

Strange Love

written by

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WGA: #2315730

FADE IN:

INT. TALK SHOW STUDIO - DAY

BILLY REED (early thirties, red hair, bright energy) sits across from SALLY JONES (prim but tough talk show host, needs better ratings).

SALLY JONES

'Love is a Jail' has been a national sensation, with Tom Cruise in talks for a movie adaptation.

Billy shakes her head in disbelief. The audience claps.

INT. BILLY'S BEDROOM - DAY

SUPER: THREE YEARS AGO

BILLY REED (mid twenties, mouse-brown hair) reads a romance novel in her room. Her bookshelf is filled with such literature.

TEEN BOP style tear outs of Patrick Swayze and Tom Cruise cover the walls.

INT. BILLY'S DESK - EVENING

Billy tacks on her typewriter. There are a few crumpled pages of paper around her.

BILLY (V.O.)

He gave her a smooch so hard...

Billy shakes her head.

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

He gently tickled her lips with his tongue.

Billy adds the sheet to a small stack. This is one of her many unfinished manuscripts.

INT. BILLY'S KITCHEN - CONTINUOUS

Billy prepares a LEAN CUISINE frozen meal.

## INT. BILLY'S LIVING ROOM - CONTINUOUS

Billy eats in front of the TV. 'Pretty Woman' begins. She holds her gaze on Julia Roberts in the blonde wig.

## INT. BILLY'S BEDROOM - NIGHT

Billy applies cold cream in her vanity. She stares at herself in the mirror.

BILLY

I want to thank the fans, without  
you...there'd be nothing. I'm  
really just a lucky, boring girl.

A beat.

She sighs.

She looks at the cover of a romance novel. The man on the cover, most likely Fabio, stares into the eyes of a beautiful woman.

Billy turns off the light.

## INT. BILLY'S SHOWER - DAY

Billy turns on her shower radio. The Vanessa Williams song 'Dreaming' plays while Billy washes her hair with PERT PLUS 2 in 1 Shampoo/Conditioner.

## INT. BILLY'S BEDROOM - DAY

Billy puts on a swipe of REVLON RUM RAISIN. She takes a look at herself and smiles like she's on camera.

## INT. BANK OF LOUISIANA - DAY

Billy walks through a bank. There are fake ferns. The lighting is sad but warm.

Billy enthusiastically greets her coworkers like a princess would. Some smile sympathetically, others look away.

Billy sits at her desk. Her coworker, RHONDA (40's, Liz Claiborne lover, jaded) approaches.

RHONDA

Another day in this hell-hole...

BILLY

I can't wait to look back at all  
this and laugh.

Billy nods over to their boss, JOHN, (forties, thinks he's living in the movie Wall Street), having a meltdown at the vending machine.

RHONDA

I regret that I've seen him naked.

Billy smiles, afraid to comment. She's also seen him naked.

BILLY

Lunch?

Rhonda bites on a pen.

RHONDA

I don't know.

BILLY

Well, let me know. It'd be nice to  
have some company.

Just as Rhonda walks off, a handsome man named TIMMY breezes past. Time slows down just a little. Maybe 'I Wanna Sex You Up' cues. Billy stares.

TIMMY

Ronny, we still on for lunch?

Rhonda 'shhhhhs' Timmy. Caught, she turns to Billy.

RHONDA

See you there?

Billy smiles and watches Rhonda walk away. She looks at her computer. A WORD PERFECT tab titled 'LOVE TENDERED' is open. She types.

EXT. TGIFRIDAY'S - DAY

Billy pulls her ratty 1984 HONDA Civic into the TGIFRIDAY'S parking lot. She parks next to Rhonda's sparkling '91 CAMARO with a vanity plate that reads 'RHONDAS'.

INT. TGIFRIDAY'S - CONTINUOUS

Billy sits at a high top with Rhonda and Timmy. She's unsure if she's a third wheel or not, but keeps going.

BILLY  
So, Tim...you seeing anyone?

Rhonda looks at Billy.

TIMMY  
I'm a free agent, babe.

Billy hangs on Timmy's word.

RHONDA  
As you should be. When I was in my  
twenties...

Timmy looks at Billy, rolling his eyes.

TIMMY  
How long ago was that?

RHONDA  
Shut up!

An awkward beat.

BILLY  
We should go out sometime.

Timmy sighs.

TIMMY  
I don't think so...sorry.

Billy sips her MIDORI SOUR. Rhonda looks at her with a protective expression.

RHONDA  
Come on, Billy...I'm sure you have  
plenty of options.

BILLY  
I do. I'm loaded with options.

RHONDA  
I'm sure. Timmy doesn't know what  
he's missing. How's your book  
coming along?

Billy slams her drink.

BILLY  
It's almost done. I'm probably  
gonna get an agent soon and then  
I'll have to quit...

TIMMY  
That's amazing!

BILLY  
Yeah. Everything's about to change  
for me.

Timmy and Rhonda look over with pathetic smiles.

INT. BILLY'S CAR - NIGHT

Billy plops into her car. She's a little drunk. She looks into the mirror.

BILLY  
Someday. Definitely not today.

INT. LOUISIANA BANK - THE NEXT DAY

John walks past Billy's booth.

JOHN  
Hi, Hun. Busy day coming up. Better put your big girl pants on.

Billy barely notices John from her typing.

BILLY  
Huh?

JOHN  
Look, I hate to bring this up,  
but...we might need to talk about  
your future here.

Billy stops typing. She looks up at John's bland face.

JOHN (CONT'D)  
Billy...you've been a little  
distracted lately...

John looks at Billy's desk, which is crowded with romance novels and GUSHERS wrappers.

BILLY  
I'm sorry, John...

Billy collects the wrappers.

JOHN  
Let's talk about it after work,  
okay?

Billy nods. She knows what that means.

INT. BILLY'S APARTMENT - EVENING

Billy scours her closet for an outfit.

The phone rings, Billy ignores it. A voicemail comes through.

MOIRA (V.O.)  
It's your mother...I know you're  
home. You're always home...

Billy walks over to the voicemail recorder and unplugs it. She shakes her head, putting a dress with massive shoulder pads on it.

INT. DATING VIDEO SERVICE - DAY

A door slams behind Billy as she enters a photography studio.

A cranky makeup artist (60's) dusts blue eyeshadow on Billy's lids.

BILLY  
Are you sure this isn't too much?

CRANKY MUA  
Trust me...it's barely enough.

Billy looks at herself in the mirror. She looks cartoonishly sexy. A producer walks in.

PRODUCER  
You all set?

CRANKY MUA  
I'm not a miracle worker, Don.

Billy looks at the MUA.

PRODUCER  
Come on, ma'am. We're ready for  
you.

INT. DATING VIDEO SERVICE STUDIO - DAY

The camera lights blare. A producer guides Billy to her seat.

PRODUCER  
Just read the card and try to smile  
now and then.

Camera lights blare on Billy.

BILLY

Hi, I'm Billy Reed. I'm from New Orleans, Louisiana.

Billy laughs.

PRODUCER

Shit...go again.

Billy takes a deep breath.

BILLY

Hi, I'm Billy. I am New Orleans.

Billy stops.

PRODUCER

You're paying by the minute....

Billy reads the cards.

BILLY

Hi, I'm Billy Reed. I'm a romance novelist about to get my big break and I'm lookin' for a sexy partner in crime. That's where you come in.

The producer gives Billy a thumbs up.

INT. OFFICE BUILDING - EVENING

WREN WILLIAMS (early thirties, black hair, hopeless nerd) sits at his desk. He barely notices his glasses have slid down his face.

Two colleagues walk by. They are JARED WALTON (rich twerp), and SEBASTIAN CLEMONS (rich twerp with a drug dealer).

WREN

Guys?

Jared and Sebastian groan.

SEBASTIAN

Wren...what's shaking?

WREN

I was thinkin'...

JARED

Here we go...

WREN  
Would y'all wanna go for a bite  
after work?

Jared looks at Sebastian.

Wren has puppy dog eyes. Sebastian scrunches his face.

SEBASTIAN  
Fine. No work talk, though.

Jared glares at Sebastian. He shakes his head and walks away.

INT. DAIQUIRI BAR - EVENING

Wren sips his daiquiri from a styrofoam cup while Jared and Sebastian out-man each other.

JARED  
That's not fucking true. I bench  
220 and that's without breaking a  
sweat.

SEBASTIAN  
You're such a liar...

Wren interrupts.

WREN  
I used to wrestle in high school.

SEBASTIAN  
I never understood that...rolling  
around on the ground with another  
guy...

WREN  
What about Hulk Hogan?

SEBASTIAN  
I guess he's cool...

Jared pours a sprinkle of cocaine into his daiquiri. Wren looks scandalized.

WREN  
What is that?

JARED  
Don't worry about it.

Jared looks at Sebastian.

JARED (CONT'D)  
Wanna try?

Wren stalls, unsure how to respond. If he says no, he's a nerd. If he says yes, he could get addicted.

Wren grabs the cup.

WREN  
Here goes nothing...

INT. DAIQUIRI BAR - CONTINUOUS

Time has passed. Wren's face is a little pale. Sebastian looks over at Jared.

SEBASTIAN  
You hear about them Bearded  
Bandits?

JARED  
Yeah, crazy. I read that there's a  
bank robbery every 16 minutes.  
They're not catchin' them all,  
either...

Wren wretches before curling down. He barfs like Linda Blair on a bad day. Sebastian and Jared stare.

WREN  
I should go.

EXT. DAIQUIRI BAR - NIGHT

Jared and Sebastian carry Wren out of the bar.

WREN  
So you're sayin' they don't always  
catch 'em?

Jared rolls his eyes and walks away. Sebastian looks at Wren, who's slowly coming back from the dead.

SEBASTIAN  
Don't get any ideas. Jared's an  
idiot. You want my advice?

Wren leans in.

SEBASTIAN (CONT'D)

You need a woman. Whatever one you can get. You're built for a nice, quiet life.

WREN

What the hell does that mean?

Sebastian pats Wren on the back. He starts walking off.

EXT. STREETS OF NEW ORLEANS - NIGHT

Wren walks around. He's sullen.

He passes a movie theater. The marquee reads 'KEANU REEVES // POINT BREAK'. He walks towards it.

