

BIG EVIL COMING

EXT. PLAINS - MORNING

The sun begins to rise over the rolling Black Hills of Dakota. An Ornate carriage makes it's way through the woods.

DAN

(v.o.)

To my fairest mountain flower,  
fortune smiles upon us. My capital  
ventures bring me west ward once  
again, and I shall be upon you in a  
matter of days.

The carriage travels up and down the hills, on a seldom used dirt road.

DAN (CONT'D)

(v.o.)

I come, not for some torrid little  
affair, but to whisk you away from  
the weariness of your humdrum life.

INT. CABIN - MORNING

NANCY, a plain-jane brunette, sits in a small two room cabin.

She is holding a letter sitting at a formerly fancy well-aged vanity.

DAN

(v.o.)

Come with me, and you'll see a  
world beyond your comprehension.  
Come with me and I'll show you a  
world of pure exuberation.

She clutches the letter to her chest.

DAN (CONT'D)

(v.o.)

My heart, come with me and I shall  
show you a whole, new world.

NANCY places the letter on the vanity, and picks up a hair brush.

Through a side window, Rocky, a young man with a slender build in dirty slacks can be seen working a meager field.

NANCY looks back to her reflection in the cracked mirror.

A small dust cloud begins to build in the distance, over her shoulder, on a small dirt road that leads to the cabin.

EXT. CABIN - MORNING

ROCKY stands over a failing plant, he brushes the dirt from his hands onto his shirt, removes his hat and wipes the sweat from his brow.

INT. CABIN

NANCY, noticing the dust cloud growing bigger in the reflection; excitedly drops her hair brush, and rushes to the window.

NANCY looks to her closet, and back to the vanity with its meager amount of makeup.

She takes a deep breath, drops her nightgown, and confidently steps to the closet door.

EXT. ROAD

The carriage approaches with PORTLY, a short rotund man, driving the horses.

EXT. CABIN

ROCKY walks up onto the quaint porch, and takes a seat in one of the two rickety rocking chairs, picks up an old guitar and begins strumming.

ROCKY sees the carriage approaching from his peripheral vision; he continues playing.

The carriage pulls to a stop at the end of the dirt walkway leading to the porch; as ROCKY'S plucking ends with a twang.

NANCY emerges from the cabin, wearing an outdated, yet beautiful purple dress, carrying two heavy pieces of luggage and sets them down with a huff, and a thud.

ROCKY looks up to her with confusion and sadness in his eyes.

NANCY looks up from under a purple hat, which is too fancy to match her dress.

They sit in silence for just a few moments.

ROCKY  
You don't have to do this Lil...

NANCY

Rocky, I love you; but there's got to be more out there to this world.. To this life.

PORTLY shuffles his way down from the high carriage seat, and begins making his way to the porch.

ROCKY stands, his gaze meeting NANCY'S.

ROCKY

More to life than love?

NANCY

(waiving her hand at the surrounding area)

More to life, than just all of this.

ROCKY looks down bashfully at his dirty hands and feet.

NANCY (CONT'D)

I'm sorry Rock..

PORTLY makes it to the porch, and tips his hat to NANCY and proceeds to struggle to lift one of the bags and turns to waddle back to the carriage awkwardly.

The door to the carriage swings open, DAN a middle aged gentleman dressed in a sharp, light grey suit emerges.

He removes his matching grey hat to wave to NANCY and reveal his stylish slicked back black hair, a devilish smirk crosses his face, highlighted by his thin pointed mustache.

NANCY turns from ROCKY and takes a step down from the porch.

NANCY (CONT'D)

Please. Don't follow me.

NANCY continues down the steps and up the walkway.

DAN and ROCKY exchange contemptuous eyes at one another as PORTLY struggles to strap the luggage to the back of the carriage.

As NANCY climbs into the carriage, DAN gives her a firm grab to the posterior, helping her in, then immediately uses the same hand to flip ROCKY the middle finger.

DAN swings his body into the carriage, pulling the door closed behind him.

DAN  
(tapping the side of the  
carriage)  
Let's get a move on.

PORTLY moseys his way up to the front of the carriage, and with some effort hoists himself up and begins driving.

Waves of emotion crash over ROCKY, finally ending with him red-faced and shaking with rage.

ROCKY begins running after the carriage.

INT. CARRIAGE

DAN looks over his shoulder and sees ROCKY running after the carriage, DAN looks to NANCY.

NANCY  
He'll never stop.

DAN settles into his seat and thinks for a moment, he pulls a small brown bottle from his jacket pocket and hands it to NANCY.

DAN  
Just a little sip now dear, I'll  
take care of everything.

He pats her on the knee.

NANCY sips from the bottle and becomes very relaxed in her seat.

DAN takes the bottle back and as he places it back into his pocket he removes a pistol.

NANCY'S head bobs back and forth as her breathing becomes heavy and her eyelids begin to droop.

DAN looks to NANCY nodding off and then back to ROCKY who is gaining ground on the carriage.

DAN hangs himself out of the side window of the carriage and lines up his shot.

EXT. CABIN

Fury burns in ROCKY'S eyes as he continues after the carriage.

DAN fires.

NANCY is startled alert momentarily.

The bullet flies through the air, striking ROCKY in his left eye and sending his body spiraling to the ground.

INT. CARRIAGE

DAN slowly pulls his body back into the carriage.

NANCY starts to turn her head to look out the back window, but DAN places his hand on her cheek.

DAN  
(wiping a tear from her  
cheek)  
No, don't. There's nothing to see  
back there.

He once again hands her the bottle of brown and she takes a larger swig this time.

EXT. CABIN

ROCKY'S body lay motionless in the dirt as blood slowly seeps into the ground pooling by his head.

The sun rises high into the sky as the carriage rocks NANCY back to sleep.

DREAM SEQUENCE:

EXT. RICKETY WAGON - NIGHT

An OLD MAN with a cough drives his wagon, with a young NANCY by his side.

They pull the wagon into a bustling town having a fair.

INT. SALOON - NIGHT

The OLD MAN sits at a poker table with NANCY on his lap, she peers out the swinging doors each time they open, catching a glimpse of the dance floor across the way.

She can see the people, all joyously dancing in their revelry and looks around to see the grumpy faces of the gamblers.

A young boy can be seen on the dance floor.

EXT. MARKET - NIGHT

The OLD MAN grumbles to himself as he loads baskets of meager vegetables into the wagon.

NANCY

(v.o.)

Papa, can I watch them dance just for a little bit longer?

Young NANCY stares longingly at the dance floor in the distance.

PULLBACK FROM  
DANCE FLOOR:

EXT. TOWN/DANCE - NIGHT

Adult NANCY stares longingly at the people dancing.

DAN steps up behind her.

DAN

Looks like you could use a twirl or two little lady.

INT. BEDROOM - NIGHT

NANCY laying in a fancy bed.

NANCY

This feels like a dream.

DAN stands by a window, fixing his tie and cufflinks.

DAN

It's no dream my dear, I'll be back for you.

END DREAM  
SEQUENCE:

EXT. CABIN - DAY/NIGHT

The sun hangs high and bright in the noon sky, the bright orange outline transitions to a cold blue hue of the moonlight.

ROCKY'S body begins to stir as an orange glow grows across the pale blue hue of moonlight on his face.

As the orange light intensifies, ROCKY staggers to a stand, clutching his wound with one hand; his remaining good eye slowly comes to focus on his surroundings.

The cabin has caught fire and the flames are growing.

ROCKY starts jogging back toward the flaming cabin, painfully clutching his head.

Just as ROCKY gets close, and his vision settles on NANCY'S luggage that was left behind beginning to catch on fire, a horse's gallop can be heard approaching.

A shadowy RIDER on horseback passes closely by, grazing ROCKY and sending his body into a spiral, almost knocking him off his feet.

A second RIDER can be heard approaching from behind; ROCKY stills himself and his breathing focusing on the sound of the hooves.

Just as the RIDER is about to crash into ROCKY, ROCKY'S body spins out of the way of the horse, and clutches the RIDER pulling them both crashing to the ground.

The RIDER rises to his feet as ROCKY rolls over to see him.

The RIDER reveals himself to be ROMAINÉ, a Lakota Warrior, he stands over ROCKY the increasing orange glow from the burning cabin highlights his war paint, as the blue moonlight gleams off the hatchet in his hand.

The other two RIDERS, CHASKA and MISAE, fellow Lakota, trot up behind ROCKY, as he comes to a stand.

ROCKY and ROMAINÉ stare each other down, ROMAINÉ twirling the hatchet, as CHASKA and MISAE move to dismount their horses.

ROMAINÉ waves them off with his free hand, they nod and back their horses off into the darkness.

ROCKY and ROMAINÉ begin to slowly circle each other.

ROMAINÉ attacks, wildly; swinging the hatchet looking for a quick ending to ROCKY.

ROCKY'S survival instincts kick into high gear and he narrowly dodges the swings, getting in a few good punches along the way.

ROCKY knocks ROMAINÉ to the ground.



As ROCKY begins attempting to choke ROMAINE, ROMAINE responds by driving a thumb into the eye wound of ROCKY; causing him to fall off screaming in pain.

ROMAINE pulls out a small blade and begins trying to force it into his chest.

The blade begins closing in on the center of ROCKY'S chest.

ROCKY in a last ditch effort pushes the blade to the side, and lets it slid into his shoulder, letting his hands go and jamming his thumbs into ROMAINE'S eyes.

ROMAINE falls off with a scream, ROCKY gets to his feet and begins wildly swinging punches beating ROMAINE until he is limp.

ROCKY stands over ROMAINE, the blood dripping from his knuckles.

ROMAINE, gurgles choking on his own blood, struggling to pull himself up to his knees.

ROCKY steps behind ROMAINE and pulls him taut by his Mohawk.

ROCKY stands breathing deeply for a moment, his eye briefly adjusting to see CHASKA and MISAE still watching the fight from a far distance.

MISAE motions to go in to help; but CHASKA places his hand on him and motions to leave.

ROCKY slowly pulls the knife from his shoulder, he raises it high into the air and plunges it down into ROMAINE'S chest.

INT. CARRIAGE - NIGHT

The carriage jerks to a halt rocking NANCY awake.

NANCY looks about, very confused and out of sorts, she turns to DAN.

DAN  
And our adventure, begins.

EXT. WOODED TRAIL - DAY

ALL NATIVE DIALOGUE WILL BE IN TRADITIONAL LAKOTA, SUBTITLES WILL BE USED.

CHASKA and MISAE travel sullenly on horseback, a horse missing it's rider in tow.

MISAE  
We could have helped.

CHASKA  
(picking up speed)  
He made his choice.

MISAE stops his horse.

CHASKA a few steps ahead of him, stops and turns.

MISAE  
You went along with this, the whole  
way.

CHASKA  
We didn't need to kill that man;  
Romaine did that, he made that  
call. And what did that cost him?

MISAE hangs his head.

The horses spook.

ROCKY emerges from the woods covered in mud and blood,  
holding ROMAINE'S hatchet.

MISAE puts his hand on a blade behind his back.

CHASKA raises a calming hand.

CHASKA (CONT'D)  
We have no further qualms with you.

ROCKY looks on in confusion, not understanding.

CHASKA (CONT'D)  
(attempting English)  
No problem. The Devil, to Bismarck.

ROCKY thinks for an instant and wonders off back into the  
woods.

MISAE looks to CHASKA with anger and confusion.

CHASKA (CONT'D)  
With those wounds he'll be dead in  
no time, let the Goddess take him.

They continue on their way.

INT. FANCY HOTEL - DAY

DAN stands beside a west facing window, fixing his cufflinks looking out into the bustling city streets.

NANCY sits on the edge of the bed, kicking her legs.

NANCY  
You're leaving, already.

She lets out a light cough.

DAN  
Yes my dear, Portly will be along shortly with your medicine. Now I must be off, I've some very important matters that need attending, before we are free to see the world at large.

NANCY excitedly falls back on the large soft bed, and kicks her legs in excitement.

INT. SMALL SEEDY BAR - NIGHT

ROCKY'S hand shakes as he drops a pocket watch on the bar top.

BARTENDER  
Boy, you don't look so good.

ROCKY  
How much?

