

November 26, 1975

CONTINUITY AND DIALOGUE

BREAKHEART PASS

Produced by Jerry Gershwin

Directed by Tom Gries

Footage: 8,556 Feet 13 Frames

BREAKHEART PASS

CONTINUITY AND DIALOGUE TAKEN FROM THE MOVIOLA

FOOTAGE: Set counter measuring start
at X mark on leader.

00-00 - 12-00

FADE IN:

(SOUND OF TRAIN HEARD)

Title a.

(UA Logo) UNITED ARTISTS
Entertainment from
Transamerica Corporation

Title & Logo out: 39-12
Fade out: 39-15

(BACKGROUND SCENE: FRONT OF LOCOMOTIVE 9 COMING DOWN
RAILROAD TRACKS- on this & next Title)

Title in: 45-00

Title b.

A
Jerry GERSHWIN - Elliott KASTNER
Production

Title out: 51-11

Title c.

Starring

CHARLES BRONSON

in

Title in: 53-00

Title out: 59-11
Cut to at: 61-15

LS - TRAIN TRAVELING L. TO R.)

Title in: 64-00

Title d.

Alistair MacLean's
BREAKHEART PASS

Title out: 73-10
Cut to: 75-15

R/1 P/2

(VERY LS - TRAIN TRAVELING L. TO R.
ON NEXT FOUR TITLES)

Title e.

Ben JOHNSON

Title in: 78-00

Title out: 83-11

Title f.

Jill IRELAND

Title in: 85-00

Title out: 90-09

Title g.

Charles DURNING

Title in: 92-00

Title out: 97-10

Title h.

Ed LAUTER

Title in: 99-00

Title out: 104-10

Cut To: 106-15

(LS - TRAIN TRAVELING R.)
ON NEXT TWO TITLES)

Title in: 108-15

Title i.

Co-starring
Bill McKINNEY
David HUDDLESTON

Title out: 115-10

Title j.

Roy JENSON
Robert TESSIER

Title in: 118-00

Title out: 123-11

Cut To: 125-15

(INT. TRAIN COMPARTMENT - CS - REVEREND
PEABODY, DRINKING, RISES, SLIPPING
SUSPENDERS UP)

133-04

Dissolve to:

(INT. TRAIN COMPARTMENT - CS - MAJOR CLAREMONT
FINISHES PUTTING HIS JACKET ON AND THE CAMERA
MOVES BACK INTO A SEMI CS.)

141-06
Dissolve to:

(INT. COMPARTMENT - CS - FAIRCHILD FINISHES
PUTTING SUIT JACKET ON AND LOOKS AT HIS WATCH)

147-15
Cut To:

(EXT RAILROAD TRACKS - MS - CAMERA PULLS BACK
WITH LOCOMOTIVE 9 COMING FORWARD ON TRACKS)

149-15

Title k.

Featuring

Doug ATKINS
Rayford BARNES
Joe KAPP
Sally KEMP
Sally KIRKLAND
Eddie Little Sky

Title out: 158-11

Title l.

Keith McCONNELL
John MITCHUM
Archie MOORE
Read MORGAN
Scott NEWMAN
Robert ROTHWELL
Casey TIBBS

In at: 160-00

Out at: 168-12

Title m.

And

RICHARD CRENNNA
as Governor Fairchild

In at: 170-00

Out at: 176-11

Title n.

Music by
Jerry GOLDSMITH

In at: 178-00

Out at: 185-15

R/1 P/4

Title o.

Art Director
Johannes LARSEN

Title in: 186-00

Title out: 192-11
Cut at: 194-15

(VERY L.S. - TRAIN CROSSING L. TO R.)

Title in: 197-00

Title p.

Film Editor - Byron "Buzz" BRANDT A.C.E.
Assistant Editor - George VILLASENOR

Title out: 203-11

Title q.

Production Manager
R. Don Guest

Title in: 205-00

Title out: 212-15

Title r.

