

Update: 12/10/2022

PALE RIDER

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FADE IN:

EXT. OUTSKIRTS OF CREEK TOWN - DAWN

A RED-BROWN BIRCH COFFIN sways on the boards of a ROOFLESS CHARIOT pulled for a MULE.

20 GANGSTERS in HORSES cantering down mild slopes.

Afar its spotted the great BOULDERS by the CLIFF, THE RIVER and reared back the SMALL TOWN CREEK.

Gallop away from the gang the LONE GANGSTER CABILDO 40s with STRAW HAT marching towards the boulders.

Brothers' CULK in the lead at slow pace riding horses:

JEREMY CULK, 29s long haired, a BANDANNA WITHEWASHED OUT SKELETON print barely exposing the line of his eyes. REDDISH-BLACK STRIPE PONCHO. BLACK CHEROKEE FRILLED PANTS. LONG WINCHESTER RIFLE in the saddle of the BLACK HORSE.

ORLAND CULK 30s, bald though bearded, a MEXICAN HAT shading his cold eyes. A SHIRT DUSTY AND RAGGED, across his chest cinched the BANDOLIER, also CHEROKEE FRILLED PANTS. A COLT PISTOL in the waist. Riding a WHITE HORSE.

JEREMY CULK

They sleep, the milky boy, the
paper child girl Benjamin read
punctually the news in town,
(Wink an eye to Orland) the
boozer Piero. Who else will
realize the bullet between his
eyes before waking up?

ORLAND CULK

Do you mind remember what brought
us here?

JEREMY

The priest we hate so much?

ORLAND

Did you know once I tested his
faith with my confession? Ha. I
told him the girl we ravished.

JEREMY

No way Orland...

ORLAND

Yes, I did.

JEREMY

I know you did, but he didn't.
That surprises me.

ORLAND

Well, he didn't. Is he faithful as
cowardice nourished his faith?

Jeremy under the poncho removed TOBACCO to chew it.

JEREMY

Mysterious are the paths of the
Lord, though I hate parrots.
He didn't whistle because of Suzi.
(turn his head over his shoulder,
back to face him) Salomon is not a
cower bro, he is a father upon the
laws of the Lord.

ORLAND

Father or priest he is blind.
Dodging this earth like hell. Put
too much of his madness in her
daughter and look what he made of
her. A devilish slut for
everybody point her hundred
lovers. We're here because of you
Jeremy. Drink, quarrels and
gambles. I tell you; the one from
both of us survived lit the
funeral pyre.

JEREMY

May it be the same day.

Orland nods.

JEREMY (Cont'd)

Did your warner Suzi we come?

Orland rides quietly.

JEREMY (Cont'd)

Money first and last. This time
any penny would fly away.

ORLAND

Almost half of our men secure
the barracas. Just three
soldiers sleep there. I wanted
them dead as soon as we stepped
Creek.

As they advance CREEK TOWN looks bigger.

They increase pace.

JEREMY

It wasn't gamble or drinking,
perhaps women, yet; I wouldn't
have led this life if it weren't
for that bitch foul-mouthing our
mom.

ORLAND

Rightly she paid for that.

JEREMY

I still see her brother and lover
trundling the mud. Wallowing pigs
barely pouring blood down the
shoots. Sure, they feel each slug
biting their bowels.

ORLAND

Remember our dad. The old
rancher tipped off: 'better
drink a sour beer my son, lay a
whore in your legs than fire a
gun.'

EXT. CREEK TOWN - DAWN

Getting into the NARROW LANES of Creek divided in between the POST OFFICE and the BAKER SHOP.

GANGSTER CAMILLIO 49S WEARS RED CHEMISE, scar in his forehead, a long pistol thwarted his chest. SNAKE-LEATHER BOOTS. Next to him is his SON FABRICIO 20S wearing SAGGY LEVY of a POSTMAN. Both approach the Culk's brothers.

CAMILLIO

We barely have sighting spots.
Shall we wait the full morning
light?

Both brothers look at each other.

CAMILLIO (Cont'd)

I'm not an amiss or sort of
cower. The lined powder works
better under the hot sun.

ORLAND

So rub it between your hands.
Say to my gang soon I'll thunder
my gun wipe out the town.

Camillio and Fabricio reared the gang.

The DAWN outline Creek town SIGN POST as the riders get into.

Fabricio leads 4 GANGSTERS to ransack the post office.

They back to the group holding SACKS OF MONEY and LETTERS.

Fabricio riding alone ahead of the gangsters.

FABRICIO

Easy cake. Too easy.

EXT. THE SHERIFF'S HOUSE LANE - DAWN

The rest get to the corner of the sheriff house lining the PORCH.

There is a large RESERVOIR OF WATER in LARGE HOLED GUTTERS OF WOOD to horses and next to it the closed BANK.

Just a few paces forward by the corner it's sighted by the PLAZA.

PLAZA: the CHURCH mix of woody and stoned façade with a risen PLATFORM at the entrance, the BELFRY on top. Other LOCATIONS round it.

EXT. SHERIFF'S HOUSE LANE - EARLY MORNING

The scatter gang lining THE BANK, CANTINA AND SHERIFF HOUSE.

Jeremy nods to Benjamin, at the sign Benjamin WHISTLE to 4 MEN join him galloping across the branched lane, they depart.

JEREMY

Looks like a ghost town.

Orland's horse lipping water in the gutters.

ORLAND

As long as not abandon the town with the money.

JEREMY

They knew?

It's heard a feebly touch of BELLS in the air.

Everybody moves their heads.

INTERCUT - EXT. PLAZA - EARLY MORNING

Orland springs across the plaza, close to the church.

In the PLATFORM eyed directly at the PRIEST SALOMON 50s with FUNERAL BLACK ROBE.

ORLAND

Salomon. Where is everybody?

Salomon takes a look at the belfry.

Orland followed his see. There is the BELL-BOY.

Salomon and Orland meet eyes again.

Behind Orland GANGSTER 1 joins him, VELVET HAT, under the REDDISH-BROWN BANDANNA strong HONEY-BROWN EYES.

GANGSTER 1

Bury him with this shitty town.

ORLAND

(Yelling)

Get ready. By any reason let the bells peal again or we...

Decamp furiously towards Salomon.

Gangster 1 withdrew the gun.

INTERCUT TO:

EXT. SHERIFF'S HOUSE LANE - SAME TIME

The gang gets restless.

GANGSTER 2

(to Jeremy)

Sir, holidays? Nor even a cloud crosses this heaven. Shall we ransack the bank?

Jeremy spit his chewing TOBACCO and took a look at the plaza.

Jeremy gallops towards

THE CORNER.

Spot in the distance Salomon crawling above the platform trying to get assisted into the church.

SERIES OF SHOTS:

- A) Gangster 1 on its horse it's about to ram over Salomon.
- B) As the bell rings the mount hoofed on Salomon.
- C) Jeremy lit up his head. Up there the beller tows the ROPE-BELL with a hand, with the other shooting down the SNAIL STAIRS at Orland coming up to him in the horse.
- D) A CLUNK it's heard on the platform. Gangster 1 rolls in the planks with the horse.
- E) Jeremy aims to the Beller with his WINCHESTER RIFLE. Shot. The mount bounces and he grabs the Bridles. The bells' peals stop.
- F) Jeremy Recharge, shot fast to Salomon. Misses splintering boards.
- G) gangster 1 hurt the ARM trying to recover the horse.

JEREMY

Damn it. What was it?

Orland coming out of the church. Grab the gangster's hand and seat the companion rear.

They meet Jeremy by the unpaved lane.

JEREMY (CONT'D)

Salomon?

ORLAND

(Turning back)

I guess he flew with the gangster's horse.

GANGSTER 1

He is more wounded than me.

They look up to the belfry: the Beller hanging with the bell-rope coiled around his neck.

GANGSTER 1 (CONT'D)
Orland, he was too young...

Both brothers flog the horses fast riding.

ORLAND
Gather my men.

EXT. SHERIFF HOUSE'S LANE - CONTINUOUS

ORLAND (CONT'D)
Did Benjamin return?

GANGSTER 2
Still in the army barricades.

Jeremy coming behind Orland.

JEREMY
Why does he lingers so?

FABRICIO
Numbering money, I hope.

MIX TO:

EXT. BARRICADAS - DAWN

BENJAMIN 30s, Bandanna across his forehead, STRAPPED 2 GUNS in the waist with 3 gangsters aside and Cabildo, dusty white FARMER CLOTHES. Wears A FRAYED STRAW HAT.

Benjamin with a SPYGLASS takes a look to the borders, seeing out the boulders of several galloping RIDERS.

BENJAMIN
(Flabbergast)
Fucks. You were there and didn't see anything?

CABILDO

(Shillyshally)

They are already under fire.
I'll go before to be prey of
vultures. Want to spare your
asses, do the same.

Benjamin with both guns shot him in the head.

Cabildo in the ground SIFT BLOOD OUT across the
straw hat pores.

BENJAMIN

Follow me.

They storm towards downtown.

EXT. SHERIFF'S HOUSE LANE - SAME TIME

It listens afar TWICE SHOTS IN ONE.

GANGSTER 1

That's Benjamin six-shooter.

JEREMY

Five of you, follow us.

Gangster 1 takes a new horse. 7 of them ride towards the
borders.

LATER

Gallopng they heard the SPRING from coming horses towards
them.

JEREMY

Hush ;

Holding the bridles. Everyone stops.

GANGSTER 1

Maybe Benjamin?

JEREMY

Five horses coming?

INDIAN

Four.

INTERCUT TO:

EXT. SHERIFF'S HOUSE LANE - CONTINUOUS

Orland inspecting the chariot and the coffin.

The rest of the gang under unsettled expectations.

GANGSTER 3

Look who's coming.

Everybody turns back aiming with their weaponry.

The MILKY BOY towing a MULE loaded with PAILS OF MILK.

The milky boy down on his knees and arms up.

MILK BOY

Milk?

All gangsters' cackles.

A MOTE of WHITE DUST raining on the gathered gangsters.

Orland up his face and place the PALM of his hand to the rare rain.

The laughter trails off.

Coming all around the ROOFS. A WHITE CLOUD is covering the gang.

The gutters of water covertly unfixed by the poles, run down water to the dusty lane.

Having anything at sight, SHOTS start to massacre the gang.

As they shoot back at random they hurt themselves.

MIX TO:

EXT. GUNSMITH LANE - MORNING

SERIES OF SHOTS:

- A) Along the NARROW LANE Benjamin ahead 3 gangsters thundering faster its mount.
- B) BENJAMIN ups his head listening to CLOSER SHOOTING.
- C) Along the corners and inside the windows, doors, SEVERAL GUNNERS ready to open fire.
- D) Benjamin's horse legs SPLINTERED UNDER A FIRING BARRAGE.
- E) Benjamin rolls on the ground. Several shots round the lane.
- F) When Benjamin rises up from the ground the horses of his companion race aside him without riders.
- G) Benjamin shooting from each side of the lane.
- H) Hunched aside, the dying horse replies fire with each six-shooter to each side of the lane.
- I) Benjamin shot the head of the horse.

BENJAMIN

You want me. You'll get me...

Benjamin CALF AND RIGHT ARM flails aside FLASHING BLOOD.

LORY 14s, with HEADBAND TILTING A BROWN FEATHER and INDIAN PANTS, through the open door break into the lane.