BARTENDER  
(looking on with concern)  
I'll give you a fair price, and throw in the medical expense for free Sonny.

ROCKY  
Bismarck.

BARTENDER  
I'm sorry?

ROCKY  
If I were a charlatan headed to Bismarck, where would I find myself?

BARTENDER

Without help, you'll find yourself  
dead.

ROCKY looks at the few passed out people scattered across the  
modest room.

ROCKY

Whiskey, and a gun. You can keep  
the rest for yourself.

ROCKY takes a coat from an empty chair, the BARTENDER passes  
a six shooter and a full bottle over the counter.

ROCKY puts one arm in the coat, and slings the gun holster  
over it. He pops the bottle and takes a heavy swig, as he  
heads toward the door.

BARTENDER

The Soiled Dove, it's small and  
they won't be kind to anyone that  
enters uninvited; but they should  
be able to point you in the right  
direction.

ROCKY pours whiskey on his shoulder wound, as he heads out  
the door.

INT. FANCY HOTEL - DAY

Several poker tables are set up with well dressed high  
rollers at them. DAN sits at a table, NANCY and PORTLY stand  
off to the side behind him.

DAN

(to one of the men at the  
table)  
We've some business to discuss, do  
we not?

PIMP

We do indeed, just not here and  
now, come by the office this  
evening. We can iron out the  
details then.

PIMP looks at NANCY, and she gives PORTLY a look of concern.

INT. FANCY SOILED DOVE OFFICE - NIGHT

PIMP steps into the office, takes a seat at his desk and pours a tall glass of whiskey. He takes a stack of bills from the drawer and places them on the desk.

He spins around in his chair to look out the large open window behind his luxurious desk.

The door opens and closes behind him with a thud.

PIMP  
Well, that certainly didn't...  
(spins around in his  
chair)  
Who the hell are you?

ROCKY lurches forward, placing a bloody hand on a stack of bills.

ROCKY  
Who is he?

PIMP  
I don't...

ROCKY  
Who!

PIMP  
Just a business associate.

ROCKY  
Business?

PIMP  
Y..yes.. He's in acquisitions.

ROCKY looks around, the anger growing.

ROCKY  
(gripping the stack of  
cash)  
You will not acquire.

PIMP  
Who do you think you are?

ROCKY grabs PIMP by the collar and pulls him from his chair, pulling him in close and flicking his hair back to reveal the eye wound.

ROCKY  
You will Not acquire!

The door to the office swings open, DAN steps through with a huge grin on his face.

PIMP slowly takes a seat, looking around the room suspiciously.

DAN

What?

PIMP begins putting the stacks of cash away, the bloody one auspiciously missing.

PIMP

I apologize Daniel. We won't be moving forward in this venture, I'm sure you'll understand.

DAN

Understa..? What the fuck? What happened?

PIMP

Unfortunately, our mutually beneficial partnership has drawn itself to a close.

PIMP closes the drawer.

DAN looks on with anger.

PIMP (CONT'D)

I can't be associated with, whatever it is you have found yourself involved in.

DAN aims his gun at PIMP; but thinks for a moment, and storms out.

EXT. BISMARCK HOTEL - DAY

DAN hurries NANCY into a carriage as PORTLY struggles himself into the drivers seat.

ROCKY looks on from an alleyway in the distance.

A rough looking COWBOY and his CRONY shoulder check into ROCKY, causing a few of the bloody bills to fall to the ground.

COWBOY

What have we here?

CRONY  
And how did you come about these  
bloody bills sir?

ROCKY turns to them, brushes his hair back revealing the  
gruesome eye, and lunges forward with a growl.

FADE TO BLACK.

INT. MODEST HOTEL - DAY

NANCY sits up on the little bed, looking to DAN who is  
hastily throwing a jacket on.

DAN  
I've got a game, Portly will be in  
shortly.

DAN exits the room leaving NANCY alone on the bed with kissy  
lips.

INT. MODEST HOTEL LOBBY - DAY

DAN takes a seat at one of the scarcely populated, scattered  
poker tables.

PORTLY and NANCY come down the steps behind him.

DAN leans in close to, YANCY, an old well dressed gentleman  
playing cards.

DAN  
(quietly)  
Can we speak business?

YANCY  
We cannot sir.

The GENTLEMAN looks about wearily.

YANCY (CONT'D)  
There's something horrible  
following you, and I want nothing  
to do with it.

DAN, in a huff, throws his winning hand down onto the table,  
and a MAN across the table stands to draw a gun.

MAN  
Cheat!

NANCY reacts fearfully, clutching PORTLY'S arm, making him look noticeably uncomfortable.

DAN shows he is armed as well, and the MAN backs down.

DAN grabs a handful of the pot.

GENTLEMAN

This will all catch up to you in the end.

DAN

You can get fucked Yancy. Portly, saddle up.

NANCY

(confused)  
We're leaving?

INT. CHEAP HOTEL ROOM - DAY

DAN throws a coat at NANCY passed out on the bed.

DAN

Portly, medicine, yada fucking ya.

DAN exits the room closing the door roughly behind him, startling NANCY awake.

INT. CHEAP HOTEL LOBBY

Only a few ratty poker tables are set up.

DAN takes a seat, and starts playing cards.

He looks up at the other people around the table.

DAN

Is Gacey not here today?

GUY

Ha! You didn't hear?

Other people at the table roll their eyes.

GUY (CONT'D)

There's some maniac that's been going town to town, savagely massacring the purveyors of the local Dove's.

DAN looks up slightly alarmed.



GUY (CONT'D)  
Started up in Bismarck.

INT. FANCY SOILED DOVE OFFICE - NIGHT

As DAN steps out of the room, ROCKY emerges mysteriously behind PIMP.

GUY  
(v.o.)  
Someone took Pimp and scraped his  
eye out, left it just lying there  
right on the table, just like... it  
was looking at ya..

ROCKY places his left hand under PIMP'S chin holding his mouth closed, and with his right thumb, plucks PIMP'S eye from the socket.

GUY (CONT'D)  
(v.o.)  
Anyhow that wasn't what did him in,  
that was the slice across his  
throat.

As the eye dangles, ROCKY swiftly swipes his knife across PIMP'S throat, severing the eye, causing it to fall on the desk.

INT. CHEAP HOTEL LOBBY

Everyone at the table looks on in shock and horror.

INT. MODEST HOTEL ROOM - NIGHT

GUY  
(v.o.)  
Then Yancy, poor Yancy..

YANCY is laying in his large bed, his rotund stomach protruding over the sheets, he sparks a match to light a cigar.

GUY (CONT'D)  
(v.o.)  
The must have gotten to him just  
after some of his new prospects  
were leaving.

As the flame diminishes ROCKY emerges highlighted by the glowing embers of the cigar.

GUY (CONT'D)

(v.o.)

This sick bastard, forced his own  
tongue down his throat.

As YANCY opens his mouth to yell, ROCKY forces his hand into his open mouth, pushing his tongue back into his throat, simultaneously grabbing for the cigar with his other hand.

GUY (CONT'D)

(v.o.)

And put his cigar out, in areas I'd  
rather not mention.

INT. CHEAP HOTEL LOBBY

People look at him with disgust, PORTLY and NANCY look on with concern.

GUY

And then just last night...

DAN throws his cards on the table.

DAN

Well isn't that just grand.

RUFFIAN

You cheat!

RUFFIAN goes to draw a gun.

DAN reacts faster and shoots down RUFFIAN.

NANCY screams as her and PORTLY make their way down the stairs and out the door.

DAN grabs the money from the table and follows them.

EXT. CHEAP HOTEL - DAY

DAN and NANCY rush into an awaiting carriage that PORTLY quickly struggles himself onto.

The carriage pulls away in haste as ROCKY steps out from behind a corner and peers at the carriage leaving.

ROCKY

And where will you run to now,  
little rabbit.

INT. CHEAP HOTEL LOBBY

GUY sits at the table with the other people, in shock; but still playing cards.

GUY

Man, and I didn't even get to tell  
him about what happened to  
Carmen's.

EXT. LAKOTA CAMP - MORNING

CHASKA and MISAE approach the small village where there are several Tipi's set up and a few small fires going.

They come trotting up somberly on their horses, with the third empty horse in tow.

The chief, CHATAN, a strong older Native wrapped in an animal cloak, steps out from his home and stares at the boys approaching.

He and CHASKA make eye contact, and as CHATAN looks to the empty horse CHASKA looks down in sadness and shame.

HOWAHKAN the elderly medicine man of the tribe steps up beside CHATAN; he inhales deeply on his peace pipe, intently watching.

CHUMANI the beautiful daughter of CHATAN comes running up to their horses.

CHUMANI

Romaine!

Sadness crashes over her as she sees the empty horse with them.

CHASKA quickly hops down from his horse and embraces her.

CHASKA

Sister.

CHUMANI strikes him hard on the chest, as she lets out a shrill cry.

MISAE gets down from his horse and approaches CHATAN and HOWAHKAN.

HOWAHKAN places his hand on MISAE'S shoulder and gives a knowing nod.

CHATAN  
You return with only two.

MISAE nods his head, in shameful acknowledgment.

HOWAHKAN  
(quietly and shaking his  
head)  
Wi-Sapa.

The words send a shiver down MISAE'S spine, as CHASKA approaches; CHUMANI is taken away by two elder women of the tribe.

CHASKA  
(looking to CHATAN)  
Father.

CHATAN turns away angrily, entering his tipi; CHASKA follows.

MISAE steps toward the entrance, but HOWAHKAN puts his arm around him and walks him away.

INT. CHATAN'S TIPI - DAY

CHASKA takes a seat across from his father.

CHATAN  
He was a good warrior, a good man.

CHASKA  
He was. One of those things.

CHATAN  
It was foolish of you to trust that man.

CHASKA  
We needed the weapons, we are losing this fight.

CHATAN  
And what have you lost now? Your will? You will make this right.

CHASKA  
(standing)  
I will father, I will avenge our fallen, I will kill that white devil.

CHATAN

All men can be evil, without regard to the color of their skin, it's up to you to choose which side you end up on. Make me proud son, find the men that are responsible for the loss of your sisters betrothed and bring them to an end as they did to him.

CHASKA

Misae and I will leave at first light.

CHATAN

(standing)

You won't be taking him with you this time, Romaine, he is gone. Your sister will be in mourning, she will need. a companion.

CHASKA reluctantly nods his head in agreement.

CHASKA

Then I will leave now, there is not time to waste.

EXT. LAKOTA CAMP - DAY

MISAE and CHUMANI are sitting beside a fire, speaking intimately, she leans in to cry on his shoulder.

CHASKA stares at them for a brief moment, a small smile cracks on his otherwise stern face.

He mounts his horse and takes off.

EXT. TRAIN STATION - DAY

DAN steps off onto the platform with a powerful stretch. His hat is gone, and a thin beard grows on his tired looking face.

NANCY steps off behind him, still in her purple dress, though it is a little worse for wear.

Her hair is limp and unkempt, bags can be seen under her eyes.

She still carries one of her heavy bags.

NANCY drops the bag with a huff.

PORTLY comes waddling up from the back of the train, carrying several bags.

He barely makes it to DAN and NANCY before dropping them with a heavy wheeze.

DAN looks at his pocket watch.

DAN  
Come now Portly, hurry and get us a  
ride into town.

PORTLY sighs heavily and waddles off.

NANCY  
You keep that up; he's going to  
keel over one day.

DAN takes a flask from his pocket and swigs.

DAN  
Trust me dear, he's not the first  
fat little shit I've had, and he  
certainly won't be the last.

NANCY grabs the flask from DAN and swigs.

NANCY  
What are we doing here Dan?

DAN  
Why seeing the world, what did I  
promise you?

NANCY  
You didn't say anything about the  
things we would have to do to see  
the world.

DAN takes her by the hands and stares deeply into her eyes.

DAN  
Life, has consequences  
(he squeezes her hand  
tighter)  
My dear.

DAN leans in close to her.

DAN (CONT'D)  
I know you've been sneaking your  
medicine.

NANCY tries to pull back in fear, but DAN just grips tighter.

PORTLY returns and knocks over a piece of luggage.

DAN quickly releases NANCY'S hands and turns to him.

