

EVERETT  
I see soldiers.

SALLY  
It's the army!

EXT. BONFIRE - CONTINUOUS

Captain Jebediah Crawford watches as Lieutenant Jones directs soldiers. Men light fires as the company creates a perimeter around the town. Some men drag Gatling guns into place.

JONES  
Sir, where should we deploy?

JEBEDIAH  
I want guns pointed at every entrance and patrols every one hundred yards around the perimeter.

EXT. WELLS GREENE BANK - ROOF - CONTINUOUS

Everyone gathers to watch the military operations curiously.

ZEKE  
Look!

He points at Father Espinoza and a group of people exiting the church nearby. Father Espinoza waves his flock onward.

FATHER ESPINOZA  
(distant)  
The army is here to save us!

EXT. BONFIRE - CONTINUOUS

The Gatling guns are set in place just as Father Espinoza and his people are in view. Jones jumps into action.

JONES  
Alright boys! Fire!

The soldiers on the Gatling guns hesitate.

JONES (CONT'D)  
I said fire!

The soldiers aren't sure of what to do. Jebediah rides up.

JEBEDIAH  
Jones, why are these guns silent?!

*Not Beateness*  
*Do all the soldiers hesitate or fire?*  
*What about the ones with side arms? I mean, what did they think they were going to do with the Gatling guns?*  
*Maybe instead he can see how unsure the troops are before even giving the order?*

*Revised  
5/24/74*

JONES

Sir, these soldiers are ignoring a direct order!

JEBEDIAH

You there. What's your name, son?

One of the soldiers steps forward.

CALLAHAN

Private Callahan, sir!

JEBEDIAH

Steel yourself, boy! It's no worse than what we did at the fort.

CALLAHAN

Sir, killing soldiers is one thing. I ain't no killer of women or kids.

JEBEDIAH

Oh, is that what you see out there? Because I only see poor souls afflicted with a terrible disease. And they are a danger to us all.

(beat)

Now, follow your orders. I will not tell you again.

He nods at Jones before riding off. Jones stares at Callahan.

EXT. ROAD #2 - CONTINUOUS

Father Espinoza jogs toward the bonfires in the distance while holding the hand of a small child. His congregation hurries behind him.

FATHER ESPINOZA

Thank you, Lord. Thank you!

As they get closer to the bonfires, a loud mechanical clicking emits from the dark. The survivors freeze, trying to discern the noise. Suddenly, the dark lights up in steady muzzle flash as high caliber bullets tear through the group.

Father Espinoza turns and shields the child with his body as he's riddled with projectiles. Other survivors scream and try to run, but there's no escape from the kill zone.

EXT. WELLS GREENE BANK - ROOF - CONTINUOUS

Long and company watch the carnage, aghast.

EXT. ROAD #2 - CONTINUOUS

The road falls silent, littered with dead. Father Espinoza's corpse moves, but it's just the child he protected climbing out from beneath him. The child looks around in fear and confusion. From the dark, the metal clicking begins again.

EXT. WELLS GREENE BANK - ROOF - CONTINUOUS

Patrick turns and wretches. Sally turns away. Zeke comforts her. Only Long and Everett have the stomach to keep watching, jaws clenched and faces full of emotion. Long notices something and nudges Everett. He looks.

Soldiers run towards the town and hurl torches at buildings. Long and Everett see this happening in every direction.

EVERETT

They're burning the town.

LONG

They know what's happening here.  
They don't want it getting out.

PATRICK

We're trapped.

Everyone is silent for a few moments.

SALLY

The back entrance to the bar!

ZEKE

Yes! It goes all the way out to the desert. I'm sure the army hasn't spotted it. We can still sneak out.

LONG

Alright. Let's go.

Everyone is about to leave--

EVERETT

(to Long)

I can't let you go. *?*

LONG

You can't stop me.

EVERETT

You're my prisoner.

*]? Isn't he shackled? If he's saying it on principle, maybe you're still my..."*

He faces <sup>L</sup> Long in a threatening manner then rushes him. Long draws his <sup>L</sup> pistol but can't bring himself to fire. Instead, he grapples with Everett. The fight is evenly matched until Long places Everett in a choke hold. Everett thrashes.

LONG  
What is your obsession with me?!

EVERETT  
(straining to speak)  
I was on that train you derailed!

LONG  
So what? Let it go! You survived.

EVERETT  
My family was on that train!

Long releases Everett immediately. Sally and Zeke are surprised and look at Long with shock and concern.

EVERETT (CONT'D)  
My wife...and son. You killed them. Do you remember their screams? I do. I do.

