

SWEETHEART ROLAND

BY LISA HAMMER

BASED ON THE BROTHERS GRIMM FAIRY TALE

REVISIONS BY LEVI WILSON

SEPTEMBER 2012

WILSON ARTS DIVERSIFIED, LLC.

5036 42ND STREET #1

SUNNYSIDE, NY 11104

212-729-3387

COPYRIGHT LISA HAMMER 2012

BLACK.

SCREAMING and PLEADING and smashing of glass is heard in the blackness, fading in from soft to deafening.

AN OLD TIME MARCONI fades in, circa 1932.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - AFTERNOON

VIOLET scrubs the kitchen floor. She is a 20 something quirky brunette or redhead, a strong-willed no-nonsense girl who patiently lives a tormented life to care for her half sister. She is trapped in a living hell.

Her step mother, MAW shoves Violet's face into spilled food. Maw is an Anne Ramsey type insane, 60 something, babbling bitch with telekinetic powers, who wears a tattered dirty bib-dress with giant, ugly rain boots.

Maw is attacking Violet physically and verbally in their run-down shanty kitchen.

MAW

I said, pick it up ya' horse's ass!

CHARITY, Maw's daughter, wears a baby doll dress and diapers. Charity is a spoiled 30 something woman-child, with a hint of mental retardation. She sits in an oversized highchair and giggles and squirms.

She throws a chunk of food at Violet.

The food hits Violet on her head and it sticks to her hair. Charity laughs a deep and satisfying laugh.

Kitchen items fall all over Violet from shelves. Maw stares at forks on the counter and they fly across the room, pinning Violet to the wall, a la "Carrie".

Maw punches Violet in the face and gives her a good shiner. Violet screams. Charity squeals.

MAW (CONT'D)

There's a kiss for ya!

A knock at the door. The room freezes. Maw goes to the door and opens to find:

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - CONTINUOUS

A young SALESMAN in pressed suit pants and jacket briskly stands at the front door. He happily whistles some unknown tune.

MAW

Whad'ya want?

The salesman starts his cheerful pitch.

SALESMAN

How uninteresting is dull, lifeless hair? How old it makes one look. Surely women will welcome a safe way to youthify and beautify the hair. Within 20 minutes--

A WOMAN'S VOICE is heard outside, behind the salesman.

WOMAN #1 (O.S.)

You crazy witch!

CUT TO:

EXT. VIOLET'S HOUSE - DIRT ROAD - CONTINUOUS

Two couples on their way home walk by Maw's door, and on down the dirt road.

They are well aware of Maw's legendary insanity, and they hurl insults and cat-calls at her while she stands in the doorway with the salesman.

WOMAN #1

We're gonna come back an' burn ya!

Maw bends over, lifts her skirt up to reveal disgustingly dirty underwear.

MAW

Kiss it, whore!

The couples wince.

MAN #1

Best to leave her alone, then.

Maw looks up at the couples, frowns. The couples laugh at her.

Maw stares into the house for a moment and pulls out an iron skillet using her telekinetic power.

Maw hurls the skillet with surprising strength landing it squarely on the middle of the insulting woman's chest.

Woman #1 crumples to the ground.

MAW

You owe me a skillet!

(to salesman)

Well, get in with ya'.

Maw grabs the salesman and tosses him inside the house. She takes a satisfied look at her work, enters the house and closes the door.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - MOMENTS LATER

Maw walks back into the kitchen. The salesman stands at the ratty kitchen table taking in his surroundings.

Maw resumes her torture of Violet, who is still on the kitchen floor. Maw sits on Violet's back, using her like a stool.

Violet is dressed in her usual attire, boyish overalls and top. Not at all feminine. But she is adorable underneath it all.

On the wall there is a long-faded picture of a handsome young man, wearing britches, suspenders and a flap-jack hat.

MAW

Now why don't you sell me
somethin'?

SALESMAN (TERRIFIED)

Um, well, Vatour's hair waving and
curling fluid cream transforms your
hair into soft, becoming waves. It
imparts a glinting lustre, the hair
color appears livelier--

Maw slaps Violet across the face.

MAW

stay down, whore.

SALESMAN

I'm sorry. Did I come at a bad
time?

MAW

No. She just needs some
disciplinin'.

The salesman shoots a quick look at a portrait of William on the wall.

There is a decayed funeral wreath around the picture and a hand-scrawled paper sign reading: "Most beloved child, in God's arms ye rest."

Maw stares up at William's shrine on the wall.

MAW (CONT'D)

She ain't nothin' like my William.
He's a good one. Just wait 'til he
comes home tonight.

SALESMAN

Well, if its alright by you, Ma'am,
I think I'll get to the next--

MAW

Sell me something!

Maw gets up and moves toward the salesman. Violet yells out to him.

VIOLET

Run! Jus git outta here!

Maw turns to Violet with anger. Maw picks up a fork, stares at Violet, then back at the fork. Maw slowly bends the fork in her hand by staring at it. She means business. Violet shuts up very quickly, and then a plate of food flings across the room and smashes into Violet's face.

The salesman is staring at the scene of terror, open-mouthed. Everyone is still.

CUT TO:

EXT. VIOLET'S HOUSE - PORCH - MOMENTS LATER

The front door opens again and the Salesman runs out of it. Maw chases after him. He drops his suitcase of products but he keeps running.

MAW

Wait! My hair needs unfrizzin'!

Maw heads back in to punish Violet. The sounds of violent punishment are heard. Smashing of plates, punching, etc.

MAW (O.S.) (CONT'D)

Look what you done!

CUT TO:

TITLES MONTAGE

Water. An oar. The hull of a small rowboat. A BANJO's muffled tones are carried along the water. Light morning fog covers the river. The RIVER is dark and murky and cuts through a lush untamed forest in Depression Era South.

CUT TO:

EXT. RIVER - SMALL BOAT - CONTINUOUS

A handsome twenty-something fella, ROLAND, relaxes in a rowboat, smoking a hand-rolled cigarette, picking his banjo.

A CUTE GIRL is revealed, rowing the boat for him. Of course she's in love with him. He pays her no mind.

The small boat breaks through the forest and is in the middle of a dire and macabre scene. On either side of the river there are many scenes of devastation.

The scenes pass in SLOW MOTION: An old car enveloped in flames. A body dangles from a tree. A violent drunken father chases his terrified children around the yard.

A building set aflame, two men beat the pulp out of each other, a woman covered in blood runs across the lawn, screaming, her husband sits on the porch and smokes, with a steak knife in his heart.

CUT TO:

EXT. RIVERBANK - CONTINUOUS

The young couple docks their boat and exits to a pre-wedding scene.

CUT TO:

EXT. RIVERBANK - WEDDING - CONTINUOUS

It is a typical pre-wedding disaster scene. Last minute arrangements made, bridesmaids put on the finishing touches, guests chat and set out modest presents. It is wedding for poor folk in the county.

CUT TO:

INT. RIVERBANK - BRIDE'S MAKESHIFT TENT - MORNING

Needle and thread and sash and lace fly every which way as the women of the family hurricane around the bride, MARIGOLD. Marigold's mother, THEODORA, is on her knees behind Marigold, pinning a loose seam.

THEODORA

Hold still, would 'ya hold still!

Two BRIDESMAIDS, LILY, and Violet stand at attention awaiting their turn.

MARIGOLD

Where's Peony?

The bridesmaids look at each other. They look at Marigold and shrug. They look at each other and giggle spastically.

MARIGOLD (CONT'D)

Goddamm it all!

Smack! Marigold recoils from her mother's slap and holds her stinging face.

THEODORA

Today ain't the day for blasphemy.
No ma'am.

CUT TO:

EXT. RIVERBANK - WOODS - CONTINUOUS

Roland is dressed in his Sunday best. His ratty suit and pants and mussed hair could pass for late 70's punk if most everyone else at the wedding weren't dressed poorly. He is making time with a YOUNG BRIDESMAID, PEONY.

Peony playfully struggles in that hard-to-get fashion.

ROLAND

I don't know why you gotta be off
so fast.

PEONY

I got a weddin' to attend.

ROLAND

A weddin'. Who's weddin'?

PEONY

You know what weddin'.

ROLAND

Seems like they can git married
without us gettin' in the way.

PEONY
You got the ring...

Roland pins Peony to a tree. She giggles with glee.

EXT. RIVERBANK - WOODS - CONTINUOUS

CAM, another skinny, cool rock-type guy in 30's clothing, spies Roland and Peony going a little too far. He approaches them.

CAM
Roland. Git on, man! I'd like to
get married soon.

Peony shrieks.

CAM (CONT'D)
(to Peony)
Marigold wants you.

Peony kisses her fingers and places them on Roland's lips. She runs off. Roland looks at cam innocently.

CAM (CONT'D)
Lets go.

Roland and Cam walk through the woods towards the wedding.

CAM (CONT'D)
Don't you think Lily's gonna be mad
atchoo?

ROLAND
And how's Lily gone find out?

CAM
She's a bridesmaid.

ROLAND

I need something to occupy myself
at the reception.

CUT TO:

EXT. RIVERBANK - WEDDING - MORNING

Violet steps out of the wedding tent unhappy about her current wedding attire. She is uncomfortable in all ways and her gait shows it. She walks very awkwardly, boyishly, which would surprise anyone seeing her for the first time.

Even with a black eye, she is a beauty. IAN HENNESSY knows it. He is a slick male model type, a typical young rich pretty-boy and the best dressed at the wedding. Why is he there? Violet.

He appears out of nowhere startling Violet.

IAN

Hello there, lady.

VIOLET

Ian. You shouldn't sneak up like
that.

IAN

(his brows furrow)

Oh. I know it.

(Noticing her black eye)

Whoa...

VIOLET

What, Ian?

IAN

(Recovering)

I...I got my new copy of "Silver
Screen." Its got Myrna Loy on the
cover.

VIOLET

I have to get ready.

IAN

You look like her a lot. I thought maybe you could come to my house after the weddin' an-

VIOLET

You hold on to that dream, Ian.

Violet leaves towards the wedding arches.

IAN

I'll be right here!

CUT TO:

EXT. RIVERBANK - WEDDING - CONTINUOUS

The crowd is mostly seated in what appears to be a very improvised wedding ceremony.

All conversation is cut short by the PREACHER. The preacher is incredibly old and feeble and is escorted by a gorgeously angelic, obscenely young PREACHER'S WIFE.

PREACHER

Family an' friends, please gather 'round for the ceremony. We gather here, brothers an' sisters, to witness the joinin' of two of God's beloved children - I haven't performed a weddin' in 15 years, but I've known Marigold since she was born, an' she asked me to marry 'er, well, how could I say no? But I'm gettin' on in years now so if you don't mind my wife assistin' me at this occasion...

The crowd reacts positively. There are no protests.

PREACHER (CONT'D)

Well, I'm much obliged. In the beginnin' there was no earth. God had created instead, a giant, empty clay pot. In the wet clay of this pot he drew a figure - as he was very lonely and wanted company. This figure was the Great Badger. The Great Badger was very wise since he was created in God's image....

DISSOLVE TO:

EXT. RIVERBANK - WEDDING - HOURS LATER

The preacher is still telling his creation story, all guests are falling asleep or bored and restless. Roland stands by Cam's side and fights the nods.

PREACHER

...and so the world was born. There was so much clay left over that the Badger recommended that God create fer him a mate so as to populate the world with pleasant an' wise creatures. God did this happily, and soon there were so many of his creatures that God lost track and flew away to start all over again -

The preacher's wife clears her throat.

PREACHER (CONT'D)

- only this time he came back with a shovel. Fact is, when you look up to the sky at night you can still see -

Preacher's wife clears her throat again.

PREACHER (CONT'D)
- that divine shovel. Eh? Did I
miss somethin'?

Preacher's wife whispers into his ear.

PREACHER (CONT'D)
Seems we got someone who's gonna
sing a little tune for us. Violet,
you come on an' sing now.

VIOLET
Thank you, Preacher.

Violet takes the center, closes her eyes, and sings some
forgotten tune.

VIOLET (CONT'D)
(Singing)
Black is the color of my true
love's hair...

Roland is mesmerized. Violet's singing transforms her
unremarkable appearance into a vision of beauty and grace.
She has captured Roland's fancy with her unexpected allure.

She finishes her song. Everyone is speechless.

Ian sits among the audience, satisfied and proud that Violet
is his lady, in his mind.

PREACHER
(Wiping tears)
Amen.

DISSOLVE TO:

EXT. RIVERBANK - WEDDING - HOURS LATER

The preacher is still telling his creation story, the guests
are even more bored and restless. They perk up when his
sermon nears a conclusion.

