



Gus 1: Nathalie

(Gus 1: Nathalie)
by Christophe Blain

<http://comixinflux.com/influx/show/13>

Contributors

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**Nathalie* // [3:4] A letter. From a woman. // [3:5] From Nathalie. I met her five years ago in Cincinnati. // [3:6] I was with a travelling Wild-West show. I picked her out of the Audience. // [3:7] Clem: Did you fuck her? // Gus: No.*

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[4:1] She was Emmet McGuffin's bride. // [4:2] Gus: But she couldn't forget me. She's tracked me down and wants to meet me. She's arriving tomorrow afternoon on the 5 o'clock train. // Clem: Tell me... // Gus: Yes // [4:3] Clem: Where did your letter come from? // Gus: Post Restante at Tombstone. // Clem: And you've no concern that you'll betray us all with this shit? // Gus: How? We're not wanted in this state. // [4:6] Nathalie: Ha, ha, ha. I'm delighted to see you again. Are you still doing tricks with your whip? // Gus: No, I'm a businessman now. // [4:7] Nathalie: My fiancé and I are going to settle down in the West, nearby. We could meet each other. // Gus: Yes? Nice. Yes? Your fiancé... Emmet McGuffin. // Nathalie: No, Emmet's long in the past. I'm going to marry Chet Postlethwaite, a grand man. I'm completely besotted with him. We want lots of children. // [4:8] I still remember how complimentary you were about my red dress. I was a little embarrassed. You could see so much.

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[5:2] Gus: She's engaged. // Clem: Nice for you. // Gus: Perhaps she'll fall in love with me. // Clem: Of course. // [5:4] I haven't got much time today. My fiancé is going to collect me soon. I'll introduce you. // [5:5] Nathalie: Look! I've found my red dress again. // Gus: It's beautiful. // Nathalie: I should alter a little to keep up with the fashion. // [5:6] It's time I met Chet. You'll see what a distinguished fellow he is. Handsome, strong and confident. He'll always protect me. I trust him completely and can't hide anything from him. // [5:7] So you're the man with the whip. // [5:8] Until next time.

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[6:2] You'd have been better off holding-up a stagecoach. // [6:4] Gus: Hello Nathalie. Am I disturbing you? Are you alone? You were going to be in touch about arranging our next meeting. I'd love to see your red dress again. // Nathalie: Oh yes. Sorry. I was very ill. I haven't left my bed in a week. // [6:5] I had a terrible fever, and I've still got a temperature. I promise I'll send you a telegram as soon as I can. I'll show you a lot of even nicer dresses. // [6:7] Gus: I shouldn't ring again. Or should I? // Grattan: You're annoying me. Come on.

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[7:5] Two months later. // Gus: Look! Look! // [7:6] I need a screw. // [7:8] Mr Gus Flynn? Telegram.

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[8:1] Gus: Nathalie! // Clem: She's got our address now? Have you lost it completely? // [8:4] Something came up at the last minute - I'm really sorry - I'll write as soon as I can - Please accept my apologies - Kisses. // [8:5] Gus: She's really busy. // Clem: Obviously. // [8:7] Gus Flynn?

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[9:1] Nathalie: Ooh Gus. // Gus: Forgive my appearance Nathalie. Your news was unexpected. // [9:2] Seeing you again brings up goose-bumps. I feel so... That happens every time I'm late for a meeting. // [9:3] I can't do anything about it, I feel an irresistible heat, my head throbs, I go weak at the knees... I burn up. An overwhelming feeling of ecstasy shudders through me and I fall exhausted. // [9:4] Nathalie: It once happened in the middle of the street. I couldn't suppress a sigh. It was very painful. // Man: Are you feeling alright madam? // Nathalie: Yes, yes, please forgive me. // Man: With pleasure. // [9:5] Another time it happened in a carriage. // [9:6] Nathalie: Isn't that terrible? // Gus: Yes, terrible. // Nathalie: It's late. // Gus: I'll escort you home.

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[10:1] Gus: When can we meet again? // Nathalie: I'll phone you. If I take too long, call me. // [10:3] I'll definitely be in touch next week darling. // [10:4] One month later. // Telegram: I'm getting married in two weeks - Stay friends - a friendly kiss as before - // [10:5] Gus: I'm writing a letter. // Clem: If you want to be teased by a bit of paper. See that you meet her thickhead. // [10:6] Perhaps next Tuesday. // [10:8] She can wait for a call until she turns black. Good, eh?

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Gus, Clem, Gratt

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[12:5] Later // [12:8] Is here good? // Yes.

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[13:3] Later. // [13:6] Even later.

[14:3] She's something, isn't she? // [14:4] Driver: Come on up. // Gus: Am I allowed? // Driver: If I say so. // [14:5] That's the accelerator. The brakes. The temperature regulation. That for the pressure. // [14:6] Driver: Temperature and pressure. That's the secret. // Gus: Yes? // Driver: Feed it with wood and coal. That's the skill. // [14:7] When I was a kid I loved the red and black engines. // Driver: The Generals. I started off on a General. Indestructible. A lame duck, but indestructible.

[18:1] What a coincidence // [18:3] Allow me to... // [18:5] You're attractive. // [18:7] Good day! // [18:10] Oh! You! // [18:12] Woman: Eiiii // Gus: No, no. // [18:15] Marry Me. // [18:19] Ugh! She's ugly. // [18:21] I, I...