LORY

Stop, stop the fire. I know him.
He is not bad... stop...

LORY'S FATHER

(Behind a door)

Lory came here now. Goddamn it...

RANGERS confused stop momentarily. Listening to the gun pops by the Sheriff house's lane, GROANING WAILS FEEBLY SWIMS in the sunny air.

Lory's father watching her daughter embrace Benjamin with raging tears shoot SEVERING Benjamin's EAR.

BENJAMIN
Don't look at me Lory. Squeeze
inside the horse.

Replying to the fire to each side. Shot down an ENEMY EACH.

LORY
(Rolling down and begging)
Don't let them kill you.

A RANGER shuffling on the ROOF OF A TALLER shot Benjamin leg.

LORY'S FATHER
Give back my daughter pig.

Benjamin shot back. The ranger CRASHES DOWN THE ROOF.

Under glittering sun Jeremy troops storm into shooting back the hidden assailers.

GANGSTER 1
Benjamin...

Along the race Jeremy clutches from both hands Benjamin. Across the lane he managed to up him behind the mount.

The gangsters targeted side to side on the ride repelling the crossfire.

On the wild race Gangster 1 shoots down a RANGER by a POST, BLOOD SPRAYS his face after gangster 6 SMASHED HIS HEAD A BULLET.

Lory ran after them. Hurdle a fallen gangster. No one shot her.

EXT. SHERIFF'S HOUSE LANE - MORNING

The gang band decimated under the fire.

Several horses slipped and fell on the muddy ground.

3 Gangsters shooting with their fallen mounts wedging their legs.

The white cloud slowly dissipated in the air.

GANGSTER 8

Damn, I can't see a thing.

GANGSTER 10

It's getting clear...

Spiced their eyeballs, some opt to cover their eyes than shoot back.

Some plunge to the ground in search TO WATER the eyes.

Inside the band ORLAND it's been helpful for Camillio to rise up.

Camillio and three gangsters shoot the building windows.

INSIDE SHERIFF HOUSE: OFFICIALS, RANGERS SHOOTING BACK.

Camillio SHOOT AT A PASSING BY SHADOW.

The shadow wallowing in the mud groans heavily.

CAMILLIO

Fabricio. I shoot my... son.

STRIDENT CAMILLIO'S LAUGHTER, falling on his knees.

EXT. SHERIFF HOUSE'S LANE - CONTINUOUS

Jeremy and the split gangs break into barely making recognition of what they are seeing.

JEREMY

It's me. Jeremy, Jeremy.

Gangster 1, Lory and Benjamin gather the gang firing back.

ORLAND

(Yelling)

Be sure to fire off the closest.

At the head, heads only...

From the roof are THROWN BOTTLES OF GASOLINE with a KINDLED RAG.

As the bottles crash the body outburst blazing.

A SAC OF WHITE DUST hit Jeremy's head sending him from the horse to the ground.

Jeremy with his BLOODY EYES opens fire three, four bottles in the air. SPLASHES OF LIQUID FLAMES raining on them anyway.

Some gangster rolled on the wet ground to douse the flames.

In the mud they barely hold balance and shoot properly.

SHERIFF (O.S.)

(Shout out)

Stop. Halt fire.

The discharge stops.

The gang gather around and try to pull through.

It's heard a GALLOPING STAMPEDE enclosing the town and the SHERIFF'S GUFFAW.

For every channeled lane several officials come to shoot the gang.

Camillio hop into the chariot and hide inside the coffin.

SHERIFF (O.S.)

I want that coward.

As they riddle with bullets the coffin Camillio already is falling down with the POWDER BARRA lightening the LINE.

Benjamin jumps, embracing Lory to the mud-ground.

The terrible EXPLOSION razes down gangsters and rangers. SHOCKWAVE BLAST WINDOWS, HORSES, OFFICIALS, AND ROOFS AROUND.

The powder crashed into the sheriff house PORCH. Soon RANGERS and GUARDS SLASHED jump out of the window frames.

Several seeps out of the Sheriff house.

From each party members' looms faces up in confusion with hands wrapping their heads or ears.

ORLAND

Follow me...

In bad shape he gathers four to six gangsters.

Get to the remains of the chariot and scrape powder in his hands.

ASIDE THE SHERIFF'S HOUSE.

Benjamin holding tight Jeremy and Lory.

BENJAMIN

Promise me, you will take care of her.

JEREMY

Fucks Benjamin. Did you sleep with a minor age?

Lory tried to stanch Jeremy's blood with her hands.

LORY

He is my real daddy.

As the shooting restarts they reach to get away across the rear LANE. Behind the sheriff's house facing the SALOON they're stepping the SMALL SQUARE.

On the way Jeremy and the Sheriff huddled behind a BLASTED WINDOW to catch each other eye level.

Jeremy makes a GESTURE OF SLICE the Sheriff's throat.

Sheriff grins firing at Jeremy's henchmen one by one.

BENJAMIN
(Wounded in the ground)
Jeremy got my six-shooter. Get...

As Jeremy ducks to get the gun the sheriff aims at Jeremy's head.

Gangster 1 shoot blowing the sheriff's RIFFLE. At the impact the sheriff exposes. A SECOND SHOOT hit his LEG.

Sheriff recovers holding up the rifle.

Jeremy jumps in between the gangster 1 and the sheriff.

Sheriff fires back.

A BULLET pierces Jeremy's arm.

SHERIFF
I got you cabron...

As the sheriff reloaded. A NEIGHING HORSE by the smashed porch swerved his head.

MIX TO:

EXT. SHERIFF'S HOUSE LANE - MORNING

Orland skirmish had removed the MONEY on the BAGS.

Swathe the powder BATHED with ALCOHOL and STRAPS in 2 HORSES the bags.

Whips them way to the sheriff's house.

As the horses dashes into Orland shoot the bags, firing the mounts burning down the WALLS.

SHERIFF (O.S.)

Move. At any risk face them outside.

ORLAND

Now...

They jump to their horses.

A LASSO is hurled and wrapped around Orland's NECK falling down the horse.

As the horse drags Orland two Rangers on foot pull away grabbing the line.

Orland's throat cinched. On the run withdraw THE KNIFE from the ankle. Tries desperately cut the rope off.

Their gang partners race forward leaving him behind.

At last set free. The rangers get to Orland.

Ranger 1 MAURO 35s, bearded, white complexion, wearing BLUE-NAVY ARMY UNIFORM. He kicks Orland twice in the belly and the face.

MAURO

Fucking ringleader. We make you squeal before hanging you bitch.

Spit his face.

Orland's eyes rolled up to him as if still drowning.

MAURO (Cont'd)

Call up Ridge or I done this rogue right now.

Flog him with a CAT-O'-NINE-TAILS.

RANGER 2

He is coming.

SHERIFF RIDGE 50s, BEIGE long sleeve shirt. GOLDEN STAR brooch in the chest. Mounting white-brown horse.

RANGER 2

Shall we letter the judge from the next town?

RIDGE (Sheriff)

No need. This very noon he will be hanged. Where's his bro?

RANGER 3

This scum has a bro? Name? How so? How can this world raise a butcher with home to nurture, having care from or to others?

RIDGE

Who knows where evil comes from?

ANASTASIA 49s towing a BIG DOG, next to her MARTINA 20s ruffle BLOND HAIR.

ANASTASIA

He murdered my daughter, the older. I know it was you. I treasured lasting memories of Blinkston. Fucking pest.

From the pockets hurls CRUMBLES OF MEAT to Orland.

The starving dog savagely CHEW and FLESH OUT Culk's arms and legs.

As Orland tries to defend the remnant rope pulled on his neck to avoid any effort.

From the tip of the rope they drag him way to the plaza.

EXT. PLAZA - MIDDAY

In the platform of the church handy WORKERS already setting the SCAFFOLD.

The rangers look at each other and grins.

MAURO

You don't waste time, sheriff.

RIDGE

Time it's the only one I trust.

MAURO

You didn't trust him the day
you lost that leg.

Ridge shows across the DARK GREEN PANT a BULLET-HOLE and
inside it knocking the WOOD-LEG hard with the RIFFLE HEFT.

RIDGE

It wasn't for my watch. Trapped
in-between the mount and the
ground I have machete my leg as
long as not let my prisoner
scoot free.

The rangers look at each other suspiciously.

ANASTASIA

(On a fit)

Give back my daughter, give
back my daughter..

Kicking Culk. The dog barked aside.

Martina struggles to withhold her mother. Launch a look to
Culk dragged on the ground.

RIDGE

You want to kick him too eh? Do
it.

Martina stares down in tears at the prisoner.

Martina is about to hit him. She refuses to do it.

RIDGE (CONT'D)

I see. A ladylike yet unsullied
for her clandestine profession.
Come to my office after the hang
up. It'll suit you.

Culk it's been pinned by the scaffold as the gang.

GANGSTER 5

You bring us here Culk.

The CONSTABULARY DRAGS gangster 5 up to the scaffold.

They put the NOOSE right around his NECK.

Few TOWNIES gather around the scaffold.

CABARET GIRLS joined too, watching eagerly at the gangsters.

RIDGE

Where is Salomon last praying to
the convicts?

MAURO

Is he dead? or Praying to
himself.

Gangster 5, messy as muddy in white dust, and specks of blood all around his body. He is looking for someone in the crowd.

GANGSTER 5

(Yells)

I confess I screwed up the
priest's daughter and her
grandniece.

Cackles while the TRAPDOOR rushes holing his feet.

GANGSTER startles with the rope swinging back his body,
seems to fall asleep until twists electric shocks.

After a few minutes he is raised and removed the noose.

Gangster 6 towed to the platform. Same operation.

GANGSTER 6

I confess I sleep with...

Looking around.

GANGSTER 6 (Cont'd)

The sheriff.

Ridge arching his eyebrows grins.

Laughter barter for murmurs and stricken horror gestures as he plummeted down with a dull CRACK of his CERVICAL.

There is an increasing clamor aside the scaffold.

Though dead, Benjamin is dragged

TO THE SCAFFOLD.

GANGSTER 7

GANGSTER 8

He is dead.

He is dead, dead...

DRUNK TOWNIE

Show mercy for the dead.

THE OFFICIAL 2 take a look at Ridge. Ridge nods.

Officials circle the noose tight round Benjamin's neck.

Some cabaret women close her eyes or bow down their faces.

Lory bites her hands.

Suddenly Benjamin ups his face.

Clamor around the gathers.

DRUNK TOWNIE (CONT'D)

It's a miracle. Where is Salomon?
A miracle. Sheriff, just get down
this soul of God immediately.

CABARET GIRL 4

God wants him alive, sheriff.

RIDGE

Does God sent him to murder our
sons and daughters?

The throng clasps.

Benjamin in utter silence gazes down at Lory, wink an eye to her, then looks up at the sun as if were looking at it for the first time in his life.

The trapdoor WHACKS.

Benjamin lapses fade down the convulsions.

Taking down townies applauds Benjamin's body.

Lory screams until fall on her knees.

Cabaret woman 1 going to assist her.

CABARET WOMAN 1
(Holding Lory)
Be brave as he was.

Orland is taken up to the platform, as he steps on everybody's silence.

The noose lacing his BRUISED THROAT.

He refuses and is shoveled to step on the trapdoor.