INSERT FLASHBACK

INT. ENGINE 1409 - PASSENGER CAR #3 - 15 YEARS AGO

A clean-shaven Everett, his wife, JOSEPHINE (25), and their son, LUCAS (6), are sitting together. The steady "clack, clack" of the rail fills the air. Josephine and Lucas are rummaging through their luggage.

LUCAS  
He's not here!

JOSEPHINE  
It's alright, Lucas. It's just a little while longer.

EVERETT  
What are you looking for?

JOSEPHINE  
Oh, it's just his bear.

EVERETT  
Isn't he getting to old for that?

*This feels forced. It doesn't sound like something that Long would say, I think you need more of a build up, like some dialog between them that signals that there's something more personal that is driving Everett. That's Long can say - do you trust all your priorities like this. Everett: Just the special ones Long: And what makes me so special? E: you really don't know do you?*

*How is it evenly matched if his hands are bound. What was Everett trying to do? Even if he got the best of Long, the others are armed right? Wouldn't the strongest tactical move be to attack the weakest with the weapon?*

*(to taking his time piece) you took everything from me that day. Everything but their screams.*

*two*

LUCAS  
~~Mr. Bear! I want Mr. Bear!~~ *Please, dad?*

JOSEPHINE  
 (to Everett)  
 I'm sure I packed it. It's probably  
 in the trunk with my dresses.

Lucas looks up at Everett with hope brimming in his eyes.  
 Everett smirks with fatherly joy.

EVERETT  
 Alright, I'll get Mr. Bear.

Everett stands and ~~leaves~~ *exits* out the rear of the car.

INT. PASSENGER CAR #4 - CONTINUOUS

Everett ~~enters~~ *passes through* the next car which has less passengers.

INT. LUGGAGE CAR - CONTINUOUS

Everett opens the door to the car and enters. After he shuts  
 the door, he's stunned to see so many trunks that look alike.

INT. PASSENGER CAR #3 - CONTINUOUS

LUCAS  
~~Will Mr. Bear be alright, mama?~~ *Why would it Mr. Bear break? How much larger will it be, mama?*

JOSEPHINE  
~~Mr. Bear will be just--~~ *Soon, honey, your father --*

The train shudders violently, throwing Lucas and her down.

INT. LUGGAGE CAR - CONTINUOUS

The car lurches, sending high-stacked trunks down on Everett.

INT. PASSENGER CAR #3 - CONTINUOUS

Josephine checks on Lucas.

JOSEPHINE  
 Are you hurt?

Lucas shakes his head, but he's terrified. People around them  
 are dazed. Muffled screams snap Josephine's eyes to the front  
 of the car. The door flies open as people shove their way in.

Josephine glimpses the car ahead. It's angled down severely. She can see all the way through it, and the car ahead of it is missing completely, revealing the gorge below.

~~JOSEPHINE (CONT'D)  
Lucas. Hold on to me.~~

~~LUCAS  
Why mama?~~

~~JOSEPHINE  
Do as you're told, boy!~~

*Josephine grabs*

~~Lucas climbs into her arms and hugs her for dear life.  
Josephine turns to run toward the rear of the car.~~  
*and*

EXT. ENGINE 1409 - CONTINUOUS

The car ahead of Josephine's slides closer to the edge of the cliff, dragging the rest of the train with it. More screams. Some passengers try climbing out windows, but the first car slides off the end of the cliff.

*Are n't they connected?*

*breaks free and?*

INT. PASSENGER CAR #4 - CONTINUOUS

Josephine and Lucas barely enter the car when Passenger Car #3 slides off the cliff.

*-- breaks free and*

*passenger car #4*

*The car they just left --*

EXT. ENGINE 1409 - CONTINUOUS

Only the luggage car is left on the tracks, but with all three passenger cars sliding toward the cliff edge, the luggage car is yanked hard, falling on its side and ripping up tracks. The passenger cars slide off the cliff.

*There are enough.*

*what about passenger car #4?*

*- including 4? I'm lost.*

Amazingly, the tangle of rail caught in the wheels of the luggage car provide enough drag to anchor the car and stop the rest of the train from plummeting -- for now.

*what's left?*

INT. PASSENGER CAR #4 - CONTINUOUS

Everyone in the car tries to make their way to the rear, but the car lurches forward hopelessly to the cliff then over. Orientation in the car turns vertical amid helpless screams.

*(Aethered)  
still connected to  
the fallen  
luggage car?*

EXT. ENGINE 1409 - CONTINUOUS

Passenger Car #4 slams against the cliffside.

## INT. PASSENGER CAR #4 - CONTINUOUS

Passengers are shaken out of their seats and fall forward to the bottom of the now vertical car, nearly crushing Josephine and Lucas. Below them, through the open car door, passengers in lower cars try to climb up.

A terrible metal wrenching sound precedes more screams as the connection between Passenger Car #3 and #4 fails, and cars fall to their doom.

