisses Little Ted and puts him on the floor next to his toys. She goes over and sits by Ted.

GRACE

But you're willing to make up for it. There's still a lot of moments to come with Little Ted, and you'll be there for them.

TED

And what about you?

Grace takes Ted's hand.

GRACE

I've definitely missed the old Ted.

TED

Grace, I-

GRACE

No. I know you're still that person, and I know you care about your responsibilities. But I was scared. I was scared that it would never stop, and that I had lost you.

Ted kisses Grace's hand and pulls her close.

TED

There's been so much going on in my head. It wasn't just about the case, or my father. There's just so many thoughts that I can't seem to get rid of.

GRACE

I wish you would tell me about them.

They pull away from each other.

TED

It's not that easy. It still seems wrong, what we did, but not as wrong as what happened afterward.

GRACE

What do you mean?

EXT. GIBSLAND HIGHWAY - MORNING (FLASHBACK)

Ted, Hamer and Henderson Jordan drive a car back to the scene of the ambush. A LARGE CROWD has gathered, and the other three officers are having trouble keeping them back.

TED

(V.O.)

It seemed like everyone in a 30 mile radius was there. No one cared that this was someone's son and someone's daughter.

Ted, Hamer and Sheriff Jordan hurry out of the car and run to the death car. Bob, Prentiss Oakley, and Manny Gault are guarding the car, but the crowd keeps getting through. There is SCREAMING and LAUGHTER.

HAMER

What happened?!

PRENTISS

They came out of nowhere!

Ted watches THREE KIDS run by him. They have smeared blood all over their faces and clothes. They are smiling and GIGGLING. Ted covers his mouth.

BOB

Where's the wrecker?!

HAMER

It should be right behind us!

MANNY

Get out of there!

Manny pulls a MAN away from the car.

MAN IN CROWD

Hey! There's bullets over here!

A large group of the crowd runs to the other side of the ditch. There are a bunch of trees, and they start digging into the bark at the bullets. Sheriff Jordan attempts to address the crowd still around the car.

JORDAN

Everyone needs to back up! We need to make room for the wrecker!

Ted grabs Jordan's arm.

TED

Didn't you call the coroner?

Sheriff Jordan shakes his head.

JORDAN

It's no use. There's only room for the wrecker.

TED

You're going to tow the bodies?!

Sheriff Jordan points to the crowd.

JORDAN

You think we can get the bodies out here?!

Ted looks over to the car and sees TWO MEN leaning into Clyde's window. One has a knife in one hand, and has a hold of Clyde's ear in the other.

TED

Hey! Hey! Hey! Hey! Stop!

Ted quickly makes his way over to the two before they succeed in the amputation. Ted angrily shoves them away from the car.

KNIFE MAN

Come on, man!

TED

Get the hell out of here!

Bob grabs Ted's arm.

BOB

It's okay, Ted.

TED

How'd you let this happen?!

BOB

There was nothing we could do  
about it!

Ted pulls out his handgun.

BOB

(cont'd)

Ted, put that away!

TED

We've got to get them away!

Bob grabs Ted's hand and they struggle over the gun. Bob gets it out of his hand.

BOB

We'll be out of here soon! We  
just need to keep them back.

Ted lets out a HUFF and angrily goes around to the other side of the car. He sees a MAN and a LITTLE BOY fight over one of Bonnie's shoes.

SHOE MAN

Let go, kid!

LITTLE BOY

No, it's mine!

The little boy kicks the man in the shin and takes off with the shoe.

SHOE MAN

You little...

The man takes off after the little boy, but Hamer grabs the boy and pulls the shoe out of his hand.

HAMER

Does this belong to you?

LITTLE BOY

Yeah, I found it!

HAMER

It belongs to her!

The little boy walks away with a pout on his face. Hamer looks up at Ted and nods.

There is a loud SPUTTERING and a HONK. Ted looks down the road and we see the wrecker coming closer. The six officers get in a line and start to push back the crowd, YELLING at them to get out of the way.

INT. HINTON LIVING ROOM - EVENING

Ted is still sitting on the couch in the living room. His head is in his hands. Grace has moved closer to him and she rubs his back. We see Little Ted start to crawl out of the room, but they don't notice.

TED

Everyone was out for blood, and I almost lost my head. I was not prepared for any of that. All I could think about was Cumie and Mrs. Parker...and Henry. I had never seen a man cry like that before; when he came to pick up Clyde. It wasn't blubbering or anything like that; it was real tears, for his son. And still those people pushed and laughed.

Grace pulls Ted back so she can see his face.

GRACE

It sounds awful. I would've understood your feelings.

Ted shakes his head.

TED

I don't even understand them.

GRACE

You know, it wasn't so much that I was angry at you for wanting to chase Ray. It all just happened so fast. And when you came back, we never seemed to say anything to each other.

Ted takes a moment and then looks in Grace's eyes.

TED

I didn't want to relive it, or put anyone else through it. I know I should have said something sooner.

Grace smiles and gives him a kiss.

GRACE

What about now?