[20:2] Gus: How fast can she go? // Driver: We haven't got a speedometer. I think she becomes problematical at 70. // [20:3] Gus: Well? // Grattan: Look here. // [20:4] Gus: Have you detached the carriages? // Grattan: Of course, shithead. // [20:5] Now I'll show you how to set a getaway record, old boy. And how fast she can go without carriages. // [20:7] I've got it under control. Believe me. Coal, boys, more coal. // [20:8] That's the temperature. That's the pressure. // [20:9] Temperature and pressure. That's the secret.

El Dorado // [22:4] Gratt: And? // Gus: Wait. // Clem: What for? // Gus: It's better than our wildest dreams. // [22:5] I've found the perfect town. Paradise. // [25:6] A place where all women are single. // [25:7] Clem: That again. // Gratt: What? What? // [25:8] Clem: And that's why you got us here? // Gus: Ha, ha. I knew it. // Clem: Tell us, tell us. // [25:9] Clem, no-one's forcing you to come with us, but I promise you that on the way there's a train full of banknotes, and somewhere there'll be a bank that's easily robbed.

[24:1] Clem? Clem? // [24:3] Ha, ha. Hello Jamie. // [23:6] Grattan. Grattan. // [23:7] Jamie: Look at my new dancing dress. // Gratt: Why have you got such a lovely dress on? // Jamie: So that you can sing a song for me and I can dance.

[26:1] Ten days later. // Gratt: Are you still sure Gus? // [26:2] Gratt: GUS // Gus: Shhh // [26:4] There it is. There it is! There it is! // [26:5] Gus: We'll have to leave our weapons and horses at the town's edge. They're forbidden here. First we'll have a right good bath. // [26:6] So, did I exaggerate? You didn't believe me, or about the train. // [26:7] Gus: And who has a bulging wallet that he can spend in the best town in the world? // Clem: Don't forget that I have to provide for a family. And I haven't seen much in the way of attractions. // [26:8] Gratt: Ah Gus, I've not seen many women yet. None here in the wash house. // Gus: Patience, pal. This town isn't just a brothel. You've got to make a little effort. You'll see.

[17:8] That's the second time we've bumped into each other miss. I... // Oops. Oh, pardon. I...

[21:5] Clem: I'm not working with him again Gratt. // Gratt: He's been caught Clem. // Clem & Gratt: Gus!

[23:1] Two weeks later. // Gratt: So Clem's only coming along because of the train and the bank? // Gus: I tell you, he's finished with it. // [23:2] Gratt: I'd actually prefer he didn't come into town with us. He'll only be preaching his moral sermons again. // Gus: Hurry up. I see the house. // [23:3] Hallo boys. // [23:4] Gus: Good day dear Ava. // Ava: Good day Gus. Thank you. // Gus: How are you? // [23:5] Eva: Come in. I haven't got a vase for them. // Gus: You look lovely. A gorgeous dress, as always. Do you make them yourself? // Ava: I could never sew. // [23:6] Gus: It smells nice in your house. // Gratt: Well Ava, no fresh coffee? No apple cake? Are you mucking us about or what? Come on, get in the kitchen. // [23:7] It's been a while since you filled me in on your love life. Come here. How's it going? // [23:8] Gratt: I'm so unhappy. // Eva: Poor thing. Tell me.

[25:1] Clem: Bye bye, dear. My little Jamie. // Jamie: Bye daddy. // [25:3] Bye Ava. Bye Jamie. // [25:4] Grattan. Grattan. Bye Grattan. // [25:5] Clem: Where's your bank, then? // Gus: Before anything else, there's a train. // Clem: Is there a bank or not? // [25:6] Gus: Clem, you know I'm no friend of banks. There's no action there. It worries me. // Gratt: And your town? How far is it? // [25:7] Gus: Not far. Only a few folk know about this place. You're not served on a silver tray. El Dorado. Remember the name, gus. // Gratt: I'm slowly not trusting your stories. // [25:8] Gus: You have no idea, boys. I'll give you my share from the train robbery if you're disappointed. // Clem; Gus I'd advise you to shut your mouth and finally find your train.

[27:2] We'll go in that one. // [27:3] Gratt: ooh. The women here visit bars. // Gus: Yup. I told you. And that's not all. Some of them will dance for the whole world. // [27:4] Let's head over there. We'll be able to get a drink and see everything. // [27:5] Gratt: Ooh. Look at her. // Gus: Sorry. // [27:6] Gratt: Women everywhere. // Gus: And even better you can forget a price. // Gratt: There are women here wherever you look. Nice women. // Gus: They're all in groups of four or six, and have at least two rubes hanging around. // [27:7] All the young guys here are posing around with their buddies. They're also on the hunt. They're just waiting for something to happen. Everyone's jostling and no-one moves. Now and then a woman might wiggle her hips, but they always stay close to their goosberries. // [27:8] Gratt: Let's wait a little longer. See her at the back. // Gus: Here's not the place to wait. // Gratt: But... // [27:9] Gus: There's nothing to be gained by growing roots. We've already waited too long here at the bar. We've got to keep moving. No-one in town should figure us out. We figure the town out. We're kings of the night. We are the feast. Let's go.

[28:2] There. // [28:3] Nothing here. // [28:5] There. // [28:6] No. // [28:7] Clem: How many more saloons? // Gus: What we need are women in pairs. // [28:8] Gratt: There. // Gus: Two, not three, not four, two. // [28:9] Clem: Okay. I'll leave you to it. // Gus: It wasn't meant like that Clem. // Clem: Clearly. // [28:10] Gratt?