The sheriff opened a way on his mount close to Orland's sight.

RIDGE
Confess you murdered my daughter.

Ridge aimed the gun to Orland's face.

A FAR SHOOT. The GUARD next to Orland fell down.

Ridge is ready to shoot Orland but townies run amok stirring his horse.

Gangsters cuffed break into the scaffold.

Like covert townies some gangsters strike and shoot out.

Orland is set out on the scaffold.

MIX TO:

INT. CHURCH - MIDDAY

Jeremy aiming and shooting from the belfry.

Next to Gangster 1 ready to open fire if needed.

JEREMY

(Eyeing Orland at large)
Free again.

GANGSTER 1

The devil's children have the
devil's luck.

JEREMY

Don't talk like him.

They share a single look.

BULLETS riddle the belfry and the bell.

Gangster and Jeremy duck heads and rushes away.

Downstairs Jeremy halts the gangster 1. Watch the BLEEDING
ARM.

JEREMY (Cont'd)

What are you doing? Just sneak
across the backyard and you set
free. I'll be back soon.

GANGSTER 1

I can stand anything. Don't let
me go back to that prison.

JEREMY.

It's pointless. You can't shoot
with that arm.

Below the bandanna gangster 1 stares back without making
the mind.

ALONG THE PLAZA

Through the amok gangsters fly away.

They seep out with townies chasing them grabbing stones.

Jeremy, riding his black horse, grabs Lory and almost
faints on the ground.

CABARET WOMAN 1

What are you doing?

JEREMY

She can talk to.

Jeremy dashes away.

Fire off and yells at the minor gang to decamp the town.

RIDGE gathered his forces.

RIDGE

They aren't so far away.

Watch a SQUAD crossing the lane by the church.

RIDGE (Cont'd)

Good. Saving horses.

EXT. PRAIRIE - MIDDAY

ACROSS THE DESERT the gangsters are about to get the boulders.

The squad with Ridge ahead from time to time shooting down a gangster to the ground.

Jeremy stops the mount and drops down Lory.

JEREMY

(To Lory)

Make a distraction.

LORY

(face all vulnerable)

How?

LATER

When the rangers and officials meet Lory. She is WEARING HER PANTS UNBUTTONED AND TOPLESS waving hands to them.

The squad thunders almost ramming Lory. Every rider rolling eyeballs back to her.

Lory leaning her back down to a SMALL ROCK, looking sad with her dusty face covering her ears at the shooting.

A dust cloud swathes her.

EXT. BOULDERS - MIDDAY

Culks' brothers and gangster 1 get the boulders. Facing each other on their horses under the ARCHED TUNNEL of the boulders.

4 draggled gangsters gather there.

ORLAND
We've to split.

Gangster 1 and Jeremy look at each other.

JEREMY
Which way? It seems pointless to me.

GANGSTER 1
To divide his forces.

ORLAND
I'm in the tunnel. You both get across the desert way to the Indian sematary. We meet there as far as we missed the track.

GANGSTER 8
What's for us?

ORLAND
After they dry-gulch us, storm their backs.

4 gangsters sneak aside the boulders.

JEREMY
(to Orland)
No. We cut across the boulders. We'll lose them by the cliffs. That's your plan.

Orland stares back at Jeremy and gangster 1.

JEREMY (CONT'D)

This time we haven't a dime to share. What's up Orland?

Jeremy removes Orland's hat and places it on his head.

JEREMY (CONT'D)

In case I won't see you again Bro.

Wink and eye and hug briefly his shoulders.

Orland spur his horse and dart away.

Jeremy and gangster 1 get into the tunnel.

ACROSS THE DESERT.

The sheriff and forces split: some across the tunnel, the rest towards the desert.

INT. BOULDERS-TUNNEL - NOON

The rogues galloping inside the BLACK TUNNEL.

There are PUDDLES OF WATER inside.

JEREMY

Soon you heard the shotguns look back and guide your firing by the sparks.

Fire gun within the rocky halls.

Gangster 1 leaned along the horse neck looking back, the fluster report glimmering the dimness.

Gangster 1 shot back. With the hurt arm the bullet skims the rocky walls.

INTERCUT:

EXT. DESERT - SAME TIME

Orland alone riding away in the desert.

Ridge and a few of his men had spotted Orland.

In front of Orland is the PLATEAU enclaved by the INDIAN CEMETERY.

Orland it's about to trespass the shoddy portico.

Ridge halted the horse.

RIDGE

Go on. I'll get him now.

Ridge quiet the beast. Utterly still aim the CANON, fix the CROSSHAIRS.

Inside the lenses Orland riding silhouette blazes down the sun.

Quick Ridge rags a STRIP of his holed pants and wraps it overlapping the crosshairs cylinder.

Inside the lenses Orland figures get somber and clear eyeshot. Orland races under the portico.

Glowing gunshot faded down in the immensity.

Ridge's grins and breathes in.

Under the arched portico, Orland's horse faded out of view.

OFFICIAL 5

Excellent shoot...

The squad it's been shooting back for the scrimmage gangs.

INT. TUNNEL - SAME TIME

Gangster 1 and Jeremy on the run.

GANGSTER 1

Jeremy, I spot their reflex on the puddles.

JEREMY

Shoot as they glide in.

Both are about to get the opening exit of the tunnel. In front of it shine the pale blue heaven.

JEREMY (Cont'd)

Once we get there...

Booming shoot.

GANGSTER 1

I know...

Gangster 1 shooting back. With its wounded arm accidentally shoots the hindquarters of its own horse.

Struggling to bridle down, the beast gets to the corner of the arch. Fell. And look forward:

Jeremy flees as his horse trespasses the exit arch without stopping.

GANGSTER 1 (Cont'd)

(Crawling in the ground)

Jeremy? Jeremy...

Jeremy vanishes down the heaven. The Mexican hat flying in the air.

Gangster 1 gets there to the edgy cliff.

Can't see anything below.

Disturbed takes the Mexican hat and rushes aside the tunnel set free the animal.

The officials get there pondering the situation.

OFFICIAL 1

If he fell there it's over. No one survived such a drop.

Gangster 1 eavesdrops them aside the boulder.

OFFICIAL 3

Pascual, I think we've to recover
the body.

PASCUAL/ OFFICIAL 2

How?

OFFICIAL 4

Grab the mount. Just one of them
fell.

PASCUAL

The henchman is still alive.

As they survey the place by the edge of the cliff, Gangster
1 climbs the boulder.

LATER.

Officials decamp.

Gangster 1 leaves out the burrow. Climbed down barely
stands the pain in the bleeding arm.

Gangster 1 looks back to the Creek town then turns his head
across the desert way to the cemetery. Walk off.

After sparing minutes Jeremy looms his head above the edge
of the cliff.

Jeremy rolls on the ground, bleeding the BLOODY TIP of the
BULLET GLINTS on the broken CLAVICLE.

Jeremy shuffles looking for shelter.

EXT. CEMETERY - EVENING

Ridge and his men SENT OFF from the cemetery AMBUSHED down
the rampage of the 4 draggled gang.

The rough-and-tumble end falling down the last gangster.

Some officials were shot down too. Others were deadly
wounded.

Ridge rounds up the squad. Restore the wounded and share water slings.

Ridge staring to the portico of the Indian cemetery.

RIDGE

Soon night falls, my men need assistance.

MAURO

Well done chief. We'll finish them tomorrow.

Pascual rolls in.

PASCUAL

Sheriff the long haired Culk fell down the cliff.

RIDGE

Bravo. Have you seen it?

PASCUAL

As I see you now.

EXT. DESERT - EVENING

As they march close to the boulders spot SPILT BLOOD.

RIDGE

Someone is badly hurt.

MAURO

Ridge, I don't think he's gonna make it.

RIDGE

Mauro. Do not cringe as if we had murdered an alive legend.

MAURO

As the blood spills the butcher is looking for shelter towards Creek town.

PASCUAL

The gangster who escorts Jeremy.

RIDGE

Two of my men search Jeremy's
body in the river. The rest way
back to Creek and got rid of
rascals.

They proceed as was ordered.

INT. SHERIFF HOUSE - DAWN

Crack of dawn and birds' chirps outside the sheriff house.

Inside there is a bloody mess. Furniture, walls and the
very boarded floor splintered or cracked. Also HORSES'
CHUNKS of MEAT LITTERED.

Ridge turn off the GLASS-LAMP.

All night long he stood wakeful. Watching a broken BLACK
AND WHITE PICTURE OF HER DAUGHTER wearing a grey shawl
under her STRAWBERRY BLOND HAIR.

As Ridge shuffle kicks Camillio's BOOT with bones and
sinews inside the black snake-leather.

As Ridge turns back spot across the rear SMASHED WINDOW at
SUZI 24s, holding a BAG in her hand. Walk the empty lane
somehow fast, wears long wide MAROON SKIRT and WHITE
BLOUSE.

DRUNK TOWNIE (O.S.)
(Yelling to the town)
He was shoot, shoot. Culk
brothers' shoot down...

Non-sighted galloping horses into the cold grey dawn.

Suzi get into the SALOON looking back.

INT. SHERIFF HOUSE - CONTINUOU

RIDGE
(Eyes to Suzi)
Early bird catches the worm.

Ridge spun round limping across

THE LONG SQUARE HALLWAY.

There is a LARGE SMOKY LOOKING MIRROR at the end of it.

Ridge stands aside it looking at his face, cross his hand round the STUBBED CHIN.

RIDGE (CONT'D)

(Mutters)

If you were here daughter. To see my feats.

Glance down the pic Ridge steps inside

THE MASTER CHAMBER.

Lay down in the BED.

HARSH KNOCKS thudding in the fragmented door.

Ridge back laming across the hallway.

Official 3 stands out above the brittle PLANKS. HANDYMEN coming too with TOOLS AND GLASSES to fix damages.

OFFICIAL 3

Sheriff. Mauro and I didn't get anything. Across the river not a single body still.

RIDGE

That's not possible. Call the cavalry.

Official 3 walk out.

RIDGE (CONT'D)

(To the handymen)

Now the hall walls, corridor and the roof lacquer black roughcast.

EXT. INDIAN CEMETERY - MORNING

Very sunny. Ridge and 9 armed riders next to him.

Trespassing the portico spotting in the sand a TRACK OF BLOOD, footprints, knees and hands dragging until get the FIRST GRAVE.

Two GRAVEDIGGERS inside a holed grave pouring in SAND with SPADES.

OLD SEXTON aside the tomb and his DOG.

Salomon with BLOODY BANDAGES resting feebly on a STOOL holds the BIBLE open in his hands.

MAURO

The old sexton saw everything.

Old sexton approaches. He has GLAUCOMA POP EYES.

RIDGE

What did you see good man?

SEXTON

He fell there... draggled... I offered him... waa...ter, but it was... too... late...

RIDGE

Where?

DIGGER 1

He was lying after the portico.

PASCUAL

He passed away waiting for his bro.

RIDGE

Black or white mount?

MAURO

I can answer that.

RIDGE

Did you eyewitness his dead Mauro?

SEXTON

Rushes away...

RIDGE

Which color is my shirt good men?

SEXTON

You don't wear any... shirt sheriff.

RIDGE

Ha. How many fingers do I show
you here?

Ridge spread his five fingers.

SEXTON

Sheriff, we all know... that's your
wooden hand.