DAN (CONT'D)  
Ah, are we all prepared for our  
latest journey then?

PORTLY and NANCY make subtle eye contact, she mouths 'thank you' to him.

PORTLY  
We are. It's not the finest coach,  
but it's got a beautiful view.

EXT. TOWN ROAD - DAY

DAN, NANCY, and PORTLY stand in front of a beat up old pioneer wagon, with rough looking miners filling it.

NANCY drops her bag in shock.

EXT. CABIN - DAY

CHASKA approaches the charred remains of the cabin.

He gets down from his horse and sees ROMAIN'S corpse.

CHASKA looks at the puddle of blood from ROCKY, and looks around suspiciously.

CHASKA  
How?

CHASKA begins digging a grave for ROMAINE.

FLASHBACK:

EXT. FIELD - DAY

DAN and PORTLY stand beside a wagon, in an open field.

ROMAINE, CHASKA, and MISAE approach on horse back, and dismount.

PORTLY struggles to get a heavy wooden crate from the back of the waggon.

MISAE and CHASKA walk over and grab the box with relative ease.

DAN

Now, you boys know what needs to be done.

ROMAINE nods his head in agreement.

ROMAINE and DAN shake hands.

END FLASHBACK:

EXT. CABIN - NIGHT

CHASKA sits beside a fire, hearing the words 'you know what needs to be done' over in his head.

CHASKA

I know what needs to be done.

EXT. TOWN - DAY

PORTLY, DAN and NANCY walked into the quaint, little town. A smattering of buildings line the main street.

DAN

Porlty, why don't you take Nancy and get us a couple of rooms? Remember I like a west facing window so I can sleep in; and nothing too fancy for yourself.

PORTLY nods and NANCY puts her arm out for him to take.

DAN (CONT'D)

Nancy, do not touch him; he'll start to think he's people. And no medicine, not until I return.

PORTLY and NANCY slump their heads and walk away.

EXT. TOWN SOILED DOVE

DAN slips in the side door of a nondescript building with a small sign that reads 'The Soiled Dove' with a hand drawn picture of a dove in a bird bath.

INT. SOILED DOVE OFFICE

DAN walks in to see a gorgeous Latina woman dressed in black lingerie, she stands in front of a desk shuffling some papers.



DAN pauses for a moment to admire her shapely silhouette, then proceeds to quietly step up behind her.

Just as DAN embraces her, she lets out a soft sob.

She immediately pushes him off and turns with a fist ready in the air, but is overcome with joy when she sees it's DAN, but slaps him anyway.

DAN  
Carmen! How's my best girl.

CARMEN  
Daniel!

They embrace.

CARMEN (CONT'D)  
Aww, we're all your best girls.  
Whiskey?

DAN  
Yes please.

They take their respective seats side by side at the desk; Carmen pours two glasses.

DAN (CONT'D)  
So what has gotten you so forlorn,  
my dear?

She raises her eyebrow.

CARMEN  
Daniel, please do not walk into my establishment and treat me like one of your stupid little girls.

DAN  
Carmen, you know I would never, and did I hear you just say; your establishment?

CARMEN  
I did, and you must have heard, I assume that's why you're here.

DAN  
Well, now, I've heard some grumbles; and am checking in to make sure you are alright.

CARMEN

Bullshit! You've been out peddling some new piece of ass, but not this time Dan, this time, you've pissed off something much greater than yourself. There's evil coming for you Dan, real evil.

She pauses and goes pale, sipping her whiskey.

CARMEN (CONT'D)

I know, I've seen it.

INT. SOILED DOVE OFFICE - NIGHT

CARMEN

(v.o.)

I was doing my normal late night check on the boss.

CARMEN adjusts her bosom outside of the office door.

INT. SOILED DOVE OFFICE - DAY

CARMEN

That's when I saw him Dan, the meanest ugl.. Meanest son of a bitch I've ever laid eye on; and lord knows I've seen my fair share, thanks to you.

DAN begins to open his mouth.

CARMEN (CONT'D)

You need to be worried Daniel.

DAN leans in closer.

DAN

What did you see Carmen?

CARMEN takes a big swig of her glass.

INT. SOILED DOVE OFFICE - NIGHT

CARMEN

(v.o.)

The door creaked, I was frozen with fear, just watching him squeeze the life out of this man, this man I've known, I've... loved.

CARMEN stands frozen, as the door slightly moves, ROCKY'S head reacts just slightly, as he sets down his knife, and begins choking the man.

INT. SOILED DOVE OFFICE - DAY

DAN sits back in shock.

DAN  
Jesus Carmen, what did you do?

INT. SOILED DOVE OFFICE - NIGHT

CARMEN begins creeping away from the door, as ROCKY slowly opens it behind her.

CARMEN, visibly shaking, as ROCKY continues walking past her, she slows to a calm.

ROCKY pauses at the exit door.

ROCKY  
Protect them  
(looks over his shoulder)  
Protect yourself.

INT. SOILED DOVE OFFICE - DAY

CARMEN  
The same thing I'm going to do with you, ask you politely to vacate my establishment, if you have no further business to conduct here.

DAN sets his glass down, and stands to leave.

CARMEN (CONT'D)  
And if I was you, I wouldn't stay too long, you know the Sheriff is still pretty raw with you, after that stunt you pulled.

DAN  
You let me worry about old Maxwell.

DAN leans in close to her.

DAN (CONT'D)  
Carm, you've gotta take her off my hands.

CARMEN

I'll take the girl, but not for  
you; to keep her from you.

DAN kisses her hand.

CARMEN (CONT'D)

Now go on and get out of here,  
until you're ready to spend some of  
the money I'm going to pay you.

INT. DANCING ROOM - DAY

PORTLY stands awkwardly out of breath, near the door.

PORTLY

Is there anything else m'lady  
requires?

NANCY tries to make eye contact, but PORTLY is being evasive.

NANCY

Portly, you know what I require.

PORTLY

Can't do that ma'am, Mr. Dan, well,  
Mr. Dan would be none too pleased  
with me.

NANCY

Come on, it'll be our little  
secret, I'm sick Portles, don't you  
want to help me, feel better?

PORTLY

Last time I helped someone, I got  
the branding, I don't wanna do that  
again.

NANCY tries to put her arms around PORTLY to embrace him, but  
he recoils like a wounded dog.

PORTLY (CONT'D)

I've got to go.

PORTLY rushes out of the room, running into the door jam  
awkwardly on the way.

INT. SALOON BAR - DAY

DAN walks in, adjusting himself, as PORTLY shuffles past him  
attempting to not make eye contact.

DAN grabs him.

DAN  
Did you get the rooms like I asked?

PORTLY nods.

DAN (CONT'D)  
She's up there, safe and sound;  
none the wiser?

PORTLY nods again.

DAN (CONT'D)  
Well, hot damn. If that isn't good  
news; lets have some drinks.

PORTLY  
I'm sorry sir, but I have some  
attending to do.

DAN  
Attending?

PORTLY  
Some of the finer things were a  
little roughed up in our travels,  
not to worry though sir.

DAN reaches in his pocket and pulls out some bills, handing them to PORTLY.

DAN  
Now I've just gotten some very  
positive news; so I want you to  
take this, and only spend it on  
something that will make you.. You,  
truly happy.

PORTLY'S eyes light up as he takes the money and turns to exit the saloon, with a bit of pep in his step.

As PORTLY makes it to the door.

DAN (CONT'D)  
Soiled Dove, just down the road  
(winks)  
Enjoy yourself.

DAN walks over to the bar and pulls up a stool.

BARKEEP, a heavy set salt and pepper bearded jolly looking fellow with rosy cheeks, steps up to greet him.

BARKEEP

I'm pretty sure you're not supposed to be in here. In fact, I don't think you're even supposed to be in this here town.

DAN reacts with feigned indignation.

EXT. TOWN SALOON - EVENING

Storms can be heard brewing in the distance.

PORTLY walking past the Saloon, looks up to a window to see NANCY looking down at him, longingly. With a heavy sigh, he gives her a nod of approval.

A fair distance from town CHASKA steadies his horse to the sounds of the thunder in the distance, he peers at the town with an angry glare.

INT. SALOON - EVENING

The front doors swing open powerfully as SHERIFF MAXWELL steps through them; his large gut making it's entrance before the rest of him. A thin cigar smolders from his lips as the clouds of smoke make their way through his bushy red beard.

SHERIFF

What in the Sam Hell!?

DAN turns to look at SHERIFF.

DAN

There you are Sheriff. This man over here is refusing to serve me a beverage.

DAN stands and begins approaching SHERIFF.

DAN (CONT'D)

Now, isn't that mighty unkind of him.

DAN goes to place his hand on SHERIFF'S shoulder, but SHERIFF grabs and twists it.

SHERIFF

Boy! You've got a lot of explaining to do.

DAN  
 Ow, Sir lets discuss this over a  
 drink.  
 (quietly)  
 Come on Max, let me go.

SHERIFF releases him.

DAN (CONT'D)  
 Now for a more civilized manner,  
 Barkeep, one drink for everyone.

DOC, drunkenly passed out on the bar, lifts his head, his  
 spectacles sitting crookedly on his face.

DOC  
 Free drinks!

SHERIFF  
 Doc, I think you've had quite  
 enough for today. Why don't you  
 come back in the morning.

DOC drops his head back onto the bar with a loud thud.

SHERIFF (CONT'D)  
 ...Or just sleep it off right  
 there.

SHERIFF looks back to DAN.

SHERIFF (CONT'D)  
 Now, about that drink and that  
 explanation.

They each take a seat at the bar.

SEVERAL EMPTY  
 GLASSES LATER:

SHERIFF (CONT'D)  
 You, you son of a bitch, you stole  
 my goddamned guns, and sold them to  
 those red faced bastards.

DAN  
 Now, yes; that is technically true,  
 but..

SHERIFF  
 But?

DAN

But they were insured. I have it on good authority that you've already got a bigger, and better delivery on it's way.

SHERIFF

That's not the point!

SHERIFF slams his fist on the bar.

NANCY steps out from her room upstairs, and a hush draws over the SHERIFF.

SHERIFF (CONT'D)

My god. Is that yours?

DAN

For now.

(to Nancy)

Go back to bed sweetheart, I'll be there soon.

NANCY rolls her eyes at DAN and retreats back into the room.

DAN (CONT'D)

Well, now that, that's taken care of. How about we mosey on down to the Soiled Dove, check out the old wares before you get a taste of their, new acquisition.

SHERIFF looks at DAN with a rather wide, excited eyes.

DOC throws his arms around SHERIFF and DAN.

DOC

Did I hear something about the Dove?

SHERIFF and DAN chuckle, and finish their drinks.

EXT. TOWN GENERAL STORE - NIGHT

Rumbles of thunder can be heard, growing louder in the distance.

NANCY looks longingly out her window, in the distance she can see the entrance to the modest General Store.

PORTLY steps out of the General Store, clutching a brown paper bag with a bottle in it, and a small bouquet of flowers.



PORTLY inhales deeply, straightens his back, and steps forward with confidence.

NANCY seeing PORTLY exit with the bag in hand, returns to wait at her bed with excited expectations.

As PORTLY turns with his new found confidence, he runs directly into DAN, accompanied by DOC and SHERIFF.

As they collide; the flowers fall to the ground, followed by the bottle of brown leaping from the bag and landing on top of them, breaking at the neck, and causing the thick brown medicine to pour over and wilt the flowers.

PORTLY turns to look at DAN, with shock and fear.

DAN'S eyes blink repeatedly as the situation begins to register in his alcohol-infused brain.

DAN'S eyes dart back and forth between the broken bottle atop wilted flowers, and PORTLY'S dumbfounded face.

INT. DANS ROOM

NANCY sits at the edge of the bed, her legs shaking with anticipation.

She gets up and charges out of the room.

EXT. TOWN GENERAL STORE

DAN, SHERIFF, and DOC stand in front of PORTLY who is frozen in silence, DOC'S body swaying.

A loud crash of thunder.

CHASKA appears from a dark alleyway, and puts a blade to PORTLY'S throat.

DOC stumbles back in surprise.

DOC

Whoa.

SHERIFF

(grabbing for his gun)  
You red-faced bastard!

DAN puts his hands up attempting to calm the situation.