PREACHER

Cam and Marigold, God trusts you will obey his laws of love an' marriage. Do you, Cam, pledge yer love, faith and fidelity to this woman?

Cam, weepy, stares into Marigold's eyes and places a ring on her finger.

CAM

I do.

PREACHER

Do you, Marigold, pledge yer love, faith and fidelity to this man?

Marigold, weepy, stares into Cam's eyes and places a ring on his finger.

MARIGOLD

I do.

PREACHER

Y'all are now man and wife. You may kiss the bride.

The wedded couple kiss passionately and turn to the crowd. The crowd cheers and whoops and hollers.

DISSOLVE TO:

EXT. RIVERBANK - WEDDING - NIGHT

The reception is at full swing. Lanterns of varying shape and condition light the meager open air celebration. A junk band plays in the corner while guests dance.

Roland and Cam have a seated discussion with tins of moonshine.

Violet laughs and talks to Lily and Peony. Marigold enters the circle.

MARIGOLD

Violet. You are so beautiful!

VIOLET

(Self conscious)

Stop it now!

MARIGOLD

Well, you are. When you gonna get outta here an' be somebody?

PEONY

She's somebody to me!

MARIGOLD

'Course, but she's too good for this town.

VIOLET

My family needs me.

LILY

You mean that old witch?

VIOLET

She means well.

LILY

(Touching Violet's cheek
softly)

An' I bet ya' fell down the stairs agin', right?

Uncomfortable silence.

PEONY

(smiling wickedly)

She oughta get a man!

VIOLET

Why?

Ian dances over to the girls. He carries two tins filled with moonshine. He thrusts one of the tins at Violet.

VIOLET (CONT'D)

Thank you.

Violet politely takes the tin, but doesn't drink. The air is uncomfortable. Ian continues dancing like an asshole.

He offers his hand to Violet.

VIOLET (CONT'D)

Are you gonna be okay?

IAN

Yes.

VIOLET

Okay, then.

Violet and the girls begin to leave.

Ian swiftly takes her hand and leads her towards the dance floor so violently that she throws her tin of drink.

IAN

Oh, Violet! Sorry. I'll get ya
'nother one.

VIOLET

Its okay!

CUT TO:

EXT. RIVERBANK - WEDDING - NIGHT

Violet and Ian dance. Roland sits with Cam but his eyes are on Violet.

CAM

So I tells Pa that ain't good
enough. He's gonna have to build
another room. We ain't -

ROLAND

Who is that there dancin' with Ian?

CAM

Ian?

ROLAND

Right there.

CAM

Her?

ROLAND

Yeah.

CAM

Roland. That's little Violet.

ROLAND

What? Her?

CAM

Little Violet.

ROLAND

I know who little Violet is.

CAM

Well, that's her.

The music ends and Ian and Violet leave the dance floor.

CUT TO:

EXT. RIVERBANK - WEDDING - NIGHT

Lily and Peony talk on the other edge. Their body language speaks volumes about some outrage they have experienced.

Ian stands at the edge of the dance floor drinking his tin. Roland slides up next to him, slapping him hard on the back. Ian spills his drink.

ROLAND

Ian!

IAN

Leave me be.

ROLAND

That Little Violet you was dancin'
with?

IAN

You best leave her be, too.

ROLAND

Come on, Ian. Just askin' friendly.

IAN

(Furious)

I know you. Don't.. Be touchin'
'er. She gone be
my....Wife...Someday.

ROLAND

Ian. Let me be the first ta
congratulate you.

IAN

(dryly)

Much obliged.

ROLAND
(Bowing out)
Excuse me.

CUT TO:

EXT. RIVERBANK - WEDDING - MOMENTS LATER

Violet is standing alone recuperating from the dance with Ian. Roland slides up next to her.

ROLAND
Miss Viol -

VIOLET
I know you?

ROLAND
I just wanted to congratulate you
on your betrothal.

VIOLET
What?

Roland points to Ian on the other side of the dance floor.
Ian is seething with anger.

VIOLET (CONT'D)
Ian is a poor fool an' you
shouldn't tease him like that.

ROLAND
Are you tellin' me Ian was
inaccurate in his appraisal of your
relationship?

VIOLET
I ain't marryin' no one! Why am I
talkin' ta' you?

ROLAND
 (Tenderly touching
 Violet's bruised cheek)
 He do this to ya'?

VIOLET
 (Recoiling, recognizing
 him)
 You think I don't know 'bout a
 tomcat like you? Roland Le Bec...

ROLAND
 If you please.

VIOLET
 (dismissive)
 Aren't you in trouble?

ROLAND
 Long time ago.

VIOLET
 Causin' trouble?

ROLAND
 Keepin' occupied -

Roland is roughly spun around by Peony and Lily.

ROLAND (CONT'D)
 Oh. Girls, am I ever so -

SLAP! Peony storms away.

ROLAND (CONT'D)
 Lily -

SLAP! Lily storms away.

Roland rubs his cheek, shakes his head and recovers. He turns to see that Violet has disappeared.

CUT TO:

EXT. RIVERBANK - WEDDING - NIGHT

Roland watches Violet in the crowd of girls as Marigold throws out her bouquet as hard as she can. All of the girls move away from Violet, who stands defiant with crossed arms. The bouquet lands hard and square on Violet's head, exploding into a shower of stems and petals. Squeals and laughter surrounded Violet.

PEONY

Pick it up ya' horse's ass!

FADE OUT:

FADE IN:

EXT. VIOLET'S HOUSE - BACK YARD - MOMENTS LATER

Violet grabs an axe and skillfully chops some logs. To escape her nightmare, she meditates and tries to disappear.

MEDITATIONAL MUSIC drowns our Maw's screams from inside.

Violet falls into an idealized daydream. She leaves her body and sees herself lying in the dirt near the logs.

CUT TO:

Maw is suddenly out back, snapping Violet out of her daydream. Maw approaches Violet, who recoils.

Maw seems to see Violets face transform to WILLIAM, her deceased son.

MAW

(distant)

William, baby. You come up such a handsome young man.

Maw stares into space for an uncomfortable beat.

Maw snaps out of it. She kicks Violet in the shins, grabs the finished wood and storms back into the house.

Violet sits on the chopping block holding her leg. She holds back tears. A clock tower rings, shaking her out of her self-pity.

CUT TO:

INT. ROLAND'S HOUSE - BEDROOM - DAY

Roland lives in a tiny crumbling shack. He and his father have been hit hard by The Depression. Roland's room is mostly trashed. He has one corner of his room where on display is the only item he owns and cares about, his BANJO. He sits at his bed and scrawls something on a piece of paper.

CUT TO:

INT. ROLAND'S HOUSE - KITCHEN - DAY

PAPA LE BEC is a bitter old codger sitting at the kitchen table. His clothes are torn except for his black preachers jacket. He has a tin of moonshine, is reading a Bible, and crying.

Roland storms into the kitchen towards the exit. He carries his banjo encased.

PAPA LE BEC

You either sellin' that banjo or
get findin' some work.

ROLAND

You ain't dead, yet.

PAPA LE BEC

I'm called to preach The Word.

ROLAND

Who you preachin' to drunk all day?

PAPA LE BEC

There's Good News. You best change
your ways.

Papa stands awkwardly to hit Roland. Roland exits and slams
the door.

PAPA LE BEC (CONT'D)

Do not despise the LORD's
discipline and do not resent his
rebuke!

Papa throws his Bible at the door and falls over.

PAPA LE BEC (CONT'D)

Come on. Hear the Good News.

Papa passes out.

CUT TO:

EXT. TOWN SQUARE - BULLETIN - DAY

The bulletin area is a large old tree where people pin up
announcements. Roland adds his paper to the crowded tree.

CUT TO:

EXT. TOWN SQUARE - BULLETIN - DAY

Violet stands in front of the bulletin tree and spies
Roland's unsigned bulletin. She carries satchels with small
amounts of groceries. The Bulletin reads:

**"Banjo Player looking for good singer to sing his songs. Meet
behind Randy's Grocer 7 in the PM."**

Violet looks back and forth. She sees no one. She quickly
rips the notice off the tree and stuffs it in one of her
satchels.

Violet walks away with a thought in her head.

CUT TO:

EXT. TOWN SQUARE - MOMENTS LATER

Violet droops as she carries the meager load of groceries home.

Ian appears before her. He is dressed well, as usual.

IAN

Hey Violet - nice to see ya' again.

VIOLET

Ian.

IAN

Gosh, ya' just get purdier every time I see ya'. You wanna sip?

He pushes the cola bottle to her face. The straw tickles her nose. She takes a quick sip.

Ian has never held a bottle as steady in his life.

VIOLET

Thanks.

IAN

I believe Coca-Cola can heal the dead and raise the sick...

Ian takes the bottle back and sips from it lustfully.

IAN (CONT'D)

Even yer lipstick tastes good. Ya' decided to take me up on my offer then?

VIOLET

I don't know what you're talkin'
'about, Ian.

IAN

I got that copy a' Silver Screen at
my house. We, we can go there. If
ya' want.

Ian starts dancing to impress Violet. It is such a bizarre
display that it becomes humorous.

VIOLET

Ian, I gotta go.

Violet leaves Ian standing in the middle of the town square,
confused and angry.

CUT TO:

INT. VIOLET'S HOUSE - BEDROOM - EVENING

Charity screams in another room while Maw attempts to placate
her.

Violet is careful not to draw attention while she puts on her
best dress. It is still ratty and torn. She slowly cracks the
door to see that Maw and Charity are engaged in their usual
mommy/baby role play. Violet closes the door and looks about.
She moves to the window and slowly creaks it opened. Violet
jumps out the window.

CUT TO:

EXT. VIOLET'S HOUSE - BACKYARD - CONTINUOUS

Violet lands behind the house.

MAW (O.S.)

Violet! You come here and help yo'
sister!

Alarmed, Violet sprints away from the house into town.

CUT TO:

EXT. RANDY'S GROCERY - STREET FRONT - EVENING

Violet walks swiftly as she can to Randy's Grocery to make it to the audition. She takes a quick look at herself in the window, spits on her hand and wipes blood and dirt off of her cheeks. She walks along the side of the building and turns the corner.

CUT TO:

EXT. RANDY'S GROCERY - OUT BACK - CONTINUOUS

Violet runs head long into Roland bounces back and lands squarely on her bottom.

VIOLET

Goodness! You just don't stand
'round blind corners like that!

(gets up)

Anyways, I came here to see about
singin'.

Violet dusts herself off and hasn't seen who is auditioning her.

ROLAND

Then you best get to singin'.

Violet looks up. She raises her hand to swat Roland away.

VIOLET

Roland! I gotta meet a musician
here. Git on!

ROLAND

Well, I reckon that'd be me.

VIOLET
That'd be you.

ROLAND
Yes'm.

VIOLET
What for?

ROLAND
Don't think I've been slapped
enough this week. Well?

VIOLET
What?

ROLAND
Sing me somethin'.

Violet storms off around the corner.

CUT TO:

EXT. RANDY'S GROCERY - STREET FRONT - CONTINUOUS

Violet takes long deliberate, angry strides from the grocer.

The sound of a banjo being played like nothing in the world
stops her dead in her tracks.

She listens for a time. She can't help but sing along.

VIOLET
The joys of love are but a moment
long. The pain of love lasts the
whole life long.

Violet returns to Roland behind the store, against her better
judgement.

CUT TO:

EXT. RANDY'S GROCERY - OUT BACK - CONTINUOUS

Violet stares as Roland plays soulfully. The music pulls her in. She sings beautifully.

Just before she reaches a crescendo he kisses her on the mouth. Violet recoils violently, wads her fingers, picks up her hand and throws it as hard as she can at Roland's face. Roland spins around and grasps his jaw.

Violet holds her spent fist in anguish.

VIOLET

Dammit, Roland!

Roland stumbles back towards he grocer's wall.

ROLAND

(Cocky smile)

You get the part.

Violet, enraged, walks up to Roland and kicks dirt at him. She starts to walk away. Roland grabs her wrist.

ROLAND (CONT'D)

You came here for a reason, Violet. You know you're too good for all this. You work all day for that family and they treat you like dirt. I remember you was happy once, when we was young. But your daddy died n' all hell broke loose. I don't see ole William 'round no more. He join the army?

VIOLET

No.

ROLAND

You got talent. Always did. Always smarter 'n anyone else. Includin' me. I ain't staying here no longer. Pappie don't want me.

(MORE)

ROLAND (CONT'D)

Whole town thinks I'm a criminal.
Ian still got his axe to grind.
Best we get outta here. Make money
doin' what we do best.

VIOLET

You leavin'?

ROLAND

When you was 12 I caught you
singin' in the cemetery. Remember?
The -

VIOLET

- The spirits were teachin' me to
sing.