[30:1] Gus: You're related to each other? // Melanie: No, ah... // Lucy: We've both got family here. // [30:2] Melanie: And you? // Gratt: We've also come a fair distance. // Gus: On business. // Melanie: What kind of business. // [30:3] Gus: Business with people here. El Dorado has a very dynamic economy. // Gratt: Exactly. // [30:4] We're selling accumulated goods. It's difficult to explain. // [30:8] Please excuse us a minute, ladies. I think I just saw one of our business partners. We'll have to say hello. We'll be back shortly. Come on Gratt.

[32:7] Good evening. // [32:8] Good evening.

[34:1] Because I write poetry, and poets can't deceive themselves. They have to understand the true nature of things in an instant. Read this. It's my book. I'm also an artist. // [34:2] You're handsome, you're young, you're love, you're the feast. *We* are the feast. // [34:6] Lucy: Hello Gratt. // [34:7] Lucy: Have you lost your friend? // Gratt: He's getting the drinks in. // Lucy: Is he coming back? // Gratt: Of course. (You've hit the jackpot. Extra for us. Ho ho ho.) // [34:8] (It's noticeable the Melanie isn't saying anything). // [34:9] (Why? I thought she fancied me, but now she seems totally miserable. She won't even look at me.)

[36:3] Pah! El Dorado. // [36:4] Hey, stop. // [36:5] Gratt: I thought you liked me. // Lucy: I think my friend likes you more. // [36:7] Tickle. // [36:8] Isabella: You have such smooth hands. Aren't you tired of stroking me? // Clem: No. Is it boring you? // Isabella: Oh no. Carry on.

[38:1] Come. // [38:3] Come. // [38:5] Gratt: Shall we go? // Melanie: No. // [38:6] Where's Lucy? // [38:7] She seems occupied. // [38:9] Gratt: Come on, let's leave and go for a walk. // Melanie: But not far. // [38:10] Hee, hee, hee.

[40:1] The next day at 1 in the afternoon. // Gus: I know, I know. I'm responsible. Alone with two women one falls under the wheels. You should have given me a shake when you saw me pick up that mad granny. I wasn't in my right mind. I was desperate. // [40:2] Tonight we'll do better. My plan's pure gold. I came up with it chatting with a guy. A musician. I negotiated with him. We'll head for a bar and I'll sing. The women will melt. You're also part of my plans. // [40:4] Isabella: If you'd like to see me again tonight, here's the address. // Clem: Yes. // Isabella: Only if you really want to. Don't force yourself. Have a good day you gorgeous redhead. // [40:6] Ah. Siesta. // [40:9] No, no siesta.

[29:2] Ahem // [29:3] Excuse me ladies. May I enquire what it is you're eating? // [29:4] Gratt: You're giving us an appetite. // Melanie: I've got steak with broccoli. // Lucy: And I've got chicken in cream sauce. // [29:5] Gratt: And is it good? // Melanie: Yes. Excellent. // [29:6] Gus: Allow me to introduce us. This is Grattan, and I'm Gus. // Melanie: Melanie. // Lucy: Lucy // [29:7] Gus: Are you local? // Melanie: No, we're from Seattle. We work here. We're nurses. // Gratt: Seattle? That's hardly just around the corner. Did you come here to nurse the sick. // [29:8] Melanie: We came here to...Um... // Lucy: To visit relatives.

[31:1] Gus; So? // Gratt: So what? // Gus: Which do you like best? // Gratt: The dark haired one. // Gus: Melanie. // Gratt: Exactly. // Gus: Good. It's working both ways. You're driving her mad. She's already hot to trot. // [31:2] Gus: Besides, I prefer Lucy. Right, we'll be off. // Gratt: Huh? // Gus: Look, they're making their bets. They're sharing the goods like us. We'll arrange to meet them somewhere later. No discussion. Let me deal with this. // [32:3] Gus; Ladies, I'm afraid we're going to have to depart. How about meeting us later somewhere else? // Gratt: Yes. // Melanie: Where? // [32:4] Gus: Let's see. In Rio Lobo. We can have a dance there. You can't miss it. It's on the High Street. We'll be there around 11 o'clock tonight. // Melanie: It's a date. // [32:5] Gus: Don't make a fuss you idiot. They'll come. The shack's perfect. // Gratt: Are you sure. // Gus: Absolutely. Besides, we're only just beginning. That was just to warm us up. They're small fry. We can do better than that. // Gratt: Yeah, but... // Gus: I tell you, they'll come. // [31:7] Gratt: What other women. And that pair from earlier still aren't here. // Gus: Stop whining and drink. I'll get another round in.

[33:2] You're very nice. // [33:4] Woman: So, are you Burt? // Gus: Not Burt, Gratt. // [33:5] Let's have a look at you. // [33:6] Woman: You're exceptional men, and I only do business with exceptional men. I recognised you at once. It doesn't surprise me that you're a friend of Gil's. // Gus: Gus. // [33:7] Gustave is something special, don't you know? You can have pride in your friendship with such a man. // [33:8] Woman: You think I'm joking, but I'm totally serious. Do you know how I can judge certain men at first glance? // Gratt: No.

[35:1] (Come on, smile again). // [35:2] (But Lucy's okay) // [35:3] (My God, Gus, where are you hiding?) // [35:4] Lucy: ah, there's your friend Gus. He seems to be having fun. // [35:6] He seems to like mature women. // [35:7] Gratt; Melanie, do you want to dance? // Lucy: Great idea. // Melanie: I don't know. Maybe. // [35:8] (Good. Although I fancy Melanie more, you're not to be sniffed at).