DAN

Let's everyone just calm...

CHASKA slits PORTLY'S throat and lunges toward DAN.

DOC  
Jesus Christ!

SHERIFF hits CHASKA with the butt of his gun, knocking him bloody to the ground.

DAN looks down at PORTLY'S unmoving body, the blood seeping into the wilted flower puddle.

DAN  
Well. That sucks.

DAN looks up from PORTLY to see NANCY standing there in horror, her eyes looking at what is left of the bottle on the ground.

DAN and NANCY'S eyes meet, and her face fills with fear, and desperation.

NANCY quickly stoops down, grabbing what is left of the broken bottle of medicine, and a few of the flowers along with it.

DAN'S face begins to fill with anger, as NANCY scurries off.

SHERIFF pushes DAN'S shoulder.

SHERIFF  
(trying to lift Chaska)  
We gotta put him in lock up.

DAN nods in agreement; punches CHASKA one more time, and then helps SHERIFF lift him.

SHERIFF and DAN begin dragging CHASKA.

SHERIFF (CONT'D)  
We ain't had a good hanging in awhile, the people will be very excited.

DOC  
Woohoo... Hanging!

SHERIFF  
Doc, get that shit cleaned up.

DOC looks down in disappointment.

DOC attempts to drag PORTLY'S heavy body as SHERIFF and DAN drag CHASKA'S limp body away.

EXT. TRAIN STATION - NIGHT

A figure steps off the train onto the platform; his heavy boots thud coinciding with the rain drops beginning to fall.

INT. JAIL - NIGHT

DAN and SHERIFF carry a mostly unconscious CHASKA into the small jail cell.

DOC walks in wiping PORTLY'S blood on his shirt.

DAN swings the door closed, but it gets stuck before locking.

DOC kicks the door closed.

DOC

Yeah!

SHERIFF and DAN look at DOC.

SHERIFF

What the hell did you do with the body?

DOC

Oh not to worry, I've got top men on it, top men.

EXT. TOWN GENERAL STORE - NIGHT

CURLY JOE and Q-BALL, two henchmen, struggle to lift PORTLY'S body.

CURLY JOE

Doc said it don't matter how we get rid of it.

Q-BALL

(kicking the body)  
Pig farm?

CURLY JOE

(nodding in agreement)  
Pig farm.

INT. JAIL - NIGHT

CHASKA stands, holding his aching head. He looks out of the barred windows of his cell. He catches a glimpse of the figure, just before it enters the Saloon.

INT. SALOON BAR - NIGHT

SHERIFF stands in front of a room full of people.

Several women of ill repute are drinking at a table with CARMEN.

A table of RUFFIANS are playing poker.

Two middle aged men seated by the window are playing chess; one dressed in grey pants the other in blue.

A loud burst of thunder crashes as a wind gust bursts the doors violently open.

CHASKA

(v.o.)

Big evil, is coming.

Everyone freezes for a moment to stare at the entrance.

As the doors swing back; they are caught by the dirty hands of ROCKY who steps through the door way, scanning the room as he enters.

Everyone stares at the weary and tired man that stands before them.

CARMEN, casually turns away and attempts to hide her face, recognizing what just walked through the door.

SHERIFF

(nodding to Rocky)

Stranger.

ROCKY nods back, as he approaches the bar.

SHERIFF (CONT'D)

Now, as I was sayin' we gon' be hangin' ourselves an injin before noon tomorrow; hopefully Doc will still be sober enough to pronounce him dead, at that time.

BARKEEP meets ROCKY at the end of the bar.

ROCKY nods to the room keys hanging behind the bar.

SHERIFF continues talking inaudibly to the crowd.

MR. GREY and MR. BLUE keep their eyes on ROCKY while still moving their game pieces in precise and deliberate moves.

BARKEEP  
Only got one left.

ROCKY drops some dirty bloody bills on the counter.

MR. BLUE  
Something not right about that man.

MR. GREY  
(looking down to the game  
board)  
That's a stalemate.

MR. BLUE looks back to MR. GREY with an unsatisfied expression; as ROCKY slowly makes his way up the stairs.

ROCKY pauses for an instant as he passes by DAN'S room.

ROCKY enters his room beside DAN'S and closes the door.

INT. ROCKY'S ROOM - NIGHT

ROCKY steps into his modest room, a small bed sits on the left side, with a table between the bed and an open window.

ROCKY pulls a shotgun from under his coat and rests it beside the table.

ROCKY slowly and painfully remove his heavy jacket, placing it on the back of a chair beside a small desk, his blood and mud stained sleeves revealing themselves.

ROCKY sits on his bed, his back facing toward DAN'S room, and slowly remove his hat.

INT. DANS ROOM - NIGHT

NANCY sits on the edge of the bed, her room mirroring ROCKY'S.

She holds the piece of bottle, in her shaking hands, with only a sip of remaining liquid.

INTERCUT ROCKY  
AND NANCY SPLIT  
SCREEN:

NANCY  
How did I get here?

ROCKY  
How did we get here?

NANCY (CONT'D)

We were so much happier back then,  
before all the struggles and the  
strife.

ROCKY

I thought that we were happy,  
thought you might one day be my  
wife.

NANCY

You worked yourself to the bone,  
and there was nothing left when you  
would come home.

ROCKY

I would have built a whole world  
for you; and I'll destroy this one  
if I have to.

NANCY

Now, I'm here; so scared,  
cold, and all alone.

ROCKY (CONT'D)

I wish I could show you,  
you're not alone.

NANCY (CONT'D)

(looking down at her  
glass)

I don't want to be afraid anymore.

ROCKY

Tell me how to help you.

NANCY

I've got to get out of this place.

ROCKY

I can't ever lose you.

NANCY

One day, far from this place;  
on a little field with an  
apple tree.

ROCKY (CONT'D)

One day, you'll be far from  
this place; on a little field  
with an apple tree.

NANCY (CONT'D)

I'll sit up there and think  
about you and me.

ROCKY (CONT'D)

I wonder, will you ever think  
of me.

NANCY and ROCKY look down, and breath in deeply.

NANCY & ROCKY

And on those cool crisp nights,  
when the sky is dotted with stars  
(they look up to the  
heavens)

(MORE)

NANCY & ROCKY (CONT'D)

I'll look up and know that in this  
great big crazy universe; I found  
love once.

ROCKY

And lost it.

BACK TO:

NANCY

And lost it.

A single lonely tear rolls down her cheek, falling into the  
remaining liquid in her broken glass.

She runs her thumb along the broken lip, slicing her flesh.

A small drip of blood runs into the glass, before she pulls  
the wound to her lips.

She looks down into the glass in a trance, and with a swirl,  
watches as the liquids blend together as one.

NANCY drinks all the liquid in one gulp, and falls back onto  
the bed, the glass falling to the side, rolling off the bed  
and breaking as NANCY drifts off into a deep slumber.

DREAM SEQUENCE:

EXT. MARKET - NIGHT

Young NANCY stands beside her FATHER, checking his pocket  
watch, and their rickey wagon; the YOUNG BOY from the dance  
floor comes up to her.

He hands her a single flower.

LITTLE BOY

I'd like you to have this Miss  
Lil'.

FATHER

(looking down with a  
chuckle)

It's McGill, son. Well aren't you  
quite the little suitor.

Young NANCY bashfully takes the flower from him.

INT. CABIN - NIGHT

ROCKY sits at FATHER'S bedside, FATHER coughs blood into a handkerchief.

FATHER

You've got to promise me Rock,  
you'll always have to be there for  
her, always have to protect her.

ROCKY nods, taking his hand.

FATHER (CONT'D)

Even when she runs, and she will  
run; you've got to follow her, and  
always keep her safe.

FATHER has a coughing fit.

ROCKY

I will sir, I promise you that.

FATHER'S coughing starts to over take him, and he begins to wheeze.

ROCKY hands him a glass of water.

As FATHER grasps the water with his handkerchief hand, his other hand grips ROCKY'S tightly, pressing the pocket watch into it.

FATHER

Always protect , out little Lil...

FATHER'S body grows heavy with a light exhale, as he drops the glass and passes.

EXT. CABIN - DAY

ROCKY sits on the porch, playing his guitar, with NANCY in the rocking chair beside him, sipping lemonade staring off into the bright blue sky.

END DREAM  
SEQUENCE:

EXT. SALOON - MORNING

DAN stumbles up the entrance of the Saloon, looking disheveled.



INT. SALOON - MORNING

Relatively empty; BARKEEP, MR. BLUE, and MR. GREY are the only ones alert inside, DOC once again passed out on the bar.

BARKEEP

Looks like you could use a little hair of the dog there son.

DAN

Don't call me son.

DAN makes his way up the stairs.

MR. GREY

That boy ain't right.

MR. BLUE

That's a stalemate.

MR. GREY looks back to MR. BLUE unsatisfied.

INT. ROCKY'S ROOM

ROCKY sits in the same spot as we last left him. He is lightly cleaning his pistols.

INT. DANS ROOM

DAN stumbles in to see NANCY passed out, the remaining pieces of her broken glass shattered on the floor beside the bed.

A small pool of blood on the sheets from her thumb.

DAN begins removing his suspenders as he approaches the bed.

INT. ROCKY'S ROOM

ROCKY stands placing his pistols on the bed, looking at the shotgun, then back to the thin wall between him and his nemesis, the anger growing slowly across his face.

EXT. TOWN JAIL

SHERIFF leads CHASKA out of the jail, gagged and with his feet and hands bound.

SHERIFF hoists CHASKA across the backside of a horse, and strikes him in the head with the butt of his gun.

INT. DANS ROOM

DAN climbs atop NANCY, and begins forcing himself on her.

INT. ROCKY'S ROOM

ROCKY opens the side table drawer, to reveal a bible.

ROCKY looks at it for a moment, picks it up and flips through it quickly; he places it into the breast pocket of his coat.

INT. DANS ROOM

NANCY is awake by DAN'S groping, and attempts to push him off of her.

NANCY

No.

DAN places his hand over her mouth and they struggle.

EXT. TOWN

SHERIFF slowly makes his way down the street showing off CHASKA and waiving to the townsfolk, heading towards the gallows that are set up in the town square.

INT. ROCKY'S ROOM

ROCKY picks his coat up from the chair, before putting it on he hears a whimper come from NANCY'S room, and rushes to the wall to listen in.

INT. DANS ROOM

DAN, now holding a gun to NANCY'S head, finishes.

He rolls off of her, and tosses his gun onto the side table; she curls up beginning to sob.

DAN

(aggressively patting her  
butt)

Be a lamb and go fetch me a whiskey  
would ya.

NANCY sits up in bed, still hunched over and lightly sobbing.

As NANCY comes to a stand, her feet settling on the broken shards of glass on the floor, blood beginning to seep from them, showing no reaction to the pain.

ROCKY kicks the door open, brandishing a pistol in each hand.

NANCY looks up to see him.

NANCY and ROCKY stare at each other frozen in time.

Her broken silhouette glowing like an angle against the bright blue backdrop of the morning sky highlighted by the window behind her.

ROCKY in all his beaten and battered glory, the light of the morning highlighting the blood stains that cover his attire and have blended themselves into his beard and skin.

As ROCKY comes back to reality, DAN fires first.

The bullet grazes NANCY'S arm and hits ROCKY in the chest, he stumbles backward with the impact.

INT. SALOON

BARKEEP, MR. GREY and MR. BLUE look up to the commotion coming from above.

DOC lifts his head from the bar.

DOC  
Yea, I'll have shots.

BARKEEP  
(giving him a stern look)  
Someone's going to need to look  
into that.

DOC'S head slams back down onto the bar.

BARKEEP pulls his head up by the hair.

BARKEEP (CONT'D)  
There's a drink in it for ya, if  
you go handle that.

DOC begrudgingly gets up from the bar and starts making his way to the stairs.

INT. DANS ROOM

DAN jumps from the bed and puts another bullet in ROCKY forcing his body back out of the room and into the hallway wall.

INT. SALOON

DOC gets to the foot of the stairs and sees ROCKY'S body leaning against the wall.

DOC  
(to Barkeep)  
Two drinks.

BARKEEP points for DOC to head up stairs.