INT. MOVIE THEATER - NIGHT

Movie lights shine on Wren's face as he becomes hypnotized by POINT BREAK.

PATRICK SWAYZE (O.S.)

It's a state of mind...it's that place where you lose yourself and you find yourself.

It all makes sense to Wren.

INT. BANK OF LOUISIANA - DAY

Billy hits her breaking point with a customer.

CUSTOMER 1

Look again.

BILLY

Sir, the account is at zero. I'm sorry, but I don't know any other way to communicate this.

CUSTOMER 1

Where did the money go?

BILLY

That's a really good question... that I can't answer for you.

Billy drinks her SLIM FAST SHAKE like it's a beer. She mumbles to herself.

BILLY (CONT'D)  
You don't belong here...

The next customer approaches.

CUSTOMER 2  
I need you to double count this.

He spills a sack of pennies on the counter.

Billy looks up in fear.

INT. WREN'S HOUSE - DAY

Wren packs his bags. There's a stack of cash and a bag of change on the table. He shuffles around the house in a flurry.

He stops, opening a map. It's a California grid.

WREN  
Get out there...start over. Be  
whoever you want.

Wren picks up the phone. He dials.

WREN (CONT'D)  
Gimme the boss, please.

A beat.

WREN (CONT'D)  
(fake coughing)  
Sorry, sir...I'm not feelin' too  
great.

Wren hangs up the phone. He looks around at this mostly packed apartment. He has one last stop before he hits the road.

INT. BANK OF LOUISIANA - DAY

Billy stares at her computer. A voice interrupts her.

TIMMY  
Hey, Billy.

Billy fusses her hair.

BILLY  
....Tim.

TIMMY

I was thinking about what you said...about getting dinner some time?

Billy quietly gasps. Maybe something is finally going her way.

BILLY

Yeah...we should do that.

Another man approaches Billy's desk. Timmy smiles.

TIMMY

Better leave you to it...

He walks away. Billy sighs as she watches him go. She is interrupted by the sight of a drab shirt and tie.

WREN

I'm sorry, miss?

Billy turns to Wren. She's annoyed at the distraction.

BILLY

What can I do for you?

Wren smiles at Billy. She's understated but pretty. Clearly the office cutie. He stumbles.

WREN

I need some help with this...

Billy smiles politely. She sees his bag and groans.

BILLY

Change?

WREN

Oh...yes, please.

Billy lets out a deep breath.

WREN (CONT'D)

You okay?

Billy examines Wren. His eyes are crystal blue. He's actually pretty cute. She immediately perks up.

BILLY

Long day.

WREN

I hear that.

Wren sees Billy's stack of writing.

WREN (CONT'D)  
You a writer?

Billy laughs a little.

BILLY  
I don't know if you could call me  
that just yet...

'Love Is A Wonderful Thing' by Michael Bolton plays over the bank speakers.

WREN  
What's it about?

BILLY  
A woman falls in love with a  
dangerous pirate who's taken her  
hostage...

Wren smiles at this notion.

WREN  
Shucks...that's wild.

BILLY  
He steals treasure and lavishes it  
on her.

A beat.

Billy looks at her coin reader.

BILLY (CONT'D)  
...Alright, we have about twenty-  
three bucks here.

WREN  
Darn...not exactly treasure, huh?

Billy shrugs. She slides the cash over. She spots Timmy and Rhonda flirting in the corner.

BILLY  
What's your name?

Wren's mouth opens. He can't find a response.

WREN  
Wren.

A beat.

BILLY

Well, Wren...treasure or not, I'd let you take me on an adventure.

Wren smiles at Billy.

WREN

I'm uh...I can't. I'm hittin' the road tomorrow.

BILLY

Oh?

WREN

Moving to California.

BILLY

Good luck.

Wren nods and walks away, stealing glances with Billy on his way out.

INT. BANK OF LOUISIANA - LATER THAT DAY

Rhonda hovers over Billy's desk.

RHONDA

I need a little titillation...

BILLY

Fine. Be gentle on me.

Rhonda smiles. Billy hands her a manuscript.

John walks over.

JOHN

Billy, my office...

INT. BILLY'S CAR - EVENING

Billy pulls into the TGIFRIDAY'S. She recognizes Rhonda's car.

BILLY

Shit...

John appears at her passenger window.

JOHN

Ready?

Billy stares into the restaurant.

BILLY

There's people from the office in  
there...

JOHN

Oh. Does that matter?

BILLY

I don't want people to talk...

Billy looks in the window. She catches a glimpse of Rhonda and Timmy making out.

JOHN

You look like you wanna go in...

Billy holds back her embarrassment.

BILLY

Let's just...go to Chili's.

INT. CHILI'S - EVENING

John and Billy sit in a booth at Chili's.

JOHN

You want the bad news or the good  
news first?

Billy is confused.

BILLY

I guess the bad news?

JOHN

I'm gonna have to cut your hours.  
We're still reeling from last year  
and you're the lowest on the totem  
pole.

BILLY

...I can't afford to work part-  
time...

JOHN

Hush, it'll be okay...

A beat.

BILLY

What's the good news?

JOHN  
You'll have more time to hang out  
with me.

Billy picks at her salad. John looks for a response before giving up and digging into his baby back ribs.

EXT. CHILI'S - NIGHT

John and Billy stand outside of the Chili's.

BILLY  
Thanks for...um...

JOHN  
Don't be mad. It's corporate...

A beat.

JOHN (CONT'D)  
You know what might make you feel  
better?

BILLY  
Yeah. Some rest. Goodnight, John.

Billy speed walks away from John.

INT. WREN'S APARTMENT - NIGHT

Wren lays in bed, staring at the ceiling. He turns over and grabs something from underneath a pillow. It's a gun.

INT. BANK OF LOUISIANA -

Billy walks through the bank again. This time, she's less chipper.

She sits at her desk. John walks by.

JOHN  
Did you think about what I said?

BILLY  
I need to focus on myself right  
now.

JOHN  
This is ridic-

BILLY  
I have a lot of work to do, so...

John gives up and walks away.

SUDDENLY, a man rushes into the bank wearing a ski mask. His gun is held high. Billy starts to get up.

WREN  
Um....everybody down!

Billy sits down. Wren charges her way. He stands in front of her window. They lock eyes. Billy looks at John, who runs off and hides.

A beat.

WREN (CONT'D)  
Hello there, pretty lady. I'm gonna need your help today.

Billy notices his crystal blue eyes. Where has she seen them before?

BILLY  
What do you want?!

WREN  
You know...the money.

Wren boyishly flashes his gun.

BILLY  
...right. I'm so sorry...

Billy laughs nervously, even blushing a little.

WREN  
No need for that. I'm not here to hurt anyone.

Wren smiles. Billy opens the safe underneath her desk. She starts grabbing cash. She looks at the panic button for a while.

A beat.

BILLY  
(muttering to herself)  
Fuck 'em.

Billy curls back up. Wren smiles at her.

WREN  
This your first time?

Billy looks away from the panic button. Suddenly she recognizes those crystal blue eyes.

BILLY  
Guilty. Is it yours?

WREN  
It sure is.

Wren smiles at Billy. Sparks fly.

WREN (CONT'D)  
Since I didn't tell you  
yesterday...you're the most  
beautiful bank teller I've ever  
seen.

Billy pauses for a moment.

BILLY  
You're not gonna kill me, are you?

WREN  
Shucks, I'd sooner marry you than  
kill you.

Billy's jaw drops.

Billy unlocks the safe. She stuffs it with cash, and hands Wren the bag. She smiles at him.

John abruptly crawls out from under his desk.

JOHN  
Billy, press the panic button!

BILLY  
He's got a gun!

JOHN  
Do it now!

BILLY  
Fuck, John!

Billy freezes. Wren slowly points his gun at Billy. He stares at her, winking slyly.

WREN  
Ma'am, I'm gonna need you to come  
with me.

Wren pauses. Billy looks at Wren. She could easily press that button. Everyone is staring at her, hyper-focused. She loves it. She walks away from her desk and towards Wren.

BILLY  
If you say so...

Wren grabs Billy. They fit together nicely. He guides her through the bank, pointing the gun at her.

JOHN  
(to Wren)  
Let her go, you piece of shit!

Wren pauses and holds his gun at John. John quivers and holds his hands up.

WREN  
Everyone count to a thousand and  
don't look up...

The bank crowd nods yes, some sniffle.

Wren holds Billy tightly as they move through the bank. Everyone is looking sympathetically at Billy. She nervously smiles.

EXT. BANK OF LOUISIANA - DAY

Billy and Wren run out of the bank.

WREN  
Let's go...

Billy notices that Wren is shaking a bit.

BILLY  
Where are we going?

They stand in front of Wren's '90 Ford Explorer.

WREN  
It's your choice! Hop in and run  
away with me, or...stay here.

Billy pauses. If she goes with him, she has a story. If she stays...she has John.

Suddenly, John runs out of the bank.

WREN (CONT'D)  
Well?

Billy hops in. Wren hits the gas.

INT. WREN'S CAR- DAY

Wren looks bewildered as he drives onto the freeway. Billy looks back at the bank and smiles.

SALLY JONES (V.O.)  
Did you ever fear for your life?

BILLY (V.O.)  
I don't know. Honestly...I have no  
clue what I was thinking.

BILLY  
What's happening right now?

WREN  
You're my hostage, little lady. I'm  
hostaging you...

BILLY  
Oh my god...

WREN  
Here, take this!

Wren plops the cash bag onto Billy's lap. She looks down at the money in awe. A police siren can be heard in the distance. Billy throws the bag under her seat.

BILLY  
They're coming, hurry!

WREN  
I've never gone this fast in my  
life!

Wren presses his foot on the gas like there's no tomorrow. Billy holds on to the door hanger.

Wren looks at Billy, then in his rearview window. A flash of red lights can be seen.

WREN (CONT'D)  
Gosh darn it...

The siren gets louder.

BILLY  
Pull off!!!

Wren listens and exits the freeway.

BILLY (CONT'D)  
Take this back road, nobody ever  
takes it...

Wren starts to panic.

WREN  
Fiddlesticks...

BILLY  
FUCKING GO!

Wren locks back in. They zoom. Miraculously, they've lost the cops.

EXT. BACK ROADS - DAY

The Explorer speeds down a swampy road.

INT. WREN'S CAR- DAY

Wren looks in the rearview.