ROLAND

Time to get out an' do what you's
made to do. It's why you snuck out
to come here today. You know it.

Violet isn't convinced.

Roland starts to play another familiar tune. Violet can't
help but sing again.

VIOLET

Don't sing love songs, you'll wake
my mother. She's sleeping here
right by my side. And in her right
hand a silver dagger. She says that
I can't be your bride.

The song ends. They look at each other uncomfortably. Violet
gets a chill like someone just walked over her grave.

ROLAND

I'll walk you home.

It starts to rain.

CUT TO:

EXT. DIRT ROAD - NIGHT

Violet and Roland walk together in silence.

A coyote howls. They walk faster.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - NIGHT

Roland and Violet reach her house. A light burns inside the house and tension is already in the air.

They awkwardly stare at each other.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - CONTINUOUS

Charity looks outside the window to see if anyone has arrived. She spots Roland and Violet and starts jumping up and down like an idiot.

CHARITY

MAW! She's back! MAW!

Charity notices Roland. She gasps.

Maw charges into the kitchen. She is steamed.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - CONTINUOUS

Violet and Roland continue their conversation.

Maw charges out of the kitchen door.

Trees rustle behind Violet, as if Maw's angry wind blew on them.

MAW

Violet!

VIOLET

(to Roland)

I gotta get in.

Violet heads towards the house.

Maw meets her halfway grasps her arm and yanks it hard.

MAW

Don't you never disappear like
that, never! You got chores!

(eyeing Roland)

Hello.

ROLAND

Ya. Violet, I'll see ya later.

MAW

(to Violet)

Introduce us now.

VIOLET

Roland, Maw. Maw, Roland.

MAW

Roland, you crazy Le Bec's boy,
ain't you. I seen you 'round. Why
don't you come in an have a little
tea?

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - NIGHT

Charity sits seductively in her giant high chair as Maw sips
from her tea.

Violet sits at the table with nothing. Roland sits with a
steaming cup in front of him.

MAW

Care for some gingerbread? Made it fresh.

ROLAND

No.

CHARITY

(to Roland)

Hi, Roland.

MAW

Why don't you take it with you?

Maw takes some gingerbread and places in a cloth and sets it in front of Roland.

MAW (CONT'D)

There. Roland, I apologize for my step-daughter's behavior. She's out way late to be civil.

ROLAND

I best be gettin' on.

MAW

Too bad you can't stay.

ROLAND

Shame though it is.

(Roland stands)

Violet...

CHARITY

(waving to Roland)

Hi, Roland.

Maw fumes as she witnesses Roland's courtesy for Violet.

Roland turns and leaves out the kitchen door.

Maw looks out the window and watches Roland walk away.

MAW

What a sweetheart.

Maw turns and sees the cloth of gingerbread next to Roland's unfinished tea.

MAW (CONT'D)

You made him forget his
gingerbread!

Maw takes the hunk of bread and throws it at Violet's head. Violet recoils against the injury.

Maw steps boldly to Violet and slaps her across the face. Violet falls to the ground.

Maw beats Violet relentlessly as Charity stares longingly out the window. She yearns.

CUT TO:

INT. ROLAND'S HOUSE - BEDROOM - LATER

Roland lays in bed looking up at the ceiling.

FADE OUT:

FADE IN:

EXT. RANDY'S GROCERY - STREET FRONT - DAY

Violet rests at the steps of Randy's. She hears a voice above her. The sun is shining into her eyes obscuring Ian, who is before her.

IAN

Violet.

Violet realizes it's Ian and gets up and walks away.

IAN (CONT'D)

Wait.

VIOLET

What is it, Ian?

IAN

Well. I don't want you hangin'
'round that Roland anymore.

VIOLET

Excuse me?

IAN

He ain't nothin'. He ain't nobody.

VIOLET

You're not in any place to lecture
me.

IAN

(Laboring to remember a
witty insult)

Boy's so poor he gotta dig up a
dead body to get a new pair of
shoes!

ROLAND (O.S.)

Don't let your mouth overload your
tail.

Roland appears.

IAN

Don't go with him Violet!

VIOLET

Ian, pick on somebody yer' own
size.

Roland winks at Ian and walks off with Violet.

ROLAND

(aside to Ian)

There's two ways of arguin' with a woman. An ain't none of 'em work.

Ian is left to fume.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - DAY

Charity looks out the kitchen window. She springs out of her high chair and grabs a jar of preserves from the cupboard.

CUT TO:

INT. VIOLET'S HOUSE - MAW'S BEDROOM - DAY

Maw looks out her window and is excited. She jumps out of bed and dresses herself.

MAW

(to mirror)

Roland! So glad you come a callin'.
Come on in. I saved a hunk o'
gingerbread for you. I know its
your favorite.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - DAY

Violet and Roland approach Violet's house. Violet looks up at the house.

VIOLET

I got my family to tend to.

ROLAND

Family?

VIOLET

Yes. Charity needs me.

ROLAND

She's yer step sister, an' she's
crazy as 'er maw!

VIOLET

My daddy's bloods runs through her
veins. She's all I got left of 'im.
I can't leave 'er, Roland. She's
got no one.

CUT TO:

INT. VIOLET'S HOUSE - BEDROOM - CONTINUOUS

Charity scurries over to a mirror to fix her hair and reaches into a jelly hair and smears red jelly on her lips and cheeks. She unbuttons her dirty blouse almost to her navel.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - DAY

Maw is seductively setting the kitchen table.

Roland sits at the kitchen table with a hunk of untouched gingerbread in front of him.

Maw anxiously waits for Roland to take a bite.

Violet sits with nothing.

Charity bursts into the kitchen and strikes a hideous and seductive pose. She sways her hips on her way to her high-chair, hops up onto it, sits, pouts her lips and occasionally licks the jam from them.

Roland looks at her like she's a car accident.

CHARITY

Where ya' been lately? I
ain't seen ya' 'round. Ain't
called on me for days now. I
was beginnin' to think you
didn't care. I know you do,
I'm just teasin'.

MAW

Roland, dear. You're not
eatin' your gingerbread. I
made it special for you.
How's that tea. Hot enough? I
can warm it up for ya.

ROLAND

(to Violet)

We are leavin' tonight.

VIOLET

What?

MAW

(to Roland)

My! Where are we -

CHARITY

Where we goin'?

MAW

- goin'? I, 'course.

ROLAND

(to Violet)

Come with me tonight.

CHARITY

Its so sudden!

ROLAND

Violet.

CHARITY

I gotta prepare!

Charity jumps up and down, gleefully claps her hands. She runs out of the kitchen.

ROLAND

What is the matter with that girl?

MAW

Aren't you gonna eat yer'
gingerbread?

VIOLET

Alright.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - NIGHT

Roland and Violet walk away from the house.

MAW

Roland! You didn't eat your
gingerbread!

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - CONTINUOUS

Charity re-enters the kitchen with small bits of luggage to find Roland gone. Charity, confused walks to the kitchen window to spy Roland and Violet. She gasps.

Maw stands against the wall and fumes.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - CONTINUOUS

Roland stands in front of Violet.

ROLAND

There's a train leavin' tonight.

Violet smiles for the first time in years. She kisses Roland on the cheek.

Impulsively, Roland kisses her on the mouth.

Violet recoils violently, wads her fingers, picks up her hand and throws it as hard as she can at Roland's face.

Roland spins around and grasps his jaw.

Violet holds her spent fist in anguish.

VIOLET

Dammit, Roland!

From inside the house comes a god-awful wail.

Violet's eyes widen as she turns to see the matter.

CUT TO:

INT. VIOLET'S HOUSE - KITCHEN - CONTINUOUS

Charity explodes in a fit of rage, throws her suitcases across the room, smashes everything he gets hold of.

Violet and Roland race through the door to see Charity on the kitchen floor.

Charity's eyes roll back into her head, her mouth is open and foaming, her limbs flail around like gasping fish.

Violet and Roland rush to her side. As soon as Roland valiantly picks Charity up to take her to her bed, she calms down and smiles at him, cooing like a baby.

Maw storms through the back door like a tornado and charges towards Violet. Debris flies at Violet.

Maw throws a bucket of water on her, then violently slaps her down to the floor.

MAW

What the hell did ya' do to yer'
sister?

CUT TO:

INT. VIOLET'S HOUSE - CHARITY'S BEDROOM - CONTINUOUS

Maw enters the bedroom to see Charity, who is now holding Roland's hand and giggling.

Roland tries to pull his hand away.

MAW

Baby!

(To Roland)

Ya' sweet boy. Yer' always so good
to 'er.

Maw waddles over and strokes Roland's face. She looks at him with lustful eyes.

Roland breaks away from the moment.

ROLAND

I'll go fetch the doctor.

Roland storms out of the room.

CUT TO:

EXT. VIOLET'S HOUSE - KITCHEN - CONTINUOUS

Violet stands and looks at her feet. Roland grabs Violet and drags her out the front door.

ROLAND

I'm gettin' ya' the hell outta
here!

CUT TO:

INT. VIOLET'S HOUSE - CHARITY'S BEDROOM - CONTINUOUS

Charity is in a tantrum in her bed. Her face is puffy and
snot runs down her nose. Maw strokes her head.

CHARITY

She stole my man! Roland was gone
take me away!

Maw looks out the window and watches Roland and Violet rush
into the woods.

MAW

She got the devil in her.

CUT TO:

EXT. WOODS - MOMENTS LATER

Maw watches Violet and Roland.

Roland drags Violet by her arm.

CUT TO:

INT. VIOLET'S HOUSE - CHARITY'S BEDROOM - CONTINUOUS

Charity calms down as Maw strokes her head.

MAW

Sleep on Violet's side of the bed
tonight.

Maw taps Charity on the fanny to motivate her to move and then leaves the room. Charity makes a groggy attempt to move, but then falls back to sleep.

FADE OUT:

FADE IN:

INT. VIOLET'S HOUSE - KITCHEN - MUCH LATER

Violet and Roland sit silently at the kitchen table across from Maw. Maw stares intensely at Violet, never moving her eyes, not even blinking. Maw is fuming.

The couple fidgets uncomfortably.

A CLOCK TICKS, WATER DROPS PLOP IN THE SINK, AN OWL SCREECHES and finally the TEAPOT RISES TO A WHISTLE.

A DOCTOR walks into the kitchen and addresses the family. He is a kind and gentle country doctor, one who accepts food and supplies from impoverished townsfolk as payment for his work. He has a very concerned look on his face.

DOCTOR

She's sleepin' now. She'll be fine.

Maw jumps up and rushes out of the kitchen.

The startled doctor addresses Violet with the rest of his instructions.

Violet turns off the stove. The tea pot fades away.

DOCTOR (CONT'D)

I gave 'er a strong sedative which should keep 'er asleep fer hours. Take these pills and give 'er one every 8 hours. You'll have to watch 'er through the night. She's not out of the woods yet, she may have another seizure.

Violet takes the pills, hugs the doctor.

VIOLET

Please take this. It's all we got.

Violet turns and hands the doctor half of a pie, a small log and three eggs.

DOCTOR

Yer gonna have to consider how your gonna care fer yer sister for the rest of 'er life.

The doctor kisses Violet on the head and leaves.

Violet drops into her seat, staring ahead.

CUT TO:

EXT. VIOLET'S HOUSE - PORCH - MOMENTS LATER

Violet exits the house and sits next to Roland on the front porch. Roland is staring into space. He rolls another cigarette.

An AXE is heard grinding in the distance.

VIOLET

I can't go with you.

Roland responds with calm, quiet anger.

VIOLET (CONT'D)

Maw can't take care of Charity.

Roland drags on his cigarette. He is silent.

VIOLET (CONT'D)

You heard the doctor. I'm sorry.

Violet turns to leave.

ROLAND

Suit yerself. Ya' can dig yerself a
nice, deep grave next to yer'
daddy's fer all I care.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - MOMENTS LATER

As Roland storms out of the house he does not see Maw
sharpening her axe by the barn.

In SLOW MOTION, Maw looks up menacingly at Violet, the axe
blade shining on her chest.

Roland storms off into the woods.

CUT TO:

INT. CHARITY'S BEDROOM - MOMENTS LATER

Violet is sitting by Charity's bed side, staring at her for a
long, quiet moment.

The sound of CRICKETS CHIRPING fades up as the light in the
window fades into night.

Violet's eyes are puffy from crying.

Violet sings Charity a lullaby. Violet feeds her a
tranquilizer.

VIOLET

Hush-a-bye, don't you cry...

CHARITY

(Waking and smiling
sweetly)

Daddy used to sing that song to us
every night. Before he...

VIOLET

Before he what, sweetie?

CHARITY

Before he went off to the war.

VIOLET

What war?