RIDGE

Purblind.

SEXTON

Dazzled... my eyes... it has to be...
white...

RIDGE

Stop diggers. Fucks. Show him
out.

SALOMON

That's sacrilege. You don't need
that. His mount is white. We
tethered it to the stable.

They look reared: Orland's white mount with DROPS of BLOOD
in its quarters.

Ridge withdrew his SMITH GUN.

RIDGE

Anyway, I want to see that
criminal for the last time.

Diggers remove sand. On and on through the fosse looms
Culk's bald head, the back of his EAR GORY WITH MUD. They
yank aside his muddy forehead, face.

RIDGE (CONT'D)

(Grinning)

I don't miss.

SALOMON

Hell's flames, seas of blood,
reign bewoe all glee. Fortitude
across swampy shores...

RIDGE

That man prostituted your
daughter and killed mine.

Salomon TEAR APART the PAGES of the bible and get down the
fosse to punish the body.

With broken ribs, Salomon in terrible pain stop.

OLD SEXTON

Do not damage my work priest.

Old sexton in company of a digger PICKET the WOODEN SLAB
carved the name: 'Orland Culk.'

PASCUAL

His scumbag brother must be
hidden out. (Concerned) We've
done half of the job.

MAURO

Is his body down the river?

Ridge pivots his mount and gallops, hurling COINS to the
Sexton.

RIDGE

(To the sexton)

Purblind; you dragged him here?

DIGGER 1

My dog and I did, sir.

MAURO

And where's Jeremy Sheriff?

RIDGE

The long haired at large.

Ridge vamoose.

Salomon wet eyed staring down the body.

CUT TO:

EXT. CREEK TOWN - DAWN

The POLISHED town Creek is ready for the FESTIVITIES at the end of the year.

Bit misty decorated lanes and a few townies well dressed.

Jeremy Culk leaving a dim spot between two builds. Shaded his face with the renegade bandanna, under it the large streaked poncho. Take a look at the sheriff house rear walls.

Stretches his pace to the closer built. The SALOON.

Culk get into

THE SALOON.

INT. SALOON - DAWN.

Sealing the door behind its dimmed CHAMBER.

Culk moves to and fro until lit the GLASS-LAMP upon a TABLE.

As the rosy-ochre beam spreads inside, recreate an hour which it's neither night nor day.

Leaned against the wall sighted a NAKED WOMAN seated on a CHAIR. The WHITEN BOOB, tense and pulp nipple surround soft flesh, down the curvy body plump underthighs tiny expose her shaved sex.

CULK close up.

Woman half side face screened mild wavy brunette hair merging firebrick tones glittering like supple tin. Her cheek propped on the bent knee, the line of her nude hips hidden in the crease of widen butts by the chair.

Culk looks to her shoulder a trace of BLACK SAND PEPPERED, also her inane hand hanging in the air sprinkle grainy black sand. Disgusting like a netherworld RASH.

CULK

Suzi?

Culk reach out his hand to touch her quite not sure it that tin tonality it's on her hair o enhance the lamp.

Bum-rush cabaret ladies laughing and dancing, cantina music flows with them.

Culk turns around now just the chair lies there.

Culk follow the girls next to

THE LARGE RECTANGLE CANTINA WITH LOW ROOF.

Few DRUNKS slouched on ROUND SMALL TABLES and PIERO 45s, tousled hair, colorless jeans and sloppy shirt long sleeve with traces of VOMIT on it. Half drowsy in the BARRA.

The CUSTOMERS have the BLINDS UNFURLED, so it is sort of dawning lit.

CABARET GIRL 1

Look. He looks handsome outside.

One to another cabaret girl and Lory flirts with eyes and teasing steps spinning around Culk.

Culk made a song to the BARTENDER 35,s white sleeve, COWBOY HAT.

Bartender spills BEER GLASSES for all the girls.

A BLOND GIRL kisses Culk's cheek. And move furtively to the corner of the cantina.

CULK fast going

TO DRAW THE BLINDS.

CULK

We're alive.

Rising sun rays get into evaporating the filmy mist.

Culk up his head to the SECOND FLOOR.

CULK (CONT'D)
(Loud)
Suzi...

Culk take seat by the barra next to PIERO, grins watching him and POURS BEER on his HEAD.

Piero wakes up disturbed.

PIERO
Who? When...

Look across the windows. Unbelievable the day has set.

PIERO (CONT'D)
(To the bartender)
Why did you clear the windows?

BARTENDER
I didn't. The gentleman at your side.

PIERO
Hmm... Interesting.

Dry his drench face with the cuffs.

PIERO (CONT'D)
May the sir invite me a beer.
I'll tell you a hell of a story.

CABARET GIRL 2
Raining beers Piero.

Giggles.

PIERO
You see, I'm just drinking for today. The cawing crows as the mules don't want me here anymore. They think I haven't a penny to forsake this shitty town. I read them like the palm of my hand. Each whisper, each hug from my filthy doves, all of you broken wings, whatever...

Bartender sign to Culk if they serve the beer.

Culk shows TWO FINGERS.

TWICE MUGS right away served.

Piero swills the mug back and forth.

CULK

Have you walked all night in the
desert?

RITA/CABARET GIRL 2

All his damn life.

PIERO

But you did my fella, you speak
as if you have a season blasting
in the sunny dunes.

CULK

I tripped a lot.

PIERO

(Winking eyes)
Have you been here before?

CULK

I did.

PIERO

What's your business?

CULK

Catch folks cheating me.

Culk swills the beer.

Piero grins. Swills.

PIERO

Tasty cold, frothy beer for free.

CULK

Warm, foamy women and for
everybody.

CUSTOMER 1

(Loud)

Were you shooting the brother's
Culk gang Piero?

PIERO

(Surprised)

Yes, I was shooting.

LORY

Shooting what? Goats and fleas.

Cackles, Culk grins.

PIERO

(Smiling)

Pretties; don't have I the lady
killer smile in town?

RITA

What did you shoot Piero? Ha.

PIERO

The question it's not what to
shoot. But, for which reason
would you hurt another creature
of the Lord.

Laughing booing.

PIERO (CONT'D)

Would you ladies and gentleman
share these sweet beers with me,
having me for a cold murder?
(Eyeing Culk) a bank robber?

NATY/CABARET GIRL 1

A peep drunk.

CUSTOMER 2

Right. Go to hell Piero, no even
the Lord shall fix you up. Leave
the girls alone.

NATY

It's time to kick Constantine
away.

CONSTANTINE/BARTENDER

(To Piero)

How many times did I boot you out? Kick after kick you rolled back. What's the purpose of offering you a job? Or chained you at the pews in the church as the sheriff fettered you? Made you wipe shitty sinkers with your tongue. Remember? Lazaro saw you.

LAZARO/CUSTOMER 2

Since that very day even children in Creek call you walking sewer.

Piero eyed Culk's waist looking for his gun.

Piero got an impulse to take it and shoot the bartender.

Culk draw subtly his hand to the gun.

PIERO

Would you do me a favor pal?

CULK

Do you know Suzi?

PIERO

(Stretch out his body)

She had been mine as for seventh low-minor shags in thrice special ways.

Constantine grins cleaning mug glasses.

LORY

Anybody has been your once.

Lorys' eyes riveted on Piero figuring out a dirty abstract paint.

CULK

Would you call her to me? I'll invite you to another beer.

PIERO

(Defying)

If you're gonna have to deal with
my sullies; you have to invite
the house first.

GIRLS/CUSTOMERS

Yes, yes...

Culk looking around.

CONSTANTINE

Good beautiful Piero.

CULK

You don't get me until I see
Suzi's daughter priest Salomon.

RITA

Stranger, we don't know if you
are a friend or a
hunter.

CULK

I'm both and call her up or I
come for her.

Culk stand up and shoot every mug of beer around the
tables.

Commotion. Everybody stands. Some ladies and customers seep
away to the saloon. Then return.

PIERO

The law-house it's just around
the corner. I won't upset you but
they have listened to your nuts.
You'll face a battalion.

Constantine picks up BROKEN GLASSES.

CULK

Brave coward, the sheriff never
walks alone.

RITA

So do I.

INT. SALOON - DAWN

Suzi came downstairs stepping

INTO THE SALOON.

Push gently the SWING DOORS emerges in the cantina.

Suzi wears cross-dressing: WIDE SKIRT IN BLACK VELVET.

A GAUZE BLACK FLANNEL with a long cleave by her breasts,
not makeup. Only SCARLET her low lip. Laced her raven-
sorrel hair.

Rear her LISA 38s, plump and freckles.

JOSH/CUSTOMER 1

Oh la la. Makes me feel in France.

Lisa overcomes Suzi footsteps facing
Culk.

LISA

What business are you looking for
with my dame?

CULK

(Whisper to her ear)
I'm going to drill her tonight.

LISA

(Sparkling eyes)
She is a mistress, not purchased
meat.

Culk observes Lazaro and Josh and Piero going way to
surround Suzi.

Suzi very kindly cheek-kissed all of them. Including the
stench Piero.

INT. CANTINA - CONTINUOUS

ERRAND BOY trespassing the door.

ERRAND BOY

The sheriff wants to know if everything is in order.

CONSTANTINE

We're fine.

SUZI

From now on everything it's okay Martin.

Suzi and Culk eye level each other.

MARTIN (Errand boy)

So, dispatch a whiskey bottle to the sheriff please. He wants to ask how's Suzi?

SUZI

He perfectly knows has nothing to ask or look for me.

Naty takes the BOTTLE from the bartender and goes to deliver it to Martin.

Martin walked off.

LISA

(Loud)

So, stranger, what deals do you have with my dame?

As spoke walked close to Suzi.

CULK

I need a shot of whiskey too. And her company.

Suzi nods to the bartender. He put the bottle in the barra.

Suzi gets close to Culk.

SUZI

(On the walk)

Sunshine opens the doors. Who smokes the day when fellas come back to visit us?

Naty moves as was ordered.

Suzi takes place next to Culk.

Piero takes seat next to Suzi.

CULK
(Harsh)
Go away bitch.

Piero and Suzi stand up at once.

CULK (CONT'D)
(Pouring the whiskey)
Not you rider.

Both back to take seats.

CULK (CONT'D)
(Eyeing at Piero)
Are you still here walking
through the sewer?

Piero stands up and elides way to the closest table.

CULK (CONT'D)
I don't like the way he ogles
you.

SUZI
He is human after all.

CULK
Badly designed. It's been a long Suzi.

SUZI
It's been Culk.

CULK
Have you forgotten him?

SUZI
(Drinks)
Like yesterday.

CULK

You never shall forgive your
father. Neither am I.

SUZI

I tore him out of my heart before
we met.

CULK

Memories to me are like a hammer
clanking steely railroads.

Culk drinks effusively.

SUZI

Be steady. The father's town used
to show off here at the least
excuse.

CULK

You talk to and look like an
imprisoned.

SUZI

I wouldn't risk my life for money
or drinks. For liberty.

CULK

Money and drinks buy liberty.

Piero enlarged his earlobe to hear better.

SUZI (CONT'D)

Have I told you about Blinkston's
funeral? She had that look inside
the cask, distinguished,
impervious like she held being
alive but mort-pale visage. I
opened her eyes again Culk.

CULK

(Murmuring)
I bet you did.