WREN  
Did we lose 'em?

BILLY  
Just keep going.

Billy looks at Wren, then the gun in Wren's lap.

BILLY (CONT'D)  
You mean what you said earlier?

WREN  
What?

BILLY  
About not killing me?

Wren laughs before realizing what he's done.

A beat.

WREN  
I promise...I'm not a threat.  
What's your name, by the way?

BILLY  
Billy. Billy Reed...

WREN

I'm Wren.

BILLY

I know...

Wren smiles as he drives into the wide entrance of an abandoned farm. They park. Billy ducks in her seat.

WREN

Let's just take it easy for a minute.

Billy and Wren lay in the car. They stare at the car ceiling for a beat.

BILLY

Now what?

WREN

I'm headed to California. You wanna come?

Billy sits up. Wren pulls her back down.

BILLY

Are you serious?

WREN

Very. I've got the cash, I've got the girl...now I need the ocean.

BILLY

And if I don't?

WREN

You'll have one less story to write.

Billy looks at Wren. He makes a great point.

EXT. NEW ORLEANS POLICE DEPARTMENT - DAY

A reporter stands in front of the police department.

REPORTER

Bank robberies are on the rise, with a record 7,000 this year so far. What makes this one different? Witnesses reported the hostage flirting with the assailant just moments before he took her.

The reporter smiles, knowing her story is a landmine.

DETECTIVE PHAN (55, believes his own hype) approaches behind the crew. He is no stranger to cameras.

REPORTER (CONT'D)  
Detective Phan? Detective...

Phan raises his hand up, a fake protest. The reporter urges on.

REPORTER (CONT'D)  
You're the lead on this, correct?

DETECTIVE PHAN  
I guess so. Poor guy...

Phan laughs, the reporter goes along with it.

DETECTIVE PHAN (CONT'D)  
Sir, we will find you. Better enjoy it while it lasts.

INT. WREN'S CAR - DAY

Wren looks Billy. The light is hitting her in such a way that she looks like a ripe angel. She catches him. He pretends to look at the map.

WREN  
According to this we'll be there in about four days.

Billy looks around the car. She looks at Wren. She imagines him with an unbuttoned, hairy chest and long hair.

EXT. BORDELLO - NIGHT - FANTASY

Shots blare from two dueling men. Billy runs inside. Her hair is curled romantically and she's wearing an ornate corseted gown.

INT. BORDELLO - NIGHT - FANTASY

Several gorgeous woman scatter around the bordello, frightened by the shooting.

BILLY  
Settle down, girls. They're not coming for you.

One of the girls, a scrawny blonde, approaches Billy.

S BLONDE

But, they are madame. The port is full tonight. We shall anticipate a fortuitous evening.

BILLY

I'll need your utmost care, Delilah. We can't survive another slow winter.

Delilah salutes Billy like a soldier.

A beat.

DELILAH

Madame? Shall I offer your services as available?

Billy pretends to consider this.

BILLY

If it behooves the operation's survival, I will participate.

INT. WREN'S CAR - DAY

Billy shuffles in her seat. She is hot and bothered.

BILLY

Can we make stop soon?

They drive along wispy bayou roads. Wren nods his head yes.

INT. WREN'S CAR - CONTINUOUS

DEL SHANNON'S 'RUNAWAY' plays on the car radio. A DJ interrupts the song.

Billy looks at the radio.

DJ (V.O.)

Breaking news - a bank has been robbed in the Garden District. The suspect has been identified as driving a Ford Explorer, green. In bad shape.

WREN

It's not that bad...

Billy panics.

BILLY  
Turn right up here, hurry...

WREN  
This'll all blow over in a few weeks, right?

BILLY  
Yeah...definitely.

WREN  
They never saw me...I can trade the car in...

BILLY  
Here it is.

They pull into a modest house on the bayou.

BILLY (CONT'D)  
Park in the back...

Wren drives to the back of the house.

WREN  
Where are we?

INT. BILLY'S MOM'S HOUSE - DAY

Billy and Wren sit on a plastic covered couch. Childhood pictures of Billy line the walls. Her mother, MOIRA (60's, loves a hair curler, snake eyes) crosses her arms.

MOIRA  
I love you...but you shouldn't be here.

BILLY  
I need your help.

Wren stands behind them.

MOIRA  
Not with my McDonald's salary.

BILLY  
Can you get us IDs?

Moira sighs. She lets go of the fantasy that her daughter would have a better life.

A beat.

Wren awkwardly interjects.

WREN  
Moira, it's really nice to meet -

MOIRA  
Shut up.

BILLY  
We can beat this...we have a plan.

Moira scoffs.

MOIRA  
How dare you?

Billy looks at Wren, who hands her their score. She grabs a stack of cash.

BILLY  
Now will you do it?

Moira looks at the cash. She starts to cry. Billy stops her.

BILLY (CONT'D)  
I know what this means to you. I'm  
really sorry.

Moira nods her head yes.

MOIRA  
I always thought, worst case,  
she'll see her mom in jail and  
that'll stop her from doing  
anything...

Moira looks at Wren.

MOIRA (CONT'D)  
Stupid.

Wren looks at Billy. He's waiting for her to change her mind. Billy looks at a picture of herself as a cheerleader. Nothing turned out how she wanted, either.

The tension is cut by a phone ringing. Moira picks up.

MOIRA (CONT'D)  
Hello officer...

She looks at Wren with dagger eyes.

EXT. BILLY'S MOM'S HOUSE - EVENING

Billy hugs Moira. They both know this is goodbye for a very long time.

MOIRA  
Here, you better take this one.

Moira hands Billy the keys to a very dinged up Volkswagen Bug.

BILLY  
Is it running?

WREN  
I've always loved these...

Both women look at Wren.

MOIRA  
Don't say I never did nothin' for ya.

A beat.

BILLY  
Thanks, ma.

INT. DETECTIVE PHAN'S OFFICE - DAY

Phan looks over the vehicle records for Ford Rangers.

DETECTIVE PHAN  
Everyone thinks they can be the big bad wolf...

He hones in on the plate number.

DETECTIVE PHAN (CONT'D)  
But you? Wren Williams. You feel more like a rat.

He catches his reflection in a framed photo of him, a woman, and a child. He places the frame down.

EXT. CAR- EVENING

Wren drives the bug fast. It shakes a bit. He looks scared.

WREN  
We can trade this out in Marfa.

BILLY

Where's that?

WREN

Texas. I grew up 'round there.

BILLY

You know, I just realized...I don't think I've ever left Louisiana...

WREN

You and your mom are pretty close, huh?

INT. LOUISIANA MANSION - DAY

SUPER: 1975

A preteen Billy and her mother enter an open house in the Garden District.

MOIRA

Make mama proud and maybe she'll teach you how to steal a man, too.

Billy wanders around the house, grabbing whatever objects look valuable. She puts them in a tattered pillowcase.

INT. WALMART - NIGHT

Billy and Wren grab 'on the run' supplies.

2 BOXES OF HAIR DYE, NICE N EASY

1 BAG OF BUGLES, ORIGINAL

2 PAIRS OF LARGE SUNGLASSES

Billy smiles as she puts on the glasses.

BILLY

I wish they all could be California girls...

Wren smiles.

INT. WALMART - CONTINUOUS

Billy and Wren walk towards the registers. The lines are out of control. Billy looks at Wren and pouts.

WREN  
You know what I think?

BILLY  
What?

WREN  
Come on.

Wren grabs Billy's hand.

EXT. WALMART - NIGHT

Billy and Wren push their cart past an employee who is checking receipts. They run to the car. The employee tries to catch up to them, but fails.

INT. WREN'S CAR - NIGHT

Wren looks at Billy with a boyish smile.

WREN  
Off we go...

Billy leans back rolls down the window. A bandana covers her head like Thelma from 'Thelma and Louise'.

EXT. CAR - NIGHT

The bug drives along a lonely highway.

INT. CAR- NIGHT

Time has passed. Billy yawns.

WREN  
Should we call it?

EXT. HOTEL ROOMS - NIGHT

Billy and Wren stand between two rooms.

WREN  
Goodnight, Billy.

An awkward beat. Billy walks slowly to her door.

BILLY  
See ya tomorrow...

They both struggle with their locks.

INT. BILLY'S MOTEL ROOM - NIGHT

Billy exits the bathroom. Her hair is bleached. She plops on the bed, rips open a bag of Bugles, and turns the TV on. The reporter speaks in the background.

REPORTER

The suspect is unknown at this time, as are the whereabouts of his hostage, BILLY REED.

Billy's eyes widen, she smiles with excitement. She leans in as the program flashes a homely picture of her.

BILLY

That's the picture? Shit.

She focuses. Finally, her face is on TV.

INT. WREN'S MOTEL ROOM - NIGHT

Wren is in childish pajamas. He looks at the TV while brushing his teeth. His hair is bleached (poorly). The toothpaste drips down his chin.

REPORTER

Louisiana PD is on the case. The lead, Detective James Phan, will hold a press conference in the AM. Anyone who has information regarding a WREN WILLIAMS is asked to come forward now.

WREN

Christ on a cracker....

INT. LOUISIANA POLICE DEPARTMENT - MORNING

Detective James Phan stands in front of a group of police.

DETECTIVE PHAN

The first 48 hours are critical. If we do not capture this woman by Friday, she's as good as dead.

EXT. LOUISIANA POLICE DEPARTMENT - DAY

Detective Phan exits the building. A gaggle of reporters flock to him.

REPORTER 1  
Mr. Phan...

DETECTIVE PHAN  
Detective, please.

REPORTER 1  
Detective, is there any information you can offer us about the hostage?

DETECTIVE PHAN  
Billy, we're here for you, and we will find you.

Phan escapes the group, getting into his SPORTS CAR. One reporter looks at another.

REPORTER 1  
He's been a real dick since the divorce.

INT. DONUT SHOP - MORNING

A clerk in a donut shop watches the news. She smiles lightly when the pictures of Billy are shown. The clerk resembles Billy a little.

EXT. LOUISIANA ROAD - MORNING

Billy walks down the road. She's shaking her head, talking to herself.

BILLY  
You can just go back...no harm, no foul...

She trips over a rock.

BILLY (CONT'D)  
Damn it.

A car pulls up next to her. It's Wren.