[37:1] Isabella: I was probably too nervous for you. // Clem: What? I... // Isabella: You don't trust me enough. I can't do any better yet. We hardly know each other. // [37:2] Ah Gil. // [37:3] Woman: Oh! There. // Gus: What? What? // [37:4] Woman: The Moon. // Gus: Huh? Oh yeah. // Woman: I've dedicated a poem to the moon. Listen. // [37:5] Blah blah blah, wibble, wibble, wibble. // [37:6] Gus: You're very talented. // Woman: Oh Gil! Gil! Gil! Come with me. Come quickly. // [37:7] Come.

[39:3] Melanie: No. // Gratt: Why not? // [39:4] Melanie: Only to here. No further. // Gratt: But... // Melanie: You really are a good kisser. // Gratt: Yes... // Melanie: But I'm not going any further. // [39:5] One hour later. // [39:6] Melanie: No, no, no. // Gratt: Ooooh. Come on. // Melanie: Stop it. You're not doing yourself any favours. // Gratt: But... // [39:7] Come on, we'll walk a bit further. // [39:8] Ooooh. No. Ooooh. No. Oh! // [39:9] Lucy. Adios Cowboy.

[41:2] I've got a meeting with a dazzling woman that I met in a bar. She wants to hear me sing. We're on, mate. // [41:3] Gus: You see the beauty down there? A dream, no? She blows me away, but she's waiting for you. // [41:5] Oh-oh. // [41:7] I'm off hombre. It's time. // [41:9] She came. Gus, you're a world class lothario. Hiya.

[42:2] Evening. I'm Gus, and I'm going to deliver the most beautiful song in the world. // [42:3] Ahem. // [42:9] Gus: Well? Well? // Gratt: You knocked them dead. One or two bum notes, but that got you sympathy. You've got them in your pocket. // Gus: Now you, buddy. Now you. The stage is yours. // [pp;43] // [43:1] Good luck, mate. // [43:2] Hello darling. // [43:3] Can I introduce my friend Gisela. She loves singers. // [43:4] Gratt: Shithead. She's mine. // Gus: Hang on. Nothing's going on. What do you take me for? Where's my girlfriend from earlier gone? // Gisela: Where did you learn to sing like that Gus? // Gus: On my horse, when I was bored. // [43:5] Gus: Ah, there she is. // Gisela: You must spend a lot of time on your horse because you're some singer. // [43:6] Gus: Most of my riding time is spent fleeing from the sheriff. You should know that I'm a feared bank and train robber and I blow my takings whenever I find comfort. // Gisela: Hee, hee, hee. You're funny. // Gus: And you're not bad Gisela, but I've got other plans. // [43:7] She's gone. // [43:8] Gus: Oh well. Gratt's Gisela is better. What were you saying? // Gisela: I was saying how I spend my days married to a very rich man and bringing up my son. // Gus: I see. You're married. That's good. // Gus: That's nature Gus. Can't fight it.

[44:5] Gisela: Such a magnificent singer. // Gus: We often ride together. He's my stand-in. // [44:6] Gisela: My talent is art. I paint landscapes. // Gus: Oh yeah? // Gisela: Don't you like art? // Gus: Yes, a lot. // [44:7] There she is. // [44:8] Excuse me a moment Gisela. I'll be back shortly.

[46:1] Gus: When are you closing tonight? // Barmaid: In an hour. // Gus: Great. Let's head out then. // Barmaid: My boyfriend's picking me up. // [46:3] Gus: Evening. // Women: Evening. // [46:4] Come with me. We'll head somewhere. Come on. // [46:5] Woman: The time's not right. We're meeting someone. How about in an hour. // Gus: Where? // Woman: In the Ace of Hearts. // [46:6] Woman: See you in the ace of hearts in an hour. // Gus: Until later. // [46:7] The Ace of Hearts one hour later.

[48:1] Who are all these people? Do you know them all? // [48:2] A lot of them. They're good, aren't they. I photograph people for fun as well. // [48:3] Isabella: I love taking pictures in the desert. I bought a nice strong horse. I stick the equipment in the saddlebags and head into the desert. // Clem: Show me. // [48:4] There's my horse. // [48:5] Clem: There's a lot of reservations here. Do the Indians leave you alone? // Isabella: They know me. // Clem: There are bandits as well. // Isabella: So far I've not had any problems. // [48:6] You've got nice arms. Come here man with the nice arms.

[50:1] Good morning Clem. // [50:2] I have to tell you I've got a lot of children. They're nice. // [50:3] They take a lot of looking after. A couple of them can't walk properly. I don't know why. // [50:4] Jamie! // [50:5] Ava: Walk help her. You can see she's got children that can't walk. Do you think it's easy for her? They need nourishment. // Clem: Ava... I...

[52:2] Gus, you're the best. Your Hicksville was damned good. // [52:3] I don't understand how you can hold back Clem. // [52:4] At least he didn't preach at us. // [52:5] Gratt: Hey, did I tell you she paints pictures? // Gus: You told me. // [52:6] She was a stunner that painter. A stunner. // [52:7] One month later // [52:8] Don't move.