Yakima CANUTT
2nd Unit Director
& Stunt Co-ordinator

Title in: 213-00

1st Assistant Director - Ronald L. SCHWARY
2nd Assistant Directors - Ron WRIGHT
Peter GRIES
Assistant Directors - Lorin SALOB
Tony BRAND

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Title out: 221-10

Title s.

Executive Producer
Elliott KASTNER

Title in: 223-00

Title out: 229-11

Title t.

Title in: 231-00

Director of Photography
Lucien BALLARD, A.S.C.

Title out: 237-11
239-15

Cut To:

(VERY LS - HIGH ANGLE OF TRAIN TRAVELING
ALONG FOOTHILLS FOLLOWING THE RIVER)

Title in: 242-00

Title u.

Screenplay by
Alistair MacLEAN

Title out: 248-11
250-15

Cut To:

(MS - FRONT OF LOCOMOTIVE 9 COMING
TOWARD THE CAMERA)

Title v.

Produced by
Jerry GERSHWIN

Title in: 253-00

Title out: 259-11

(PICTURE STARTS COMING IN IN
NATURAL COLOR)

260-15

Title w.

Title in: 261-00

Directed by
Tom GRIES

Title out: 267-15

(PICTURE COMES INTO
NATURAL COLOR)

272-15

CUT TO:

(End of Credits)
(Start of Picture - next page)

START OF PICTURE

BREAKHEART PASS

CONTINUITY AND DIALOGUE TAKEN FROM THE MOVIOLA

FOOTAGE: 272-15

SCENE 1 - EXT. GABRIEL'S BAR AND ROAD RANCH BUILDING - MYRTLE, NEVEDA - DAY - LS - A NEW WOODEN BUILDING, RAISED UP FROM THE GROUND ON SUPPORTS AND ROOF COVERED WITH CANVAS. A MAN IS COMING DOWN THE STEPS. TWO OTHERS GO UP THE STEPS AND IN THROUGH THE DOOR - THE CAMERA PULLS BACK INTO A VERY LS AND PANS WITH FIRST MAN CROSSING DIRT STREET TO THE R., TO INCLUDE A MAN CHOPPING WOOD AND ANOTHER CARRYING A PIECE OF CORDWOOD, TWO HORSES AT HITCHING POST, MAN DRIVING WAGON UP FROM THE B.G., AND TWO YOUNG BOYS CROSSING IN F.G., CARRYING A BUCKET OF FEED TO HORSES HITCHED TO A WAGON F.G. - ABOVE DOOR OF BUILDING ARE SIGNS:

GABRIEL'S
PALACE BAR & ROAD RANCH

MYRTLE, NEV.

THE MAN CONTINUES CROSSING AND GOES UP STEPS TO DOOR OF SMALL RAILWAY STATION, ABOVE WHICH IS SIGN READING: MYRTLE - THE MAN IS SAM, THE TELEGRAPHER. CAMERA HOLDS IN A VERY LS.

296 - 04

CUT TO:

SCENE 2 - INT. STATION - SEMI CS - DOOR OPENS, SAM ENTERS, CLOSES DOOR - CAMERA MOVES L. AS HE STEPS TO DESK, PULLS CHAIR BACK AND SITS DOWN.

307 - 06

CUT TO:

SCENE 3 - INT. GABRIEL'S HOTEL
AND BAR - LS - LOW ANGLE, SHOOT-
ING UP TO GABRIEL STEPPING OUT
DOOR AND ADJUSTING HIS SUIT COAT
- CAMERA PANS DOWN AND TO THE L.
AS HE DESCENDS WOODEN STEPS AND
QUICKLY CROSSES DIRT ROAD TO A
SMALL NEW BUILDING ALSO RAISED
FROM THE GROUND AND COVERED WITH
CANVAS. HE GOES UP STEPS AND
KNOCKS ON DOOR. MAN RIDING HORSE
TO B.G. ANOTHER CROSSING IT.