WREN  
I've been looking all over for you.

BILLY  
I was just talking a walk...

Billy nervously touches her newly dyed hair.

WREN  
You look great.

Billy looks at Wren. His nerdy innocence shines like a diamond. So does his poorly dyed hair.

WREN (CONT'D)  
My lady?

Billy stands for a beat before hopping in the car.

INT. WREN'S CAR - MORNING

Wren and Billy look like they didn't sleep much.

BILLY  
Can I ask you something?

WREN  
You can ask me anything...

BILLY  
Why'd you do it?

Billy braces for the worst.

WREN  
To impress you...

Billy stares at Wren.

WREN (CONT'D)  
Bonnie and Clyde for the 90's.

Wren smiles. Billy looks out the window. They've entered TEXAS.

BILLY  
You know what happened to them,  
right?

The BUG starts to shake before it stokes running. They sit in the car for a moment.

INT. LOUISIANA BANK - CONTINUOUS

Detective Phan recoils as he watches the bank manager, John, talk with donuts in his mouth.

JOHN

I haven't been the same since...her betrayal.

DETECTIVE PHAN

Let's take a moment.

John wipes a tear from his eye. Phan rolls his eyes.

DETECTIVE PHAN (CONT'D)

What could she possibly gain from all this?

JOHN

I don't know...we were in love.

Phan is lost.

DETECTIVE PHAN

You were dating?

JOHN

Not exactly...but she told me her real name, and she never tells anyone that.

DETECTIVE PHAN

Her what?

EXT. USED CAR DEALERSHIP - MORNING

A tacky fountain greets Wren and Billy as they enter a used car sales lot.

WREN

I'm Damon and this is Winona.

Billy smiles. Something about having a fake name always excited her. The saleswoman shows them a few cars.

SALESWOMAN

This one has it all...it's for a man who's not afraid to take what's his.

The salesperson stops at a BLACK TRANS AM.

EXT. USED CAR DEALERSHIP - DAY

The salesperson hands Wren the key. She turns to Billy.

SALESWOMAN  
You look so familiar...

BILLY  
I get that a lot.

SALESWOMAN  
You sorta look like that hostage  
girl from Louisiana...

Billy holds her breath.

SALESPERSON  
You're way prettier than her,  
though. What a crazy bitch, huh?

Billy frowns.

BILLY  
Totally.

The saleswoman steps back.

SALESPERSON  
Thanks for y'all's business...

She heads back towards the office.

INT. TRANS AM - DAY

Wren grips the wheel as Billy checks out the interiors.

BILLY  
Can you believe her?

WREN  
Can you believe this car? If you'd  
have told me ten years ago that I'd  
be driving the KNIGHT RIDER...

BILLY  
I wonder if other people feel that  
way?

Wren grips the wheel tighter. He's too thrilled to listen to  
Billy.

BILLY (CONT'D)  
I won't be made out to be some  
sorta joke...

Wren looks pats Billy on the leg.

INT. BILLY'S HOUSE - DAY

Detective Phan can't help but laugh. Billy's headshots from the video dating studio are in his hand as he watches her dating ad VHS.

BILLY  
(on the TV)  
I'm looking for a partner in  
crime...could that be you?

Phan continues looking around the house. He inspects the teen bop pictures, unmakes the bed. He pulls a romance novel out of a shelf containing many.

DETECTIVE PHAN  
The perfect victim...

Phan rings a number on Billy's soft pink phone. Her Rolodex is in his lap.

DETECTIVE PHAN (CONT'D)  
Excuse me...sorry to bother you,  
but we need more information about  
your daughter.

EXT. TRANS AM - DAY

Wren drives Billy down country roads. They're somewhere outside of WACO.

WREN  
No kidding?

BILLY  
It's not pornographic, or anything.  
The stuff I write is...romantic.

Billy smiles at Wren.

WREN  
You might be the perfect woman.

Billy shrugs.

SALLY (V.O.)

Let me get this straight - this man kidnapped you. Were you flirting for your life, or for real?

BILLY (V.O.)

Maybe a little bit of both.

SALLY (V.O.)

I don't know if that's romantic or extremely sad.

Wren gently puts his hand on Billy's leg. He's almost shocked when she doesn't stop him.

INT. GROCERY STORE - DAY

Two friendly women stand in line to check out. Their kids are running around like mad. One is holding a tabloid with Billy's face in the cover.

WOMAN 1

That poor girl...

WOMAN 2

I think she's in on it.

Woman 2 looks at her chaotic kids.

WOMAN 2 (CONT'D)

And I don't blame her.

WOMAN 1

(whispering)

They probably you-know-what like crazy...

They shake their heads.

EXT. TRANS AM - DAY

Billy and Wren are in the throes of primal sex. The car shakes a little. A police car pulls up, no sirens. The officer, old and oblivious, approaches the car.

The officer knocks on the window.

Wren stops, his eyes bulge. Billy screams and covers herself up.

EXT. HAYSTACK - DAY

The officer writes a citation.

OFFICER  
Get a goddamned room...

BILLY  
It's his...he's been having a hard day. I wanted to cheer him up.

The officer looks Billy dead in the eye.

OFFICER  
You got real trashy way of thinking, ma'am.

Billy pushes the cop.

BILLY  
Don't ever call me trashy!!

Wren is taken aback. The cop laughs.

OFFICE  
That's it. I was being nice before, but you've done it.

He attempts to apprehend Billy.

BILLY  
We haven't done anything wrong!

The cop starts to pull out his club. Wren acts fast, pulling out his gun. The cop freezes.

OFFICER  
Alright, big shot...easy...

WREN  
We're leaving.

Billy looks at Wren. This is the first time she's viewed him as intimidating.

BILLY  
I'm sorry...

OFFICER  
You won't get too far...

Wren holds the gun pointed at the officer.

WREN

I'm not gonna hurt ya, now...we're getting into the car. And you're gonna stay out here and count to a hundred.

The officer looks down, nodding yes. Wren holds the gun closer. He smiles at his power. Billy look at Wren with a "what the fuck are you doing?" expression.

A beat.

Wren puts the gun away and nods to Billy. They run back into the car. He drives off, leaving a trail of dust. His smile remains.

INT. POLICE VEHICLE - DAY

The officer gets on his radio.

OFFICER

Dispatch? I need a 10-28 on a Black Trans AM, Louisiana, A as in ass, the number 2, T as in titty...armed and dangerous.

The officer continues talking into the speaker.

EXT. HIGHWAY - DAY

Wren drives fast on the highway.

BILLY

You're going like 10 miles an hour!

WREN

I'm going as fast as I can! Fucking fiddlesticks!

Wren shakes his head. Billy can't help but laugh.

BILLY

Fiddlesticks?

Wren snaps back.

WREN

Whatever...

BILLY  
You need to dial it back, Wren.  
You're getting a little big for  
your britches...

Wren frowns. The second he becomes who she wants, she doesn't want him. They drive in silence.

INT. TRANS AM - DAY

Wren and Billy drive in silence. The tension is palpable. The gas light starts blinking.

EXT. GAS STATION - DAY

Wren pumps the car with gas while Billy heads into the station. She charges past a newspaper vending machine towards the entrance. The paper, the TEXAS TATTERL, features her face on the front page.

A beat.

She runs back.

The headline reads: HOSTAGE OR DEMON?

She stares at the paper for a while. She runs to a payphone. Wren sits in the car, oblivious.

INT. PHONE BOOTH - DAY

Billy dials a number while reading the article.

BILLY  
The Tattler, please...

She bites her nails while she waits. Someone answers.

BILLY (CONT'D)  
Hello? This is Billy Reed.

A pause.

BILLY (CONT'D)  
The demon hostage?

Billy looks out the window. Wren is looking for her.

BILLY (CONT'D)  
I just wanted to call and let you  
know that I'm a good person.  
(MORE)

BILLY (CONT'D)

I was taken hostage...and this is  
what you write? Shame on you. I'm a  
hero!

Billy slams the phone down. She walks towards the car.

INT. OFFICES OF THE TATTLER MAGAZINE - DAY

The secretary of the Tattler editor calls out to her boss.

SECRETARY

I think we got something!! Should I  
call the police??

The editor looks over.

INT. TRANS AM - DAY

Billy slides far into her seat. Wren turns the car back on.

WREN

What took you so long? We can't  
dilly-dally like that...

BILLY

I...was calling my mom.

Wren looks at Billy with concern.

WREN

Are you doing okay?

Billy takes a moment. A billboard about Jesus catches her eye.

BILLY

Maybe you'd be better off without  
me...this is such a mess.

WREN

You're panicking...

A long beat.

Wren turns to Billy. He knows what she needs.

WREN (CONT'D)

I'll take care of you. You're the  
best woman I've ever met.

Billy almost believes him.

BILLY

Okay.

Wren drives off. They both stare into the windshield.

EXT. USED CAR DEALERSHIP - EVENING

Detective Phan stares at the breasts of the hot saleswoman as she speaks.

SALESWOMAN

I can't believe that was them...he was such a...dweeb.

DETECTIVE PHAN

You realize that car was stolen, right?

The saleswoman shrugs.

DETECTIVE PHAN (CONT'D)

They say anything else?

SALESWOMAN

He mentioned something about Marfa.

EXT. WREN'S DAD'S HOUSE, MARFA - EVENING

Billy looks up at cobwebs while Wren turns all the lights on.

WREN

Pardon our dust...

He laughs to himself. Billy winces.

SALLY JONES (V.O.)

What was it like? We've all had our fantasies about running away with a man...

BILLY (V.O.)

It was fun at first. Playing house and all...

BILLY

When was the last time you were here?

WREN

I woulda been twelve, thirteen...

Wren turns a small lamp on. There are several small frames with pictures of Wren's dad and his dog.

BILLY  
Where are all the pictures of you?

A beat.

WREN  
He always did love that dog...

The manly dwelling is rustic, mostly bought in the 70's. Guns and antlers are mounted on the wall. Billy picks up an empty BUDWEISER can.

BILLY  
This is what we need.

She calls out.

WREN  
You think that's a good idea?

BILLY  
Don't be a party pooper...

Billy opens the stolen money bag and starts to count.

BILLY (CONT'D)  
Run out and something nice, will you?

Billy hands Wren a hundred dollar bill, never breaking the count.