## I/E. LUGGAGE CAR - CONTINUOUS

Immobilized under heavy luggage, Everett lies unconscious *seems excessive. dazed?* halfway out of the car. He rouses to see his predicament, staring straight down at Passenger Car #4 hanging by the tenuous connection to the luggage car. He sees Josephine.

EVERETT

Josephine!

## INT. PASSENGER CAR #4 - CONTINUOUS

Josephine sees just enough of Everett.

JOSEPHINE

Everett! Help!

EVERETT

(struggling)

I'm stuck. Can you get to me?

JOSEPHINE

How?

EVERETT

Climb. The seats!

Josephine gets up and begins to climb hesitantly, using the seats as a kind of ladder. Other passengers begin to follow her lead. The car shudders.

~~EVERETT (CONT'D)~~~~Hurry darling!~~ You can do it!

At last, Josephine stands on the back of the last seat, but the door at the back of the car is just out of reach.

*I thought the other cars fell?*

*What does this mean?*

*How? under luggage?*

*The climb is difficult as she struggles to hold her seat.*

I/E. LUGGAGE CAR - CONTINUOUS

Everett struggles underneath the luggage as he stretches to reach out to Josephine. She jumps and their finger tips touch briefly. The connector between the Luggage Car and Passenger Car #4 begins to whine in protest.

JOSEPHINE

It's falling. It's falling!

The passengers below her panic, and they begin pulling on each other to climb higher. Some fall.

*TITANIC VISUAL.*

EVERETT *(calmly)*

~~Darling.~~ You have to try. Please.

She jumps again, but it's impossible.

JOSEPHINE

Take Lucas. Take him!

She kisses Lucas before lifting him up to Everett. Before she can hand him off, the connection between the cars begins to separate before catching again, but the distance to Everett has been extended. Now Lucas is just out of reach.

*A little awkward to read. The connection weakens. The cars jolt causing...?*

Making a super human effort, Everett manages to wriggle a few more inches out of the luggage. He reaches out for Lucas, but the connection between the cars finally snaps. Everett grasps hopelessly for his family as the car falls.

Josephine's and Lucas' faces twist into panicked screams as they fall surrounded by desperate people clutching ~~at~~ them. The image burns itself into Everett's eyes.

*toward him*

*\* We absolutely need Everett to see Long/Bao.*

END FLASHBACK

*maybe the luggage car, unencumbered by the weight of the rest of the train, settles on its side! Everett, the lean survivor, crawls out of the car, and falls to his knees in grief at the cliffside.*

EXT. WELLS GREENE BANK - ROOF - CONTINUOUS

LONG

(pause)

Everett. I'm...sorry for--

EVERETT

NO! You don't get to apologize! Not for that!

*Through his tears and anguish, he sees two men in the distance. The men who just robbed him of his family:*

LONG

Fine. We can settle this later. For now, we need to leave. I'm willing to take you with us.

*still*

*Then, what can he apologize for?*

*Very abrupt. He needs to acknowledge this situation.*

*Like lost loved ones. We have both lost loved ones. We both grieve. But now, we need to focus on survival. We can settle this later.*

*The Long Fang gang (or whatever)...*



*Why? What's changed for Zeke? The revelation? The situation hasn't really.*

Zeke is about to object when Long raises his hand. Everett considers the offer, but finally resigns himself to reality.

EVERETT

I'm staying.

LONG

Why? That's certain death. Live to chase me another day.

*Cool.*

A woman screams in the distance. Everyone notices.

EVERETT

I have people here who are counting on me. I won't abandon them.

EXT. WELLS GREENE BANK - MINUTES LATER

Just outside the entrance, Long's group is ready to leave.

EVERETT

If I survive this, I will come for you. I swear to God.

LONG

I believe you.

(to Zeke and Sally)

You two. Meet me at the bar. I'm going with the Marshal.

*us?*

SALLY

You can't be serious.

LONG

We have people to save.

ZEKE

We have ourselves to save!

*I don't understand this response*

LONG

Oh?

He gives a pointed look at Patrick. Zeke nods in agreement, and he leaves with Sally and Patrick.

*What? why?*

EVERETT

Why are you doing this?

Long unlocks Everett's manacles.

LONG

You inspired me with your "light in the darkness" speech.

*Which one?*

The two men stare at each other in <sup>tone</sup> silence for a few moments before Everett laughs quietly in frustration and relief. Long smiles genuinely in return.

?  
relief for  
what?

It's only been  
minutes since  
Everett attacked

Long. Now, he's  
laughing (and unchained).

I like the moment... It  
just seems like too much too quick.

Maybe build to this moment? It  
would be more earned after the

same people hand-in-hand. But,  
just before the final duel..