CUT TO:

327 - 03

GABRIEL
Esther! Jane-Marie!

SCENE 4 - SEMI CS - GABRIEL.

JANE-MARIE APPEARS IN DOORWAY,
DRESSED IN A CAMISOLE AND KNEE
LENGTH WHITE COTTON UNDERPANTS.

Up and dressed. Come on out now,
ladies.

JANE-MARIE
Train ain't due for a damn week.

GABRIEL
Where is Esther?

JANE-MARIE
Busy. She's got an all nighter.

GABRIEL
Oh.

HE DESCENDS STEPS AND JANE-
MARIE GOES BACK INTO THE
BUILDING.

344 - 01

CUT TO:

SCENE 5 - EXT. RAILROAD TRACKS
ALONG BASE OF HIGH HILL - VERY LS
- TRAIN GOING DOWN TRACKS TO B.G.

(WHISTLE BLOWS)

354 - 01

CUT TO:

SCENE 6 - INT. PASSAGEWAY, OF
COMBINATION CAR - LS - A MAN,
O'CONNOR COMES FROM A COMPART-
MENT DOOR R., SLIPPING HIS OVER-
COAT ON, GLANCES OUT WINDOW L.,
COMES ON TO F.G. (Cont'd)

O'CONNOR
Myrtle! Myrtle!

HE EXITS R. - MAJOR CLAREMONT
COMES OUT ANOTHER COMPARTMENT
DOOR, RAISING HIS OVERCOAT TO
PUT IT ON, AND F.G. IN PASSAGE-
WAY, FILLING THE SCREEN.

372 - 06

CUT TO:

SCENE 7 - EXT. RAILROAD STATION
ROOF - CS - SIGN ATOP IT:

MYRTLE

STEAM FROM TRAIN CROSSING BELOW
B.G. - CAMERA PANS DOWN TO THE L.
AND HOLDS ON THE LOCOMOTIVE 9
COMING FORWARD.

(DOG HEARD BARKING)

393 - 03

CUT TO:

SCENE 8 - INT. STATION - SEMI
CS - SAM, THE TELEGRAPHER,
JOTTING DOWN MESSAGE THAT IS
COMING IN. TRAIN PASSES OUT-
SIDE B.G.

399 - 12

CUT TO:

SCENE 9 - VERY LS - TRAIN COMING
DOWN TRACKS TO F.G., PAST WATER
TROUGH, RAILROAD STATION AND
LITTLE TOWN OF MYRTLE AT R. SIDE
OF TRACKS B.G., AND COMING TO A
STOP.

414 - 12

CUT TO:

SCENE 10 - EXT. TRACKS - LS -
TRAIN STOPPING - WAITER, HENRY,
JUMPS DOWN FROM PLATFORM BETWEEN
PASSENGER CARS, TO R. SIDE OF
TRACKS.

419 - 12

CUT TO:

SCENE 11 - EXT. SIDE OF LOCO-
MOTIVE - SEMI CS - FIREMAN MOVES
DOWN STEPS AND OUT OF SCENE.
ENGINEER INSIDE PULLS CORD.

(WHISTLE HEARD)

425 - 06

CUT TO:

SCENE 12 - PLATFORM BETWEEN CARS -
SEMI CS - BRAKEMAN, DEVLIN, TURNS
WHEEL.

430 - 15

CUT TO:

SCENE 13 - EXT. TRAIN - LS -
WAITER STANDING AT TRAINSIDE AS
CLAREMONT AND O'BRIEN ALIGHT FROM
EITHER SIDE OF COMBINATION CAR, AND
SOLDIERS ALIGHT FROM TROOP CARS.
REVERENT PEABODY ALIGHTS FROM CAR
AND STOPS BY O'BRIEN AND CLAREMONT,
FACING B.G. MOLYNEUX ALIGHTS FROM
CAR. O'BRIEN LOOKS AT HIS WATCH.