INT. DETECTIVE PHAN'S OFFICE - EVENING

Detective Phan hangs up his phone.

DETECTIVE PHAN  
These two gotta be the worst criminals I've ever seen...

He leans back.

DETECTIVE PHAN (CONT'D)  
Lucky me.

EXT. BILLY'S APARTMENT - EVENING

A newscaster stands in front of Billy's complex. The same kids are screaming in the background.

NEWS REPORTER  
This is where the hostage turned  
accomplice lived.

The reporter looks around.

INT. HAIR SALON - EVENING

A woman watches the television while her hair sets.

WOMAN  
I would have left, too...

INT. LIQUOR STORE - EVENING

Wren struggles to open a heavy door at the liquor store. The cashier comes and helps him. They lock eyes.

CASHIER  
Wren?

A tense beat.

CASHIER (CONT'D)  
WREN WILLIAMS?

WREN  
Yeah?

Wren looks guilty.

CASHIER  
It's David....

Wren stares blankly.

CASHIER (CONT'D)  
From high school? I know I look a  
little different, but come on...

WREN  
Oh my goodness...David. Man...

Wren shakes David's hand.

Wren looks around the store. He grabs a pack of beer, some  
bottles of wine, and a few boxes of HOT POCKETS.

David rings Wren up. He's oblivious to Wren's crimes.

WREN (CONT'D)  
How you been?

DAVID

You know...making it work. What are you doing back in town?

The scratcher selection catches Wren's eye. LUCKY JACKPOT.

WREN

I'm just here for the night. Then off to...um...California.

DAVID

Cali? Damn...

Wren grabs for his wallet. It's not there. David watches him look.

WREN

Just a moment...I'm sure it's here...

David smiles sympathetically.

DAVID

I wanna apologize about that whole prank thing...pulling your pants down.

Wren isn't listening.

Wren isn't listening.

WREN

I'll be right back.

Wren runs out before David can react.

INT. WREN'S DAD'S HOUSE - DAY

Billy takes advantage of her alone time. She dances to the radio. The TV is on mute, flashing images of Billy and Wren on the news.

Billy looks in a mirror. She fluffs her blonde hair and makes a gun with her finger. She points in the mirror.

EXT. LIQUOR STORE - EVENING

Wren holds his gun in his car. He stares at it.

INT. LIQUOR STORE - CONTINUOUS

Wren smiles at David. He swallows hard.

DAVID

I know I have you a bit of a hard  
time back then...

Wren looks at David. He shakes his head.

WREN

I swear...I don't know who I am  
anymore.

David looks puzzled.

He sighs as he pulls out the gun.

WREN (CONT'D)

David, I'm gonna need everything.

DAVID

Don't do anything crazy, now...

WREN

You owe me.

David starts grabbing cash from the till.

DAVID

You know what? I was right about  
you back then. You're a spineless  
piece of shit.

Wren shoots at a window. It explodes.

INT. WREN'S DAD'S HOUSE - NIGHT

Wren runs into the house. Billy writes in her notebook.

WREN

Grab your shit. We gotta go...

BILLY

What's going on?

WREN

This is real. No going back...no  
stopping.

Billy stumbles around.

BILLY  
What did you do?

WREN  
It doesn't matter. I hate it here.

Wren rushes to grab his things. Billy stands still.

BILLY  
What if I don't want to?

Wren grabs Billy.

WREN  
You're going, Billy.

Billy is surprised by Wren's dominance. She might even enjoy it a little.

INT. TRANS AM - NIGHT

Wren hops in the car and warms it up. Something pokes out of the passenger's seat. It's the TEXAS TATTER. The words 'HOSTAGE OR DEMON' burn his eyes.

Billy pops open the backdoor and throws her bags in the car. Wren grabs the newspaper and tucks it under his seat.

He starts the car.

Wren drives down the road, taking sips of his beer. He's much more buzzed than before. Cop sirens can be heard in the distance.

BILLY  
Did you hurt anyone?

Wren takes a beat. He's offended.

WREN  
Did you?

A beat. Billy stares at Wren.

BILLY  
What does that mean?

Wren pulls out the newspaper. He unfolds it. Billy's teenage face is wrinkled.

Billy starts to cough.

BILLY (CONT'D)  
Sorry...hold on.

Wren waits for a reply. He drives even faster.

WREN  
Now, Billy.

Wren goes over the 100 mph mark. Billy holds on tight.

WREN (CONT'D)  
Who the hell are you? Why did I  
give up everything to be with you?

Billy purses her lips as she looks at Wren.

BILLY  
Fine!

INT. LOUISIANA MANSION - DAY - FLASHBACK

A young Billy with mouse brown hair looks through an elegant mansion. She holds a pillow case.

She grabs some cash from a dresser top.

She grabs a watch from a nightstand.

She grabs a framed picture of a scholarly man holding a book. This is WILLARD MOSES. As Billy explores the house more, framed portraits of the author line the walls.

INT. LOUISIANA MANSION - CONTINUOUS - FLASHBACK

Billy does a little nervous dance. She has to pee.

She runs into a bathroom and sits down. She is shocked by a scream. It's WILLARD (forties, intellectual god). Billy screams.

WILLARD  
Who the hell are you?!

Billy jumps up from the toilet but trips. She struggles to pull her pants up.

WILLARD (CONT'D)  
Get out! Get out!!

Billy runs. Willard starts to chase her.

WILLARD (CONT'D)  
I'm gonna catch you! You won't be  
able to run when the cops get here!

Billy stumbles down spiral stairs. Willard gains speed. As Willard steps down the stairs, he slips and he falls.

Willard tumbles down the stairs violently. He ends on the ground. A pool of blood expands under his head. His eyes remain open and wide.

MOIRA  
Oh my god, Rebecca...

BILLY  
I didn't do anything!

MOIRA  
That's not what the cops will  
think!

Billy hands her mother the pillowcase.

BILLY  
It was an accident!

MOIRA  
We need to leave, now.

Moira grabs Billy's hand and leads her outside.

EXT. GARDEN DISTRICT - DAY

Moira and Billy run through streets lined with gorgeous mansions. They hide in a side yard.

MOIRA  
You keep going. I'll figure  
something out.

BILLY  
I can't...

MOIRA  
No point in both of us going  
down...go to your grandma's house.  
If they come by, keep your mouth  
shut.

Moira hugs Billy. It's not a natural movement for them, but they hold on tight for a moment.

INT. TRANS AM- NIGHT

Billy wipes a tear as Wren looks out at the road.

WREN

That's horrible.

BILLY

She changed my name, got me a new social security card, the whole thing.

WREN

Gosh...

Billy smiles.

BILLY

I'm not a bad person, I swear. I always have the worst luck.

Wren catches his reflection in the rear window. Maybe he's the bad luck. He grabs Billy's hand and prays she doesn't realize it.

EXT. WREN'S DAD'S HOUSE - NIGHT

Detective Phan and his squad approach the cabin.

Phan knocks on the door. Nothing.

An officer pushes the door in and the squad enters the house. It's empty.

DETECTIVE PHAN

Jesus fucking Christ!

The squad searches the house.

INT. TRANS AM - NIGHT

The car passes through Texas. Border patrol signs litter the road.

BILLY

I might have an idea.

WREN

No....

BILLY

It's close...we could do this.

Wren looks at Billy for a moment.

WREN  
I don't know...

BILLY  
We've got a ton of cash, ID  
cards...it's right there.

Wren is barely breathing.

WREN  
Count the cash.

Billy looks puzzled.

WREN (CONT'D)  
It'll make me feel better...just a  
rough count.

Billy looks for the bag. She searches high and low.

WREN (CONT'D)  
All good?

Billy looks panicked.

BILLY  
No, no, no...

WREN  
What?

EXT. TRANS AM - NIGHT

Billy and Wren stand outside of the car. They both look gutted.

WREN  
It's at the cabin.

Billy shakes her head in disbelief.

BILLY  
I'm so stupid!

Wren looks at the ground.

WREN  
I think I should turn myself in.

Billy looks betrayed.

BILLY

What?!

WREN

I'm not made for this life...

BILLY

I don't want to lose you...

Wren looks genuinely touched. Still, he's ready for consequence.

WREN

We have no way to continue. We could pack it up, say uncle.

EXT. WREN'S DAD'S HOUSE - NIGHT

Phan looks disappointed at his crew.

DETECTIVE PHAN

Pack it up. They're not coming back.

Phan observes the dirt tracks. A high ranking officer approaches.

OFFICER

I'll have a couple of my guys stay here to lookout. We're awful excited...

A lower level cop approaches.

ROOKIE COP

He's kind of a hometown hero 'round these parts.

Phan thinks on this.

DETECTIVE PHAN

Then let's give him some love.

EXT. CAR - EARLY MORNING

Wren kisses Billy. They've hid out in the ditch all night.

BILLY

Why don't we go back? One last shot? If you get caught there, at least we can say we tried.

WREN

At least you can still get away...  
I would hate myself if you paid for  
any of this.

Wren kisses Billy again. They get in the car.

EXT. WREN'S DAD'S HOUSE - MORNING

Detective Phan stands in front of the house. Several TV crews surround him.

DETECTIVE PHAN

We are asking everyone and their  
mother to be on the lookout. Billy,  
Wren...if you're watching this.  
Time to give it up. Before someone  
gets hurt.

Photographers go crazy. One drops his camera. He bends down to pick it up.

INT. TRANS AM - EARLY MORNING

Billy bends down and looks around the car. Wren looks confused.

WREN

It's fine, hun. We'll get the  
money.

BILLY

It's not that.

WREN

What is it?

BILLY

Wren... I left my journal there.

Wren's face drops.

WREN

Shit.

BILLY

I have the worst luck in the  
world...

WREN

Maybe they didn't notice it...

Wren stares ahead. His eyes glisten. He slams his head on the wheel. Billy is taken aback.

BILLY  
Wren!

Wren almost crashes the car, but swerves back just in time.

The song 'ANOTHER DAY IN PARADISE' by PHIL COLLINS plays softly over the radio. Wren drives in silence as they backtrack to Marfa.

INT. TRANS AM - DAY

Billy nervously adjusts her seat. Wren looks at a sign. MARFA CITY LIMITS. Billy tries to lighten the mood.

BILLY  
Are we gonna learn how to surf?

They both know this won't happen.