CHARITY

You know. Maw said he went off to fight the Indians an' now he's a big general an' all that, an' he's comin' back to build us a bigger house that's fit fer' a General's family!

VIOLET

What Indians? Charity, Daddy's not with us no more.

CHARITY

Yer' a bold-faced liar! Daddy's on the boat -- he just sent Maw a telegraph -- I saw it! I hate you! Yer' always lyin' to me an' tryin' to steal my boyfriends away!

VIOLET

Charity! That's not true! Yer' my sister -- I would never lie to you! I love you!

(Trying to hug her)

Oh, poor thing. Yer' all tore-up inside. Take yer' medicine, you'll feel better.

Violet cradles Charity's head in her lap. Violet continues to sing as Charity calms down but still whimpers as she falls from consciousness.

VIOLET (CONT'D)

Charity, Daddy's gone. But he loves us SO MUCH -- he's still with us -- watchin' over us -- even right now.

Violet cries.

CUT TO:

EXT. HOUSE - NIGHT

The lights in the house all go off one by one except for one.

CUT TO:

EXT. WOODS - NIGHT

In blackness the sound of RAPID FOOTSTEPS CRUSHING LEAVES AND TWIGS.

Roland, still angry, storms through the woods.

He walks into the center of town and hears DANCE HALL MUSIC IN THE DISTANCE.

Quietly fuming, he walks towards the sound and peers into the window of a run-down dance hall.

CUT TO:

INT. DANCE HALL - NIGHT

Inside the smoky scene is bustling with the excitement of a live stage show, drinking, gambling and flirtatious dance hall girls doing their jobs.

Distracted, Roland enters and looks around at the debauchery. He sees his THREE FRIENDS waving at him from a table and makes his way over to them. Cam is drunk.

CAM

Roland! Git over here. Meet my
cousin Sully. He's jus' visitin'
from out West. Says there's
plenny 'a work out there for us
an...

SULLY

How do, Roland? Everhooone all
ya'll that's aimin' ta'work can
come along with me in the
moanin'...

ROLAND

I'm done with all that. Got better
plans fer' myself.

CAM

(to Roland)

You're lookin' dark an' neglected.

SULLY

Jewantsome suds? We sure got
gracious plenty!

ROLAND

(to Cam)

Shouldn't you be home with your
wife?

Sully passes Roland a drink and he guzzles the alcohol.

The room lights go out and the stage is illuminated by a
single spotlight. Soon a hush falls over the crowd.

CAM

Let's forget our troubles fer' a
while.

As SLOW SENSUAL MUSIC begins, one sexy leg peeks out from the
closed curtain, then a hip, then a saucy, pouty face.

Her theme song is sung by the emcee, "My Blushin' Rosie."

A gorgeously slutty Christina Aguilera type, ROSIE LA RUE slithers out from her curtain and stalks slowly around the stage. Singing in low, sexy tones, Rosie begins her rendition of a popular song of an old BURLESQUE BALLAD style.

She is searching out into the audience for a man to prey upon. She leaps from the low stage and sits on various patron's laps, flirting with them as she sings.

Finally her eyes meet with Roland's and she sings the rest of her song to him from on top of his table. She is intoxicatingly dirty.

Roland slowly becomes entranced beyond his control. Between the alcohol and the vixen, he is hypnotized.

The song finally ends and ROSIE slides off the table, plopping down right next to Roland.

She first addresses the group of salivating men at the table, then turns herself entirely in Roland's direction.

ROSIE

So - who's gonna be the first man
ta' buy ROSIE a drinky?

CUT TO:

INT. CHARITY'S BEDROOM - CONTINUOUS

Violet stands in front of a mirror above a meager dresser. She looks into the mirror. She picks up a brush and brushes her hair.

CUT TO:

INT. DANCE HALL - CONTINUOUS

Roland stares, open mouthed, at the glistening hussy.

SULLY

(in Roland's ear

I never seen such a fancy lady in
real life before...

Roland rolls a cigarette. Rosie stares at Roland. He finishes rolling the cigarette, puts it to his mouth, and lights it.

Rosie sensually takes the cigarette from his mouth and places it into hers. She takes a long drag. An even longer exhale.

Roland is stone-cold. Rosie replaces the cigarette into Roland's mouth.

ROLAND

Ya' got some real talent there.

ROSIE

Nice to meet a fan of the theatre.

Rosie smiles.

CUT TO:

INT. CHARITY'S BEDROOM - MOMENTS LATER

Violet attempts to get her large, snoring sister to move over. Charity won't budge. Violet climbs over her and lies next to the wall.

Charity grunts and then pulls the covers over her own head.

Violet stares for a very long time at the picture of her father. He has a kind face and is wearing his Sunday suit.

Charity's snores loudly.

Violet pulls the covers over her head.

CUT TO:

INT. DANCE HALL - NIGHT

Rosie dances for Roland. It is a slow, provocative dance.

Roland is inflamed. He's also rebounding from Violet's constant rejection.

The atmosphere becomes red. Rosie moves closer to him. Light reflects into Roland's eyes from a PENDANT she wears dangling to her navel.

CUT TO:

INT. VIOLET'S HOUSE - HALLWAY - NIGHT

A flash in the darkness. It is an AXE. A dark figure eases down the hallway with it.

The figure grabs a raincoat and puts it on, hood up.

The ominous hooded figure, stands in the doorway, axe in hand.

The figure slowly makes its way over to the bed. She stares down at the bed.

CUT TO:

INT. DANCE HALL - NIGHT

Rosie and Roland seem to be the only people in the dance hall.

Rosie is on Roland, her round ass slowly riding his legs and up to his crotch.

She whips around, her hair is an infinite curtain surrounding Roland's face.

CUT TO:

INT. CHARITY'S BEDROOM - NIGHT

The hooded figure stares down at the girl that it believes to be Violet.

Slowly, it raises the axe. A swing and a huge thud, and Charity is decapitated by mistake.

Violet awakens, instantly opens her eyes.

HEARTBEAT.

She faces the wall and stifles a terrified scream.

HEARTBEAT.

CUT TO:

INT. DANCE HALL - NIGHT

Rosie straddles Roland and grinds him hard. Her nails dig into his back and rake upwards.

He arches in pain and ecstasy. Roland grunts loudly from the pain.

CUT TO:

INT. CHARITY'S BEDROOM - NIGHT

Violet is paralyzed with fear.

HEARTBEAT.

The hooded figure leaves the room and shuts the door.

Violet reaches behind herself without looking. Her hand touches something warm and wet. She pulls her hand back and looks at thick liquid glistening in the moonlight.

HEARTBEAT.

Violet turns her head, her eyes follow the trail of warm liquid to the body next to her.

HEARTBEAT.

She slowly pulls the covers away and sees Charity's decapitated body.

She holds her mouth and stifles another scream.

HEARTBEAT.

She climbs over the dead body and spills off the bed.

She is covered in blood. Her eyes dart around the room.

HEARTBEAT.

She moves for the door, but footsteps stop her.

HEARTBEAT.

She hides behinds the dresser and waits for the footsteps to fade off.

HEARTBEAT.

She eases her way up the wall and slinks out the window.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT YARD - CONTINUOUS

She drops to the ground and runs to the woods as she holds her mouth.

CUT TO:

EXT. WOODS - CONTINUOUS

Violet reaches a faraway clearing, looks up to the sky, takes her hand away from her mouth.

Her scream echoes in through the woods. She rises above her body. An out-of-body experience. She faints.

CUT TO:

INT. DANCE HALL - NIGHT

Rosie bites Roland on the nape of Roland's neck.

CUT TO BLACK.

FADE IN:

EXT. WOODEN BRIDGE - LATER

Roland stumbles across a wooden bridge. He shakes the fog from his head, but its still there.

Ian is also there.

IAN

Hey, Roland.

Ian punches Roland dead in the face. Roland recoils and spins around. He encounters another punch.

Roland falls to the ground. Ian kicks him in the stomach which pushes Roland towards the edge of the bridge. Another kick to Roland's stomach and he lands right at the edge.

A WOODEN STICK is within Roland's reach. Ian seats himself on the wooden railing. He wipes the sweat from his brow.

IAN (CONT'D)

Roland, what gave you the idea --

The wooden stick smashes against Ian's chest. He flies backwards off of the bridge and lands headfirst on the rocks of the shallow creek. He is dead.

Roland stands on the bridge with the wooden stick he holds like a bat.

CUT TO:

INT. ROLAND'S HOUSE - BEDROOM - LATER

Roland enters his room through the window.

Roland pulls off the mattress from his bed and grabs the wad of cash underneath. He grabs his banjo case.

CUT TO:

INT. ROLAND'S HOUSE - FRONT ROOM - CONTINUOUS

Roland enters the front room of the house and sets his things against the wall. It is a bindle which he has tied to the banjo case.

Roland's father, sits in his chair, in the dark. On his lap rests a shotgun. Around his neck is a white collar.

PAPA LE BEC

A wise son maketh a glad father.

ROLAND

Papa!

PAPA LE BEC

But a foolish son is the heaviness
of his mother.

ROLAND

I'm in trouble.

Papa's eyes burn a hole through Roland's chest.

ROLAND (CONT'D)

Papa. Fer once...

Papa's eyes turn down.

PAPA LE BEC

I can't hep you.

ROLAND

(Fighting angry tears)

Papa...

PAPA LE BEC

Done past time for you to leave.

Roland makes no moves.

Papa slowly rests his hands on the shotgun. He slowly points the barrel of the shotgun at Roland.

ROLAND

Papa...

PAPA LE BEC

As the whirlwind passeth, so is the
wicked no more. But the righteous
is an everlasting foundation.

Papa slowly cocks the shotgun. The barrel is made lethal. He places his finger on the trigger.

The moment lingers.

A knock at the door.

CUT TO:

EXT. ROLAND'S HOUSE - CONTINUOUS

Violet is at the door. Her nightgown is covered in blood.

VIOLET

Roland!

She keeps pounding.

CUT TO:

INT. ROLAND'S HOUSE - FRONT ROOM - CONTINUOUS

Roland and Papa face off. The knocking doesn't defuse the moment. Roland slowly turns and walks towards the door.

CUT TO:

EXT. ROLAND'S HOUSE - CONTINUOUS

The front door opens.

Violet tugs Roland's arm. His body jerks in her direction.

VIOLET

Maw's gone crazy.

Violet turns and runs into the woods.

CUT TO:

INT. ROLAND'S KITCHEN - CONTINUOUS

Roland grabs his things to chase after Violet.

His father has passed out in the corner chair.

CUT TO:

EXT. WOODS - CONTINUOUS

Roland catches up to Violet. He is sober now. Violet is focused, in "crisis mode". They walk rapidly.

VIOLET

She killed Charity... 'n' I know
she meant to kill me.

ROLAND

Where the hell you goin'?

VIOLET

I know where the money is.

ROLAND

I got money saved.

VIOLET

I know where ALL the money is.

CUT TO:

EXT. VIOLET'S HOUSE - CHARITY'S WINDOW - MOMENTS LATER

Roland cautiously climbs in the window and then pulls Violet
in.

CUT TO:

INT. CHARITY'S BEDROOM - CONTINUOUS

Violet quietly and frantically gathers clothing and shoves it
into a suitcase.

She looks up to where Charity's photo of her father would be.
It is not there. She completely avoids looking at the bed.

Violet looks around the room for her father's photo.

The two speak in a loud whisper.

VIOLET

What do we do?

ROLAND

We gotta leave town, right NOW.

VIOLET

We have to get the police.

He grabs Violet's arm.

ROLAND

Are you crazy?

VIOLET

They'll come out an' see what Maw
done, an' put her away-

ROLAND

No Violet! They'll hang US!

VIOLET

What does this have ta' do with us?

ROLAND

Think about it...

Violet looks clueless.

ROLAND (CONT'D)

Everyone in town knows you got
family strife...Why would Maw kill
'er own daughter? She gonna pull
the wool over they're eyes an'
blame you!

VIOLET

What?!?

ROLAND

Say you was jealous, or vengeful,
or- you snapped...

Roland looks around the room. He sees Violet's raincoat
hanging back up on the wall, splattered with blood.

ROLAND (CONT'D)

Violet! Maw put on YOUR raincoat to do it! Look! It has Charity's blood on it! An' YOU got 'er blood all over you right now! You gonna burn yer' nightgown, an' THEN call 'em?

Roland grabs the axe against the wall.

ROLAND (CONT'D)

Look! The axe is leaned against YOUR bedroom wall, an' there's blood all around it on the floor!

VIOLET

Roland! No! Don't get yer' fingerprints on it!

Roland and Violet look at each other with grave seriousness.