444 - 15

CUT TO:

SCENE 14 - EXT. STREET - NEW
LOOKING BUILDINGS ON EITHER SIDE -
LS - MARSHAL PEARCE ASTRIDE HORSE
RIDING FORWARD FROM B.G.

OFFICER'S VOICE

All right,

449 - 10

CUT TO:

SCENE 15 - SEMI CS - PEARCE RIDES
IN FROM L., PULLS UP, LOOKING O.S.

OFFICER'S VOICE

hold it, hold it.

453 - 10

CUT TO:

SCENE 16 - LS - SOLDIERS LINING
UP IN FORMATION AS CAPTAIN OAKLAND
CROSSES IN FRONT OF THEM.

CAPT. OAKLAND

Let's go, Madigan. Heads up.

458 - 09

CUT TO:

SCENE 17 - CS - MARSHAL PEARCE
SMILING..

PEARCE MOVES R.

PEARCE EXITS.

463 - 00

CUT TO:

SCENE 18 - EXT. LOCOMOTIVE -
MS - ENGINEER, BANLON, CLIMBS
DOWN OUT OF THE CAB.

467 - 05

CUT TO:

SCENE 19 - AT SIDE OF TRAIN -
SEMI CS - O'BRIEN WALKS F.G. AND
ENGINEER, BANLON, WALKS B.G. TO-
WARD HIM.

473 - 02

CUT TO:

SCENE 20 - MS - O'BRIEN AND
BANLON WALKING TOWARD ONE AN-
OTHER COME TO A STOP FACING ONE
ANOTHER.

O'BRIEN

How long you going to be?

BANLON

Oh, twenty minutes, half an hour.

480 - 04

CUT TO:

SCENE 21 - EXT. STREET - LS -
JANE-MARIE COMING OUT DOOR OF
HOUSE L. AND DOWN STEP, LOOKING
TO OFFSCENE. SHE NOW HAS A COAT
ON WITH HIS WHITE PANTIES.

485 - 04

CUT TO:

SCENE 22 - MS - PEARCE TYING HIS
HORSE TO HITCHING POST. HE LOOKS
O.S.

490 - 05

CUT TO:

SCENE 23 - MS - JANE-MARIE, SMILING, COMES DOWN STEPS AND THE CAMERA FOLLOWS AS SHE CROSSES THE STREET TO THE R.

495 - 06

CUT TO:

SCENE 24 - MS - CAMERA FOLLOWS PEARCE CROSSING TO STEPS OF GABRIEL'S HOTEL. HE REMOVES HIS HAT.

JANE-MARIE ENTERS FROM L. AND SLOWLY GOES UP THE STEPS.

SHE REACHES DOOR. DURING FOLLOWING HE STARTS UP STEPS.

SHE OPENS DOOR, STARTS IN THROUGH IT.

513 - 14

CUT TO:

SCENE 25 - EXT. STREET - LS - MAN STOPPING IN CENTER OF THE STREET AND THREE YOUNG BOYS ARE LOOKING OFF TO THE L. AS SAM COMES OUT RAILROAD STATION DOOR, WITH SLIP OF PAPER IN HIS HAND. THREE OTHER MEN ON STREET B.G. THE THREE BOYS RUN OFF TO THE L. AND EXIT AND SAM COMES DOWN AND STOPS, LOOKING TO LEFT OFFSCENE.

522 - 03

CUT TO:

SCENE 26 - EXT. RAILROAD TRACKS AND STATION R. - LS - MAJOR CLAREMONT WALKING FORWARD, AND TROOP OF SOLDIERS LINED UP IN B.G. ALONG TRAIN. SAM STANDING AT TOP OF STATION STEPS DESCENDS THEM. CLAREMONT STOPS, TURNS TO HIM.
(Cont'd)

PEARCE

How da do, ma'am.

JANE-MARIE

You could have a lot of fun out of me, darlin', if you try.