WREN  
I'd like that.

BILLY  
You think a couple of days, or?

They pass a parked, empty cop car. Wren looks like he's gonna puke.

BILLY (CONT'D)  
Are you okay?!

WREN  
It's too much...

BILLY  
You wanna rescue us, right?

Wren passes a fast food restaurant. He flips around and pulls in.

WREN  
We can't go back to the house.

EXT. FAST FOOD RESTAURANT - DAY

Wren opens the glove box. Billy shakes her head.

BILLY  
You stay here. It's my turn.

Billy grabs the ski mask and gun.

WREN

Be serious. At least if we get  
caught you can still be my hostage.  
If you do this...that's all gone.

Billy takes a beat.

BILLY

I lost the option to go back to  
normal the day you walked into that  
bank.

Billy jumps out of the car. She stops and runs back.

BILLY (CONT'D)

Keep the engine on.

Wren begrudgingly does exactly as he says.

INT. FAST FOOD SPOT - DAY

Billy chaotically runs into the restaurant. The teen aged cashier screams. Billy runs to her. She holds the gun, but doesn't point it at anything.

BILLY

Just gimme your register and  
this'll all be over, honey...

The cashier runs into the back.

BILLY (CONT'D)

Fuck!

Billy paces at the counter, deciding what to do. She starts to hop over it when a gigantic man with a gun comes out.

BIG MAN

Hold it right there.

Billy freezes. She drops the gun.

BILLY

I don't wanna hurt anyone!

BIG MAN

Don't fuckin' move.

The big man comes closer, gun held high.

BILLY  
Please, don't shoot...I'll leave  
and this will all be a stupid story  
for um...but if you could  
just...maybe put it down?

The big man laughs.

BIG MAN  
Layla, call the cops.

The cashier dials 911.

Billy drops to her knees. She keeps his hands held high.

INT. TRANS AM - DAY

Wren flips through a PEOPLE MAGAZINE featuring the SEXIEST MAN ALIVE: PATRICK SWAYZE. He's oblivious to what's happening inside.

WREN  
Vaya con dios...

He taps his fingers on the wheel. Time is dripping slowly.

A gun goes off. Wren jerks up immediately. Filled with adrenaline, he rushes towards the restaurant.

EXT. FAST FOOD RESTAURANT - DAY

The big man chases Billy out of the restaurant. Billy hops into the car and drives off, leaving Wren behind. The Big Man shoots at the car, cracking the windshield. Suddenly, he notices Wren.

WREN  
Oh shit...

INT. TRANS AM - DAY

Billy presses the gas with brute force.

BILLY  
(Screaming)  
Shit, shit, shit!

The car screeches off.

EXT. TEXAS HIGHWAYS

'THE POWER' by SNAP! Plays over a montage of several police cars hitting the road.

INT. DETECTIVE PHAN'S CAR - DAY

The song continues as Phan licks his lips with anticipation.

DETECTIVE PHAN  
I gotcha now, fucker...

INT. TRANS AM - DAY

The Trans Am speeds towards BORDER signs. Billy looks forward, there's no going back.

EXT. FAST FOOD RESTAURANT - DAY

Cop cars pull into the restaurant. Phan gets out of his car with the smuggest grin you've ever seen.

INT. FAST FOOD RESTAURANT - DAY

A cop arrests Wren. Phan walks up.

DETECTIVE PHAN  
Armed robbery in Texas...tough break.

WREN  
I never hurt anyone.

DETECTIVE PHAN  
No, you just kidnapped them. Where is she?

WREN  
I don't know.

The big man chimes in.

BIG MAN  
I shot the vehicle but she kept on.

WREN  
She's okay?

BIG MAN  
Not for long.

DETECTIVE PHAN  
We can help her...it's not too late  
for her. Where were you going?

Wren looks at the ground.

DETECTIVE PHAN (CONT'D)  
Don't play with me, asshole.

WREN  
There was no plan...I'm not a  
criminal!

DETECTIVE PHAN  
And denial ain't just a river, is  
it?

Wren cries.

WREN  
She's innocent.

DETECTIVE PHAN  
Shut up.

Phan kicks Wren before leading the arresting officer and Wren outside.

EXT. FAST FOOD RESTAURANT - DAY

Wren sits in the backseat of a cop car. The officer and Phan shake hands.

OFFICER  
He's a real nerd...

DETECTIVE PHAN  
Sometimes the most dangerous ones  
are.

The officer nods.

OFFICER  
We got it from here.

Phan walks off. He stares off into the horizon. A beat.

DETECTIVE PHAN  
Wren?

Wren doesn't respond.

DETECTIVE PHAN (CONT'D)  
If you do see her again...tell her  
I'm sorry about Moira.

Wren looks up.

EXT. ROAD ON THE HORIZON -DAY

Billy drives aimlessly. She's wearing sunglasses and her hair is tied tight. She stops at a vista point.

She sits on top of the car, observing the view.

INT. TRANS AM - DAY

Billy smiles will she drives.

INT. TEXAS JAIL INTAKE - DAY

Wren is booked. He smiles for his mugshots like their school yearbook portraits.

INT. HOLDING CELL - DAY

Wren sits in a holding cell. He stares at the wire mesh cage walls.

Detective Phan sits across from him. He's been talking but Wren has been distracted.

DETECTIVE PHAN  
Hello?

Wren keeps starting.

DETECTIVE PHAN (CONT'D)  
Oh my god, it's Spock!

Wren turns.

WREN  
What?

DETECTIVE PHAN  
There ya go. I said, where did you  
get the gun?

WREN  
I had it already.

DETECTIVE PHAN

What's a guy like you doing with a gun?

WREN

My dad was in the NRA. He taught me to always carry at a young age.

DETECTIVE PHAN

What else did he teach you?

WREN

That's about it. We weren't close.

DETECTIVE PHAN

He figured you for gay?

WREN

Amongst other things.

Phan sips a coffee.

DETECTIVE PHAN

I get it. My old man hated when I became a cop. Especially since it was during 'nam and all that.

WREN

You're Vietnamese?

DETECTIVE PHAN

No, Scottish.

Wren laughs.

DETECTIVE PHAN (CONT'D)

He never trusted any sort of government after that. He let my mom work day and night. And he just sat there...on his Lazy Boy...

WREN

So you became a cop?

DETECTIVE PHAN

I knew I wanted to keep the streets safe. Have a steady income, help my mom take a break. And yeah, it feels good taking people like you down.

WREN

I'm not like that...

DETECTIVE PHAN  
Then what is it? Split  
personalities? Trying to get laid?

WREN  
Kind of.

Phan pulls out a copy of Billy's book and slides it to Wren.

DETECTIVE PHAN  
I read the whole thing. She's got a  
real thing for bad boys.

WREN  
I gathered that.

DETECTIVE PHAN  
She made you do this?

WREN  
No.

DETECTIVE PHAN  
She killed a guy, you know?

WREN  
That's not -

DETECTIVE PHAN  
Her own mother told me. Crazy thing  
is, the lady was also a romance,  
whatever bullshit, kinda writer.

WREN  
It was an accident.

DETECTIVE PHAN  
She told you that?

WREN  
Yeah, she was...really messed up  
about it.

DETECTIVE PHAN  
She's a storyteller, Wren. If you  
need further proof...

Phan pushes the manuscript to Wren.

DETECTIVE PHAN (CONT'D)  
I can make this easier on you, but  
you need to face the facts. She  
manipulated you. Preyed on your  
weaknesses. And you fell for it.

Wren shakes his head. Phan puts his hand on Wren's shoulder. Wren notices how muscular Phan is.

WREN  
What would you do?

DETECTIVE PHAN  
Tell me where she's going.

EXT. STREETS OF LAS CRUCES - DUSK

Billy walks around town. She's still incognito.

INT. DIVE BAR - NIGHT

Billy enters a bar that resembles a western saloon.

The bartender pours her a shot of tequila. She slams it like a pro.

A dark, handsome man approaches her.

HANDSOME MAN  
You alone?

BILLY  
Utterly.

HANDSOME MAN  
Where's that robber man of yours?

Billy stands up. She almost forgot about her infamy.

BILLY  
You know who I am?

HANDSOME MAN  
I know what I've read. You're  
dangerous...but you're a  
victim...you're in love...or you're  
in love with money.

Billy grins for a moment.

BILLY  
You promise not to tell?

HANDSOME MAN  
Tell what?

BILLY

I'm just a fucked up girl who ruins  
the life of every man I meet.

A beat.

The handsome man comes closer.

HANDSOME MAN

I'm not scared.

Billy lets him graze the small of her back. She could easily spend the night with him.

Suddenly, the bar TV gets louder. It's footage of Wren being arrested.

Billy pushes the handsome man away.

BILLY

I gotta go.

The man looks at Billy with a confused expression.

INT. TRANS AM - NIGHT

Billy drives down dark Texas roads.

Something like 'It Ain't Over Til It's Over' by Lenny Kravitz plays.

We follow her face for a while. A combination of bliss, melancholy, and stoicism.

INT. MARFA POLICE STATION - DAY

A police officer looks at Billy.

IMMIGRATION OFFICER

You're shorter than I expected.

Billy chuckles. It's oddly comforting to be recognized.

IMMIGRATION OFFICER (CONT'D)

I wouldn't laugh if I were you.  
You're a thug, ma'am. A black cloud.

BILLY

Says who?

Detective Phan enters. He looks pissed.

DETECTIVE PHAN  
You couldn't throw me a bone?

BILLY  
Excuse me?

DETECTIVE PHAN  
Now? Now you decide to give up?

Billy shakes her head in disbelief.

BILLY  
I don't -

DETECTIVE PHAN  
Their gonna crucify me out there...

EXT. IMMIGRATION OFFICE - DAY

Swarms of reporters flock the building as a handcuffed Billy is carted off to county. She covers her face first, slowly removing her hand. She even smiles a little.

REPORTER  
Billy, are you a murderer?

BILLY  
No. I'm a romantic.

The crowd gasps. Billy smiles as the officer guides her into his car. Phan follows her.

REPORTER  
Detective, are you disappointed  
that you didn't catch her?

Phan doesn't respond. He walks head down.

INT. TEXAS JAIL INTAKE - DAY

Billy is escorted into the intake center by a guard.