[54:1] Marvin: Ha, ha, ha, ha. Man, Clem, I never knew you had it in you. // Clem: Shhh. // [54:2] Gus: Psst. Marv. // Gratt: Marv. // [54:3] Heeey. Hello girls! // [54:4] Sit yourself down. // [54:5] Gus: It's good to see you Marv. It's a damned good meeting. I'll come straight to the point. Clem's lost his form. He needs a little break. // Marvin: I think I understand. // [54:6] Gus: We need a competent partner. Clem's out. // Marvin: I understand. Poor sod. // Gratt: We need a straight shooter. We've got plans. // [54:7] Gus: Three thousand each. // Marvin: Where? // Gratt: Not yet? Clem's in earshot. It'll wound him. // [54:8] Gus: In three hours at Nut Junction. // Marvin: I'll be there. // Gus: We'll be waiting. Only us three, understood?

[45:3] Gratt: Arsehole. What are you up to with Gisela? // Gus: Nothing. Her and her friend behind the bar started talking to me. I swear. // Gratt: You're a complete shithead. // [45:8] Gisela: Goodbye. // Gus: Goodbye. Where are you going. // Gisela: I'm going with Gratt. I'll wait outside for him. // [45:9] Lucky dog. I'd have gladly gone with you. // Gisela: Could have happened, but you disappeared.

[47:1] Isabella: You see, this time I was less inhibited. // Clem: You can say that again. // [47:2] Isabella: It was a glass too many yesterday. // Clem: And not enough sleep. // Isabella: I could hardly work today. I didn't develop a single photo. // [47:3] Clem: You took all these photos? // Isabella: Yes. // [47:4] Clem: Ooh. // Sheriff: Not a step further scum. You'll only hurt this woman. // Clem: I should tell you I've got a wife and little daughter. // [47:5] Clem: Say it. I'm married. // Clem: People buy these from you? // Isabella: Not often ones like that. I earn money from portraits. Do you want an apple? // [47:6] Clem: Don't you get asked why you're not married? // Isabella: Not here. It's a special town, you know. // Clem: I know. // Isabella: I was engaged two years ago. We were together for a year, but it didn't work. // [47:7] People here mind their own business, and those that only visit once don't ask questions. They don't tell anyone they were here, and people don't find us easily.

[49:1] Oooh, you stud, you. // [49:2] Clem: Did you think about boys when you were a little girl? // Isabella: Oh yes. I couldn't wait until I was old enough to do things with them. // [49:3] I've had strange things happen to me. One time when I was bored I climbed up to the roof of an old cantina. I found a stained old mirror there. I've no idea how it got there. I stared into it for ages. // [49:4] I stared into the mirror while clouds passed above me. After a while I didn't know where my feet and the floor were anymore. I felt as if I was falling in the sky. It had a peculiar appeal. // [49:5] Isabella: Much later I realised I'd had an orgasm. I visited the mirror a few more times, always taking care not to be caught. // Clem: That's a good story. I wish I could do that as well. // [49:6] Like like this. Give me your arm.

[51:2] Wait. I'd like to take a photo of you before you leave. // [51:4] And another showing your nice arms. // [51:5] Adios. // [51:6] Clem: You know, I'm not alone. I'm married and have a little daughter. // Isabella: It doesn't matter how many wives and children you have, you're always welcome when you're in the area man with the nice arms. Besides, I like going away on my own too much.

[53:2] Clem: A beer. // Gus: Rum. // Gratt: Tequila. // [53:3] Marvin: I don't believe it. Hello Clem. // Clem: Wow. Hi Marvin. It's been a while. // [53:4] Marvin: Far too long. // Clem: At least eight months. // Marvin: No, no, it's been eight months since you saw me, but I saw you a month ago. // [53:5] How's your pretty redhead? // [53:6] Marvin: Do you know El Dorado? I didn't see your mates, but I saw you. // Clem: You're mistaken. // Marvin: Clem. I saw you. Enough. // [53:7] Marvin: And in lovely surroundings. A red haired eye opener. Congratulations. I wasn't as lucky. // Clem: No. // Marvin: I'm not mistaken. // Gus: No! // [53:8] Gus: whisper, whisper, whisper. // Gratt: No!

[55:2] Gus: Did you lose sight of time Marv? // Marvin: Don't mess me about. I'm a professional. // [55:3] Gus: Tell me, were you alone in El Dorado? // Marvin: No, you were on tour with Clem. Of course I was alone. I don't like sharing. // [55:4] Gus: It's a good place, isn't it. // Marvin: If I understand right, Clem left his mark. // [55:5] Seems so. He's not very talkative at the moment. After you.

**Linda McCormick* // [56:2] Grattan! // [56:4] Now. Quickly. // [56:5] Linda: Quickly. // Gratt: Yes. I'm sorry. I don't know what's wrong with me. // [56:6] Linda: Quickly, quickly! I can't wait. // Gratt: Oh yeah, Linda. You smell. You smell good. // [56:7] No, honestly. Forgive me. // [56:8] You see. Full working order.*

[58:2] Uh, no darling. I... // [58:3] Linda: We've not got enough time. // Gratt: Exactly. // Linda: Let's meet again in Palm Creek in a fortnight. My husband will be in Chatsworth supervising the execution of Rick Burdette. // Gratt: So we'll have all the time in the world. // [58:4] Gratt: Palm Creek is nice. // Linda: We'll have the whole night. And we'll have many many more nights. // [58:5] Gratt: Until Palm Creek. // Linda: Until Palm Creek. // [58:6] Later in Inceville's Sheriff's office. // [58:7] I don't want to go to Palm Creek. // [58:8] Gus: Gratt? // Clem: Palm Creek? What's with Palm Creek? // [58:9] Have you got woman problems?