ROLAND

Oh, that's just wonderful. That puts me right in the hangman's noose. The whole town wants me dead anyways.

VIOLET

We just tell' em the truth-

ROLAND

Oh! You think so? Ya' think they gonna believe a half-breed delinquent an' a spurned step-daughter?

VIOLET

But-

Roland grabs violet's arm with his left hand. He spins her around to face the bed.

ROLAND

Violet! Look at what maw did to
yer' sister. Look at her!

She has to hold her mouth to stop from screaming when she finally rests her eyes on Charity's bloody corpse. Charity is holding on to the father's picture.

Silence.

Suddenly the axe in his right hand is jarred and the top falls off and hits the floor with a loud thump!

TERROR.

Roland and Violet freeze and wait to hear Maw's reaction. They hold their breath.

HEARTBEAT.

Maw snores very loudly. They release their breath.

Violet slowly approaches the bed. With tenderness she touches Charity's cheek, touches her eyeball, recoils. It's all too real.

Violet reaches for the photo and gently pries it away from Charity's dead fingers. Violet weeps silently.

CUT TO:

INT. MAW'S BEDROOM - LATER

Violet slowly pushes the door open. She moves very slowly. The door creaks. Violet freezes.

HEARTBEAT.

Maw snores in bed.

Violet crouches and crawls to the bed.

She reaches slowly between the mattress under Maw. Maw stirs but quickly stills.

HEARTBEAT.

Violet slowly eases her hand under Maw's mattress. Maw violently flips over and throws an arm across the edge of the bed, narrowly missing Violet's head. Violet freezes.

HEARTBEAT.

Violet continues to feel around under the mattress, and then her eyes close with relief.

She pulls out a leather bag. Inside the bag is a great deal of money.

Maw stops snoring. Violet raises her head and peeks to make sure Maw is asleep. Maw's eyes are wide open!

HEARTBEAT.

Violet holds in a scream.

Maw gasps for air and then continues on with a labored snoring. Sleep apnea.

Violet's leg is moist with her own urine. A little of it trickles onto the floor creating a tiny pool of panic-ade.

CUT TO:

EXT. RIVER - NIGHT

Roland shoves Violet's head into water.

CUT TO:

EXT. UNDERWATER - CONTINUOUS

Violet opens her eyes as wide as she can. She screams underwater.

Bubbles float from her mouth in SLOW MOTION.

CUT TO:

EXT. LAKE - CONTINUOUS

Roland lifts her back up, rips her bloody nightgown off of her and begins to wash her hair out. He throws the pieces of nightgown onto the shore. He washes every bit of blood off of her.

FADE TO BLACK.

FADE IN:

EXT. WOODS - THE NEXT MORNING

As the sun warms the earth, birds wake and call to one another, insects chase each other through the sky, and human life stirs. Heat bugs sing in the steaming summer air. Roses are in bloom.

CUT TO:

INT. VIOLET'S HOUSE - HALLWAY - MORNING

Maw stands in the hallway. She walks to the kitchen.

CUT TO:

INT. KITCHEN - MOMENTS LATER

Maw enters the kitchen walks to the cupboard.

MAW

Charity! William! Breakfast!

Maw reaches for a rotting apple, cuts it on the table with a dirty knife, spreading the pieces onto two dirty mismatched plates.

She spreads jam on two stale bread crusts, calling out to her baby again.

MAW (CONT'D)

Charity! Get yer' butt up! I got
breakfast ready! Charity!

When Charity does not answer, Maw gets up and walks towards her bedroom.

CUT TO:

INT. HALLWAY - MOMENTS LATER

MAW

Darlin'? What are ya' doin'?

Maw hears Charity's voice calling her. She has a GHOSTLIKE ECHO as she calls back to her mother in a playful voice.

CHARITY'S GHOST

I'm here on the stairs mama!

Drops of blood cover the stairs, then a shadowy figure flies by Maw. The GHOST VOICE GIGGLES PLAYFULLY as Maw storms over to the stairs.

Seeing only bloody footsteps, Maw begins to panic. Her manner becomes more urgent.

MAW

Stop playin' games with me- come to
yer' mama! Where the hell are ya'?

CHARITY'S GHOST

I'm here in the kitchen where it's
warm.

CUT TO:

INT. KITCHEN - MOMENTS LATER

Drops of blood cover the kitchen floor. The shadowy figure runs by. The GHOST VOICE GIGGLES PLAYFULLY as Maw storms back into the kitchen.

Seeing only bloody footsteps, Maw's panic turns to frenzy.

MAW

Yer' scarin' me now!

THE GHOST VOICE calls from Charity's bedroom.

CHARITY'S GHOST

I'm here sleeping in the bed!

Charity's cries and convulsions are heard as if they were a recorded version of the convulsions she'd had the previous day.

CUT TO:

INT. CHARITY'S BEDROOM - MOMENTS LATER

Maw rushes into Charity's darkened bedroom and sees her flipping around in the bed as if she were having another seizure.

Maw flicks on the bedroom light, but instead of seeing Charity having a seizure on the bed, she sees only the corpse of her own decapitated daughter.

Maw screams like a hawk that has been shot in mid-air.

She flies into a rage, pulling off Charity's covers and screaming over and over.

DRAMATIC MUSIC.

Maw turns around and smashes everything in the bedroom, both telepathically and physically, screaming the whole time.

Windows shatter. Object are hurled across the room.
Floorboards pop up.

Maw storms out of the bedroom.

CUT TO:

INT. KITCHEN - LATER

Maw fires up a tea kettle, lights a cigarette.

The tea kettle blows hot steam. Maw turns off the burner. She opens a cabinet and pulls out a jar of herbs.

She opens the jar and pulls out a small handful of them. She places them into a mortar and crushes them with a pestle. She pours the crushed herbs into a bowl.

Hot water tumbles into bowl as steam rises. She sits down with the steaming tea at the table.

In front of her rests a dead chicken. The chicken's throat is cut and its blood is in another bowl.

Maw dips a finger into the blood and lets a drop fall into her tea. She carefully sips the tea.

Next to the chicken are boots. She takes the chicken blood and pours it over the boots. A low rumble grows louder.

CUT TO:

EXT. VIOLET'S HOUSE - FRONT PORCH - DAY

Maw steps outside. She wears the boots that are now crimson red. The rumble is deafening.

DISSOLVE TO:

EXT. LAKE - DAY

Violet awakens with a start. In front of her is a burned out campfire. She is dressed in men's clothes. Roland is asleep beside her. Violet stands.

The fog begins to break and she sees the riverbank before her.

A beam of light breaks through the fog and shines on her. She looks back at Roland.

CUT TO:

EXT. WOODS - DAY

Something moves through the woods at tremendous speed. The trees are a blur. Breath labors.

CUT TO:

EXT. RIVERBANK - DAY

The fog lifts to reveal Violet. She sits at Roland's side. He slowly awakens.

Roland sits up.

VIOLET
I think I'll change.

Roland stands up. He gathers his bindle together and ties it to the banjo. He turns to see Violet staring intently at him.

CUT TO:

EXT. WOODS - DAY

The CREATURE's movement is swifter. The breath more labored.

CUT TO:

EXT. RIVERBANK - DAY

Violet smiles sadly. She frowns.

VIOLET

Roland?

Roland looks at Violet.

CUT TO:

EXT. WOODS - DAY

The creature stops at the edge of the woods. Even though it is obscured by trees, it appears to be grotesque and wolf-like. Its peers out through the trees.

CUT TO:

EXT. RIVERBANK - DAY

Violet wraps her arms around herself. She stands and sighs. A snap from the woods.

Violet jerks her head towards the sound.

VIOLET

Run!

Roland and Violet are instantly off down the shore.

CUT TO:

EXT. WOODS EDGE - DAY

The creature explodes from the woods and gives chase.

The fog obscures the whole area. Roland and Violet run blind.

VIOLET

The water!

Violet drags Roland into the river. The water is cold. It rushes by.

Violet and Roland continue into the water until it reaches their shoulders.

The creature rushes to the shore and stops. It paces around the area where Roland and Violet left the land. Its animal-like snout tastes the air for a scent.

Roland and Violet dunk underwater again and start swimming underwater to escape. They come up for air, looking around.

Violet eyes Roland and looks worried. She pushes him underwater and dunks herself.

CUT TO:

EXT. UNDERWATER - CONTINUOUS

Roland IS SUDDENLY LOST IN A SWIRL OF BUBBLES AND EDDIES.

Violet is nowhere to be seen. Roland swims underwater to find her but his vision is obscured by the turbulent waters.

CUT TO:

EXT. RIVERBANK - CONTINUOUS

The creature's grotesque nose takes information from the air. Splashes are heard in the waters. The creature remains vigilant.

In a moment, a flock of ducks appears through the fog. They swim slowly along the water, unaffected by the presence of the monster on shore. There is intermittent chatter from them.

The creature slowly hovers over the place where Roland and Violet were resting together, sniffs their belongings.

The creature goes to the river, hovers menacingly over the water. The creature eyes the ducks. Its roars in frustration. The startled ducks swims further into the fog and are obscured again.

Frustrated, the creature turns around and heads back into the woods.

CUT TO:

EXT. RIVERBANK - MOMENTS LATER

Roland and Violet burst up through the water with loud gasps for air.

Water droplets spin out everywhere in SLOW MOTION like a beautiful crystal carousel.

Roland helps Violet back to shore and they collapse on the grass together.

ROLAND

What happened?

Violet looks up and notices their belongings on fire.

She jumps up and tries to put out the fire. Most of her belongings are ruined.

She finds her half burned picture of her father in the rubble.

Violet drops to her knees, crying. Roland runs over to pull her behind a bush.

Roland slips behind a rock and comes out with his hidden banjo and pulls money out from behind it.

A rustling and growling is heard coming from the woods.

Roland and Violet grab their burnt belongings and run for their lives.

CUT TO:

EXT. RIVERBANK - LATER

Violet is running through the woods as fast as she can. Roland is also running through the woods as fast as he can.

VIOLET

Stop! No!

Roland takes a long dive and lands hard on the ground on his stomach.

Roland stands triumphantly with a struggling rabbit. He breaks its neck. Violet is horrified.

CUT TO:

EXT. RIVERBANK - LATER

Roland has built a fire and is cooking the dead rabbit.

He eats like a pig, smearing the food all over his face as he shoves it down.

Violet is sitting far away, and is too disgusted to ask for food, even though she is starving.

Roland stretches out and begins to fashion himself a rabbit's foot charm.

ROLAND

I'm 'bout full as a tick.

Violet gets up calmly, marches over to Roland and grabs the food out of his hands. She sits down and gobbles it up.

ROLAND (CONT'D)

I thought you didn't like rabbit.

Roland laughs. He picks up his banjo and starts to play. He is playing an eerily gorgeous song.

Violet looks at him with wonder and quietly hums along.

She looks up at the full moon, when she looks back down Roland's face is there waiting for a kiss. She nearly gives in when she sees a bite mark on his neck.

VIOLET

Looks like I'm too late.

She storms away.

CUT TO:

DREAM SEQUENCE: VIOLET

In her dream skeletal animals float in space. They wear wedding garments adorned with bizarre occult markings. As one of the creatures floats straight toward the camera the stars of space can be seen through it's hollowed eye sockets.

CUT TO:

DREAM SEQUENCE: ROLAND

Simultaneously, Roland dreams of Rosie. In some smoky red light district club, Roland sits on a wooden chair, cigarette in his mouth. Rosie straddles him, grinding away. Rosie has a handful of gingerbread that she shoves into Roland's mouth.

CUT TO:

EXT. RIVERBANK - DAWN

Roland shakes Violet awake. He motions for them to continue on. Violet sees his bite mark again and her anger is renewed.

She marches on ahead of him. Suddenly Roland's eyes light up.

Roland runs ahead of Violet and grabs onto a rope which is connected to an old boat.

He checks the boat for safety and gets in, extending his hand to Violet.

ROLAND

I jus' found the answer to our troubles.

Violet stands with her arms crossed.

ROLAND (CONT'D)

Get in the boat.

Violet stubbornly stands with her arms crossed in a long stand off with Roland. Roland picks up an oar and angrily pushes off shore.

ROLAND (CONT'D)

Ya' got a soft head an' a hard heart, Violet Woodlawn.

VIOLET

I'm supposed to be smarter than that. I'm just actin' like a stupid girl.

ROLAND

(laughing)

You get in this boat, Violet.

VIOLET

What was I thinking? You don't know me! An' it's not our boat to take.

ROLAND

What do you care? It's nothin' to you.

VIOLET

You made me think you was serious.

ROLAND

Someone in that town ought'a made you think.

Violet becomes enraged, runs into the water and leaps into the boat. She pounces on Roland, attacking him with all her might. They wrestle until the boat tips over.