EXT. SALOON

SHERIFF approaches the Saloon and dismounts his horse, he begins tying him to the hitch.

INT. DANS ROOM

DAN grabs NANCY by the wrist and drags her from the room.

INT. HALLWAY/SALOON

As ROCKY'S body begins to slide down the wall, leaving a trail of blood behind it; DAN approaches, and spits in ROCKY'S face, dragging NANCY violently by he wrist behind him.

NANCY looks back to ROCKY who is weakly holding an arm out in her direction; she mouths 'I'm sorry' to him.

DAN charges past DOC making his way up the stairs.

DAN  
Doc, you make sure that piece of  
shit is dead.  
(he stops at the bottom of  
the stairs)  
And if not, I'll be right back to  
finish the job.

SHERIFF enters the Saloon with a confused look on his face.

BARKEEP begins pouring three glasses of whiskey.

DOC makes his way back down the stairs, and he and SHERIFF approach the bar at the same time.

MR. BLUE and MR. GREY go back to focusing on their game.

DOC, SHERIFF, and BARKEEP each grab a glass and look at each other.

DOC'S glass is slightly more full, he drinks it.

SHERIFF & BARKEEP

Not it.

They clink glasses, as ROCKY'S lone eye shoots open, and he begins to stir.

SHERIFF and BARKEEP drink their shots.

SHERIFF pats DOC on the shoulder.

SHERIFF

Tough break pal, let me know if you need anything up there.

DOC

But you're the law.

ROCKY finishes struggling to his feet, and heads back to his room.

DOC, looking dismayed, turns back to the stairs.

As DOC begins making his way up the stairs, ROCKY makes his way into his room.

DOC reaching the top of the stairs, assess the chaos of the situation, and the blood all about.

DOC (CONT'D)

Yeah, I might require your assistance.

INT. ROCKY'S ROOM

ROCKY lumbers into his room, approaches the bed and reaches for the shotgun.

He stumbles, grasping at the side table and falls below the window, the gun landing in his lap.

DOC staggers into the room, staring cautiously at ROCKY'S motionless body.

DOC slowly approaches the body, looking about the room on his way, he stops to run the pockets of ROCKY'S jacket.

DOC tosses the bible to the side.

DOC crouches down in front of ROCKY, and examines his still body.

DOC begins searching his remaining pockets.

DOC accidentally jostles ROCKY awake; ROCKY turns the shotgun to press against DOC'S side.

DOC  
Now, lets not do anything too...

ROCKY fires the shotgun, forcing DOC'S body off of him, and onto the desk.

INT. SALOON

SHERIFF spits out his drink at hearing the shotgun blast.

SHERIFF  
(pulling his gun)  
Damn it Doc!

He begins rushing up the stairs.

SHERIFF cautiously makes his way through the bloody hallway, pausing before the entrance to ROCKY'S room.

SHERIFF peaks around the corner, and sees DOC'S lifeless body laying on the desk.

INT. ROCKY'S ROOM

SHERIFF steps into the room aiming his weapon at ROCKY, as he comes to a stand.

SHERIFF  
Fuck you!

SHERIFF fires.

The bullet strikes ROCKY'S shoulder, his body pushing backward with the impact, jerking the shotgun into the air.

ROCKY fires; the force propelling his body out of the window.

SHERIFF takes the shotgun blast to the stomach and falls to the ground with a shrill screeching howl.

EXT. SALOON

ROCKY'S body rolls off of the slanted roof top, landing on SHERIFF'S horse.

The horse reels back in shock, pulling it's reigns loose from the hitch.

CHASKA'S body is shaken awake by the commotion and almost falls off the back, ROCKY grabs onto him and holds just enough.

The horse calms itself and backs away from the Saloon.

ROCKY'S body slumps forward onto the horse, and the animal begins making it's way out of town.

INT. SALOON

BARKEEP looks to MR. BLUE and MR. GREY with a look of exasperation.

INT. JAIL

DAN drags NANCY by her wrist into the Jail, and throws her into a cell, he swings the door closed, the lock does not catch.

NANCY screams at him from the primal depths of her soul.

DAN

Oh fuckin' wah! You've cost me an  
awful lot you little fuckin' bitch  
I'm going to make sure your  
boyfriend is dead this time, and  
get what I am fucking owed.

NANCY

(screeching)  
I hate you! I hate you!

DAN storms out.

NANCY breaks into a sob, and falls on the door of the cell for support.

The door loosens itself ever so slightly.

NANCY'S sobbing takes a pause and she stares at the door inquisitively.

EXT. PLAINS - DAY

The horse carrying CHASKA and ROCKY slows to a canter.

CHASKA'S body begins to bounce, and falls from the back.

As his body comes crashing to the ground, ROCKY'S body remains slumped over and the horse continues on.

CHASKA

(still muffled)

Hey!

(the horse continues)

Hey!

(Rocky slightly stirs)

HEY!

ROCKY shakes him self alert with what little energy he has left, and pulls the horse to a stop.

ROCKY barely conscious walks the horse back over to CHASKA.

ROCKY painfully dismounts from the horse, and struggles to make it over to CHASKA falling to one knee as he does.

ROCKY pulls a knife and holds it up.

CHASKA stares into ROCKY'S glazed over eye, breathing heavily.

ROCKY uses the knife to cut the ties on CHASKA'S hands, then falls over.

CHASKA sits up and cuts himself free, staring at ROCKY'S still body in suspicion the whole time.

CHASKA stands over ROCKY, he turns and gets on the horse.

ROCKY'S body struggles to roll over onto it's belly.

CHASKA watches him. He hears the words 'you know what needs to be done' over in his head.

ROCKY begins attempting to crawl back towards the town.

CHASKA looks off into the distance, back to the town; and then back again to ROCKY'S body slowly pulling itself through the desert sand.

CHASKA dismounts the horse, and walks over to ROCKY'S body struggling.

CHASKA stoops down to help ROCKY up, but is pushed away.



CHASKA (CONT'D)

Please, you saved me; let me help you.

CHASKA tries to help ROCKY again, and is pushed away; this time ROCKY'S body rolls onto it's back like a helpless turtle.

CHASKA (CONT'D)

Please, I know my people can help.

ROCKY lying helpless on his back, nods in agreement.

CHASKA pulls ROCKY up, as he calls for the horse.

With great effort CHASKA gets ROCKY onto the back of the horse.

CHASKA gets on the horse, wrapping one of the pieces of rope that had him bound, around him and ROCKY, securing them together.

The horse takes off with haste.

INT. SALOON - DAY

DAN comes through the swinging doors in a rage.

DAN

Where is he? Where the fuck is he!?

BARKEEP

You might want to take a seat son.

DAN

Don't call me..

CURLY JOE and Q-BALL each grab DAN by the arm and drag him to an awaiting chair and force him to sit.

BARKEEP steps out from behind the bar with a shotgun in hand.

He slowly makes his way over to DAN.

BARKEEP

Now, whomever, or whatever that thing is or was; it's gone.

DAN jerks forward in his seat to stand, but is forced down again by the henchmen.

BARKEEP (CONT'D)

And I've got two dear personnel  
friends of mine upstairs in MY  
establishment, dead.

BARKEEP places the barrel of the shotgun in DAN'S face.

BARKEEP (CONT'D)

And a bloody mess all over the  
place. That.

(taps the barrel on DAN'S  
nose)

Is what you have to answer for.

DAN

Well, you see..

BARKEEP

Uh-uh. You won't be talking  
yourself out of this mess so  
easily.

DAN

(with panic in his eyes)

Please, I'll give you whatever you  
want...

(looking around)

I'll give you... The girl. Yes,  
yes, I'll give you the girl.

BARKEEP

Excuse me?

DAN

She's yours, I was going to sell  
her to the Dove, down the road; you  
let me leave town, she and the  
money that comes with her is yours.

BARKEEP

Hurmpf. Imagine that. You were  
going to sell that lovely young  
lady. Now it seems to me, that  
slavery is no longer amenable in  
this here country; and as a point  
of fact, those two fine gentleman  
over yonder fought each other over  
that very issue. Isn't that right  
fellas.

MR. BLUE and MR. GREY look up from their game.

MR. GREY

I didn't actually agree with that whole part.

BARKEEP

Yes, yes, Grant; we've all heard your states rights side of the story. I sir, am not in the business of buying and selling young ladies such that they are a brood mare; do you understand me, son?

DAN

Don't call me..

BARKEEP

Boy, I will call you whatever in the hell I wish. Now, there was supposed to be a hanging today, if I remember correctly. It might be getting started a little later than usual, and with a different guest of honor. But I see no reason we should forfeit the whole affair. Someone run on down to the jailhouse and let that poor sweet little flower free.

BARKEEP nods to CURLY JOE and Q-BALL.

BARKEEP (CONT'D)

I suspect she'll want to hear what you have to say for yourself Daniel, and probably see the aftermath of your actions as well.

CURLY JOE and Q-BALL exit.

INT. JAIL

NANCY pushes all her little weight into the cell door and it budes; little by little, try after try she finally frees herself.

EXT. JAIL

CURLY JOE and Q-BALL approach the jail.

Q-BALL

Can you imagine, he was going to sell her to the Dove?

CURLY JOE  
I would have laid down a whole two  
weeks pay to lay with that.

INT. JAIL

NANCY hears their conversation as they approach, and hides  
behind the door.

CURLY JOE and Q-BALL enter seeing the empty jail cell.

CURLY JOE  
Well. Shit.

Q-BALL hits CURLY JOE in the arm.

Q-BALL  
You're telling the boss.

They exit the jail.

NANCY creeps out from behind the door, her bloody feet making  
their way around to the desk.

She rummages through the drawers finding a revolver.

NANCY sneaks out the door.

EXT. TOWN

NANCY makes her way out of the Jail, and darts across the  
main street down an alleyway.

With fear and panic in her eyes, and a gun in her hands she  
hears the approach of a horse.

Turning and aiming with haste, NANCY sees CARMEN sitting on  
horse back.

NANCY shakes in fear.

CARMEN slides down off of the horse, and calmly walks over to  
NANCY.

CARMEN  
You, must be Nancy.

NANCY begins to lower the gun.

CARMEN (CONT'D)  
I'm Carmen, I'm sorry for all that  
has happened to you.  
(MORE)

CARMEN (CONT'D)  
 (she motions to the horse)  
 Do you ride?

NANCY nods.

CARMEN (CONT'D)  
 Then take her, take her and go;  
 wherever you can, wherever you  
 want, just as long as it isn't  
 here.

NANCY offers the gun to CARMEN, but CARMEN puts her hand up  
 in refusal.

NANCY gets on the horse.

NANCY  
 (looking down at Carmen)  
 But what about..

CARMEN  
 Don't you worry little flower,  
 we'll be taking care of him; you  
 just take care of yourself.

INT. SALOON

CURLY JOE and Q-BALL enter; MR. BLUE and MR. GREY are still  
 playing chess with DAN bound and gagged watching their game.

CURLY JOE approaches BARKEEP and whispers in his ear.

CARMEN enters, casually walking to the end of the bar.

BARKEEP hangs his head in disappointment at CURLY JOE'S news.

BARKEEP looks back at CARMEN who has pulled her own bottle,  
 she nods to him while pouring herself a drink and giving DAN  
 the evil eye.

EXT. LAKOTA CAMP - EVENING

CHASKA and ROCKY come trotting into camp, ROCKY'S body  
 falling limp and only being held up by the rope.

MISAE, CHUMANI, and HOWAHKAN; two WOMEN and two WARRIORS come  
 out of their tipi's to greet them.

CHATAN sits in his tipi with the flap slightly ajar, watching  
 them approach.

As the WARRIORS help ROCKY'S body down at the direction of MISAE; CHASKA dismounts.

MISAE looks at the wounded mans face, and turns to face CHASKA.

They stand face to face exchanging no words, CHASKA gives him a knowing and reassuring nod.

CHATAN, watching this interaction, closes his flap.

CHASKA embraces his sister, and turns to HOWAHKAN.

CHASKA

Please, you must save him.

HOWAHKAN

It is for your father to decide.

CHASKA looks to CHATAN'S closed tipi.

INT. CHATAN'S TIPI

CHASKA storms in through the flap, and stands looking at a sitting CHATAN smoking a pipe.