[60:1] Sheriff. The McQuarries are in the saloon. They won't hand over their guns. They've beaten up Billy Joe. // [60:2] Quick Sheriff. Take a look. // [60:3] Psst // [60:4] A letter from Mrs McCormick. // [60:5] Gratt: She wants to kill me. // Gus: Who? // [60:5] Gratt: Judge McCormick's wife. // Gus: Is it her? Because you won't see her again? // Gratt: Because of her smell. // [60:6] Gus: What are you saying? // Clem: Gratt // [60:7] Go back and mind the office. Gus and I will sort out the McQuarries. It's for the best. Come on, go. Quick, quick. // [60:8] Clem promise me this is the end of it. // [60:9] Gus: It was like that for me with Linda McCormick as well. Somehow I couldn't stand her smell anymore. // Clem: Better sort out the McQuarries.

[62:1] McQuarrie 1: We'll not harm you. Promise. // McQuarrie 2: Too friendly, Sheriff. // McQuarrie 3: We could also arrange to beat you up so that you don't have problems later. // McQuarrie 2: We could also get our brother to provide a little reward for setting us free. // [62:4] You'd better be back before Gus and Clem, you numpity. I know, I know. // [62:6] Gratt: Is Abe here? // Barman: Have you got an appointment Mister? // Gratt: Please tell him Gratt is here. // [62:7] Abe: Congratulations on capturing the McQuarries. // Gratt: Abe. // [62:8] Gratt: That was all Clem and Gus' work. // Abe: You three are the best lawmen ever seen in this county. // Gratt: Abe, a woman wants to kill me. // [62:9] Read this letter.

[64:1] Gratt: You're sure she won't try to kill me? // Abe: Certain. // Gratt: That she won't leave the Judge? // Abe: I promise you. // Gratt: Thanks, Abe. You know women. // [64:2] It's been all to quick for me. // [64:3] Gratt: You're married and... // Gus: Everything okay Gratt? // [64:4] Gus: What happened to the McQuarries? // Gratt: I gave them what for. // [64:5] Kid: For Mrs McCormick? // Gratt: Exactly. // [64:6] Do you know this Budd McQuarrie? // [64:7] Kid: A letter from Mrs... // Gratt: Give it here. // [64:8] Sentinel Mesa at 5pm. // [64:9] Gratt: I've lived through it before Linda. // Gratt: Clem. // Clem: Gratt.

[66:1] Linda we're not in control of this situation anymore. Nothing will come of it. I know that Linda. // [66:2] Sentinel Mesa, 5pm. // [66:5] Gratt: Man, she's lovely. She never looked this good. // Linda: Hello Gratt. // [66:6] Look, she's quivering a little. She's trying to look calm. Look at her eyes. She's fighting off the tears. Hello Linda. // [66:7] Linda: You've got something to say to me. // Gratt: Ha, ha. // [66:8] The bandits.

[68:1] Linda: Your friends Gus and... // Gratt: Clem. // Linda: Do Gus and Clem know you're a bandit? // Gratt: Oh no, no, no. I told them I was a Pinkerton's detective. // [68:2] Linda: And your previous accomplices? // Gratt: My former...? Oh, I convinced them that I'm dead. // [68:3] So, you're whole life is a lie? // [68:4] Linda: Go Gratt, and don't stay here. Have a good life. // Gratt: Have a good life Linda. // [68:6] I screwed that up. Now I really have to leave. Clem and Gus will be almighty hacked off.

[57:1] Do you thing she's faking it? She smells funny. Stop it. A week ago you were moaning because you couldn't see her. She's a beauty. Gus doesn't manage as well. // [57:2] I was afraid of drooping, and now I could go on forever. Listen you blonde stud, I think you're right. She's faking. // [57:3] Peculiar smell here. // Gratt: Aahh Linda. I can't anymore. // [57:4] Good, I'm off. It smells funny here. // Linda: That was fantastic.

[59:1] Linda, I'm not coming to Palm Creek. I can't be your lover anymore. // [59:2] L... // [59:3] Take that Mrs McCormick. // [59:4] Clem: I'm going to die of boredom in this place. You'd think there'd at least be a fight in the saloon every now and then. // Gus: Ha, ha. They're frightened of us. // [59:5] Gus: Come on Gratt, we'll go on patrol. That doesn't bother you Clem? // Clem: Not a bit. // [59:6] Gus: Who is she? // Gratt: Who? // Gus: The woman you're sleeping with. // [59:7] Gus: You can tell me. I don't know any women here. Please, Grattan. // Gratt: No. Get your nose out of my face. // [59:8] I'm not telling you. You sleep with every woman. You'd try to get her in bed as well. // [59:9] It doesn't matter. It's over anyway.

[61:1] Later in the sheriff's office. // McQuarrie 1: You've got problems friend. // McQuarrie 2: Our brother Budd's going to visit. And not alone. // Gratt: Muzzle it McQuarrie. // [61:2] How does Gus manage this trick? // [61:4] Abraham Luszinski. // [61:5] Gratt: I've got to reach Abraham Luszinski. Abe knows his way around women. I must see him straight away. At all costs. // McQuarrie: What are you babbling about Sheriff? // [61:6] Gratt: Shit. If I leave these idiots unguarded Clem will kill me. // McQuarrie: What did he say? // [61:7] Gratt: When's your brother coming? // McQuarrie 1: You'll know soon enough. He won't waste time. // McQuarrie 2: He'll be here before sundown tomorrow. Perhaps even in the morning. Take the opportunity of the other dicks not being here and let us out.