As they resurface, Roland grabs Violet's face and kisses her violently. Violet melts, but then slaps him across the face.

ROLAND (CONT'D)

OW!

(In horror)

My banjo!

Roland and Violet frantically look everywhere for his banjo. Violet plunges under the water and moments later bursts out of the water with it. She is full of remorse.

VIOLET

I didn't mean...

Roland grabs the banjo from her, turns the boat over, gets the oar, puts the banjo in the boat carefully, grabs Violet, throws her into the boat, climbs in and shoves the oar into her hand.

ROLAND

ROW!

Violet looks down, ashamed, and begins to row.

Roland opens the banjo case and inspects the instrument for water damage. The banjo is fine.

Roland remembers why she was mad in the first place. He smiles his devilish smile to himself and starts to laugh.

He kicks back and relaxes, letting Violet row.

ROLAND (CONT'D)

(Cocky)

You love me.

VIOLET

You ain't even worthy of my love.

ROLAND

(Offended)

Maybe YOU ain't worthy of ME.
Last night, I met a REAL singer.
She sure loves me.

This is too much. Violet becomes enraged once again and turns around, leaping on Roland more violently than before. The boat tips over again.

CUT TO:

BLACK

FADE UP:

EXT. DIRT ROAD - EVENING

Violet storms up the road. She sees an AXE stuck to a tree stump. She pulls the axe out and heads back to the boat. She looks like she's mad enough to attack Roland with the axe.

CUT TO:

EXT. RIVERBANK - WOODS - MOMENTS LATER

Violet, axe in hand, stomps towards the boat. She reaches the boat and tosses the axe in, steps in and sits. They shove off.

CUT TO:

EXT. FURTHER DOWN RIVERBANK - LATER

Roland and Violet beach the boat and hide it under the trees again.

Roland sits on the beach and smokes.

He gets up, with the cigarette in his mouth, and prepares to chop away at a large tree.

Violet walks over, matter of fact, grabs the hatchet out of his hand, and shoves him aside.

VIOLET

Lemme' show ya' how it's done, boy.

Roland lets himself fall back into the sand and looks up, watching Violet.

She cuts the tree like a "he-man". She becomes more beautiful and sexy with every chop of the hatchet.

Roland watches her intensely.

She turns her head to catch him staring.

Roland and Violet stare at each other for a few seconds, not able to take their eyes off of one another. Violet looks away.

VIOLET (CONT'D)

I ain't in no mood.

Roland gets up angrily, childishly kicks dirt towards Violet as she chops at the tree. Violet doesn't even notice.

Roland finds a vantage point from which he can watch Violet, but she can't see him watching. He stares at her while she works.

Out of spite, Roland gets up when Violet's nearly finished cutting down the tree, walks over to her, grabs the hatchet, shoves her aside, and finishes the job.

He looks really sexy while he chops.

DISSOLVE TO:

EXT. RIVER - NIGHT

The boat floats along the beautiful, tranquil river. The sun is setting and the view is amazing. The calming SOUNDS OF FOREST AND RIVER LIFE lull Roland and Violet into a meditative state. They are quiet.

CUT TO:

EXT. RIVERBANK - NIGHT

Hunger overcomes them. They row to shore and hide the boat under some bushes.

Roland tries to keep Violet warm with a hug, but she just pushes him away and marches off into the woods. Roland walks after her.

He is shocked to hear the WAILS OF A MISERABLE WOMAN. He frantically moves closer to the sound.

ROLAND
(loud whisper)
Violet!

CUT TO:

EXT. CLEARING - MOMENTS LATER

Roland approaches a clearing. In the clearing A GROUP of SEVEN PEOPLE has assembled around a baby coffin. The MOTHER, MAURA is screaming and wailing. The FAMILY and FRIENDS sob and hold their heads.

MAURA
Throw it on the fire! Throw it now!

Violet can't help herself, she runs from her hiding place.

VIOLET
No! Its not right! The baby needs a proper burial!

She darts out from the woods near Roland and swats the baby coffin to the ground, mistakenly thinking that they mean to burn the baby, and the baby's limp body falls out onto her.

The grieving family leaps at the perpetrator in the dark, but they mistakenly tackle Roland, not Violet, who is on the ground. Maura tries to strangle Roland. There is a violent attack on Roland by every family member. Utter chaos.

Maura turns around and sees Violet on the ground with the dead baby on top of her. She attacks Violet.

MAURA
Witch! I see you!

Roland throws Maura to the side and swings his banjo around like a weapon.

ROLAND
Y'all calm down!

PATRICK
She's cursed us, fer' sure!

ROLAND
Move away! Move or I'll bash yer'
head in!

Maura glares at Violet. Violet looks down at the dead baby on her lap and begins to moan, holding her head.

VIOLET
(to Roland)
I thought...I thought they were
gonna...

Violet reaches for the baby and tries to put it back in the coffin. It is limp and mushy and Violet finds it very hard to open the coffin and place the baby back in the way it had been arranged before. MAURA'S SISTER MOLLY rushes over to put the baby back in the coffin.

Molly gently and lovingly arranges the baby in the coffin,
then

whispers a blessing in it's ear, crossing herself.

MOLLY
Good night, Patrick McGuire.

Molly kisses the baby's cold forehead. The crowd calms down and moves away.

MAURA'S HUSBAND, PATRICK walks over to Roland. Violet is too ashamed to look at anyone. Patrick looks imploringly at Roland.

PATRICK
(Heart still pounding
rapidly)
(MORE)

PATRICK (CONT'D)

What are ya' doin' rushin' in like that?

ROLAND

Thought there was trouble. Thought we could help.

PATRICK

Well, ya' sure didn't help!

VIOLET

We're so sorry.

PATRICK

(Looking at Roland's
banjo) Maybe you ARE...
Well... I believe that God makes no
mistakes -

MAURA

If God makes no mistakes, then why
has he let my child suffer and DIE?

Patrick takes Maura in his arms tenderly.

PATRICK

It's for Him to decide. It's up to
us to find the good in it.

MAURA

What the hell does that mean?

VIOLET

(distant)
Everything happens as it is
meant to...

Violet strokes Maura's face and calms her down. Roland looks at Violet with growing admiration of her wisdom.

Roland grabs the banjo and plays to break the tension. Violet has tears in her eyes and nods her head up and down. Roland begins to play a sorrowful folk song on his banjo.

Violet sings softly and beautifully, builds into a crescendo of emotion.

The family members all have tears in their eyes but seem comforted. They hold onto and console one another. The song ends and the family is very quiet.

Violet looks around at each person.

She notices Maura's SISTER, MOLLY. In her hands she is holding what looks like a cow's heart. There are many pins sticking out of it.

Maura walks over to Molly and grabs the heart, throwing it on the fire.

MAURA

What done this evil act is a witch,
an' I'll soon see the truth.

Maura turns and pokes at the heart with a stick, pulling it out of the fire. She suddenly looks terrified. Family members gather around for answers.

COLLEEN

What do ya' see?

PAPA MCGUIRE

Ya' gone beyond the veil! Bring it
back! Bring back the truth!

PATRICK

(touching her)
You're scarin'me, love.

MOLLY

(gently touching her)
What do ya' see Maura?

MAURA

(wide-eyed, possessed)
I - SEE - THE - TRUTH - I - SEE -
HER - COMING - SHE'S - ALMOST -
(MORE)

MAURA (CONT'D)

HERE - SHE - DONE - THIS - DEED -
SHE'S GONNA - KILL - US - ALL!

A growl is heard coming from the woods. Red eyes are all around them in the forest. The people scream and panic.

Violet looks at Roland in terror of the truth.

Roland grabs Violet's wrist and drags her back to the riverbank.

CUT TO:

EXT. RIVERBANK - MOMENTS LATER

Roland throws Violet into the boat and then leaps in behind her.

After a few tense minutes of rowing they hear screams coming from the direction of the family funeral. They look as if they want to return and help, Violet tries to scream, but Roland puts his hand over her mouth. They have no choice but to press on down the river.

The boat continues to float down the river into the darkness.

Suddenly, Maw is on the shore, she pans over the lake with her telescope. She seems larger, grotesquely animal-like. She is obscured by the fog again. She sniffs the air but the lovers are downwind of her.

Violet begins to cry and panic. Roland holds her arms to keep her calm. They squat in the boat as it floats downstream hidden by the fog. Roland grabs Violet's arm and wraps it around his body. He kisses his lucky rabbit's foot. They hold onto each other and begin to meditate.

When Maw looks through her telescope in their direction, she sees only a sudden burst of mist on the river.

Maw is suspicious, but without concrete visual evidence of Violet and Roland, Maw has no choice but to turn around and head into the woods to continue searching for them.

DISSOLVE TO:

DREAM SEQUENCE - VIOLET

Violet dreams of a giant ANIMATED DECAPITATED RABBIT'S HEAD, DRIPPING BLOOD FROM ITS NECK.

The SOUND OF BABIES CRYING is in an obvious recording LOOP. The rabbit chomps it's teeth and chases after her.

The head splits open to reveal a pounding heart stuck with pins. Violet is giving birth, but she delivers a dead foal.

Violet has an out-of-body experience and looks down at Roland and herself sleeping.

CUT TO:

DREAM SEQUENCE - ROLAND

Violet is in a skimpy nightgown. Her chiseled arms swing an axe that splits a log. Another. The arms swing down one last time. The face looks up. It is now Rosie. She smiles.

Blood oozes from the wood she just split. She lets go and stalks towards Roland. He grabs her by the waste and pulls her onto his lap. She bites his lip.

CUT TO:

EXT. RIVER - THE NEXT MORNING

Roland and Violet drift down the river, both are asleep in the boat.

Violet wakes in a doomed mood. She stares out at the water. The skies are red and ominous.

The boat passes by a school of dead, floating fish. Violet's anxiety increases. She begins to shake as if demons were attacking her.

Violet grabs Roland's knife out of his pocket without waking him, and starts to chip away at the inside of the boat with the knife.

VIOLET

(hysterical)

We keep gettin' in the boat on the left side. You know that's bad luck. You gotta' enter from the right side. Not the left side. We're jinxed.

Roland slowly wakes up. Violet pulls the knife from the hole she has nearly minted.

ROLAND

What the hell are ya' doin'?

VIOLET

The boat is sinking.

He grabs her hands. Water is quickly filling the Roland grabs Violet and his banjo and jumps out, swimming to shore.

CUT TO:

EXT. RIVERBANK - MOMENTS LATER

They collapse onto the sand.

Violet frantically digs into the sand like a gopher to hide herself. She flings sand with each scoop.

VIOLET

She almost found us last night, we can't get away! Do you REALLY think she's gonna just let me run away?

Roland shakes her violently, turning her around to his face.

ROLAND

Violet! Take CONTROL. I PROMISE YOU- We're gonna' get away from 'er, and we're gonna' play our songs in big fancy music halls, we're gonna wear fancy clothes an'... Have fancy signs painted with our picture, an'...We gonna leave all this behind.

Violet is silent.

A GUNSHOT. Roland looks up.

CUT TO:

EXT. WOODS - MOMENTS LATER

Violet runs into the woods. Roland follows her.

Through the woods comes A BLACK MAN, JOHN, in a suit, running for his life. Behind him, also running, is a DRUNK WHITE HICK, MARL, with a shotgun. He is toying with the man before killing him.

Bang! The gun goes off. Roland ducks behind a tree.

The black man falls face down near Roland. He looks up and reaches out to him.

JOHN

Get out of here! He's a lunatic!

Roland reaches out to grab John's hand, and begins to drag John towards him.

Roland is horrified to see the man jerk sideways from another shot gun blast.

Violet screams and runs out from behind the tree where she is hiding.

The hick sees Violet and Roland and walks triumphantly over to them. Roland holds onto Violet protectively.

MARL

Don't be skeered, I ain't gonna' shoot ya'. I Jus' gettin' rid of a rodent on my property.

Roland and Violet look angry and horrified.

MARL (CONT'D)

Oh. You never seen no one put down before, s'pose. Well, ya gotta be careful now. They're movin' in on our territory. We gotta protect what's ours. Ya' know what I'm talkin' 'bout? No? You ain't heard 'a the new plague of Communasm?

Roland and Violet look quickly at the dead man's hand and see a small pamphlet.

MARL (CONT'D)

Hoover says they're everywhere, comin' at us from all sides.

John uses his last bit of strength to get Violet's attention. He motions for her to take his pamphlet, which details a new Utopian society of peace and brotherhood. It says nothing of Communism.

John whispers his last request before expiring in the dirt.

JOHN

Please - please - go tell them what happened to me - please - promise me...