Culk drinks fixing eyes on Suzis.'

SUZI

I can't MOVE my legs. I practical was grabbing tight the metal rims to not fall on my knees. When I gaze at such naughty gape in her throat, all of it ripped apart; a wild boar mangled her after had fallen? So I wrap my scarf round her neck. Your bro loved her. I still see them at that table playing cards, betting garments..

CULK

I played too. They place me up nude and drunk with not a cabaret girl by my side. I think they dealt it, they cheated on me.

SUZI

They used too.

CULK

Did you fall?

SUZI

Many times. When I caught up them, they game with you.

CULK

(Heading)

There's no one here to tell you all is gone Suzi.

SUZI

Do you believe in prophecies?
Fate written somewhere for each one of us read the signs.

CULK

All that stuff to me it's like look up the stars and pretend they are not.

SUZI

Your bro believed on it as protected you.

Culk have a long swill from the bottle.

Suzi stretch a longing look of eyes to him and swill the bottle as well.

SUZI (CONT'D)

The night before her disappearance Blinkston got a dream. Brighten like this morning. Your sibling following her, stalking her, and '...it comes a moment Suzi I can't stand his eyes upon me, so I turned and said to him: 'Don't take me for a sorceress.' He smiled getting so bloodless complexion under the sunshine. I saw my love jump to his horse like a dead rider.' You see Culk? On the scaffold I stared that pallor-violet face like her dream.

Culk drinks large from the bottle.

CULK

I love to put my hands in her reverse hips and feel her slide above me reading her body language and facial expressions, such a turn-on. Damn, that just give me a hard on.

Obscenely loom his six-shooter.

Suzi blink eyes.

SUZI

Did you fuck your bro's bride?

CULK

Blinkston was shy as you were before to kick away the pig of your father from your bed.

Suzi drinks from the bottle.

All the while the girls have been around them.

LORY

Don't worry, we girls invite
another bottle.

Lisa approaches to them holding a MUG BEER.

LISA

Lory's same shy not same virgin.

PIERO

(tries to whisper speak normal)

Its true you Culk brothers took
this slut (point finger Suzi) at
the Indian cemetery? What was the
outcome?

LISA

It was me asshole.

CULK

(To Piero)

Rush out from here or I make you
blaze.

LISA

Blazes that bat,
please.

Piero looks like cornered this time Suzi doesn't take a
word for him.

PIERO

(To Lisa)

No matter how much dough your cunt
fleshes out, Ridge's coming.

Everybody looks around.

SALLY/CABARET GIRL 5

Gunslinger find a way to bug out
now.

Culk skedaddle out of the cantina.

JOSH

Jeremy, why do you chicken away?
You came from the dead.

Suzi awestruck at the retrieve of Culk.

LISA

(To Suzi)

How a cower one brother without
the other.

Suzi drinks from the bottle, a teardrop its about to roll
down her cheek.

INT. CANTINA - CONTINUOUS

Sheriff walk in across the sling doors. Limping across the
tables. Getting close to Suzi looks for her eyes.

Suzi low her head denying any greeting.

RIDGE

Unusually quiet today. Why?

PIERO

Suzi showed us the bills.

RIDGE

Spongy skunk, a year round
hailing the end of the year.

PIERO

Sheriff, this one will bring us
firing surprises.

Sheriff inspect everything's order goes by.

Suzi grab Piero's hand and pull him on the seat
Culk was.

SUZI

You have to tell me what do you
know about Culk and Blinkston's
affair.

PIERO

Pretty much what everybody does.

SUZI
Enlighten me.

PIERO
In your room.

SUZI
Rascal Piero since Creek was
built you have been craving
drinks here. Now you want my body
for free either.

PIERO
I'll pay you a snitch any eyes in
town possible have. Unless
criminals had looking for
confession in our fathers' ears.

SUZI
Hmm; girls had told me what you
ask to them.

PIERO
(Close to Suzi's face)
Do you remember your first time?

SUZI
A gangster. I told him sleep with
me will hang him up. Yet he got
into me.

PIERO
Slowly or faster? Faster.

SUZI
Is lovemaking a horse-race?

PIERO
(Dreamy face)
Depends the mule we're riding.

Suzi stands up way to the saloon.

PIERO (CONT'D)
It's heartbreaking made known
what Blinkston did. I guess that
caused her dead.

Suzi returns.

SUZI

Get another bottle.

Piero look fixedly at Suzi's body.

PIERO

I know you're a woman of body-word Suzy. Promises me if you find what I tell you it's true. I Can do with your body whatever fuck thing I want to do.

SUZI

I do. Constantine the bottle.

PIERO

I was on the second floor, along the corridor. Sally got my pennies and let the door ajar. I Went there and find Blinkston making out with Culk.

SUZI

Goddamn blotto, don't look like a midget. Which one from both?

PIERO

A little kiss. (Showing her the cheek) Ha. I'm lying. Show me underside your leg, just show me.

Suzi proceeds.

PIERO (Cont'd)

Slow, slowly...

Piero can't help bowed his head down.

Coming down to her Suzy brusquely conk his forehead with the bottle.

SUZI

Which one. Orland or Jeremy?

PIERO

Both.

Piero bore eyes on Suzi.

PIERO (Cont'd)

So it is. You don't believe me.
Mouth to dick, dick to pussy,
sometimes inversely Suzi. My
dear, you still don't get the
picture eh?

Suzi slaps him quite not clearly if can't help laughing or
crying.

PIERO (Cont'd)

(Flattered)

At that point, at that hour Suzi
your best pal ratted the gang.

SUZI

Bootlicker boozier.

PIERO

There was a whistler, always one.
And it was inside the gang.

SUZI

Yes, but not Blinkston, not her.

PIERO

It doesn't matter to Ridge if
Blinkston comes up squealing
everything or surfaces up dead.
Either actions will set him on
the move.

Suzi is evidently altered.

SUZI

How did she do it?

PIERO

There's someone outside, I don't
know who, waiting for the signal.
When she was on top and either
brother down her, I saw her launch
through the window a balled
paper.

SUZI

What? Why?

PIERO

I guess they caught her up too late to mess up her plans. Like a pair of thirsty puppies your dear Culks' asked her the same question. Blinkston's delirious face with the heart biting her words. 'Because I want to...'

SUZI

They wouldn't believe her.

PIERO

Exactly. Afterwards they had to suspect Ridge operated her daughter to rummage information. Do you have a better notion to explain why the entire town was waiting for your gang?

SUZI

(Glance down the floor)
Fucks.

PIERO

That very afternoon the three walked off the chamber to gamble at that table. You were in the saloon, when you walked in on the farmer with a straw hat.

Staring at each other coldly Suzi cringes back and walks off the cantina to the street.

EXT. LANE - MORNING

Suzi starts to run.

A GUNSHOT in the air. Suzi stops and looks backwards. No one's show.

INT. SHERIFF HOUSE - CONTINUOUS

Ridge with the Smith gun smoking by his face.

EXT. RAILROAD LANE - MIDDAY

Few townspeople promenade.

Culk in a sort of waylay attitude beside the REAR WALL OF THE FUNERARY HOUSE.

Martina on the further end of the lane walks on towing a GOAT across the dusty road.

Culk wide-eyed spotting Piero behind her.

As they approach Piero's voice is heard.

PIERO

(To Martina)

Hey charming, I want to help you with that Goat. I won't steal your food.

MARTINA

I don't. This animal goes to my farm. I won't forget what you just told me.

PIERO

I squeeze you while you squeeze out the tits of this meaty goat. Don't dramatize analogies. Let me do it and you will taste as shitty as delicious this world can be.

MARTINA

You think I can be lassoed like a sheep. Well, you will be surprised at what I can do at my age.

PIERO

Do not fight me back; all I ask is
five minutes, if you don't like
it, I swear, I won't see this
bright blank heavenly blue sky
anymore. Either way you win...

Piero cinched Martina from behind.

Martina wriggles her body at the end and seems to
take him.

CULK

In the middle of the street?

Martina and Piero detach at once.

PIERO

We went to the granary. Oh that's
you? It wasn't me who blew the
sheriff.

CULK

Neither Martina. I hope so.

MARTINA

Outlawry, outcast soul, shame on
you, brute than this tippler, what
you did to my family is how it
makes you feel burying your
brother. You were like poop and
flies. Now, who breezes your turd?
What? Try to touch me and my town
will lynch you at once.

CULK

Why don't you whistle them up?

MARTINA

I want you to live shitty, I want
you to carry in your black heart
my face. The one who choked and
shot your bro. I know you don't
have the balls to pay back. You
dream with me unavenged.

CULK

I thought you need help squeezing
the milk of that goat.

Culk headlong to cope in between his hands Martina's boobs.

Forcefully Martinas' pinching Culk's hands.

Culk get into her dress, sobbing her boobs in spicy and
tender way Martina shut her eyes and getting blushed her
arms get numb.

PIERO

You have put everything at risk
everything. Let her alone.

Culk remove his poncho to show Piero his GUN in the waist.

Culk lick-tongue Martina's neck. Insert a hand down her
THIGHS, slowly and coiling burning till get down her waist,
the UNDIES.

Martina, horrified, opened her mouth without expelling the
scream.

Culk maneuver as Martina is totally frozen.

Piero, a shadow in between both, awed as if eyewitness a
trick of magic in broad daylight.

CULK

Who murdered Blinkston? Tell me
and I slack on her.

PIERO

Not please keep on, keep...

CULK

If you don't speak, you're gonna
lose her forever. You can take
Martina right now or wherever you
want to. Tell me who butchered
Blinkston.

PIERO

She was cool with both parties,
why murder her?

CULK

Why was crying Suzy out of the
cantina? What did you tell her?

Martina a sort of whining and squashing inside her legs.

PIERO BREAKS THE BOTTLE in the gravel.

PIERO

She must figure it out if wasn't
so attached to your gang.

Some townies curb the march and look at them.

Piero shovels his hand inside Martina's
BUTTOCKS.

Martina contorted her belly, fart.

CULK

Someone in Creek town knows who
did that.

PIERO

I don't think you came back
risking your life for that. It
was Ridge who murdered your bro.

TOWNIE 1

What are you doing there?

Martina leaps on both feet, shakes her head and doubles
down as in pain.

Utterly transfixed spat Culk's face. Then hold him tight.

Bite his chin and TONGUE-LICK all the way to the mouth.
Scratch his hair and dart her tongue in his ear.

Martina spun round slap PIERO'S CHEEK. Grab Piero's finger
lick it inside her mouth, bite it.

Piero reacts taken aback gawking at his HEART FINGER hanging aside the cartilage.

A townie by the railroad shot in between Culk's feet.

As he shoots gingerly, take shield beside the ROUNDHOUSE.

CULK
(Arms up holding the six-shooter)
We leave sir.

MARTINA
(To Culk)
My sister taught me all what I
know. And was buried in my hand.

Culk chuckles at it.

MARTINA (CONT'D)
What Creek has done is done at my
will too.

Piero with his hand clamped in between his thighs.

PIERO
Fucking bitch, you should live in
the cantina. I need a doctor.
(Loud) A doc, please save my hand.

Townies gather to succor him.

PIERO (CONT'D)
(To Culk)
You fell through the gunner. Look
for answers, go to hell. Your gang
massacred your shadow under the
sunlight.