CHASKA

Father.

CHATAN

You bring one of them here, to our village.

(looking down and away)

Or what's left of it.

(looking back to Chaska in anger)

To our home!

CHASKA

He's not like the others.

CHATAN

They are ALL like the others!

(standing)

They are the OTHERS! We have women here, and children. Do you understand they will be slaughtered?

CHASKA looks around with sadness in his eyes.

CHASKA  
 Please. Father. Let Howahkan try.  
 He isn't the man responsible for  
 all this death.

CHATAN looks back to him, still with anger in his eyes.

CHASKA (CONT'D)  
 Father, he saved my life.

CHATAN nods in reluctant agreement.

EXT. LAKOTA CAMP

CHATAN walks up to MISAE and HOWAHKAN setting ROCKY down  
 beside a fire; CHUMANI brings over a cup of water.

CHATAN holds his hand out, stopping CHUMANI.

CHATAN kneels down to ROCKY, and places his hand on ROCKY'S  
 cheek.

CHATAN  
 Is this the man who killed Romaine?

MISAE  
 (nods somberly)  
 It is.

CHATAN stands.

CHATAN  
 Take his body to the edge of the  
 village; no one is to save this  
 man.

CHATAN turns to walk away, CHASKA steps in front of him.

CHASKA  
 Father!

CHATAN  
 He took one, he saved one; it is  
 for the goddess to decide his path  
 now.

CHATAN walks away.

CHASKA looks to MISAE, who has sadness in his eyes.

Then to HOWAHKAN, who looks down somberly and walks away.

Finally to CHUMANI, who sadly pours the water onto the ground, stands and walks away.

CHASKA looks back to MISAE.

MISAE

I will help you move him.

ROCKY, seeping blood, and breathing heavily groans as MISAE and CHASKA each grab a side and begin dragging him from the fire.

EXT. CABIN - NIGHT

The moon grows high and bright into the sky as NANCY'S horse starts to slow to a trot.

NANCY'S eye's begin to grow heavy, as she spots the flicker of a fire in the distance.

As NANCY hurries her horse along toward the fire, she looks about with a comforting familiarity.

Approaching the fire, NANCY sees the remnants of her Cabin.

The closer she gets the more she can make out, finally settling her vision, and slowing the horse to a stop beside the fire, at the sight of her charred luggage.

A STRANGER seated beside the fire looks up at her, in silence.

NANCY dismounts, not breaking gaze from the Cabin.

She takes a seat beside STRANGER, setting the gun down she warms her hands by the fire, still staring at the Cabin through the flames.

STRANGER looks her up and down, from her torn bloody feet, through her dirty nightgown, noticing her bruised wrists, and finally settling on her stern face staring through the flames.

STRANGER

You alright, ma'am?

NANCY staring at the Cabin through the flickering flames.

NANCY

I will be.

Thunder crashes in the distance.



STRANGER

There's a tent set up over yonder,  
there's certainly a storm a  
brewing.

NANCY looks at him softly.

NANCY

And now where would you sleep kind  
sir?

STRANGER

Well, I'm sure I can find cover in  
there; it's got sturdy bones, a  
good foundation; it'll be safe in  
there.

NANCY

Yes, suppose it will.

EXT. LAKOTA CAMP OUTSKIRTS - NIGHT

CHASKA and MISAE get ROCKY'S body a fair distance from camp.

CHASKA

Misae, you have to help me. The  
goddess spoke to me and told me, he  
still has a purpose.

MISAE turns to walk away.

CHASKA (CONT'D)

Misae!

MISAE

(storming back)

What would you have me do? Disobey  
your father, my chief? No. I am  
going back to that village and  
spending the evening with Chumani.  
She is to be my bride, and I will  
not have you ruining that for me.

CHASKA kneels down to ROCKY.

MISAE (CONT'D)

She misses her brother, and so do  
I. Maybe come see her; when you are  
done here.

MISAE turns to walk away.

CHASKA

(to Rocky)

Just hold on a little longer my friend, your duty here is not done yet.

CHASKA watches as MISAE walks away, and stops to pick a small flower.

CHASKA'S gaze turns away from the happiness of MISAE walking away with his flower, back to ROCKY'S body beginning to painfully claw it's way through the dirt.

CHASKA (CONT'D)

What is it that could drive a man so far?

CHASKA looks back again to MISAE.

CHASKA (CONT'D)

What could drive a man so far.

EXT. CHUMANI'S TIPI

MISAE nervously stands outside with flowers, he lets out a soft whistle.

CHASKA steps out from inside.

CHASKA

(gripping Misae's shoulders)

Good news! Chumani thinks we should help the white man get his vengeance and win back his lost love.

CHUMANI steps out of the tipi with a grin on her face.

CHUMANI

To save one of the goddesses creatures is a beautiful and magnificent thing; to save it for love, is even more so.

CHUMANI kisses MISAE on the cheek, and her and CHASKA scurry off.

MISAE

I have a bad feeling about this.

INT. SALOON - NIGHT

DAN sits, still tied to the chair, as a fist punches him square in the face.

A CROWD of people watching cheer.

CARMEN sits at the bar, sipping her whiskey and gives BARKEEP a slightly disapproving look.

BARKEEP

Hey now! You've gotta pay extra if you want to break his nose.

Q-BALL hands BARKEEP money.

BARKEEP (CONT'D)

Now that's better.

CARMEN whispers into BARKEEP'S ear.

BARKEEP (CONT'D)

I know, I know we're all excited for a hanging.

CROWD

YEAH!

BARKEEP

Settle, settle; but it just don't feel right without that sweet girl here.

CROWD

BOO!

BARKEEP

Alright, alright; I promise you a hanging tomorrow. After we bury our dearly departed friends. Now, why don't you all buy some drinks. And one free punch for everybody; but not in the face, you have to pay for the face.

MR. GREY

(moving chess piece)  
That's just barbaric.

MR. BLUE

(looking annoyed)  
That's just a stalemate.

EXT. LAKOTA CAMP OUTSKIRTS

CHASKA, CHUMANI, and MISAE sneak up to ROCKY'S body as it is clawing it's way through the sand in the direction of the hills in the distance.

CHASKA

Are you sure we have everything?

MISAE

I'm not even sure this will work.

MISAE takes a mortar and pestle from his bag, along with some herbs.

MISAE (CONT'D)

Father's only spoken of his time traveling with the witch doctors to the south very rarely. This is very dark; I found this writing hidden away, it's all guess from here.

CHASKA grips MISAE'S shoulder.

CHASKA

Guess with the goddess.

CHUMANI grips MISAE'S hand.

He looks to her with a grin, and hands her the mortar.

MISAE begins plucking herbs as CHUMANI grinds them.

MISAE takes the paste, and starts to rub it into ROCKY'S more serious wounds, while in audibly repeating a phrase.

With each application of the herbs, ROCKY'S body reacts with violent jerks at the pain.

CHUMANI and CHASKA start to worry, as ROCKY'S reactions become more severe and exaggerated, and the wind starts to pick up speed.

Thunder crashes in the distance; causing CHASKA and CHUMANI to jump.

CHASKA (CONT'D)

What are you saying? Should this be happening?

CHUMANI

Quiet! He needs to concentrate.

The wind continues to pick up speed as rain starts to fall.

The thunder continues to grow in the distance.

MISAE  
 (just audible now,  
 repeating)  
 Klaatu barada nikta.

A violent lightning strike hits the Lakota Camp.

CHASKA and CHUMANI grab each other for security and look to the Camp.

MISAE gets distracted and looks toward the camp as well.

ROCKY lets out a shrill blood-curdling screech, and his body goes limp.

The storm dies down quickly.

CHASKA, CHUMANI, and MISAE all look back to ROCKY'S body with caution.

MISAE backs away, as CHASKA steps up and kneels beside ROCKY.

The air is still as CHASKA reaches his hand out to ROCKY'S eye, and slides it closed.

CHASKA  
 You can rest now. The goddess is  
 done.

CHASKA lowers his head.

CHASKA paused over ROCKY'S motionless body, resting his hand on ROCKY'S forehead; lets out a light sob.

MISAE wraps his arm around CHUMANI, and pulls her close.

CHASKA lets out a shrill scream, and looks down to see ROCKY gripping his forearm and biting into his wrist.

ROCKY IS NOW A ZOMBIE.

CHASKA recoils in pain, pulling his flesh from ROCKY'S bite, and falling backwards.

CHUMANI rushes to his side as MISAE look on, frozen in fear.

CHUMANI inspects CHASKA'S arm, as he fights for breath.

CHUMANI  
 (to Misae)  
 Help him!

MISAE stands, still frozen in fear.

CHUMANI clutches CHASKA close, as his breaths slow, and he passes on.

CHUMANI sits cradling CHASKA'S dead body, as MISAE stares on.

MISAE watches as ROCKY'S body rises to a stand.

CHUMANI looks up to MISAE, she sees him frozen and staring forward.

CHUMANI looks up to see ROCKY as a flash of lightning cracks behind him.

She scurries back on all fours, and comes to a stand beside MISAE.

CHUMANI stands beside a frozen MISAE staring at ROCKY before them.

CHUMANI steps forward and puts her hand up to ROCKY.

CHUMANI (CONT'D)

No.

She stares deeply into his lone dead eye, and fighting off the instinct of backing down; she reinforces her gaze.

ROCKY pulls back, and staggers away to turn.

CHUMANI lets out a sigh of relief, as she pulls MISAE out of his trance and embraces him.

CHUMANI stares longingly into MISAE'S eyes, and as they each lean in to embrace; CHUMANI is jerked back by something grabbing her ankle.

CHUMANI looks down, as CHASKA grips her ankle and attempts to bite it.

CHASKA IS NOW A ZOMBIE.

CHUMANI kicks him off with a stumble.

CHUMANI (CONT'D)

Misae!

MISAE comes to, and notices the dire situation of CHUMANI attempting to crab walk away from the grabbing arms of CHASKA.

MISAE leaps on CHASKA allowing CHUMANI to get to her feet.

CHASKA rolls MISAE over, and continues trying to bite him.

MISAE  
 (holding off Chaska's  
 bites)  
 Go! Tell our Fathers what I've done  
 here.

CHUMANI  
 (reaching out to Misae)  
 No!

CHASKA, seeing CHUMANI'S hand reach out, tries to bite it; CHUMANI pulls it back in fright and CHASKA once again goes to bite MISAE.

MISAE struggles to keep CHASKA'S bite at bay.

MISAE  
 Go!

CHUMANI limps off on her injured ankle back toward the camp.

EXT. LAKOTA CAMP

CHUMANI comes limping into camp.

MISAE'S screams can be heard in the distance.

CHATAN and HOWAHKAN sit beside a fire, smoking.

CHATAN  
 (looking up to Chumani  
 with concern)  
 What is the matter?

CHUMANI  
 (crying and out of breath)  
 We've done wrong, big evil.. Is  
 coming.

A scream comes from a tipi on the outskirts as WOMAN1 is bitten on the neck by CHASKA.

CHASKA drops WOMAN1 to the side as he steps out into the moonlight.

CHASKA starts walking toward the fire.

WARRIOR1, and WARRIOR2 approach CHASKA, brandishing a tomahawk, and spear respectively.

WARRIOR1 lunges in swinging his tomahawk; striking CHASKA in the shoulder, leaving it embedded.

Attempting to pull the tomahawk from CHASKA'S shoulder, WARRIOR1 is grabbed by CHASKA, and his arm is bitten.

WARRIOR1 falls back, clutching his arm in pain; as CHASKA gets impaled from behind by WARRIOR2'S spear.

CHASKA falls forward on the impaled spear, spiking it into the ground, and tipping over to the side.

WARRIOR2 assists WARRIOR1 to his feet.

WARRIOR2  
Are you alright?

WARRIOR1  
I think I will be.

WARRIOR 1&2 look down at CHASKA'S impaled body, as it begins to move, they jump back in surprise and fear.

WOMAN1 IS NOW A ZOMBIE.

WOMAN1 grips WARRIOR2 from behind and sinks her teeth into his neck.

WARRIOR1 puts his arms up preparing to fight, but gets dizzy and light-headed, proceeds to fall over.