PEARCE

One thing about me, darlin',
I won't go to hell for not tryin'.

CLAREMONT

Hello, Mister.

SAM

Message from Fort Humboldt. For the Governor, sir.

533 - 04

CUT TO:

SCENE 27 - SEMI CS - CLAREMONT AND SAM. SOLDIERS LINED UP B.G.

SAM HESITATES. CLAREMONT TAKES THE MESSAGE FROM HIS HAND.

HE OPENS THE TELEGRAM. SAM EXITS R. CLAREMONT READS THE MESSAGE.

545 - 08

CUT TO:

SCENE 28 - AT TRAIN- SCS - HENRY L. F.G. LOOKING TO COOK, CARLOS ON TRAIN STEPS B.G.

548 - 09

CUT TO:

SCENE 29 - LS - REV. PEABODY AND MOLYNEUX WALKING UP SLOPE. SOLDIERS B.G.

THEY STOP.

556 - 14

CUT TO:

SCENE 30 - LS - SOLDIERS AT TRAIN. CLAREMONT WALKING BACK FROM F.G. AND SERGEANT BELLEW WALKING FORWARD TO HIM.

BELLEW SALUTES TO CLAREMONT.

CLAREMONT

I'll take it.

It's an Army transport train. No civilians on board.

MOLYNEUX

Well, well, well.

It's an odd place to settle.

OFFICER IN B.G.

Okay, you hurry, gentlemen. Line it up.

SGT. BELLEW

Major Claremont.

CLAREMONT

(saluting)
Sergeant,

564 - 09

CUT TO:

SCENE 31 - CS - CLAREMONT, AND
BELLEW BACK TO CAMERA FACING HIM.

get me Captain Oakland.
Fall out the troops for exercis-
ing, but uh keep them out of
those tents.

573 - 06

CUT TO:

SCENE 32 - SEMI CU - BELLEW SALUTES.
SOLDIERS B.G.

BELLEW

Yes, sir.

CLAREMONT'S HAND SEEN RETURNING
THE SALUTE. BELLEW TURNS AND
CAMERA MOVES R. AS HE WALKS B.G.
ALONG LINE OF SOLDIERS.

577 - 15

CUT TO:

SCENE 33 - VERY LS - CLAREMONT
WALKS TOWARD F.G. BELLEW B.G.
TO SOLDIERS.

BELLEW

Now you listen to me.

581 - 07

CUT TO:

SCENE 34 - EXT. PALACE CAR OF
TRAIN - LS - A BEAUTIFUL WOMAN,
MARICA SCOVILLE STEPS OUT DOORWAY
TO THE PLATFORM, LOOKING O.S.
A WELL-DRESSED, SMOOTHLY MANNERED
MAN APPEARS IN DOORWAY. HE'S GOVERNOR
OF THE TERRITORY. FAIRCHILD.

BELLEW'S VOICE

You will remain hard by this train.

FAIRCHILD STEPS TO GATE AT SIDE
STEP, OPENING IT.

590 - 07

CUT TO:

SCENE 35 - SEMI CS - MARICA AND FAIRCHILD. HE OPENS GATE.

HE GOES DOWN STEP AHEAD OF MARICA.

1ST MAN'S VOICE
Don't the Indians wash themselves?

2ND MAN'S VOICE
They're dirty and they're ignorant.

596 - 02

CUT TO:

SCENE 36 - MS - FAIRCHILD HELPS MARICA DOWN STEP FROM PLATFORM, CAMERA TILTING DOWN.

(AD LIB VOICES O.S., INDISTINCT)

FAIRCHILD
(to offscene)
Major Claremont.

602 - 01

CUT TO:

SCENE 37 - LS - CLAREMONT WALKING TOWARD B.G. ALONG SIDE OF TRAIN, STOPS AND LOOKS F.G. HENRY CROSSING B.G. TO CARLOS STANDING ON TRAIN STEPS. CLAREMONT TURNS, LOOKING AROUND TO F.G., THEN STARTS WALKING FORWARD.