MARTINA
There you have it. Come to my barn
later gunner. I'll give you the
answers. Ha, ha...

Laughing hysterically, tearfully goes away.

Culk chary to the gathered townies.

Some inspecting him whisper secretly.

A CHARIOT is passing by slowly. Withdrawn the curtain is SUZI's face.

SUZI
Outcast looks for Salomon.

CULK
Why the priest?

SUZI
(In motion)
May the killer had confessed to
him his murder.

TOWNIE 1
(Holding the gun)
Had you abused this young lady
and the sewer boozier?

CULK
I did anything they wouldn't.

The funeral house CLERK and the LADY from the roundhouse stepped out.

ROUNDHOUSE LADY
That's him?

TOWNIE 1
My name is Albert, I lost a brother
too. Guess who took him away from me
and my family?

Albert aims his gun to Culk's eyes.

Culk set eyes on Albert as well pointing the gun down the poncho.

PIERO
Shoot the ghost.

Shooters eyeing each other's eyes.

An earthquake flourishes. Houses shake, townies fall on knees imploringly. Everybody disturbed.

Piero embraced tightly some townies, and they rejected him.

Piero soars to embrace a POST. The post bends down and Piero screams ROLLING on the ground.

At the funeral house some COFFINS CRUMBLES to the FLOORBOARDS, the rattling BODIES spit out of the coffins, SPLINTERED PLANKS pierces through the dressed CORPSES.

All over the while Culk staring at it with breathless semblance.

The ROOF COLLAPSES.

INT. CHURCH - AFTERNOON

Roofless isles. HANDY WORKERS removing DEBRIS.

Salomon helping. He has WHITE DUST on his HAIR AND FACE.

Culk arrives walking upon STONES and SMASHED STATUES, PAINTINGS, CANDELABRAS, BIBLES.

CULK
Salomon.

Salomon stretched out listening to that voice. Slowly turns about.

Salomon walked on to get close to him.

CULK (CONT'D)
Certainly God wants you alive.
There's not a whisper in the heart
of these men you don't know.
Either women confess to you things
out of their mind right?

SALOMON
(Screech out voice)
Every priest in the world deals with
what I deal here.

CULK

Look all around Salomon, what a gorgeous sun lightens the end of religion, plummeting the scenario of a glorious day celebrating the death of god. Wonderful isn't it? Shouldn't the smithereens world dance?

Salomon walked sidelong gazing at Culk minutely.

Culk bright eyed possibly about to hold Salomon and start a fistfight.

SALOMON

So, Culk, did you call a glorious day when your brother was hanging? He tasted the same rope twice. But you see, your bro forlorn us not after I had lost my daughter.

CULK

You lost her more than us.

SALOMON

Had you repent your sins Culk?

CULK

Suzi did, from the very first day, spat at the Devil or God. Is it different to lay at your feet? Let me see. The Devil tidbit you to execrate her so.

Salomon walked into the large aisle, way to the HALVED ATRIUM.

Culk followed him.

SALOMON

It's over, may the Lord spare us. Suzi lost the thread of your gang. Are you looking for responsables? Who blew you up? That's futile. In a shooting or earthquake. All we've buried.

CULK
Suzi will ride with me.

Salomon trying to fix the ATRIUM.

A CHRIST still pinned to the flakes off the wall.

SALOMON
You won't take anything from her
your brother wouldn't have taken
already. You have a ghost to pick
a fight.

CULK
You will pass for another victim
of the shock. This damn town was
waiting for us. Who's the blower
Salomon?

SALOMON
You were wallowing pitch drunks as whores
lusty mouths, and you don't get
what happened still? The entire town knew
what you were about.

CULK
Suzi walked off this church as
thousands you ever back to see. Do
not get nuts before anybody's
dick. 'Culk, better swallow stinky
dicks than taste limp's ones.'
That's what she mouthed me.

Salomon holds tight a BROKEN PLANK.

CULK (CONT'D)
Say it snake. WHOOO?

Culk wraps Salomon's neck at the motion both slide almost
falling down.

They slippery feet under a wide HALO of BLOOD.

Blood broadening the CRACKED TILES from 2 NUNS CRUSHED
UNDER LARGE CHUNKS OF WALL.

SALOMON

Move, move... I think one of them is
still alive.

Salomon bowed to assist her.

CULK

No more than my brother or the
Sheriff's daughter.

Both clash outright staring.

SALOMON

Kill me if you want to or leave me
now.

The nun with her NECK TWISTED, cheek crushed
against the floor grasps Salomon's hand.

Culk walkway to the RIPPED GATES.

NUN

(Folks song)
My death waits like a witch in the
night...

Culk turns around, looking up the broken SKYLIGHT.

MONTAGE: Edging the dark forest Suzi's face inky eyes
diluting black tears gleams flurry brushfire, half wet hair
sticks to her face half waves in the firing breeze, hurling
BONES the stirred fire quenches out.

Culk deeply concerned walk off the church.

In the sanctuary Salomon on his knees grabbing tightly the
NUN'S HAND.

Nun moves her lips without emitting another sound.

EXT. PLAZOLETA - AFTERNOON

A lot of townies avalanching way to the church to pray for
their loved ones dead or missing.

Culk shirk his motion inside them.

Piero holding up his hand with the FINGER WRAPPED.

PIERO

God of heavens save my finger, my
special finger, won't let my
bunnies dump me. I'm nothing
without him.

Martina clasp hard Culk's shoulder. Her mother tried to
fist him.

ANASTASIA

Look, the killer of my daughter.
Get him brothers. He is the
murder. I knew, god or devil will
bring you to me.

As she speaks, Culk fast ride the black horse and goes
away.

ALBERT

I thought Jeremy fell on the cliffs
Anastasia.

ANASTASIA

I just saw him as you did, and my
daughter too. Right Martina?

MARTINA

We were waiting for him, Albert.
We buried only one.

INT. SALOON - AFTERNOON

The saloon and the cantina out of music. Not customers.

Constantine and Suzi aside the DANCEFLOOR.

SUZI

Where are all my ladies
Constantine?

CONSTANTINE

Officials in his free day took them for a private party.

SUZI

Did Lory buy the fireworks?

CONSTANTINE

I gave her the money. (Looking around) Unbelievable. It seems every building in Creek the quake downfall to the ground but the house of pleasure.

SUZI

Looks like a witch's work.
(Grinning)

CONSTANTINE

I'll love that witch. By the way, the sheriff was here. He looks for you. I found him in your chamber.

SUZI

How did he get into?

CONSTANTINE

It seems he has a keyring for every house and every door in Creek town.

Knocks in the door.

SUZI

Tell, I'll wait for him in my chamber.

Suzi went off.

INT. CHAMBER - AFTERNOON

Suzi in the chamber Culk get in closing the door.

SUZI

You can be yourself here.

While gently Suzi removes the bandanna Culk caress her hands with greedy longing.

Suzi carries the bandanna to her face, closing her eyes tight.

SUZI

I missed you...

CULK

The rest of you ladies too.

Suzi slaps him, laughs and kisses the same cheek.

SUZI

Soon, all it'll be over.

CULK

Close to the end of the year I'll find oiled townies hounding me. I heard them yelling my name on the lanes, others posting signs with my face carved in chickens' blood. Some choose ape's blood.
(Smiling to her)

SUZI

They cannot kill you twice.

CULK

Ridge will try.

SUZI

He and the rest of the town, we were waiting for you.

CULK

Disappointed?

SUZI

(hesitates)
No...

CULK

My bro and I when we rode for so long, we used to open our mouths to the wind. (Open mouth)
 Imagining the breeze was water to endure the scorching journey. At the cemetery I found him with his mouth wide open.

SUZI

I'm so sorry...

Suzi embraces Culk. Culk makes out Suzi.

A soft thud on the door. Suzi glanced over the door.

SUZI (CONT'D)

(Loud)

Oh Jeremy, I was so worried about you. Hold me tight.

Suzi leaning her chin on Culk's shoulder.

They lean their bodies to the BED.

After LOVEMAKING getting dressed they found the door ajar and A SHADOW thudding away.

Culk and Suzi share an understandable look in between.

CULK

Under any circumstances meet Ridge. At midnight the year's end waits for me in the Indian cemetery.

SUZI

The same place you met Blinkston.

CULK

That was my bro Suzi.

A lot of AMOK downstairs. A gunshot and yells.

Suzi hopped off the bed naked.

SUZI

Get off. I have a lasso.

They look at each other pretty closely, as Culk coils the lasso in his hand, both smile at it and say farewell kiss.

Harsh KNOCKS in the door.

Culk loop the lasso at the LEG of the bed, snatch the bandanna in Suzi's hand and vanishes across the window.

INT. SHERRIF'S HOUSE - EVENING

Inside the STUDIO ROOM: A large SANDY CARPET framing the square. Walls with SOBER WALLFLOWERS, A SOLID DESK. Holding a VASE OF WITHER FLOWERS. On the rear wall SHELF WITH BOOKS. AN INDIAN STATUE holding a REAL SPEAR and a DUSTY MEXICAN HAT on its head.

Ridge stands up and Suzi sits on a LONG ARM CHAIR, next to her there is AN EASEL covering an OVAL CANVAS WITH A BLACK SHEET.

SUZI

Money talks to me. I did take it not because I needed or wanted. Either way you will keep harassing me. So set things forthright. Are you abducting me?

RIDGE

As you gang once abducted my daughter. Well done girl. Aren't you interested to see my painting?

SUZI

Neither.

RIDGE

Let's talk about business. I hate that word.

SUZI

So, don't mention it.

RIDGE

Right. Suzi you met my daughter; you were good pals. Yes, you just nod. In those days Creek hadn't many ladies, so I let her consort with women like you. We doused the kidnappers but you never point out them or the real murders, Why?

SUZI

Once that happened I won't, I barely digested her murder.

RIDGE

Now that Culks' brothers had been buried..

SUZI

Oh, it is a ghost that faces all the Creek it's looking for?

RIDGE

Really, he came back? That doesn't make any difference to me. The long haired Culk lives to creep below stones. Nothing stops me from doing justice.

SUZI

I should say the same. You, nutty avenger, pay revenge to the wrong guys.

RIDGE

Your sister, as you dubbed Lisa, told me everything.

SUZI

Lier. You can murder her, jail her and suppliant her confession. You have done that with every prisoner.

RIDGE

That's an easy way to make them squeal out.

SUZI

At this point no one knows who murdered her Ridge.

RIDGE

Have you asked your gang?

Suzi nods, reeling her head aside, notices the Mexican hat in the statue.

RIDGE (CONT'D)

Tell me. Did you ask them?

SUZI

That's the goddamn problem here Ridge. Your gang can hide out the murder as well. Why us? Blinkston was loved by us, we supported each other's backs. The brothers loved her. Once she surfaced dead from the river we were devastated and we guessed only someone who hated us could have done that.

Suzi tearfully.

Ridge staring at her back was probably right.

RIDGE

There is this nasty gossip that she was who blew you out your rogues. I don't know where it came by.

SUZI

She wouldn't give up her lifetime lover.

RIDGE

Maybe not, just the boss. That'll set them free.

SUZI

Free to what? They already...

SUZI (V.O.) (Cont'd)

(Blinkston voice in Suzi's mind)
'Wouldn't be magic if we can
vamoose all this Suz? My knight
and I riding away to the
horizon.' (cast a sidelong glance
to the statue) They wouldn't
betray us.

