

FIREFLY

WRITTEN BY SHAWN THOMPSON



A dying woman and a grief-stricken ex-doctor are mistaken for the “Breakfast at Tiffany’s Bandits” — a pair of stylish criminals pulling off a string of viral heists across the Deep South.

But Hope and Michael aren’t criminals, They’re strangers drawn together by pain, trying to outrun everything that’s killing them.

As the media builds them into modern folk heroes, the law closes in, and the public projects its desperation onto two people who never asked for the spotlight.

Their flight becomes legend.
Their faces, myth.

But at the center is something quiet and human: a love story written in stolen time.

By the time the truth catches up, it’s too late — they’ve already become something more.

Something doomed.
Something beautiful.



Firefly is about what happens when the world gets the story wrong—
and refuses to let go.

It's about two people who were never supposed to matter,
caught in a media storm that twists
a quiet goodbye into a nationwide obsession.

It's about the line between love and despair.
Between belief and truth.
Between who we are—
and who the world decides we are.

And in the end,
it's about the only thing they still had power over:
how it ends.



FIREFLY

WRITER'S STATEMENT

Firefly is a film about love in the face of death, myth in the age of media, and the beautiful, reckless ways broken people try to matter before the light goes out.

I wanted to tell a story that feels like an urban legend whispered at a gas station off the highway — a story that shouldn't be true, but is. It's part road movie, part elegy, part modern outlaw myth. At its core, though, it's about two people — a woman who's dying too fast and a man who can't feel anything anymore — who find a kind of freedom in each other.

The world around them is loud, hungry, and watching — the law, the cameras, the projections of a public that needs folk heroes to feel something again. But in the middle of all that noise, these two find a quiet kind of grace.

Visually, *Firefly* lives in dusk and neon, in the contrast between decaying Americana and poetic stillness. I see it as *Badlands* by way of Michael Mann — stylized but grounded, tragic but defiant. Guns may go off, cars may burn, but what stays with you is the look they give each other right before the end.

I want this film to hurt a little. I want it to feel like a song you heard once on the radio at midnight, driving too fast, and never found again.



BARNWELL
— TEXAS —
SAVINGS & LOAN

IT STARTED
HERE

BARNWELL
— TEXAS —
SAVINGS & LOAN
EST. 1952

MEMBER
FDIC
MEMBER

WHERE THE FIRE STARTS



HOPE

Terminal doesn't mean finished.
Not yet.

Hope did everything right.
Played it safe.
And still ended up with a
clock she can't outrun.

She's careful. Not reckless.
But something's changed.

She's awake now.

Alex doesn't just catch her eye—
he reminds her how to live.



A doctor who's
lost the will to heal.

Grief has hollowed
him out.

Alex doesn't believe in
second chances—
until Hope crashes
into his life.

She doesn't save him.

**She makes him
feel again.**



ALEX

THE NOISE TAKES OVER



DARREN

Media opportunist.
Spin artist.
Parasite with great hair.

Darren doesn't report stories—
he repackages them.

He turns grief into clicks.
Truth into spectacle.

When Hope and Alex go viral,
he doesn't chase them—
he casts them.

Feeds the myth.
Jacks the bounty.
Lets the public do the hunting.

He's not the villain.
He's the amplifier.



Federal agent.
Worn thin—
but still standing.

She's not chasing suspects.
She's chasing ghosts.

Grief sits just
under the surface.
Just beneath
the sarcasm.

She doesn't care
about headlines.

She cares about truth.

And she may be the only one
who sees through the myth
before it's too late.



AGENT
JACKSON

THE ONES YOU DON'T SEE COMING



LOMA

Swamp siren.
Shotgun hostess.
Trouble—with
a side of **Tabasco.**



BLANCHE

Southern steel.
Wild Turkey wisdom.
Shoots straight.
Never misses.



CAT

Plastic mask.
Tiffany tattoo.
**Chaos in a
cocktail dress.**

The Company It Keeps

He was 25 years old - He combed his hair like James Dean - He was very fastidious - People who littered bothered him - She was 15 - She took music lessons and could twirl a baton - She wasn't very popular at school - For a while they lived together in a tree house.

In 1959, she watched while he killed a lot of people.



Badlands

A film by **TERRENCE MALICK**
1973

RIVERSIDE PICTURES

CHRISTIAN SLATER **PATRICIA ARQUETTE**



TONY SCOTT

QUENTIN TARANTINO

Dennis HOPPER
Gary OLDMAN
Christopher WALKEN
Brad PITT

TRUE ROMANCE

A film by **TONY SCOTT**
1993

THE CITY SHINES BRIGHTEST AT NIGHT



JAKE GYLLENHAAL
NIGHTCRAWLER
FROM THE PRODUCER OF MICHAEL CLAYTON

A film by **DAN GILROY**

2014



THE END OF THE F*ING WORLD**

genre **DARK COMEDY, DRAMA**
created by **JONATHAN ENTWISTLE, LUCY TCHERNIAK, LUCY FORBES**
produced by **ED MACDONALD, MURRAY FERGUSON, ANDY BAKER**
PETRA FRIED

starring **ALEX LAWTHER, JESSICA BARDEN, GEMMA WHELAN**
2017



THIS IS HOW IT ENDS



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323-600-4933