WOMAN1 looks over to CHATAN, CHUMANI, and HOWAHKAN.

CHATAN  
Chumani, what have you done?

CHUMANI  
(with tears in her eyes)  
Misae.

HOWAHKAN  
(quietly)  
Wi-Sapa.

CHUMANI  
No.

CHATAN stands and steps in front of the fire.

WOMAN1 snarls and steps forward, WARRIOR 1&2 pull themselves to a stand.

WARRIOR 1&2 ARE NOW ZOMBIES.



CHATAN, drops his animal skin cloak; revealing the tribal tatoos running across his body, highlighted from the flames behind him.

He pulls two curved blades from his back, and stands ready for a fight.

CHATAN  
(to Howahkan)  
Take my daughter; get the rest of  
the village safe.

CHUMANI stumbles back as CHATAN lunges forward into battle.

HOWAHKAN grabs her, and pulls her away.

HOWAHKAN  
We must go now child.

CHATAN slices down WOMAN1'S face, and plunges a blade into WARRIOR2'S gut.

CHATAN stumbles back confused when his attacks have no effect.

CHATAN looks back to HOWAHKAN leading CHUMANI away; she looks back to her father with fear in her eyes.

Through the darkness, a spear plunges itself through HOWAHKAN, blood spurts from his mouth as CHUMANI is knocked to the ground.

CHASKA stands over CHUMANI with HOWAHKAN impaled on the spear with him.

CHATAN sees his daughter in danger, and as he moves to go protect her, he is grabbed by WARRIOR 1&2; simultaneously being bitten on each shoulder.

WOMAN2 rushes over to CHUMANI and pulls her to her feet, stepping back from the CHASKA-HAKAN kabob.

A comforting hand lands on CHUMANI'S shoulder, but WOMAN2 turns, and steps back in fear.

MISAE IS NOW A ZOMBIE.

MISAE bites toward CHUMANI, but she throws him to the ground.

CHASKA knocks WOMAN2 to the ground with HOWAHKAN.

MISAE turns to attack the fallen WOMAN2.

WOMAN2  
 (to Chumani)  
 Run child!

CHUMANI stumbles back, filled with fear and disappears running into the darkness.

EXT. CABIN - MORNING

NANCY stirs awake in the remains of her charred old bed.

STRANGER, already awake, has a small fire and kettle going.

STRANGER stands drinking a cup of coffee, looking out over the rolling hills.

NANCY gets out of bed, still disheveled and with wounded feet, she walks over to the kettle, and pours some dark coffee into a metal mug sitting off to the side.

NANCY steps beside STRANGER, unflinchingly sipping her rough coffee.

STRANGER  
 Something's changed out there.

They sip their coffee.

STRANGER (CONT'D)  
 It's not like it was before.

NANCY cracks a smirk.

NANCY  
 It never is Stranger.

She sips her coffee.

NANCY steps forward and calls to her horse.

STRANGER  
 There's still some coffee over there,

As NANCY mounts her horse.

STRANGER (CONT'D)  
 I suspect we'll all need it before the day is done.

STRANGER checks a familiar looking pocket watch, as NANCY finishes her cup of coffee.

NANCY

I've had all I need, time to get  
what I'm owed.

She tosses the cup to STRANGER, pausing for only a moment to notice the watch he has in his hand.

NANCY (CONT'D)

Good luck, and thank you kind  
stranger.

NANCY begins to head off.

STRANGER cheers' her.

STRANGER

And to you too; Lil miss.

EXT. LAKOTA CAMP - MORNING

The Lakota zombie HORDE staggers around the camp. The fires from last night smoldering out.

In the far distance of the plains, ROCKY is limping forward.

CHASKA is the first to start heading in his direction, followed by the rest of the HORDE.

EXT. PLAINS

ROCKY'S heavy boots slog through the tall grass, the HORDE following him in the distance.

ROCKY pauses for a moment, tilting his head up and gaining a sense from the air.

He slightly adjusts his heading and continues on.

EXT. PIG FARM

A young MOTHER with bright blonde hair is hanging her white sheets on a clothes line.

A small CHILD plays in the dirt, with little wooden dolls, amongst the hanging laundry.

MAN1 is working the dirt field with a hoe; while MAN2 moves piles of hay with a pitchfork.

HOEMAN removes his hat and wipes the sweat away; he peers off into the distance, just able to see ROCKY making his way through the plains.

He squints at the image, but returns to his hoeing.

INT. SALOON

BARKEEP pours a glass of whiskey for CARMEN, who is sitting at the bar looking beside herself.

MR. BLUE and MR. GREY play their chess game, occasionally looking up to the crowd growing around the gallows set up in the middle of town.

EXT. PLAINS - DAY

ROCKY, pauses his steps again, this time with the HORDE much closer behind him, CHASKA trailing behind, still lugging HOWAHKAN'S limp body on the spear.

ROCKY adjusts his direction.

The HORDE notices a cloud of smoke rising from the chimney at the Pig Farm, they divert their course from ROCKY and head toward the Farm.

EXT. STREAM

NANCY slows her horse, coming up to a small stream, at the base of a vibrant green hill, with a small apple tree sitting at the top of it.

NANCY dismounts the horse and has a stretch, while the horse gets a drink.

She pauses holding her stretch, letting the sun's rays warm her; opening her eyes they settle on the tree, and a small hopeful grin cracks on the side of her mouth.

EXT. PIG FARM

A SHADOW passes behind MOTHER, hidden behind a sheet, and then another, and another.

The CHILD stares at the floating white linens, as he hears a scream come from behind them and blood splatter across the sheets.

HOEMAN and PITCHFORK look up from their dirt work, to see the HORDE stepping through the flowing sheets heading towards them.

CHATAN releases his jaws from MOTHER, and lets her bloody body fall to the side.

As MOTHER'S body hits the ground, CHILD stares on in terror.

The bloody sheet flaps in the wind, revealing MISAE stepping toward the CHILD.

CHILD, frozen in fear, sits motionless.

As MISAE stoops down, CHILD stands.

The CHILD, shaking in fear; now eye to eye with MISAE, extends one of his little wooden Native American men toys, his arm shaking.

MISAE looks at the toy, and slightly tilts his head.

His gaze snaps back to CHILD, his mouth opens wide, and he lunges forward.

The CHILD screams hidden behind the blood soaked linen.

WOMAN 1&2, and WARRIOR 1&2 surround HOEMAN and PITCHFORK.

CHATAN slowly closing in; and MISAE still hidden behind the flowing sheets.

WARRIOR1 is the first to move in, HOEMAN wastes no time, implanting his hoe into WARRIOR1'S skull, dropping him to the ground, the hoe stuck in the process.

PITCHFORK immediately impales WOMAN1, through the gut, when she enters striking distance.

PITCHFORK looks on in fear as WOMAN1 continues to try and walk forward.

As HOEMAN hastily works his hoe out of WARRIOR1'S skull, WOMAN2 approaches.

PITCHFORK uses WOMAN1, on the end of his weapon, to push into WARRIOR2, slightly knocking him off balance; but PITCHFORK stumbles and falls while doing it.

WOMAN1 falls toward him, but gets stuck held up by the pitchfork.

HOEMAN gets his weapon out, just in time to step back, and swing to hit WOMAN2 in the head.

Much to his dismay the hoe is backwards and only knocks her to the ground.

Along the way she bumps WOMAN1 and knocks her over right next to PITCHFORK on the ground.

HOEMAN lifts his weapon high into the air, and drives it down into WOMAN1'S skull before she is able to successfully bite PITCHFORK.

HOEMAN helps PITCHFORK to his feet.

WOMAN2 stands alongside WARRIOR2; CHATAN and MISAE approach behind them.

PITCHFORK puts his foot on WOMAN1'S head, and pulls the hoe from it, while HOEMAN pulls the pitchfork from her abdomen.

They nod to each other, and look back to see the HORDE standing before them.

CHASKA, still with HOWAHKAN attached, is stumbling toward them in the distance.

HOEMAN throws the pitchfork, like a javelin, striking WARRIOR2 and MISAE in their heads.

PITCHFORK swings hard with the hoe and drops WOMAN2.

They both look at CHATAN, still snarling and heading towards them.

INT. SALOON

CURLY JOE and Q-BALL come into the saloon, CARMEN still sullenly sipping whiskey at the bar.

BARKEEP  
(to henchmen)  
Any sign of the girl.

They shake their heads no, and shrug their shoulders; awaiting orders.

BARKEEP (CONT'D)  
Lets give it just a little longer,  
but you can go prep the prisoner.

CURLY JOE and Q-BALL exit.

CARMEN  
(getting up)  
I should go.

BARKEEP places his hand on her shoulder. He starts to open his mouth to say something, but quickly closes it and nods in agreement.

EXT. PLAINS

ROCKY walks along the plains, a lush green hill can be seen in the distance.

EXT. PIG FARM

CHATAN, hog tied, is slammed against the ground; PITCHFORK and HOEMAN stand over him looking pretty proud of themselves.

They walk over to the clothesline; they take a look around, pushing the flowing sheets out of their way, but find no bodies.

As the wind kicks up, making their visibility in the sheets unbearable, PITCHFORK steps out of the linens.

He turns to see MOTHER standing behind HOEMAN.

Just as PITCHFORK is about to yell out to him, MOTHER bites into HOEMAN, and he lets out a horrific scream.

PITCHFORK turns and runs into the great wide open.

EXT. TOWN

A large CROWD has gathered around the town square, most dressed in their Sunday best.

CURLY JOE and Q-BALL walk a cuffed DAN down to the gallows.

They wave to the people and smile.

EXT. PLAINS

NANCY gallops over the plains, the lush green hill growing smaller in the distance over her shoulder.

As NANCY races along, she spots PITCHFORK running like hell across the plains, waiving his arms wildly.

NANCY does not break pace, and continues past his inaudible hollers.

EXT. TOWN

A thin dark alleyway looks out onto the hang mans noose, and the CROWD that has gathered around it.

CURLY JOE and Q-BALL approach the platform, with DAN in tow.

Q-BALL happens to turn his head, and sees a small blonde head, weaving back and forth behind a barrel in the alley.

Q-BALL nods to CURLY JOE, and goes to check the alleyway.

Q-BALL steps around the barrel and sees CHILD with his back to him.

Kneeling down, he begins to spin CHILD around.

Q-BALL

Look here sonny, you're not going  
to want to see any of this.

As Q-BALL spins him around, revealing his lower jaw chewed off face.

Q-BALL falls back in horror, and is immediately jumped on by CHILD and bitten fiercely.

A few LADIES from the CROWD turn to see CHILD eating Q-BALL'S face, jump back and scream in horror.

CURLY JOE steps forward with his gun drawn.

CURLY JOE

What in the devils fuck?

CHILD looks up, and snarls in all his horrific gory glory, flesh falling from his gapping cheek.

INT. SALOON

MR. GREY and MR. BLUE look up from their game, and out of the window.

CARMEN walks out of the saloon.

EXT. SALOON

CARMEN steps out into the bright sun, and squints toward town square with her hand up to block the sun.

A rush of people come running toward her, and flooding into the saloon.



INT. SALOON

A CITIZEN runs up to the bar.

CITIZEN

Give me something strong, there's  
something real evil out there.

MR. BLUE and MR. GREY focus their gaze out the window; to see DAN, CURLY JOE, and the strange small creature moving toward them.

EXT. TOWN

CURLY JOE'S hand shakes as the deformed CHILD slowly makes it's way closer.

DAN looks around at the remaining large group of people in a panic.

MOTHER walks up from another alleyway, DAN sees her and his eyes grow wide in fear.

DAN sees HOEMAN (now a Zombie) walk up from another alleyway behind the crowd of people, and tips over his own feet falling in fear.

DAN gets to his feet as MOTHER and HOEMAN bite two unsuspecting CITIZENS and throw their bodies to the ground, the CROWD turning to the sound of their screams.

MOTHER and HOEMAN bite into two more CITIZENS.

DAN and CURLY JOE stand back to back.

DAN

Give me the keys.

The remaining CROWD push into each other causing people to fall to the ground, and more to be bit.

CURLY JOE, frozen in fear, does not hear DAN.

DAN turns and lifts the keys from CURLY JOE'S belt.