[63:1] Abe: She's certainly angry with you, but I don't really believe she wants you dead. // Gratt: Are you sure? // [63:2] The letter's signed 'Linda'. Linda McCormick, right? // Gratt: Uh, yes. Do you know her well? // Abe: Everyone knows her. She's Judge McCormick's wife. // [63:3] Abe: What exactly did you write to her? Let's have a look. // Gratt: I must have my notes somewhere. // [63:4] Abe: I can't read this bit. Did you write you haven't got any time? // Gratt: And that had to chase bandits. // [63:5] Abe: Why didn't you want to see here anymore? // Gratt: Because of her smell. // [63:6] Abe: cough. Linda... Phew what a smell. // Gratt: Yes? // [63:7] Abe: Nothing. // [63:8] Aak that she meets you. Say it's important. She'll come. // [63:9] Abe: When you see her say the thing's taking up too much time. It's gone too fast and she's a married woman so it'll come to nothing. Say that it's great to have experienced something like this... // Gratt: Hang on.

[65:1] Gratt: I need a couple of hours this evening. // Clem: No way. // Gratt: Clem, I've got an important meeting. // Clem: That's not going to happen. McQuarrie and Co could turn up at any time. // [65:2] Gratt: Clem, please. // Clem: Forget it Gratt. // Gratt: Only an hour. Clem, it's a matter of life and death. // [65:3] I couldn't because of the bandits. It's the truth. Honest. // [65:4] Budd McQuarrie at your service sheriff. // [65:7] We're not McQuarries honest. They paid us to give you a fright. // [65:8] Now can I go Clem?

[67:1] I was once a bandit Linda. // [67:2] I'm wanted in loads of states. Bounty hunters are after me. They've almost worked out my true identity. // [67:3] Ohhh, he's stupid. Shut up, he's doing well. // Gratt: I have to disappear. I'm leaving town. // [67:4] Shit, she's lovely. So. // [67:5] Linda: Why didn't you tell me before? Perhaps I'd have found a way to hide you. // Gratt: No, no, no. I didn't want to pull you in. It's too dangerous. I wanted to keep this a secret. // [67:6] It's working. She's not angry with you. // [67:7] Gratt: I'll tell you something funny. When we first came here no-one knew us. Apart from Abe Luszinski who runs the Golden Spur. Gus knows him from way back, and he used his influence with the mayor to get us the post of sheriff. The strange things is, six months ago we robbed the bank at Inceville. // Linda: And the other two sheriffs are also bandits? // [67:8] Gratt: Oh, no, no. Not them. Only me. // Linda: Who's this 'we' then? // Gratt: My gang, er former gang. My accomplices.

**Isabella* // [69:1] Gratt, I'm content with myself. I love our new hideout. // [69:2] Gus: Take a sniff. Smell that. // Gratt: What? // [69:3] Gus: This smell, damn it. The trees. The grass. The air. // Gratt: Mmm Smells good. // [69:4] Gus: There's only one drawback. // Gratt: What? // Gus: The river's too far away. I'd rather have had it right beneath the window. // Gratt: Why? // [69:5] Gus: So you can hear the water flow, you simpleton. Come on, let's take a dip. // Gratt: Wait, what if Clem appears? // [69:6] Gus: We've already waited forever for him. // Gratt: Do you think he's mad at me? // [69:7] Gus: Why should he be mad at you? // Gratt: Because of what happened in Inceville. // [69:8] Gus: Say you just hastened the inevitable and it'll be okay. You can't believe how much good it's doing me to be involved in serious and creative activity.*

[70:1] Gratt: For him it's a better solution, with his wife and kids. // Gus: Clem's a big boy. It was his decision to return when you were away. He stank as badly as me. // [70:2] Gus: Clem's arrived. // [70:3] Gus: At last. About time. // Clem: My daughter was ill. I could hardly get her to close her eyes. // [70:4] I take it you've got a fresh horse for me. Give me an hour to catch my breath and we'll head off. Are there any objections if I take the top room? // [70:6] A few hours later. // [70:7] Gus: That wasn't our most glorious moment. Clem you've not said how you like our new hideout. // Clem: Beautiful here. // [70:8] Gus: Shall we celebrate in Emporia Gulch? // Clem: Sorry mates. I'm going to have an hour's kip then head out. Ava and Jamie are waiting for me.

[72:1] Clem: I hope you've not disturbed anything in my bunk? // Gus: I've not stepped up there. // [72:4] Clem: Yeah, it's okay. // Gus: So Clem, we're off. Clem. // [72:6] A few hours later. // One good hold-up after another. Do we want to meet to buy a new carpet? What Clem? // [72:6] Where's Clem? // [72:7] Gratt: In his room. // Gus: Again! What's that idiot doing inside in this weather? // [72:8] Gus: There you are. Shall we pick up a couple of girls in Nocona? If we strike out we visit the whorehouse. I've heard it's good. // Clem: Enjoy yourselves. I'm riding home. // [72:9] Gus: He's getting on my nerves with his wife and child. // Gratt: Regards to Ava.