RIDGE

Something was wrong in your
lustful den. A jerkoff
eavesdropping sexual intercourse
flew in the town.

SUZI

That sleazy tippler lives with
his eyes inside the bottle or a
cunt.

RIDGE

Why the culks' never did something
about such wasted scum?

SUZI

If he betrayed them as you said,
why didn't he get any reward? He
still is craven for drinks in the
cantina?

Ridge limping aside Suzy. Leaned to speak close to her ear.

RIDGE

Have you ever wondered how loyal
were the brothers in between?
It's something that has been
hovering in my head. Flipsides of
the same coin, did they share
women as the loot? The risk was
taken door to door...

Suzi got up.

SUZI

In the cantina they covered
entrance and exit doors in a
shooting for almost nine hours.
Back to back until the earlier
sheriff had none left.

Ridge facing her closely.

RIDGE

Why Culk? Your brother in law,
well, I guess they shared you. Do
you miss them? Someone more than
other? There is always one who
outdo the other, for a woman
always does.

SUZI

(Looks like brooding)

It's a matter of pleasure, mind.
To know-how live with that.

Suzi walks on unto the easel and removes the sheet.

Uncover a painting drawn in BLACK CRAYON: there is
Blinkston, yet with long hair.

Suzi moves aside, truly incurious and suddenly finds out
features of herself inside Blinkston's portrait.

SUZI (Cont'd)

(Alarmed)

How did you do that?

RIDGE

Quiet. My technique. I did the
same with Culk's brothers, and you
know what I got?

Suzi shook.

RIDGE (Cont'd)

Exactly, nothing. Who can? One chatty like a parrot the other mute as a mule; sun bathed and white, bearded and shaven, believer the bald atheist the long haired, right to shoot his six-shooter Winston, the other lefty to drum the rifle.

SUZI

You are in trouble, sheriff. Only one is the gunner.

RIDGE

He got blondy pussies, this one brunette.

Ridge caresses Suzi's hair. She moves apart.

SUZI

Both gloat over dead bodies.

RIDGE (Cont'd)

Were they brothers? Which one was adopted? No one knew Culk mourned his bro. Running away shot by the back like cowards die. Who's the impostor Suzi? You slept with both to fool us don't you?

Ridge laming goes to grasp the spear, returning facing Suzi steady at his awkward rampage.

SUZI

You shall fear his ghost.

Ridge throws Suzi on the desk scratched by the hair, piercing the spare on her hand as she lies nailed to the wood.

RIDGE

(Yelling at her face)
WHO... who murdered my daughter?

Twist the spear holing up the BLOODY WOUND.

SUZI
(tight lidded)
I have nothing to confess.

Ridge detaches the spear and pierce through the other hand.
TWISTING.

Suzi screamed.

SUZI (Cont'd)
The gang knows he is the one.

RIDGE
Lier. I saw him fall for my gun.

Ridge withdrew and fired off aside Suzi's right ear.

The ear splitting shockwave shook Suzi's head as if a stone had hit her temple.

Shovel the SMOKY CANNON down her THIGHS.

Suzi flails her free hand and scratches Ridge's cheek.

SUZI
He fell (Crying) I swear, saw her
with my own eyes fell down the
cliffs...

RIDGE
Because you were there ah?

Suzi realizes she has been caught up in. Ridge shovel Culk's Mexican hat in her head.

Ridge goes grab the CHAIR return to Suzi hitting hard on her THIGHS several times.

Proceed to wide split her inane legs.

SUZI
(Gasping/Sobbing)
I didn't make love to a ghost.

RIDGE
Did you ail the scars of my bullet
in his back?

SUZI
(Yelling)
Culk ever have been touched for a
bullet.

RIDGE
(Close to her face yelling)
LIEEEEEER...

EXT. LANE - EVENING

The rumbling of THREE GUNSHOTS.

Townies and some guards turn their heads.

Rear the sheriff house several HANDY WORKERS cleave a long
STALK surrounded by LOGS OF WOOD and DRY BRUSHES.

INSIDE. SHERIFF STUDIO - EVENING

Suzi's hand pierced by the spear missing three fingers
chopped by the gunshots.

A BLOODY FINGER aside her face. Suzi looked at it with
wreckage mien.

Ridge butts her cheeks with the gun.

RIDGE
I shot him as you lost those
fingers.

Put the smoky Winston rubbing Suzi's noses.

RIDGE (Cont'd)
Where is the ghost now?

SUZI
(Almost fainted)
In your head... fucking loony.

RIDGE stretches back.

Look confused at the draw in the easel staring at her daughter.

Shot to the left side of Suzi's face.

RIDGE
I see it in your eyes. You're
done bitch...

Suzi just sees Ridge's mouth vociferating, unable to hear him.

FLASHBACK:

Suzi walking down fast under the dawn.

Piero running reared.

PIERO (O.S.)
(Yelling to the town)
Culk shoot, shoot down...

Gallopig HORSES approaches.

END OF FLASHBACK:

Suzi's eyes glaze over as if they have utterly forgotten her wounds.

Ridge detaches the spear. Tug Suzi to the corner of the HALLWAY.

Dragged Suzi from the hair along the corridor, glimpses of herself on the large mirror scattering DROPS OF BLOOD along the floor.

INT. HALL - CONTINUOUS

The small jail. Inside it the cabaret girls locked.

Suzi tries to grasp the BARS. The girls rush to hold her hand.

NATY

Leave her alone. Ridge, you gonna pay for this.

Through the bleeding Natys' hands slip away.

LISA

We didn't murder your daughter Ridge. Blinkstons was one of us.

MARGARA

She taught me what I know.

RIDGE curbs. Through the bars cudgel the arms of Margara.

RIDGE

She walked with you and looked how it ended up.

LISA

We weren't. Blinkston was my sister, I love her as much as I hated you bastard.

Ridge shuffled back to tug Suzi's hair.

LISA

Run Suzi, run.

On her excruciating pain and deaf Suzi managed to get up.

Shambles way to the door.

NATY

No Suzi, no in that way..

Girls holler to Suzi.

Suzi kept on. Opened the door SEVERAL ARMS grabs her neck and hair, someone with SCISSORS shears a part of Suzi's hair. The wild mutiny pushes Suzi back, falling backwards.

Girls impressed throw their hands to their mouths.

RIDGE

(Tugging Suzi from the floor)
Your hate overcomes your love
slut.

LISA

She is our downfall. She is our
deliverance.

RIDGE

(Dragging her)
Sometimes she's a he.

NATY

(To Suzi)
We did as you command us.

EXT. SMALL SQUARE REAR SHERIFF'S HOUSE - CONTINUOUS

GUARD AND 2 TOWNIES help Ridge to clasp Suzi.

Stepping the lane several townies hollering but Piero.

Piero drinks RYE WHISKEY watching sadly Suzi tugged on the
dusty road while TOWNWOMEN hurls a FISTS SAND in her face.

SALOMON

Oh daughter, I warned you what the
path of sin will bring to you.

Suzi roped ankles, shoulder's line and waist, stretched her
arms like a Christ UPSIDE DOWN the stake.

Some rioters STRIPS Suzi clothes.

RIDGE

What are you doing? Let her have
some fabric, so the fire will get
way. Also, I don't want any
rapist feasting on her in broad
daylight.

Ridge eye squarely Piero.

RIOTER

We have to deliver for
everybody's eyes the mark of her
blackness.

PIERO

Foolishness, a flawless body
doesn't make you less evildoers.
Suzi is as evil as a witch
dancing in the church.

Looking at each other's faces, not one answer.

Ridge limps around Piero.

RIDGE

You will clasp the spark.

RIDGE (CONT'D)

(To Pascual in his horse)
And you will throw the torch.

Ridge spots Martina next to Anastasia.

RIDGE (Cont'd)

The ladies will set up how fair
our trial is. Pascual; was he
sighted here
yesterday?

PASCUAL

Each girl in the cage assured it.

Mauro walking off the cantina.

MAURO

Pascual, You saw him fall with
your own eyes.

Pascual's Mustang stirred a bit. He held up the reins.

RIDGE

So, the long haired survived
after all.

MAURO

It's a plain trick I'd have done
for myself. The horse fell
without the rider.

PASCUAL

There was a gangster we couldn't
catch. He must return for him.

RIDGE

Then drunk Piero and the slut
rolled in with good news.

Everybody's eyes roll on Piero next to Suzi.

PASCUAL

If there is a moment to make her
sing. It's now.

LAZARO

Try with Piero, offer him another
bottle.

Piero next to Suzi offers her a glass of Rye and tending
her head up to alleviate the blood pressure in her head.

Rivulets of blood downstream Suzi's ears.

SUZI

(Feebly)

What's going on Piero? Wake me up.

MAURO

We have a deal lick sewer?

PIERO

What do you want me to confess?
All yours but I think we should
return the bunnies to the saloon.
The town shall upraise against the law.

Mauro smiles at Ridge.

PASCUAL

Sir, At least Lory, the quiet one
as the faithful.

MARTINA

What a world.

RIDGE

Lory hidey-holey somewhere.

PIERO

Anastasia, at last did you get a job?

Several laughs.

ANASTASIA

(A bit blushed and grin)

Wives in town should pay me to show them their real husbands' faces.

JOSH

It is because once a whore always a whore.

RIDGE

The sunset is burning us (Glance over Suzi) Dispose everything. Soon at the last Culk show his face we will welcome him properly. No more way outs or scapegoats Suzi.

Shuffle way to the Sheriff house.

Mauro and Pascual follow him.

EXT. SMALL SQUARE - MIDNIGHT

Dark moonlit night: Unsighted DOGS barking at the storm flickering in the black sky, a clouded moon enamel ashy sand dunes.

Suzi, upside down, staked drinking her own blood.

Mauro shuffled on the rear porch of the sheriff's house, quietly LIT the THICK PORRO.

Mauro smokes and looks to the desert horizon. Withdrawn the GUN from the holster. Checking all its right.

Piero crosses the dusty lane with BANDAGES and WATER to supply Suzi.

PIERO
Hold on Suzi.

Struck at the sight. Come closer Suzi's feet, gazes out down her nude thighs, waist, breast and head bended aside with her tintured hair spread around the logs and branches.

Piero stares at her like a solitaire star in the night. Suzi stares back with her pain rather than her shame.

One by one along each corner townies with LIT TORCHES gathered around the staked Suzi.

Guards and Ridge riding a horse proceeding the communal trial.

Anastasia with GLOVED HANDS suffuse OIL and MOLT LEAD to the stake cinched Suzi's body.

PASCUAL
That's it Anastasia. Do it as if you were painting the fence of your house.

Martina as she speaks steps into the stake.

MARTINA
Let's see first, its true your own father sewn-stitches your sex to not allow any one got into the carnal altar of her daughter?

Martina with PINCERS holed up the PANTS.

Lean her face into Suzi's legs, shaving her PUBIC HAIR, suddenly withdrawing her face astonished.

Anastasia next to Lazaro and the milk-boy pour gunpowder shoveled inside Suzi's natural crevices, ears, nose, eyes, sex.

Some KIDS watching deeply incurious Suzi's womanhood.

MARTINA (CONT'D)

Look how it is done kid. Rub and spread filling up all her holes. Be sure she's gonna feel the fire inside as outside.