INT. INTERROGATION ROOM - DAY

Billy sits as a table. She quietly sips on a cup of water. Detective Phan sits down across from her.

DETECTIVE PHAN  
...I can help you if you help me.

BILLY

What do you want?

DETECTIVE PHAN

I want all the sad nerds in the world to see...the law always wins.

BILLY

How has that ever stopped anyone before?

Phan thinks on this.

DETECTIVE PHAN

Stop wasting my time. You want to get in front of a jury? That's where we're going. They'll hate you.

Billy holds back her anger. Phan gets up and steps back. He knows Billy's pressure point now.

DETECTIVE PHAN (CONT'D)

They already hate you. You know...maybe you're better off in jail...

Billy nods.

BILLY

I'll tell you everything. The whole truth.

Billy talks, though we don't hear her. We see Phan's face drop.

A beat.

BILLY (CONT'D)

That's pretty much it.

Phan rubs his temples.

DETECTIVE PHAN

Fuck.

Detective Phan walks away.

BILLY

What now?

DETECTIVE PHAN

I'm gonna bring your mom in.

Billy pauses.

BILLY  
Please don't tell her what I said.

DETECTIVE PHAN  
She won't need me to tell her.  
You'll have to live with that.

BILLY  
What about Wren?

DETECTIVE PHAN  
You can both yearn for each other.  
How romantic is that?

BILLY  
How long?

Phan slams the door.

BILLY (CONT'D)  
Be nice to her!

INT. MOIRA'S HOUSE - DAY

A seated Phan takes a look around Moira's house. Moira sits silently on her LAY Z BOY.

DETECTIVE PHAN  
Mrs. Morrison? Are you listening to  
me?

MOIRA  
I haven't gone by that name in  
thirty years.

Phan notices the house, falling apart. He almost feels bad.

DETECTIVE PHAN  
Moira. You've been a free woman for  
far too long.

Moira stares at Phan.

MOIRA  
Go to hell.

Phan laughs.

DETECTIVE PHAN  
Tell me what happened. That's all  
you have to do. I'm here to help.

MOIRA

No...you're here to increase your profile. Old cases always make the news.

Phan looks at Moira. In another world, they might have dated.

DETECTIVE PHAN

Maybe we can arrange for you to be close to Billy. How does that sound?

Moira shakes her head. She gets up and reaches for something in her bag. In a split second, we can see it's the stolen ring. Phan reacts with pure instinct. He grabs his gun and shoots. We do not see what happens next.

INT. CELL BLOCK- DAY

SUPER: 2 YEARS LATER.

A guard slams the gate of Billy's cell. She sits on her cot.

GUARD

You hear about that movie?

Billy looks puzzled.

BILLY

Huh?

GUARD

Lifetime, I think? They got Tori Spelling as you!

BILLY

Who plays Wren?

GUARD

Some guy. Terrible movie...and nothing was true

Billy sighs.

BILLY

Maybe someone should correct them.

GUARD

Sure. 'Night Billy.

The guard walks away. Billy calls out.

BILLY

Wait!

GUARD

What?

BILLY

Is it possible to get pen and a  
paper?

GUARD

Not from me.

Billy stares at the ground.

GUARD (CONT'D)

Library opens tomorrow at 8.

Billy half smiles.

INT. PRISON CAFETERIA - DAY

Wren, head freshly shaved, puts his tray down on a table and sits. There are two other prisoners sitting. They give him suspicious looks.

Wren takes a bite. He frowns. A tough looking prisoner, BOBO, scowls at his plate. They both struggle to eat.

BOBO

You don't like your penitentiary  
pasta, asshole?

WREN

Better than nothing...

BOBO

Actually, it's not.

Bobo pushes his plate away.

WREN

I gotta tell you, you're the first  
person I've spoken to in days.

Bobo shifts a few inches away from Wren.

BOBO

Don't get too attached...

Wren puts his fork down. He stands.

WREN  
What is it? Huh?

Bobo stares.

WREN (CONT'D)  
My entire life has been like this.  
I thought I'd catch a break in  
jail, at least.

BOBO  
The fuck you talkin' about?

WREN  
It's like I'm a repellent...men see  
me and think I'll rub off on  
them...

BOBO  
Lower your voice, man. You don't  
want anyone hearing that shit....

WREN  
I don't get it. I'm nice, I have  
shit to say. So what if I'm not the  
most athletic...macho...

Bobo stands up. His stature is smaller than expected.

WREN (CONT'D)  
Please don't...

BOBO  
Come with me.

EXT. PRISON YARD - DAY

Bobo leads Wren to the yard. Wren looks around. Men use bars  
to do pull ups, some lift weights. There's a track with  
several prisoners doing laps.

WREN  
I'm not made for this.

BOBO  
Neither was I.

Bobo flexes. He has impressive muscle definition for a little  
dude.

WREN  
It doesn't matter if I'm buff.  
They'll still hate me.

BOBO  
You don't wanna be buff. You want  
friends...right?

Wren gets it.

Bobo shows Wren how to bench. Wren screeches in pain.

BOBO (CONT'D)  
Man, shut up.

Wren laughs.

INT. PRISON LIBRARY - DAY

Billy looks around the library. She grabs a couple of romance novels. She approaches a librarian.

BILLY  
Can I write in here?

LIBRARIAN  
You need to be monitored.

BILLY  
That's fine.

The librarian sighs.

LIBRARIAN  
Hold on.

INT. JAIL LIBRARY - CONTINUOUS

Billy writes with vigor as a guard looks on. A peak at the letter indicates it's for WREN.

BILLY (V.O.)  
I think about you every day. Not  
the fantasy, the real you.

Billy keeps writing.

EXT. JAIL YARD - DAY

Wren is noticeably more buff. He's acquired a few tattoos. He grunts as he counts his reps.

WREN  
Eighteen, nineteen...twenty.

An inmate spots him, helps him get the bar back up. Wren sits up. He's drenched in sweat.

WREN (CONT'D)  
Thanks, man.

Wren shakes the inmate's hand.

INT. WREN'S CELL - DAY

Wren reads the Stephen King novel 'NEEDLESS THINGS' in his cell. A guard slips an envelope into the cell.

GUARD  
It's a juicy one.

Wren puts the book down and reads the letter. It's from Billy.

BILLY (V.O.)  
Please write me back. I can't stop thinking about you.

Wren throws the letter on the ground. He looks at the concrete walls that surround him.

A beat.

Wren grabs the letter, folds it nicely, and tucks it under his mattress.

INT. BILLY'S CELL - DAY

Billy reads 'AWAKEN THE GIANT WITHIN' by TONY ROBBINS. A guard casually passes.

BILLY  
Excuse me?

Nothing. Billy gets up.

BILLY (CONT'D)  
Excuse me?

The guard looks back.

BILLY (CONT'D)  
Any mail today?

GUARD  
No.

Billy pouts a little. She slowly walks back to her cot.

INT. JAIL YARD - DAY

Wren watches over an inmate doing sit ups.

WREN

Come on, almost there. Five, four,  
three...

The inmate shakes. He stops crunching.

WREN (CONT'D)

You are so powerful, man. Don't  
stop now.

The inmate slowly sits up again.

Wren hugs the inmate.

INMATE

You're the best, dude.

INT. JAIL CAFETERIA - DAY

Wren eats like an animal. A few inmates whisper nearby. He looks over.

WREN

You don't have to whisper like gosh  
darn chickens...

The prisoners stop, clearly intimidated by Wren.

INT. WREN'S CELL - EVENING

A bruised Wren lays in his cot, staring at the ceiling. He turns down and grabs something under his mattress. It's a stack of letters from Billy.

INT. BILLY'S CELL - EVENING

A guard passes. Billy looks up with an optimistic face. The guard sadly shakes his head 'no'.

INT. PRISON LIBRARY - THE NEXT MORNING

Billy writes while a female guard yawns beside her. The guard sips her coffee.

GUARD

Please?

BILLY

It's not ready!

GUARD

So? I need to know what happens!

Billy laughs.

BILLY

I think you already know the  
ending...

She looks happy. Another guard approaches.

GUARD 2

Bill, you got a visitor.

Billy puts down her pen.

BILLY

I'm kinda busy...

GUARD 2

Now, Billy.

INT. VISITOR CENTER - DAY

Billy looks around the room. An orange jumpsuit wearing MOIRA sits across the way. She's wearing glasses, blinded by the Phan's bullet. Billy turns to the guard.

BILLY

What's she doing here?

GUARD

She's sick, Billy. They let her  
come so she could see you.

BILLY

I can't...I'm the reason she's...

GUARD

Go...give her a hug.

Billy shakes it off. She looks at the guard. They walk towards Moira.

MOIRA

My sweet baby...

Billy sits down. Billy can't help but tear up.

INT. SURVEILLANCE ROOM - DAY

Detective Phan chats with the surveillance team.

SURVEILLANCE TEAM  
Should we be doing this?

DETECTIVE PHAN  
That psycho is gonna be out of here  
in sixth months unless we get more  
out of her.

One of the team, a portly fellow, points at camera 2.

PORTLY FELLOW  
Check this out -

DETECTIVE PHAN  
Moira...

Phan has a hard time looking at Moira. He turns away and listens.

INT. VISITOR CENTER - DAY

BILLY  
I'm the worst thing to ever happen  
to you. Just forget about me.

Moira wipes her face. She lifts her sunglasses a bit,  
revealing a scar. She quickly puts them down.

MOIRA  
You are the only thing that kept me  
going all those years. I'm sorry I  
couldn't teach you better. I didn't  
know how to...

BILLY  
I'm here because of me.

MOIRA  
It's corny, but...I've found Jesus.  
It's helped through a lot.

Billy chuckles.

BILLY  
You'd do great in here. These girls  
think they're nuns...

MOIRA  
How is it, really?

BILLY  
I'm writing a book. I want to set  
the record straight.

Moira reaches her hand out.

MOIRA  
I believe in you. You got  
something' special. Always did.

BILLY  
I don't know about that...

A beat.

MOIRA  
You never did see things as they  
were...

A guard approaches. Time's up. Moira looks up at him with  
disdain. She and Billy hug.

MOIRA (CONT'D)  
(whispering)  
Get out of here and give 'em hell.  
Life is short, babe.

Billy nods her head. For the first time, Moira has offered  
sound advice.