[74:2] You know Gratt, I don't feel as good anywhere but here. // [74:3] Gus: Truly protected, at the end of the world. Here there's no-one to get on our nerves. I could easily never leave here. // Gratt: It still lacks one or two skirts. Then it would be perfect. // Gus: No // [74:4] Gus: Why the long face all of a sudden? Are you in love? // Gratt: I was thinking of Ava. I've not seen her in ages. I hope she's not gone off me. // Gus: Because of Inceville? Is that still worrying you? // [74:5] Gus: Ava gets on my tits. A right old sack of nerves. // Gratt: I think she's great. // Gus: Listen, Ava was happy to have Inceville taken away. She hated the folk there and fell out with half the town. // [74:7] I don't believe she'd have much time for me if she learned what I'd done with Linda. She doesn't know, does she? You've not told her? // [74:8] Gus: Clem kept the whole thing quiet at first, but in the end he told her anyway. // Gratt: Noooo. // [74:9] What should we do? Shoot them through the window?

[76:1] It's working. // Yeah, but are they coming out or not? // We can forget the bounty if we only have their arses. // [76:2] Hey! You inside. Come out... // [76:7] Gus: The pigs. We can't do anything. The fucking river is too far away. // Gratt: Hey, the loot's still inside. // [76:8] Oh man. Gratt! Gratt!!

[78:1] It's photographs in colour. I've never seen that before. // [78:2] Who's this woman? // [78:3] There are loads of photographs of her in different dresses. And unbelievable poses. // [78:4] Woou. I've never seen underwear like this. You've got to see this Gus. And the shoes! Even with boots. And here... And here... Naked. What's she doing? What is she doing? // [78:5] Look! Look! Have you ever seen such red hair? Do you think it's to do with the colour on the photos? Ha? // [78:6] What are you reading? Show me. // [78:7] Oooh. They're letters to Clem. // [78:8] Gratt: The woman from El Dorado. She's sent him all these, and Clem hid them with us. She's called Isabella. // Gus: I've read that already. Put them away.

Nathalie. You fled. I can't hold that against you. You had all the right in the world to leave. I didn't think I'd write again, but I can't stop thinking about you and I'd love to see you again. Not as a friend, but as a lover. A permanent lover, but as discreet and light as the wind who would never ask anything of you and would let you go if you needed to.

[71:1] A month later. // Do you know, I like this place more and more. We could make it right comfortable. I can see a nice sofa for me to lie on and smoke a cigar in the long winter evenings. And curtains through there would make it warmer. What do you think? Good or what? // [71:2] Gus: I've had it with this straw bed. I want proper down. Particularly if we've got to wait days for Clem. // Gratt: He's here now. // [71:3] Hallo. A little break, then off to work. // [71:4] I love this work boys. // [71:5] A few hours later. // Gus: Another good haul. We'll throw it in the saddlebags and celebrate in Emporia Gulch. // Clem: I've got to get to Pot Hole. // Gus: But in Pot Hole there's no brothel and not even a decent bar. // Clem: I want to buy dresses for Ava and toys for Jamie. // [71:6] A few months later. // I don't believe it. Gratt take your stinking socks away. You can see I'm cleaning. Clear up your bed too. We said no clutter in the living quarters. // [71:7] Gus: Hi Clem. How's Ava? // Clem: Good. // [71:8] Clem: What's happened here? // Gus: Watch out with your filthy boots. I've just swept there. // Clem: Have we opened a whorehouse?

[73:1] Months and robberies go by // [73:5] One day // Clem: I presume you want to go carousing then to the whorehouse. // Gus: What? You've got time? // Clem: Some. // Gus: I suggest we have a quiet night in at home. I mean at the hideout. I'll cook up a little something. // [73:7] Clem! Dinner's ready. // [73:8] It's true. It is really comfortable here. Man, your food smells good. // [73:9] Clem: Careful. I've got to get on my horse. // [73:10] Gus: What! You don't want to kip here? // Clem: Can't. Ava's waiting for me. // Gus: You want to ride back in that condition? // Clem: It'll take three days. Enough time to sober up.

[75:1] It seems Ava rolled her eyes, and then burst out laughing, and said 'Aaaah Gratt!' // [75:2] Gratt: Really. I was worried she'd think I was an asshole. // Gus: Have you fucked each other or what? // [75:3] Gus: pft // Gratt: What pft? // Gus: Shut your mouth. // Gratt: Hey! Quiet. // Gus: Goddammit. // [75:4] There's someone outside. // [75:7] We'll seive the hut and round up the rest. // Not so fast. They're worth double alive. // Alive? Hunting these bastards scares the shit out of me! // [75:8] We'll set this hovel on fire and capture them when they come out. // That suits me.

[77:4] Gus: What's that thing? // Gratt: No idea. It fell on my face as the building collapsed. I saved the coal. // Gus: We'll pack our gear and head out. // [77:7] It can't be Clem's money. He took that with him.

[79:1] Gratt: Who collected all these letters? // Gus: Post restante in Pot Hole. It's on the envelopes. // [79:2] Gratt: I bet he's written a fair few letters. Do you reckon he was writing them all the time he was staying in his room? *NB Don't quite get this sentence. Feel free to correct.* // Gus: Could be. // [79:3] Gratt: Has a woman ever sent you such raunchy letters and photos? // Gus: No. // Gratt: My God, she's beautiful. // [79:4] Gratt: Gus, I can't believe I've seen that. You? // Gus: Hmmpf. // Gratt: We should buy an identical box so that Clem doesn't realise we opened this one. // [79:5] Gratt: Gus. // Gus: That's me. Something bothering you? // Gratt: Not you? // Gus: Hmmpf.