TED

I'm ready to move on. I'm ready to be a family.

Ted looks at Grace and smiles. He then looks past her and his

expression falls.

TED  
(cont'd)

Where's Little Ted?

GRACE

What?

Ted and Grace jump to their feet and run around the room.

TED

Ted?!

GRACE

Sweetie, where are you?!

They run into the foyer and see that the front door is open.

GRACE  
(cont'd)

Oh my god!

They both run outside.

EXT. HINTON HOUSE - EVENING

Ted and Grace come to a stop on the front porch. In front of them is Baldy Whatley holding Little Ted in one arm and a gun in the opposite hand. He points the gun at Ted. Grace SCREAMS.

BALDY

Still watching me now, Hinton?!

GRACE

Ted!

TED

Put down my son, Baldy!

BALDY

You think you can come to my house and threaten me?!

GRACE

What's he talking about, Ted?

TED

Go in the house, Grace, call Smoot.

Grace starts to walk into the house, but Baldy points the gun at her. She freezes.

BALDY

Don't you move lady!

TED

Baldy, this is between you and me!

Baldy points the gun at Ted again.

BALDY

Damn right!

TED

I can't talk to you when you're holding my son and a gun. You need to give me one of them.

BALDY

Do I look stupid to you?! I ain't giving you shit!

Ted starts to walk down the porch steps and Baldy aims the gun straighter.

BALDY

(cont'd)

Stay back!

Ted stops, but he is a step closer.

TED

What are you doing, Baldy?

BALDY

You owe me!

TED

What do I owe you?

BALDY

You help out L.C. and you do nothing for me?

TED

L.C. was innocent! You tricked him.

Baldy LAUGHS which causes Little Ted to start CRYING.

GRACE

Oh!

TED

Besides, you're out aren't you!? Shooting up people's houses!

BALDY

That was none of your concern!

Baldy adjusts Little Ted on his hip.

TED

So what are we doing here,  
Baldy?

BALDY

I say we make a trade!

TED

A trade for what?

BALDY

You can have your baby, if you  
give me Ray!

Ted takes another step forward, but Baldy doesn't notice.

TED

Ray? I don't have Ray.

BALDY

You can get him out.

Ted LAUGHS.

TED

How do you figure that?

BALDY

Because I figure you want this  
kid back!

Baldy starts to back up and Grace GASPS. Ted puts his hands  
up.

TED

Hey!

Baldy stops. Little Ted still CRIES.

TED

(cont'd)

Maybe I can do something! Make  
sure he doesn't get the chair!

BALDY

That's not what I asked!

TED

But it will give us time!

BALDY

You don't have time!

TED

But if he's off death row, then  
it will be easier to get him  
out, right?

Baldy is having difficulty holding the crying Little Ted.

BALDY

Can't you shut this kid up?!

TED

He's just scared, Baldy. Please put him down. I want to help you.

Ted turns his head towards Grace, but doesn't take his eyes off Baldy.

TED

(cont'd)

Grace.

Ted motions for Grace to come towards him. Baldy aims the gun at her and then back at Ted, he is very anxious.

BALDY

What's going on?!

TED

Just give her the baby, and then we'll talk!

BALDY

Are you crazy?!

Grace freezes by Ted's side.

TED

Come on, you and I can deal with this. Just let them go.

BALDY

Why should I trust you?

TED

You have my son, Baldy. And I don't want anything to happen to him. Let's just figure this out, man to man.

BALDY

Yeah, right.

Baldy breathes heavily. Little Ted's CRYING turns to SCREAMS.

TED

You've made your point! I'm listening now, but it will be a lot easier if you put him down!

Baldy SNORTS.

BALDY

Fine!

Ted gently pushes Grace towards Baldy. She walks hesitantly,

and the exchange is a bit awkward, but she gets Little Ted in her arms and runs back to the house. Ted jumps in front of her once she passes, and he pulls out a gun, and aims at Baldy. Baldy aims back at him.

BALDY  
(cont'd)

I thought we were going to talk!

TED  
You lower that gun and then we can talk!

Grace is safely inside the house. Ted doesn't falter, but Baldy sweats uncontrollably.

BALDY  
What are you going to do, shoot me? We all know you're good at that!

TED  
What were your plans?! You risked a lot coming to my house and taking my son!

BALDY  
You should have thought of that before you threatened me!

TED  
Why don't we call it even? Huh? You put down your gun, I'll put down mine, and you just go on home?

BALDY  
What about Ray?

Ted starts to walk to his left. Baldy doesn't move, but just twists his upper body.

TED  
Do you really care? What about your future? You could just walk away. If you stay here you might end up facing the chair too.

BALDY  
Bull shit!

TED  
I'm giving you a chance. Do you think Ray would go to bat for you? Do you think he would give up freedom for a chance to save your sorry ass?

Baldy wrinkles his brow and looks away for a second. Ted moves again, putting Baldy between him and a tree. Baldy looks back at him.

TED

(cont'd)

What'd you think would happen,  
Baldy? Are you really going to  
shoot that thing?