MILK BOY

Are we bringing up the hell to her?

MARTINA

Never say up. Hell it's below, underworld of anything sacred. Think of it like the opposite of heaven on earth.

PIERO

Sometimes I think you're the witch Martina.

-Martina chortles and kisses Piero's forehead.

-The milky boy kiss Martinas's cheek.

-Martina SPIT Suzi's vagina.

-Piero drinks his Rye bottle.

JOSH

(For everyone)

It's been judged since the written bible. I think if he is hounding around, fire shall beckon him up.

RIDGE

Is he with us or the cracked earth swallowed him? Answer me Suzi.

Suzi murmurs something to Piero's ear.

PIERO
Only jerkoffs believe in
miracles.

Everyone looks amongst.

PIERO (CONT'D)
What?

MARTINA
(Pointing Suzi)
She thinks the world is rife with
ghosts, omens and signs. Drove
lust in your brothers to bell-
rope her own
father.

SALOMON
Seas of fire blot out her sins.

Salomon rushed to the stake, ramming Piero aside.

Salomon reel over the dry branches like drunk in pain and
fanaticism.

SEVERAL TOWNIES
(Chords)
Breath of hell to the witch.

MAURO
Burnt witch, burn.

RIDGE
You let him go Pascual. Bring him
back.

Throwing to Pascual A TORCH.

PASCUAL
My pleasure.

PIERO
Don't dare Pascual. You're not
one of those bunch of loonies.

PASCUAL
Why do you care so much about
her?

Piero bowed on his knees raising his hands and Rye bottle.

PIERO

Suzi owes nothing. That is what makes her dangerous. And that is what makes her divine.

MAURO

We bring you another with the same talisman in between her legs.

Pascual laughing leaned the torch. SLOW FIRE-SMOKE swathes the pyre.

GUARD

(To Ridge)

Sheriff, we don't find our guns.

ALBERT

HUSH. Someone is coming.

Vaguely INDIAN DRUMS BEATS on the offing.

Everyone looks around.

PASCUAL

What is that? Indians?

The drums circle all around the Creek town.

MILK BOY

The pale rider.

Point finger to the desert.

Inside the wide halo of a Yellow-reddish moon a RIDER is seen galloping towards the Creek.

The drum beats increase.

MARTINA

That's Culk.

Ridge frowned at his sighting.

Suzi stares at him galloping head over the heaven with an ORANGE-RED MOON HALO MERGING THE DUNES.

Suzy smiles in tears, FIRE scratching the brim of her hair.

Piero stomped the circled flames.

A RICKETY WOODEN CART groans its wheels. Everybody turns around.

MAURO
Stop. Whoever you stop I warn
you.

Mauro GUNPOINT the CHARIOTEER and SHOOT.

Some guards and Pascual run to intersect the cart drawing by the corner.

They found a DUMMY for charioteer. Something SIZZLE in the planks hidden for a LARGE BLANKET.

GUARD
A doll...

The drums beating in the air.

Ridge in the distance inspect the operation.

PASCUAL
I know where these sheets are.

As Pascual removes the sheets.

PASCUAL (Cont'd)
(Yells out)
Run, ruun...

As the guards get alarmed the sparkling line of DYNAMITE ignites the WRAPPED STACK.

IT BLOWS OUT smithereens bodies around.

Ridge mount bounced back hurling him down the ground.

GLASSES AND POSTS SHARDS darts everywhere, some townies pierced by shards scream out.

Horses get mad.

As Ridge struggles to get up Pascual slumped at his side without LEGS.

RIDGE

Fucks. Move.

Commotion everywhere.

ANASTASIA

(Frighten)

He is coming, he is coming..

Drums rain falls all over the town.

Officials misfire Culk incoming. The guns don't fire.

OFFICIAL 5

The shelves are wet. Somebody wetted the shelves.

Lory sneak into the Sheriff's house.

Culk OPEN FIRE on Mauro's CHIN.

Fire on another three townies and the MILK-BOY'S NAPE.

Piero vainly struggles to loose Suzi.

Three townies help Ridge to stand up.

Mauro wiggle in the ground groans.

PASCUAL

(Crawling)

Sheriff, witchcraft... The ammunition is wet.

RIDGE

If it is witchcraft, why is it not raining for her witch?
(Louder) Gather stones, clubs, knives; anything at hand.

Ridge looks at the sheriff's house TORCHES and GAS-LAMPS swarming the jail section.

Look at Suzi the slow fire seems stagnant in a breezeless night.

Black powder anointed in between Suzi's TOES sparkled and flamed.

SUZI
Culk...

As Culk turns to her Albert hit Culk's back with a STICK.

Culk pivot in the horse and shot him missing.

Albert ran away stumbling with Pascual.

Before even pushing upward a bullet smashes Albert's TEMPLES.

PASCUAL
(Bathed in Albert's blood)
Son of a bitch that cunt is
firing because of you...

Culk rush the horse unto the pyre soon the fire repels the black mount.

Suzi is almost screened under SWIRLING SMOKE.

Fire maws Suzi's shoulders and part of her upper face.

Culk despairs to get in.

Ridge fires Culk. Burst out BLOOD from an arm.

Lory gets out from the Sheriff house next to the girls liberated.

They carry PAILS WITH WATER towards the pyre.

ANASTASIA
Hold the daughters of Satan.

Culk shot Anastasia and Martina impeding the girls pour water on the pyre.

Many towns surround Culk and the girls screaming as STONING or CLUBBED them.

Surrounded drumming air as Suzi bloody screams.

The fire burns the ropes, Suzi falls head down MINGLING WHIRLING SPARKS. Shambles and crawls over FIRING LOGS.

As Suzi looms out an alive coal figure smoking all over her body.

Lazaro and Constantine heck Suzi's back to the stake.

Lory grabs Suzi's legs to withdraw her.

From the ground, Pascual grabs Lory's legs.

Frenzy Suzy grabs a firing log to hit back at Lazaro's face. At once Culk's BULLET thwarts Lazaro's CHEEKS.

CONSTANTINE

(Waves a machete)

Son of Satan dies, die...

SPLITTING CULK'S CHEEK Constantine is shot four times in the CHEST, wiggling in the sand another SLUG PIERCES his NOSE.

Suzi swimming, dancing shadows and firelight.

Culk raid towards the pyre. Leaps bordering inside the stake. Reach out getting fire momentarily grabbing Suzi's hand.

Both vamoose out the fire.

Lisa and Naty had reached way next to them.

Naty pours water in Suzy's charred forehead. SPARKS fly from her HAIR AND FINGERTIPS.

Lisa in tears removes RED-HOT pincers under Suzi's genitalia.

ANASTASIA

(Expiring in the ground)
She comes in threes...

NATY

(Hands covering her face)
Oh God...

Naty can't stand the burnt flesh scent. Throw up.

Culk leaned over the Horse's neck and Suzi's body.

Ride on it.

CULK

Fucking blower.

Culk dashes ramming Salomon, throwing him back into the fire.

Set on fire the priest kneeled embracing the stake.

SEVERAL TOWNIES

(Crying, agonizing voices)
Salomon, Salomon...

PASCUAL

(Between yells and murmurs)
Son of a bitch don't dare... let me
thus. Shoot me. Shoot me.

Culk turns the mount and sees Ridge getting fort inside the Sheriff house next to twice guards.

LISA

He is the murder. Can't be
another. Shoot him down Jeremy.

Culk and Suzi dash against the sheriff's house stomping Pascual's STUMPS.

In the middle of the race crash against a wave of fervent townies.

Surrounded Culk pivot fast shooting while a rain of stones and weapons fly over them.

Culk leaned down shooting almost upside down as spinning the mount. Many assaulters' heads ricochet and collapse.

Ridge aim to shot Culk.

Spinning riders and horse flops on its rear legs, several homicide hands as grotesque faces bury the riders. It rises up carrying Piero grappled over its hindquarters.'

RIDGE

Die son of a bitch.

Ridge shoot. Hit Piero's back.

Piero fell down grabbing the bottle.

Josh gleaming his face side to side as sways his torso.

JOSH

Fucker Jeremy.

Split a breech Culk rushes when a TORCH hits his SHOULDER jumping on the porch CRASHES the LARGE BIG WINDOW breaks into the sheriff house.

INT/EXT. SHERIFF HOUSE - CONTINUOUS

THROUGHOUT SMASHING GLASSES one guard fell piercing his back with a wood-splinter.

The other guard shot at his face.

The FORELEGS of the horse send back Ridge to the floor.

Ridge shambles way to the corridor. Listens at his back gunshots. A torch flying in the air smashed.

CULK (O.S.)

Agghrrr...

EXT. SMALL SQUARE - SAME TIME

Drums beats faded enhancing wailing townies wounded on the lane. Swishing flames. Heavens' rumbles.

Josh and other townies bring water to douse the flaming walls, scraps of the windstorm flap their faces.

JOSH
Look Pascual, whining like a
mangled dog in the rain.

With a machete, heck Pascual's THROAT. He is still alive.
Heck twice, thrice till severed his head.

INSIDE THE SHERIFF HOUSE.

Ridge lost his wooden leg dragging on the floor.

It's heard the CRACKLING of a PLANK. Anxiously rolls back.
No one at sight. Back to the crawl way to get the rifle.

RIDGE
(Dribble mouth)
Almost there..

Culk looms very gloomy in the dark. His shoulder's line
flaming conveys fire to the bandanna on his face.

Culk's footsteps on the boards sent out hollow echoes.

Ridge pointed his gun at Culk. The trigger is ready to fire
up. BOOMING SHOOT..

Culk on his inexorable march. Wide eyed Ridge can't believe
had missed. Point at Culk again.

Culk rammed Ridges from behind.

Ridge stares back and forth at CULK'S SPLIT IMAGE inside
the mirror FALLING TO PIECES.

SHARDS raining on Ridge's head.

A couple of torches on the floor start a widespread fire.

SUZI charred custards all over her body leaned to the bars of the empty jail.

Culk bent down cinches Ridge's throat.

The fire removes in ashes Culk's bandanna.

Culk's CHIN towards the EYE-LINE crackles ooze blood melting skin baring the bones.

RIDGE

(Astounded)

You're dead, dead... I saw you, we
buried...

Suzi slithers over a DEAD GUARD into the halo of rolling torches exposing SLASHING FLESH bursting STEAMING BLOOD down her breast and womb.

CULK

(Growls as screeches)

Arggh... rrrh...

Culk withdrawn the KNIFE FROM THE ANKLE and tip it on Ridge's THROAT. A thin line of BLOOD GUSHES OUT.

CULK

The dead... bury the dead.

Culk viciously slicing up and down GUSHY BLOOD sprinkle Suzi's anguished face.

The shining knife-blade mirrored Culk's and Ridge's face smoked in blood.

The hall echoed with laughter as outcry.

Suzy closes her eyes and bows her head.

EXT. SHERIFF HOUSE - MIDNIGHT

Culk across the plaza flushes away in the mount with Suzi's lying over the hindquarters.

It's drizzling, SMOKING their burnt limbs.

They gallop away the town.

Above the black sky the moon has gone.

Riding across the murky desert Suzi upright her vaporous
body and falls down the sand dunes.

Few meters forward the rider falls down trundling on the
dunes.

The black horse galloping away.

FADE TO BLACK:

THE END