BELLEW'S VOICE
....or your badge.

607 - 01

CUT TO:

SCENE 38 - MS - FAIRCHILD AND MARICA TAKE A STEP FORWARD AND STAND WAITING. SOLDIERS B.G. CLAREMONT ENTERS AT L. F.G.

FAIRCHILD
How long will this take?

616 - 00

CUT TO:

SCENE 39 - SEMI CS - CLAREMONT FACING MARICA AND FAIRCHILD.

CLAREMONT
As long as necessary, Governor. This train runs on steam. That requires water.

CLAREMONT COMES FORWARD.

HE CROSSES IN F.G. EXITS R.
AND FAIRCHILD AND MARICA CROSS
L.

631 - 09

CUT TO:

SCENE 40 - LS - SOLDIER, RAFFERTY,
AND CLAREMONT WALKING FORWARD, AND
SOLDIERS IN GROUP AT L. B.G.

635 - 10

CUT TO:

SCENE 41 - VERY LS - CAPTAIN
OAKLAND WALKING FORWARD FROM
LEFT B.G. FROM WHERE SOLDIERS
ARE AT SIDE OF TRAIN. CLAREMONT
RIGHT F.G.

OAKLAND SALUTES CLAREMONT.

646 - 03

CUT TO:

SCENE 42 - CS - CLAREMONT, PAST
OAKLAND LEFT F.G. ACTIVITY IN B.G.

649 - 08

CUT TO:

SCENE 43 - CU - OAKLAND, OVER
CLAREMONT'S SHOULDER.

655 - 10

CUT TO:

FAIRCHILD

Well, get it done as quickly as
possible.

CLAREMONT

Of course.

VOICE

Ready.

RAFFERTY

All right, fall in.

SERGEANTS VOICE

There will be no skylarking.
Remember that out here you're not
going to buck the United States
Army.

OAKLAND

Bellew said you wanted to see me,
Major.

CLAREMONT

Get your cipher book. See what
you can make of this.

OAKLAND

It's for the Governor.

SCENE 44 - CS - CLAREMONT, PAST
OAKLAND L. F.G. ACTIVITY IN B.G.

CLAREMONT

It's from the Fort. Maybe it will
tell us what's going on. Pissan
politicians running an army train!

He turns to go.

663 - 09

CUT TO:

SCENE 45 - SEMI CU - OAKLAND.

OAKLAND

Yes, sir.

665 - 11

CUT TO:

SCENE 46 - EXT. STREET TOWARD
GABRIEL'S HOTEL - LS - CLAREMONT
WALKING B.G. TOWARD IT. INDIAN
STANDING BY HORSES L. AND MAN
GOING UP STEPS TO HOTEL.

670 - 03

CUT TO:

SCENE 47 - EXT. AT SIDE OF TRAIN
- MS - LT. NEWELL WALKING FORWARD
AND STOPPING IN A CS, LOOKING UP
TOWARD THE TRAIN.

NEWELL

You having any problems?

676 - 14

CUT TO:

SCENE 48 - MS - BANLON ON ROOF
OF TENDER.

BANLON

Oh no, we're just making sure
we're not going to have any,
Lieutenant.

681 - 09

CUT TO:

SCENE 49 - SEMI CS - NEWELL WALK-
ING FORWARD.

OAKLAND'S VOICE

Newell.

NEWELL LOOKS AROUND TO R. B.G.
AND CAPT. OAKLAND ENTERS, WALKING
FORWARD TO HIM. NEWELL LOOKS DOWN
AT MESSAGE IN OAKLAND'S HAND.

OAKLAND

Come with me a minute, will you?

NEWELL

For what, Captain?

OAKLAND

The Major gave me a message from the Fort to be deciphered.

OAKLAND HANDS THE MESSAGE TO NEWELL WHO LOOKS AT IT AS THEY WALK FORWARD.