Baldy moves as if he is going to shoot. Ted FIRES his gun and grazes Baldy's right shoulder. There is a slight flesh wound and he drops the gun. Baldy lets out a SCREAM. He drops to his knees and Ted rushes over to him. Ted gets Baldy's gun, and then helps him to his feet.

BALDY

You son of a bitch!

Ted shakes his head.

TED

I could have helped you, Baldy.

All of a sudden, two cars fly down the street and SCREECH to a halt in front of Ted's house. Ted and Baldy look up. Bob and Smoot jump out of one of the cars, and Ed and Bill get out of the other. They all have their guns ready.

BOB

You okay, Ted?

TED

I'm all right. Baldy could use a  
band-aid, though.

The deputies exchange smiles. Ed and Bill walk over to Baldy.

BILL

We'll take him off your hands,  
Ted.

TED

Thanks.

ED

You really messed up this time,  
Baldy.

Ed and Bill escort Baldy to their car.

INT. HINTON LIVING ROOM - EVENING

Ted, Bob, and Smoot are standing in the living room. Bob has a little notepad out and takes notes. Grace sits on the couch and hugs Little Ted.

SMOOT

So you didn't see him come in?

Ted shakes his head.

TED

No, we were talking and when we looked up Little Ted was gone. Baldy was already outside by then.

BOB

Is Little Ted hurt?

Grace looks over to Bob. She smiles.

GRACE

I think he's fine. Just a little tired.

BOB

He sure has gotten big.

SMOOT

Do you know why he came here?

Ted and Grace exchange glances.

TED

He was upset about something I'd said. I found out he was shooting up the Barrow's house. He was also hoping I could spring Ray for him.

BOB

You crossing sides on us?

The men LAUGH.

SMOOT

Well, it's a good thing your neighbors are keeping a look out for you. We made it just in time.

TED

Yeah. Thanks.

SMOOT

We'll let you get back to enjoying the evening.

Grace picks up Little Ted and goes over to the gentlemen.

GRACE

Thank you again.

BOB

No problem, Mrs. Hinton, you  
take care. See you later, Ted.

SMOOT

Good night, Mrs. Hinton. Good  
bye, Ted.

TED

I'll see you tomorrow.

GRACE

Good night.

Bob and Smoot leave the house and Ted closes the door. Grace  
and Ted look at each other and smile. They kiss.

INT. HUNTSVILLE PRISON ELECTROCUTION ROOM - MIDNIGHT

SUPER: "May 10, 1935"

The body of Joe Palmer lies on a stretcher. The CORONER  
pulls a sheet over his face and wheels him out of the room.  
Ted, Bob, and Smoot stand in the back of the room. The chairs  
are full of SPECTATORS. The electric chair is at the front of  
the room, under a bright spotlight. The three men SIGH and  
exchange glances.

SMOOT

One down, one to go.

BOB

How do you think he's going to  
be?

Ted shrugs his shoulders.

TED

We'll see.

There is silence for a moment among the three. They survey  
the spectators who CHATTER about what has happened and what  
is about to happen.

SMOOT

You going to miss this, Ted?

Ted shakes his head.

TED

No. I think I've had all the  
excitement I need...for now.

Bob CHUCKLES.

BOB

You sure you're going to be  
happy serving papers again?

TED

I'll give it another chance.

SMOOT

I don't blame you. I'm sure you're going to want to start teaching that boy of yours how to swing a bat before too long.

TED

That reminds me...

Ted reaches into his pocket and pulls out a photograph.

INSERT - PHOTO:

This photo was recently taken of the family. Grace is throwing a ball to Ted and Little Ted, who are holding a bat.

BACK TO SCENE

BOB

It's about time you got a new picture!

SMOOT

Get him started early, maybe he'll sign with the pros.

The three smile.

The barred door at the front of the room CLANGS open and Raymond is led into the room by several HUNTSVILLE GUARDS and THREE PRIESTS. The spectators are silent. The WARDEN goes over to Raymond.

WARDEN

Do you have anything to say?

Raymond turns to the spectators.

RAYMOND

I got the information - I think it was from the secretary to the governor - that they wanted me to confess that Hillsboro murder. I didn't commit that murder. The man that did it is dead. If he wasn't, I wouldn't say anything, anyway.

Raymond nods to the warden. The guards lead Raymond to the chair and strap him in. Ted looks at Smoot and Bob.

SMOOT

Did we pin that one on Clyde?

TED

It was one of them.

The guards work on the last few straps. Raymond turns to one of the priests.

RAYMOND

I hope you have a nice trip to  
Ireland, Father.

The priest bows his head to Raymond.

PRIEST

Thank you, Raymond.

The guards have tightened the last straps, and have attached the electricity. They move back. Everyone clears away from the chair. Raymond is frozen.

Angle on: Ted, Bob, and Smoot. They breathe deeply and their bodies tense. Ted removes his hat.

Angle on: Raymond's face. He looks at the spectators.

RAYMOND

Well, goodbye all.

There is a loud POP as the switch is flipped.

FADE TO BLACK