The fallen CITIZENS attempt to get to their feet and run, but are grabbed and bitten before they can.

MOTHER steps toward them, dropping her last CITIZEN with a growl.

HOEMAN follows suit.

CURLY JOE looks back to see MOTHER and HOEMAN approaching.

CURLY JOE kicks CHILD to the ground, and turns shooting, hitting MOTHER in the chest several times.

Q-BALL IS NOW A ZOMBIE.

Q-BALL stands in the alleyway behind CURLY JOE.

CURLY JOE fires at HOEMAN, and hits him in the head.

INT. SALOON

MR. BLUE and MR. GREY observe the carnage.

MR. BLUE  
We have to go.

The CROWD all yelling and talking over each other start shoving, and small scuffles break out.

MR. GREY  
(nodding in agreement)  
We gotta go.

A gunshot goes off.

CITIZEN falls to the ground bloody.

BARKEEP  
Aww, what the fuck now people.

A ZOMBIE CITIZEN steps into the saloon.

A CITIZEN attempts to hit the ZOMBIE with a bottle, but misses, and is grabbed and bitten.

The CROWD huddle in horror as the ZOMBIE finishes ripping the flesh from the bitten CITIZEN; he lets the body fall to the floor, and continues his approach.

As ZOMBIE lurches forward, two simultaneous gunshots are fired that blow his skull into chunks splattering across the CROWD.

MR. GREY and MR. BLUE stand with their pistols drawn and smoking, as the ZOMBIE falls lifeless to the floor.

MR. BLUE  
Settle down, settle down, everyone.

The bitten CITIZEN turns to a ZOMBIE and starts to get up from the floor, MR. GREY steps on it's back and fires a bullet into the back of it's head, splattering brains across the floor.

MR. GREY  
(looking to Barkeep)  
We're going to need that strong  
drink now.

EXT. TOWN - AFTERNOON

NANCY rides into town as people are running, screaming, and being attacked by ZOMBIES.

NANCY stops her horse behind the Jail, and begins sneaking down an alley across the street.

NANCY pokes her head out into the street, looking toward the commotion in the town square.

She sees DAN fiddling with his cuffs, as CHILD grabs CURLY JOE by the ankle, and Q-BALL grabs him from behind.

DAN gets one cuff undone, and turns to see CURLY JOE being bitten by both.

CURLY JOE lets his gun slip from his hand as he's taken down, and DAN is quick to grab it.

DAN watches as CURLY JOE is bitten, and then fires a bullet into his face.

Followed by one into CHILD.

DAN turns the gun to Q-BALL, but it clicks empty.

DAN looks around in a scurried panic, and darts down an unblocked alleyway.

INT. SALOON

MR. GREY and MR. BLUE lineup a meager amount of ammunition and liquor bottles with rags in them.

The tables and chairs from within the saloon have been crudely placed as barricades over the windows; a piano has been placed in front of the swinging doors, ready to be pushed forward to close them off.

MR. BLUE  
(to Barkeep)  
You get these people out the back  
and to some sort of safety.

BARKEEP  
I'll get them down to the Dove,  
it's the safest building in town.

BARKEEP starts directing the CROWD toward a back exit.

BARKEEP (CONT'D)  
What are you boys going to do?

MR. GREY  
(checking his gun)  
Survive.

EXT. TOWN ALLEYWAY

NANCY cautiously makes her way down the narrow alley, she peaks around the corner to see MOTHER viciously devouring a CITIZEN.

NANCY spots DAN emerge frantically into the alley, darting back and forth with fear, and paranoia.

MOTHER stops feasting, and looks up at DAN, slowly rising to her feet, and shuffling toward him.

DAN sees MOTHER approaching and as he turns to run, he is knocked off his feet by Q-BALL arriving through the alley he just emerged from.

NANCY stares on as the two stagger toward DAN.

The CITIZEN that was just being eaten begins to reanimate, and sees NANCY watching on.

DAN scrambles to his feet, MOTHER stepping toward him with a growl.

Suddenly MOTHER'S head explodes in a hail of meat, as a gunshot rings out.

ZOMBIE begins making his way toward NANCY, who is now crouched down behind a barrel.

As MOTHER'S body falls to the ground; CARMEN stands behind her, holding a smoking shotgun, she inhales deeply from a thin cigar between her lips.

DAN runs to hid behind CARMEN.

DAN  
We've got to get out of here.

CARMEN shoots Q-BALL; ZOMBIE turns to the commotion.

CARMEN  
You can do anything you'd like  
Daniel.

She reloads the shotgun.

CARMEN (CONT'D)  
I'm going to protect my people.

CARMEN runs off down another side alley, leaving DAN looking frantically at ZOMBIE approaching.

DAN stands frozen as ZOMBIE makes slow steps creeping toward him.

DAN waits for ZOMBIE to get close, and rushes past him, running full speed down the alley, right past NANCY.

ZOMBIE follows in DAN'S direction, NANCY remains frozen in fear, as ZOMBIE drags slow his slow steps, getting closer and closer.

NANCY'S heart races as ZOMBIE shuffles past her, his hand gently brushing through her hair.

Out of the corner of her eye, she can see the Jail, her heart and breathing begin to slow, as ZOMBIE makes his way further down the alley.

EXT. SALOON

MR. GREY and MR. BLUE step out of the Saloon's swinging doors, firing at the first few ZOMBIE'S in close proximity.

They throw their makeshift Molotov cocktails to the ground, making a crude perimeter.

Lining up their shots between growing flames, they begin picking off ZOMBIE'S as they approach.

INT. JAIL

A frightened DAN rummages through the desk looking for a weapon.

DAN  
Where is it, where the fuck is it.

Screams and ruckus can be heard coming from outside.

DAN slams the drawer closed in frustration, taking a deep breath considering his current predicament.

DAN hears the sound of a gun cocking.

He slowly opens his eyes, and turns his head.

NANCY stands, confidently holding the gun aimed at DAN'S head.

NANCY  
Are you looking for one of these?

DAN turns to face her fully.

DAN  
Jesus Nanc, listen to me; we have to go. You have no idea what's going on out there.

NANCY  
I've spent my entire life worrying about what's going on out there.

NANCY places a hand on her heart, her gun hand lowering slightly and beginning to tremble.

NANCY (CONT'D)  
It's time I worried about what's going on in here.

DAN looks at her, frustrated and confused.

DAN  
That's the dumbest shit I've ever heard, people are being eaten alive out there!  
(he holds his hand out)  
Now. Give me, the gun.

DAN takes a step forward, but NANCY points the gun toward his head, and her hand stops trembling.

The door creaks open, and closed to a thud behind DAN.

DAN'S eyes grow wide looking at NANCY, as he slowly turns around.

ROCKY stands staring through him.

DAN (CONT'D)  
So, this is it then? The devil has  
finally come for me.

NANCY  
He's not here for you.

NANCY pushes past DAN, and steps face to face with ROCKY.

She places her hand softly on ROCKY'S blood soaked cheek.

The screams from outside become deafening, as she pulls back  
her blood stained hand.

In an instant that feels like forever, the grim realization  
of everything going on in the world around them, and more so  
the fact that it doesn't matter, dawns on NANCY, and she  
slowly and confidently lifts her chin up, and tilts her head  
to the side.

With a smear of blood from her hand she brushes her hair back  
over her shoulder and presents her neck to ROCKY.

NANCY (CONT'D)  
I'm so sorry.

NANCY tilts her head to the side.

She brushes her hair away from her neck, with a swipe of the  
bloody hand, leaving a highlighted mark behind.

Gently she leans in to ROCKY, propping herself up onto her  
toes.

NANCY (CONT'D)  
Please.

DAN  
Nancy, don't.

ROCKY bites softly into her neck, and she lets out an  
expression of sensual pain.

The world and time freeze, as blood begins to run down  
NANCY'S chest.

NANCY drops the gun and falls dead into ROCKY'S arms.

DAN seizes his opportunity and grabs the gun from the floor,  
he scurries back away from them pointing the gun.

DAN (CONT'D)  
This time, I'll put you down for  
good.

DAN aims the gun toward ROCKY'S head.

EXT. SALOON BACKDOOR

BARKEEP and the CROWD push their way out the backdoor, only to be greeted by a group of ZOMBIES.

BARKEEP puts his arms out and holds everyone back.

BARKEEP  
Back inside. Back inside!

CARMEN comes charging up screaming a battle cry as she blasts the two ZOMBIES closest to BARKEEP.

The CROWD falls back into the Saloon, as BARKEEP reaches his hand out to CARMEN.

He pulls her in, swinging her around into the Saloon, freeing her from the clutching hands of the ZOMBIES.

INT. SALOON

BARKEEP and CARMEN stand on either side of the backdoor.

As BARKEEP pulls the door closed, a ZOMBIE hand makes it's way in.

And then another, and another.

CARMEN and BARKEEP each hold onto the handle, pulling as hard as they can to keep it closed.

They start to loose the tug of war.

CARMEN struggles to load her shotgun.

CARMEN  
Last two.

BARKEEP  
Make it count baby.

CARMEN kisses him deeply on the lips.

CARMEN  
You always were my favorite.

BARKEEP grins as he lets the door handle go, allowing ZOMBIES to rip the door open.



CARMEN lets out a blast from her shotgun, knocking back the encroaching ZOMBIES and freeing the door.

As BARKEEP pulls the door closed again, a hand catches his arm.

His body is dragged out of the door.

CARMEN (CONT'D)

No!

BARKEEP screams as his flesh is being ripped from his body.

CARMEN, sobbing points the gun to put him out of his misery.

Before she fires a ZOMBIE pops up in the doorway.

CARMEN fires, blasting the ZOMBIE on top of BARKEEP.

BARKEEP

(with a death gurgle)

Close the door.

CARMEN struggles to pull the door closed.

She finally does, and rests with her back against it, sobbing.

Thuds echo banging against the door drowning out her tears.

EXT. SALOON

MR. BLUE and MR. GREY step back, as their ammunition and liquor bottles run low.

They run back into the Saloon as their fire ring begins to extinguish and ZOMBIES begins to close in.

INT. JAIL

As DAN fires the gun, NANCY reanimates and turns to him, knocking the gun away, the bullet just grazing ROCKY'S cheek.

DAN stumbles back in fear, all hope being lost.

NANCY continues to walk toward him, snarling and growling.

DAN pulls the cell door closed, conscious to not lock it.

NANCY places her hands on the bars of the cell door.

With a guttural growl, she pushes the door closed until the latch locks.

DAN'S eyes grow wide realizing his predicament.

INT. SALOON

MR. GREY and MR. BLUE rush into the Saloon and push the heavy piano up against the doors, as ZOMBIE limbs try to get to them through the narrow opening.

MR. BLUE  
We're not going to make it out this time.

MR. GREY  
If we can't stop them, I won't let us become them.

They count their bullets, and look up to see a handful of the CROWD still there.

MR. BLUE  
We told you to leave.

CITIZEN  
There's nowhere to run.

ZOMBIES begin making the piano budge.

MR. BLUE and MR. GREY look at each other with sadness in their eyes.

CARMEN comes around the corner.

CARMEN  
Well, this is totally fucked.

CARMEN is shot in the head.

The CROWD turns to see MR. BLUE with his smoking pistol aimed in her direction.

Before they can react, MR. GREY and MR. BLUE open fire, executing the rest of the CROWD until their guns click empty.

ZOMBIES push past the piano and start lurching into the Saloon.

Another group of ZOMBIES enters from the back hallway.

MR. BLUE and MR. GREY look at the Molotov cocktails they each still hold in their hands, as the ZOMBIES encircle them.

As the ZOMBIES move in for the kill, MR. BLUE and MR. GREY spike their bottles in unison.

As the flames grow around them.

MR. BLUE & MR. GREY  
That's a stalemate.

EXT. TOWN

The fire in the Saloon begins to grow, and spread.

A few CITIZENS are still screaming in agony, as ZOMBIES mindlessly walk around the street, feasting on the few remaining survivors.

ROCKY and NANCY stand outside of the Jail.

They step out into the street, and turn toward the great wide nothingness.

Their hands interlock.

Slowly they begin making their way away from town, together.

Their feet shuffling slowly along, basking in the heavy orange of the setting sun.