Violet takes the pamphlet, strokes the man's face to comfort him and then hides the pamphlet in her garter.

The dying man looks terrified when he sees Violet's face, but then he calms down. From his point of view, the sun streaks through her hair and she looks like an absolute angel.

JOHN (CONT'D)

Thank you so much...

John dies peacefully.

Roland turns to her but she is not there. She is face to face with Marl, yelling at him.

VIOLET

Oh - yeah - you get 'em now! Hunt
'em down like squirrels! Shoot 'em
up REAL GOOD now!

Roland grabs Violet's arm to pull her back.

ROLAND

VIOLET! HONEY! We gotta get back to
the others now, they'll be worried -
heh- we just took a little rest-
know what I mean?

Marl looks at the couple with suspicion. Roland pulls Violet back, very slowly. Silence.

Marl scratches his head and then seems to forget his suspicion suddenly, becoming friendly.

MARL

Ok, then. Be careful in them
woods, don't get kidnapped by no
commies!

Marl shakes his shotgun at the couple and then laughs hysterically.

Roland and Violet run for their lives through the woods.

CUT TO:

EXT. RIVER - MOMENTS LATER

They grab their stuff from the hidden boat and run to a dirt path.

CUT TO:

EXT. PATH - MOMENTS LATER

VIOLET
(trancelike)
I'm killing everything.

Roland grabs her arms and spins her towards him. He looks her straight in the eyes.

ROLAND
YOU DONE NUTHIN' WRONG VIOLET!
You're the best person I ever knew!
Look, there's a lot a' really bad
people in this world. YOU ain't one
of 'em. YOU can't control 'em. You
ain't made none of this happen, not
with HIM, not with yer' MAW, not
nobody. Ok? Stay WITH ME, I ain't
gonna let anythin' happen to you...

VIOLET
Roland...I feel like I'm slipping
away. Please don't let go of me.

Roland holds Violet in an embrace.

ROLAND
I ain't goin' nowhere without you.

CUT TO:

EXT. WOODS - NIGHT

Roland and Violet sit near a fire they've made. They rest against a tree. They allow themselves to look more deeply at each other as they talk quietly.

VIOLET

Yer' family always been in the same place?

ROLAND

Papa came here from Canada ta' preach, an' brought Mama. But since he's white an' she's Blackfoot, no one came by to hear the word. So he took up the devil-water.

VIOLET

I remember when we was kids, I seen him bruise you up pretty good.

Roland is very silent.

VIOLET (CONT'D)

Well, I know I already told ya' how my Momma passed after havin' me, then Paw passed after marryin' agin'. All I got of 'im is his picture.

Violet reaches into her burnt, rotten suitcase and pulls out a picture of her father. Roland looks long and hard at it.

ROLAND

I see the same thing in his eyes I seen in yer's.

VIOLET

What's 'at?

ROLAND

Mercy.

They look at each other for a long time.

Suddenly their intimate moment is interrupted by the sound of a growl coming from the darkness. Roland looks around, alarmed. When he turns back, he sees Violet in a complete trance.

She slowly gets up and begins to walk into the woods.

Roland jumps up and follows her. He taps her on her shoulder, then waves in front of her face, then shakes her to no avail. Violet stops and looks into the woods.

Roland hears something behind him. He turns around.

SCREECH! An owl jumps out at him from a tree limb and then flies away! He turns back to see Violet staring.

Roland follows her gaze over to a large bonfire peeking out through the woods. He then becomes very aware of the African drum music around him.

Violet wanders like a zombie toward the clearing ahead of them. Roland follows.

Violet enters the clearing. Around a huge bonfire, TEN DANCERS and THREE DRUMMERS perform a Voodoo ritual dance that is both sacred and beautiful.

As Violet and Roland approach and tread upon their sacred ground, the practitioners, all in a trance, descend upon Roland with fists of fury. Her trance broken, Violet screams in horror.

Roland defends himself. He charges into the crowd, screaming and swinging his banjo around like a weapon.

The dancers retreat, but form a circle around Violet and Roland.

The crowd is silent and still.

A priestess approaches Roland, she is getting messages from beyond. Her hands are raised, and she waves them over his body.

PRIESTESS

(to Roland)

Ya' got a restless spirit followin'
ya'!

(to Violet)

Ya' got a guardian too-

(to Roland)

Can help ya', but not wit out ya'
askin'. Ya' gonna have bad luck if
ya' not askin' for help.

VIOLET

(Touching Roland)

Help him. Please.

The priestess looks to Roland and back to Violet.

PRIESTESS

(to both)

I can see your love.

(To Roland)

She will always be wit' you.

The priestess thrusts her hands into Roland's face. He does not flinch. The priestess' eyes roll back.

She screams and the drums start. She begins a dance as if possessed.

A strange amulet around her neck flashes.

PRIESTESS (CONT'D)

She comin'. Da witch comin'!

PRIEST

Everybody come together.

Two dancers take Roland and Violet and seat them around the fire.

The dancers, led by the Priestess, cleanse them and bless them. In the light of the fire Roland and Violet stare at each other more intensely than ever.

Violet raises her arms and begins to shake.

Roland stares in disbelief at the spectacular ritual.

The priestess grabs Roland's face.

PRIESTESS

Ask your spirit guide to help
protect you.

(Screams)

Allez! Maintenain!

The priestess chants while waving her arms over Roland's head and body.

PRIESTESS (CONT'D)

He cannot get in! You ask 'im in!
Be grateful to 'im!

ROLAND

Fer' what?

PRIESTESS

Ungrateful chile! Step down from
dat an beg 'im come in or we all
suffer!

Roland is silently defiant and stubborn.

PRIEST

You bring 'is wrath on us!

VIOLET

(To Roland)

This is real.

Roland glares at the priest. The priest pushes Roland's head down to the ground. He blesses him.

Violet bows. The priestess blesses her. Violet looks to the priest to have mercy on Roland.

The priest and priestess paint charms on Roland and Violet's foreheads for protection.

The dance builds to a frenzy.

Red eyes are seen in the woods, watching Violet and Roland.

An otherworldly roar is heard from the woods.

VIOLET (CONT'D)

It's her!

A few of the dancers flee into the water in a panic.

Roland grabs Violet and runs into the water to escape.

Screams are heard coming from the remaining dancers. The screams fade out.

Violet looks up at the sky and sees the outline of an ominous winged figure and it seems to be following her. She and Roland dive underwater to escape.

CUT TO: BLACK

CUT TO:

EXT. RIVERBANK - WOODS - NEXT MORNING

Roland and Violet are washed up on shore. They slowly awake to the sound of nearby creaking. They cautiously walk towards the noise.

In the woods, they discover that the priest and priestess and a few of the previous night's tribal dancers hanging from trees.

VIOLET

She killed them...

ROLAND

No.

Roland nods to a black smoldering cross left by the Klan.

DISSOLVE TO:

EXT. TRAIN TRACKS - DUSK

Roland and Violet finally arrive at the train tracks they have been looking for. They walk along the tracks until they hear a train horn.

They jump to the side as a freighter passes by slowly.

Roland jumps into an open door and pulls Violet in.

CUT TO:

INT. TRAIN CAR - DUSK

Roland and Violet flop down, exhausted.

They sit up and realize that they are not alone. In the train car are a GROUP OF TWELVE POOR TRAVELLERS.

They look over the travellers' faces one by one. The people are dirty, tired, and zombie-like.

A kind looking MAN, CURTIS welcomes Roland and Violet.

CURTIS

Who you runnin' from, friends?

ROLAND

Not runnin' from no-one.

Curtis picks up his banjo and plucks a few notes as he talks.

VIOLET

Where y'all goin'?

CURTIS

Well... Tryin' to get out West.
Hear there's work and land. Free
land.

VIOLET

From who?

CURTIS

The President of the United States
of America, that's who.

ROLAND

No such thing as free land.

CURTIS

An what makes you so smart? Just
cause you ain't heard of it don't
mean it ain't true!

Violet remembers the pamphlet in her garter and pulls it out
in a hurry.

Roland notices Curtis eye her garter.

Violet starts to read, the cover says "Utopia Grove - Freedom
Artists Colony".

VIOLET

Well, the first thing WE gotta' do
is find this place -

CURTIS

Yer' wife better mind her skirts.

Curtis stares directly at her thighs.

Violet begins to read the pamphlet intensely, unaware of the
men's attention.

VIOLET

I ain't his wife! Roland, read me
this map.

CURTIS

Yer' girlfriend better watch -

ROLAND

She ain't my girlfriend.

Curtis pats Roland on the shoulder- friendly.

CURTIS

Brother, you've made me the
happiest man alive.

Violet is suddenly aware of the unwanted attention she has haplessly attracted from the single men in the car.

Roland blocks Curtis from looking at Violet.

Violet pulls her skirt down over her legs.

ROLAND

Friend. She ain't fer' you -

CURTIS

Well, I naturally assumed -

ROLAND

I advise you to stop.

CURTIS

I guess she's yer' captive.

The two men stand face to face and stare at each other in silence for a long pause.

The tension is broken by the sound of Violet's laughter.

The two men both look down at her at the same time. She is still looking down at her pamphlet, but is extremely amused.

CURTIS (CONT'D)

(to Violet)

Take care now. These kinda'

(MORE)

CURTIS (CONT'D)

arrangements can kick ya' on the
behind when yer' not lookin'!

VIOLET

Arrangements?

In the corner a SMALL GIRL starts CRYING from the men's confrontation. The GIRL'S MOTHER cradles her and glares at the two men and Violet.

VIOLET (CONT'D)

Get yer' banjo out, hurry up.

Roland opens his case and pulls out his beloved banjo, and begins to play a sad folk song.

Curtis joins in, and Violet sings with great emotion. The poor, downtrodden refugees are spellbound with the music and the story.

Violet sings like an angel. Roland is choked up by the beauty of the song. He covers his emotions.

Suddenly the SHRIEKING CRY OF A BABY IS HEARD ECHOING IN THE CAR. Violet and Roland wince.

CUT TO:

BLACK

FADE IN:

INT. TRAIN CAR - NIGHT

Violet is falling asleep near the wall of the train car. Facing her, directly next to the wall is a YOUNG MOTHER, SARAH, WITH HER CHILD. Violet is facing away from her.

Roland and Curtis have patched things up and they sit together, picking at their banjos. Roland is strategically blocking Curtis from Violet with his body.

CURTIS

I never saw 'er again, but 'er sister kept stalkin' me like a mountain lion for five months. In the woods at night. Creepin around...But never makin' a real move, until one day she showed up with a shotgun 'an a bible, an' I high-tailed it outta' town! So - how long ya' known Violet?

ROLAND

I guess - since we was kids.

CURTIS

She's quite a woman, now.

ROLAND

Don't know the half of it.

CURTIS

Friend, I believe it. I believe it.

ROLAND

She's tangled up in a whole mess 'a mystery.

CURTIS

Ain't that the way with women.
Amen.

Curtis yawns and prepares himself for sleep. He lays down. He mutters under his breath.

CURTIS (CONT'D)

Best hurry up an' marry that girl
before it's too late.

Violet turns over in her sleep. Curtis raises his eyebrows, then inches toward Violet as she sleeps. Roland sees his move and rushes in for the interception. He places his own body between Curtis and Violet. Curtis rolls his eyes and falls asleep.

Violet makes her usual whimpering sounds as she travels through yet another nightmare.

Roland rolls over to hold and comfort her through the night.

Roland does not sleep.

FADE OUT:

FADE IN:

INT. TRAIN CAR - LATER

Violet is woken by the sound of a baby crying. Not realizing that Roland had been holding her, she groggily turns over to face Sarah, and watches Sarah breast feed the baby. Sarah has profound sadness about her.

SARAH

Sorry...He don't mean ta' wake ya'.

VIOLET

I can't sleep anyhow.

Sarah spies Violet's empty ring finger.

SARAH

How come ya' ain't hitched?

VIOLET

I don't wanna' be no man's slave.

SARAH

I ain't never takin' off this ring.

Sarah crosses herself. Violet looks confused.

SARAH (CONT'D)

He was so handsome and sweet. We used ta' meet in secret on account 'a my parents hatin' 'im.

VIOLET

Why?

SARAH

They called him a niggerman. They thought he's the devil. But his was the most wonderful soul I EVER KNOWN in my WHOLE LIFE! Always helpin' everyone, faithful an' true... Never sayin' a bad word 'bout no-one.

VIOLET

What happened?

SARAH

Me an' him run off together ta' git' married, on account a' I was carryin' his child... An' when my momma caught up with us she took 'er revenge... Blew 'is head clear off.

Roland is secretly listening to the women talk. He is moved.

SARAH (CONT'D)

When you love somebody, you make sure you tell 'em every day. Cuz' they gonna be gone someday.