INT. SURVEILLANCE ROOM - DAY

Phan bites his nails as he watches Billy and Wren from an  
observation room.

PORLY FELLOW  
Does that count as a confession?

DETECTIVE PHAN  
Not exactly.

PORLY FELLOW  
You know, everyone loves Billy in  
there. She's a sweetheart. How's  
her, uh, better half doing?

Phan looks at the screen. He watches Billy get carted off.

INT. CELL BLOCK - DAY

A guard leads Wren into his cell.

WREN

Look, I'm real sorry...

GUARD

Too late.

WREN

Just let me back out there, I'll apologize...

GUARD

Shut up.

Billy sits in his cell. We see him through thick bars.

INT. POLICE STATION - DAY

Detective Phan goes through a case file. A clerk comes in.

DETECTIVE PHAN

I want to appeal Billy's case.

CLERK

You'll need the prosecutor for that...

INT. DETECTIVE PHAN'S OFFICE - DAY

Phan welcomes a lawyer into his office.

DETECTIVE PHAN

You think we have a shot?

LAWYER

Nope. But I'm in.

INT. JAIL LIBRARY - DAY

Billy puts down her pen. Her manuscript is stacked high. She looks at it with pride.

GUARD

Okay, now can I read it?

Billy laughs with tears in her eyes. She hands the work over.

GUARD (CONT'D)

The girls are gonna get a kick out  
of this...you know, you're the  
first inmate we've had to write a  
book in here.

BILLY

Really?

GUARD

Yeah. It's a special thing you did.

The guard nods at Billy. She walks off. Another guard walks in.

GUARD 3

I have a letter for you.

Billy's eyes widen.

BILLY

No shit?

GUARD 3

No shit. It's a good one, too.

The guard hands Billy the letter. Billy frantically opens the folded paper.

She reads.

BILLY (V.O.)

Dear Billy, I want you to know that  
I've read every one of your  
letters. I've loved every one of  
your letters. It was hard at first.  
I didn't wanna yearn. I guess I  
didn't have a choice.

INT. GUARD BREAK ROOM - DAY

Guard 1 reads Billy's book out loud to a few other guards. They slap their hands on the table, laugh, holler. They're titillated.

BILLY (V.O.)

...my insecurities hurt a lot of  
people. I never wanted to hurt  
anyone. I wanted love. And you gave  
that to me. I love you, Billy. No  
matter what.

GUARD 1  
That's so frickin' romantic!

GUARD 3  
Poor girl...you know she had plenty  
of inspiration.

GUARD 1  
My cousin knows a publisher. You  
don't think?

GUARD 3  
Risky...

GUARD 1  
I dunno. I think I'd buy it.

INT. JAIL REC ROOM - DAY

The news plays on a TV in a recreational room. Some inmates watch, some play cards. Wren watches as a reporter details AMY FISHER'S crime against MARY JO BUTTAFUOCO. He turns to the same inmate from the cafeteria fight.

WREN  
Jesus...

INMATE  
Seems pretty cool to me. Girl  
fight!

The TV shows a picture of JOEY BUTTAFUOCO.

WREN  
I wonder if the world will still be  
this insane when I'm out.

INMATE  
Probably worse. When do you get  
out?

WREN  
Twenty. Ten if I'm a good boy.

They continue to watch as JOEY mugs for the camera.

INT. PUBLISHING HOUSE RESTROOM- DAY

PRISON GUARD 1, whose name is PATRICIA, applies a brown  
lipstick into her darkly lined lips. Her hair is crunchy from  
AQUANET.

INT. PUBLISHER'S OFFICE - CONTINUOUS

Patricia and her cousin, GINNY (the only one in her family to go to college) sit at the desk of WINIFRED MICHAELS (horny librarian).

WINIFRED  
It's fairly raw...

GINNY  
Pat, has she written anything else?

PATRICIA  
She says she's kept a journal for years. All her stuff got thrown out during the whole thing...

WINIFRED  
When she was arrested?

PATRICIA  
Right.

GINNY  
This could be an angle, though, right?

PATRICIA  
Drew Barrymore's book did well...

WINIFRED  
That's a little different. I'm open to it, I just need some time. We can't condone criminality...

INT. BILLY'S JAIL CELL - DAY

Billy reads her TONY ROBBIN'S BOOK. A guard slips a letter under the bars. Billy runs to it and reads it.

DETECTIVE PHAN (V.O.)  
Dear Billy, I wanted to let you know that I'm working to get your case appealed. It's not guaranteed, but we will do our best.

Billy tears the letter up.

BILLY  
No more heroes.

INT. JAIL YARD - DAY

Wren helps an inmate with bench presses.

WREN  
You got this, ya dirty rascal.

He looks around the yard. The sun shines on him. The inmate grunts. Wren helps him lift the bar up.

WREN (CONT'D)  
It's a good day.

The inmate rolls his eyes.

INT. GUARD BREAK ROOM - DAY

Patricia puts her lunch in the fridge. She is beaming.

INT. BILLY'S CELL BLOCK - DAY

Billy writes in her cell.

Patricia walks up and clicks the bars with her billy club.

PATRICIA  
Yoo-hoo....

Billy looks up.

BILLY  
I'm gonna puke...

PATRICIA  
They bought it.

Billy jumps up.

BILLY  
Are you messing with me?

PATRICIA  
Nope...

BILLY  
You're fucking with me.

PATRICIA  
You got a book deal. The only question is...what name do you wanna use?

INT. TALK SHOW STUDIO - DAY

SUPER: 6 MONTHS LATER

Sally Jones checks herself out in a dressing room mirror. This show is make or break.

INT. TALK SHOW SOUND STAGE - DAY

Sally Jones holds up a copy of 'Love is a Jail' by Billy Reed. Billy grins with disbelief.

SALLY JONES

Our incredible guest, Billy Reed, is the first incarcerated woman to become a published author. Her book has shot up the bestseller list...all while she serves her time.

Sally looks into the camera.

SALLY JONES (CONT'D)

Billy, how much time do you have left?

BILLY

We're working on an appeal...but if I'm lucky, two years.

SALLY JONES

That's amazing.

BILLY

Yeah, I guess...

SALLY JONES

Have you been in communication with your muse?

Billy smiles.

BILLY

Yes, we have.

SALLY JONES

Billy, do you have any regrets?

BILLY

Not really.

Sally looks befuddled. She wanted tears. She breaks out the arsenal.

SALLY JONES

What would you say if I told you we  
had a special guest in the studio?

BILLY

Depends...it's not Detective Phan,  
is it?

Sally glares at Billy.

SALLY JONES

No. It's the man behind the book,  
WREN WILLIAMS...

The audience screams with excitement as Wren walks on stage.  
Sally swats the air to calm them down.

SALLY JONES (CONT'D)

Wren...thanks so much for being  
here.

Wren tugs at his prison uniform, visibly nervous.

WREN

Thanks for uh, having me.

SALLY JONES

What would you like to say to Billy  
in person, now that you can?

Wren stares at Billy. They hold eye contact for a beat. They  
both smile.

WREN

I'd say this...

Wren gets up and runs to Billy. They kiss with the kind of  
passion reserved for jailbirds.

SALLY JONES

Slow down, whoa there...

The audience roars.

WREN

Sorry...

BILLY

God...you look...

WREN

I know.

BILLY  
Insanely hot.

Wren smiles. Billy wipes her mouth.

SALLY JONES  
What's next for you two?

BILLY  
Besides cots and shitty food?

Sally quickly nods. She doesn't like being upstaged.

INT. DETECTIVE PHAN'S OFFICE - DAY

Detective Phan watches the Sally Jones show in his office. His desk is overflowing with reports. The whiteboard behind him has scribbles. We see 'COPYCAT BANK ROBBERIES IN SOUTH TEXAS...'

He shakes his head.

DETECTIVE PHAN  
Fuck both of you.

INT. TALK SHOW SOUND STAGE - DAY

Wren smiles at Billy.

WREN  
Billy has agreed to wait for me.

BILLY  
What's another ten years, right?

SALLY JONES  
That's the most romantic...and  
maybe depressing thing I've ever  
heard.

BILLY  
You already said that.

Wren walks towards Billy. He grabs her like they're on the cover of a romance novel.

Billy looks at Wren's now muscular arm. Her name is tattooed on it. They kiss.

SALLY JONES  
Oh my...

Wren turns to her.

WREN  
Thanks, Sally, but...we gotta go.

She shakes her head in disbelief.

SALLY JONES  
Excuse me?

Wren grabs Billy's hand.

WREN  
Come, now...

Billy smiles.

SALLY JONES  
What about my interview?

BILLY  
That's what the next book is for...

Wren and Billy hold hands as they exit the sound stage. The audience 'awes' and claps.

SALLY JONES  
Where the fuck are you going?  
You're both prisoners!

BILLY  
C'mon, Sally...this is a better ending and you know it.

Sally looks at the audience. She's floored by their reaction. She smiles and looks at the camera and smiles.

SALLY JONES  
I'm Sally Jones and on my show, we believe in love, no matter the consequences.

She turns back. Billy and Wren are gone.

EXT. TALK SHOW STUDIO - DAY

Billy and Wren run into the streets. They laugh as they flee.

A gaggle of fans crowds the outside of the studio. They scream when they see the couple.

A security guard exits the studio and runs after them. She calls out.

SECURITY GUARD

Hey!!!!

Billy and Wren turn around.

SECURITY GUARD (CONT'D)

Come here!!

Billy trips over her heels. The crowd intervenes.

Three homely young ladies run over and tackle the security guard.

A couple, both nerdy, catch up to Billy and Wren.

NERDY MAN

Need a ride?

Billy looks at Wren. They smile.

BILLY

Yes, please!

INT. NERD COUPLE'S CAR - DAY

Billy and Wren sit in the backseat of a dumpy car. The nerd couple looks at each other with pride.

Billy kisses Wren on the cheek.

BILLY

Let's try this again...

NERD LADY

Where to?

WREN

California.

The nerdy couple laugh. Then they look a little frightened.

BILLY

Seriously.

A beat.

NERDY MAN

You got it.

The car drives off. Both couples look at each other with excitement and mild fear. Like The Graduate with double vision.

EXT. DUMPY CAR - DAY

The car drives past a sign that reads 'YOU ARE NOW ENTERING NEW MEXICO'.

THE END