Violet starts to cry and puts her arm around Sarah to console her. She looks down and pulls the baby's blanket away from it's face and sees a beautiful African American child. He looks up at Violet and smiles.

VIOLET

OH! He's the most beautiful thing I ever seen! Oh Sarah - let us help ya'.

SARAH

I'm damned, Violet.

Suddenly, without warning, the train jerks to a halt.

The car doors are pulled open and dark, hooded figures grab most of the travellers and yank them out of the car. They appear to be sucked out of the doors. Screams of protest are silenced.

Roland slings his banjo across his back and grabs Violet, dragging her from the train. He opens the car door on the other side of the train and throws her out of it.

Violet plummets into the darkness, eventually splashing into a body of water.

After a frantic and fruitless search for Curtis in the train, Roland jumps out.

CUT TO:

EXT. RIVER - MOMENTS LATER

Roland hits the water and then surfaces.

ROLAND

Violet!

Violet flails around in the water.

VIOLET

Here!

Roland swims over to her and pulls her and his banjo to shore.

CUT TO:

EXT. RIVERBANK - MOMENTS LATER

They hide in the bushes. Above and around them they hear GUN SHOTS and SCREAMING.

Then, directly next to them they see the body of Curtis come crashing down. They rush over to help him.

As he is dying he hands them his tiny pouch of cash and his pocket watch.

CURTIS

I'm so glad I met you two. Promise
me you'll give this watch
ta' yer' son some day...Promise me!

Curtis stares directly at Violet, the way John, the dying man did earlier. He has the same reaction to Violet. It is as if Violet is a beautiful angel comforting him as he dies.

CURTIS (CONT'D)

Thank you.

Curtis dies. Violet bows her head in silence.

She and Roland roll Curtis's body into the bushes under a bridge and hide with it there until they hear silence. They hold onto each other. Violet has buried her face in Roland's chest, finally falling asleep.

DISSOLVE TO:

EXT. UNDER THE BRIDGE - NIGHT

Roland rubs his eyes and looks around. He gently wakes Violet, who is still in his arms. Roland is visibly stiff and exhausted. He moves to Curtis, to bury him, but he is horrified to see that Curtis's body is missing.

He looks up and sees that they are on the outskirts of a big town.

ROLAND

(Whispered)

Violet!

Violet rubs her eyes, and mumbles, half asleep.

VIOLET

We should keep on the train a while
more -

ROLAND

We gotta get out 'a here right now!

Violet rubs her face to wake up and then realizes that she is not dreaming.

CUT TO:

EXT. BIG CITY - MOMENTS LATER

Roland and Violet quickly walk onto a dirt road that leads to the city. They wipe dirt off of their clothes and faces. They look around to see if they're being followed.

They enter the town, still panicking about Curtis's body. Everyone they look at could be out to get them, they become paranoid.

The city is alive with excitement. It has a real New Orleans feel to it. Roland and Violet are on edge. Sounds and sights jar their nerves.

Violet catches a glimpse of herself in a window and is horrified. She tries to clean her face and hair up as much as possible.

They enter the first inn that they come to.

FADE OUT:

FADE IN:

INT. INN - BEDROOM - MORNING

A ray of sunlight hits Violet's face and wakes her slowly. She gazes straight into it with a blank expression on her face.

Roland stirs on the floor, where he's spent the night. He rolls over and gets up, looking over at Violet as she stares out the window. She is beautiful when the sunlight illuminates her red hair and grey eyes. She wears a slip, as her dress is hanging up to dry.

She slowly looks over at Roland and they stare at each other for a few long and wonderful moments. The sound of A NIGHTINGALE is heard outside the window.

VIOLET

I had a dream, I dreamt about my
brother an' sister. It was
beautiful. Like in the beginnin'
when papa was still there. William
used to make dolls fer' me an'
Charity out of the picked flowers.
He made us crowns too, I was
princess, Charity was the queen and
Willie was the king. Only he made
Charity's crown out of poison ivy.
She looked like a monster for
weeks. Maw never forgave me.

Violet begins to laugh and then to cry. Roland reaches up to the bed and takes her hand.

ROLAND

Violet...Curtis didn't leave us
enough money to pay fer' this room.

CUT TO:

EXT. TOWN SQUARE - AFTERNOON

Silently Roland and Violet walk around the new town to get their bearings and procure a meal, and then some work. They pass by lovely stores with fancy windows, all with signs in their windows that read "No work".

they stop at a pawn shop. Roland pulls out Curtis's pocket watch, but Violet stops him from going in to sell it.

Eventually they pass a fancy looking dance hall. Rosie's picture is on the billboard. Roland becomes very quiet. Violet notices.

They pass by a decrepid man and his charming little flower cart.

CUT TO:

EXT. FLOWER CART - MOMENTS LATER

FLOWER MAN

Buy a flower fer' yer' beautiful
wife?

Roland looks at the flowers and a wave of sadness hits him. He turns Violet around to embrace her. She is surprised.

ROLAND

Violet, don't ever leave me. I'm so
sorry.

Both of their eyes fill with tears. They embrace as if they never want to let go. They have finally realized the depth of their love.

Suddenly their rapture is interrupted by the SOUND OF A SCREAMING BANSHEE.

Maw is running at them from the woods.

TERROR.

She telepathically hurls everything she can at them, rocks, branches, debris. It looks like a tornado.

MAW

YOU!

Maw rushes at Violet.

MAW (CONT'D)

You shouldn't be here! You should
be DEAD!

ROLAND

Violet! Run!

Violet is petrified and can't move from her spot.

MAW

(more violent)

You shouldn't be here! You should
be DEAD!

Roland moves between Maw and Violet, raising his voice.

ROLAND

Leave her alone!

Maw uses superhuman strength to throw Roland aside. She attacks Violet with her dirty, long claws. Violet screams.

MAW

(even more violent)

You shouldn't be here! You should
be DEAD!

Roland raises his banjo and smashes Maw over the head repeatedly until he crushes her skull. He keeps smashing her until her head is completely gone. He releases all his feelings of rage and anger into killing her.

Roland and Violet run away. They run until they find a doorway to duck into. Roland cries from the trauma and the adrenaline.

VIOLET

Roland - I'm so sorry.

Roland kisses the tears from Violet's eyes. He holds her face in his hands.

ROLAND

You ARE my beautiful wife an' I
LOVE you Violet Woodlawn!

VIOLET

I'll always be with you Roland. I
love you so much.

ROLAND

Please don't leave me!

Violet kisses him and proclaims her love over and over,
crying.

A violent rain storm begins. They huddle together and make a
"run" for the inn.

CUT TO:

INT. INN LOBBY - MOMENTS LATER

Roland leaves Violet in the lobby.

ROLAND

(Kissing her)

You wait upstairs, I'm goin' fer' a
preacher.

(Running to the door and
calling behind him)

I love you Violet Woodlawn!

Violet runs up the stairs.

INNKEEPER

You got a bill to settle!

ROLAND

I'm gonna marry that girl! - then
we'll settle up, don't worry.

Roland watches Violet run up the stairs. He runs out into the night.

CUT TO:

EXT. TOWN SQUARE - NIGHT

Roland runs through the town square looks in every doorway and at every sign for a person to marry them.

Roland stops dead in his tracks and looks colder than death.

Silence.

He is face to face with Rosie.

CUT TO:

INT. INN BEDROOM - MOMENTS LATER

Violet grabs her coat to find Roland. She is too excited to wait in the room.

CUT TO:

EXT. TOWN SQUARE - NIGHT

Roland quickly turns to get away from Rosie. He walks into an alley. Rosie follows him.

CUT TO:

EXT. ALLEY - MOMENTS LATER

ROSIE

Thought you'd never see me again?

Roland turns to yell at Rosie for following him, but she cuts him off before he can speak.

ROSIE (CONT'D)

You don't know what I been through these past months. You ruined me. I can't sleep or eat. I never felt like this before.

ROLAND

Look- I can't be with you-

ROSIE

My life changed that night. Everything's...Different. Ain't no boy ever been able to do that ta' me. I'm in love with you Roland.

They stare at each other for a very long time. Rosie is sincere.

ROLAND

I'm happy fer' ya that you've changed...I can see yer' tellin' the truth...If things were different...But I love Violet.

ROSIE

That's so sad. I thought you might be over her.

Roland looks defensive.

ROSIE (CONT'D)

Why can't you let go of her? Why are you still holding on?

Rosie starts to cry. She touches his arm.

ROSIE (CONT'D)

I'm here now, I just wish it could be me.

Roland is moved, but Rosie knows she's beat.

ROSIE (CONT'D)

Will you at least kiss me goodbye?

ROLAND

Rosie-

ROSIE

Just kiss me once.

Roland gives in out of pity for the heartbroken Rosie. They kiss one last time.

CUT TO:

EXT. ALLEY - MOMENTS LATER

Violet is at the end of the alley. She has seen their kiss. She has not heard what they've said. She can only assume the worst.

Violet begins to sing a sad song.

VIOLET

Black is the color of my true
love's hair...

Roland looks up quickly, but before he can say anything, Violet runs off, crying.

ROLAND

Violet!

Roland chases after Violet. Rosie is left in the alley crying bitterly.

CUT TO:

EXT. TOWN SQUARE - MOMENTS LATER

Roland chases Violet through the town, through streets and alleys.

ROLAND

It was nothing! Violet! It's not
what you think!

CUT TO:

EXT. WOODS - MOMENTS LATER

Roland chases Violet into the woods, screaming her name.

ROLAND

Violet! Please! Don't go! You saved
my life! I love you!

He follows her into a clearing.

CUT TO:

EXT. CLEARING - MOMENTS LATER

Roland trips over something.

ROLAND

Violet! Please don't leave!

Roland's words ECHO in the night.

Roland looks down at the object he's tripped over. It is a
stone. Roland looks more closely at the stone. It has writing
on it.

Roland lights a match to see what is written on the stone. He
has a look of horror on his face.

CUT TO:

MONTAGE: ROLAND

In a memory flashback compacted into a matter of seconds,
Roland sees the following in reverse:

Roland sees himself running through the town, screaming after Violet, but she is not there.

He sees Rosie crying.

He sees himself saying "I love you Violet Woodlawn", but no one is there with him.

He sees himself kill Maw.

He sees himself sitting on the bed at the inn, holding no one.

He sees himself walking back to the spot where Curtis died, and remembers what Curtis said to Violet when he was dying.

He sees himself in the train car talking to himself. Violet is not there, neither are the homeless people. They were never there.

He sees the Voodoo priestess talking to him and to Violet, even though she is not there: "She will always be with you"...

He sees himself sitting in the woods at night staring at his campfire, alone.

He sees himself screaming at Violet in the woods "Ya done nothin wrong, Violet", but she is not there this time.

He sees John, the man shot by Marl, dying in front of him again. John looks past Roland and repeats "She looks like an angel".

He sees himself alone in the rowboat. The bottom is being torn up. He is yelling: "Violet! Take control! Yer' stronger than that! Yer' the strongest girl I ever known. Stop tearin' up the boat!"

He sees himself alone in the boat at night, speaking aloud. "Violet, pretend we're mist on the river an she'll never find us".

He sees the Irish clairvoyant, Maura, in a trance, addressing Violet, even though she is not there. "I see her, she's here! She's done this to us!" He sees the baby's corpse fall to the ground and the Irish family circle him, ready to attack as he screams "She's no witch! Let Go of her!" But Violet is not there.

He sees himself floating in the rowboat on the river, alone. Staring as if Violet were there.

He sees himself yelling at Violet, "We wouldn't be in all this mess if ya' would 'a just come with me last night, you soft-headed wretch!"

He sees himself jump into the river to escape Maw, and he sees the ducks float by. He looks underwater for Violet, but is alone in the river.

He sees himself spinning around, looking for Violet as he hears her voice "Roland, we gotta get out 'a here right away!"

He sees the dead rabbit and hears Violet sobbing. He hears Violet whisper "I feel like someone just walked over my grave."

He sees Violet's bed. This time there are two figures in it. One is a bloody mess, and the other body turns over in sleep. He gets a quick glimpse of the figure's face. The sleeping figure is Charity, not Violet. The decapitated bloody figure is not Charity after all.

CUT TO:

EXT. CLEARING - MOMENTS LATER

Roland snaps out of his dream and looks back at the stone. To his horror it reads: "Violet Woodlawn. Born May 3rd, 1910, died June 5th, 1932".

The night that Charity was supposed to be killed.

Violet died that night.

Roland reels around, only to find himself in the town graveyard, surrounded by gravestones, kneeling at Violet's grave. He weeps.

A sad song fades in: "Black is the color of my true love's hair".

CREDITS ROLL.

THE END.