THE CAMERA PANS UP, EXCLUDING THEM, TO A MS OF ENGINEER ON ROOF OF CAR.

697 - 06

CUT TO:

SCENE 50 - EXT. STREET, TOWARD STATION AND TRAIN B.G. - LS - CAMERA FOLLOWING DEAKIN CROSSING L. AND TILTING UP AS HE ASCENDS STEPS TO GABRIEL'S HOTEL. HE REACHES TO DOORKNOB.

711 - 07

CUT TO:

SCENE 51 - INT. HOTEL - AT DOOR - MS - THE DOOR SWINGS OPEN AND DEAKIN IS SEEN OUTSIDE.

716 - 00

CUT TO:

SCENE 52 - INT. HOTEL LOBBY BAR - SEMI CU - PEABODY IN PROFILE LOOKING DOWN AT OPEN BIBLE. HE LOOKS FORWARD TO O.S.

718 - 01

CUT TO:

SCENE 53 - SCS - FIVE MEN CARD PLAYERS SEATED AROUND TABLE, ALL LOOKING TO O.S. MAN CROSSING IN B.G.

720 - 01

CUT TO:

SCENE 54 - MS - DEAKIN STEPS IN
THROUGH DOORWAY, STOPS L. F.G,
CLOSES DOOR BEHIND HIM.

731 - 00

CUT TO:

SCENE 55 - SCS - PEABODY.

(DOOR HEARD SLAMMING CLOSED)

PEABODY REACHES TO "POLICE
GAZETTE" ON COUNTER, WHICH IS
OPEN AND SHOWS PICTURES OF
SEMI-NUDE LADIES, AND HE STARTS
TO TURN PAGE.

737 - 08

CUT TO:

SCENE 56 - CS - OPEN MAGAZINE
SHOWING FOUR PHOTOGRAPHS OF
SEMI-NUDE LADIES ON L. SIDE OF
PAGE AND PRINTING AT TOP OF
PAGE WHICH READS:

ENTERTAINMENT

PAGE TURNS OVER.

NEXT PAGE SHOWS A LARGE WANTED
POSTER WHICH READS:

2,000 REWARD
(Picture)
John Murray
Alias John Deakin, alias
Jack Curtis Deams,
alias John Burroughs

742 - 11

CUT TO:

SCENE 57 - SCS - PEARCE STAND-
ING BY CLAREMONT SEATED R. F.G.
PEABODY BACK TO CAMERA AT
COUNTER B.G.

BARTENDER, PARTLY SEEN, MOVES
IN AT R.F.G. SETTING COFFEE
POT ON COUNTER.

DEAKIN'S VOICE

Have you got room for one more?

CLAREMONT'S VOICE

Sorry. No civilians on board

CLAREMONT

except by special permission from
Washington.

PEARCE

I'm a Deputy U.S. Marshal. I'm
Indian Agent for the territory.
The Governor can tell you....

CLAREMONT

My orders are to accept no un-
authorized persons on this train.

758 - 15

CUT TO:

SCENE 58 - SCS - CLAREMONT LOOK-
ING TO PEARCE PARTLY SEEN AT L.
DR. MOLYNEUX IS WITH PROSTITUTE
B.G.

Dr. Molyneux and the Reverend
Peabody

763 - 09

CUT TO:

SCENE 59 - CS - PEARCE - PEABODY
B.G.

CLAREMONT'S VOICE
are both posted to Fort Humboldt.

HE GLANCES O.S.

766 - 04

CUT TO:

SCENE 60 - SCS - MARICA SCOVILLE
AND FAIRCHILD.

The young lady is a daughter of
the Commandant.

FAIRCHILD STEPS F.G. AND THE CAM-
ERA TILTS UP, EXCLUDING MARICA,
INTO A CU OF HIM CROSSING.

FAIRCHILD

Why do you want to get up to
Humboldt?

PEARCE'S VOICE

Levi Calhoun!

CUT TO:

SCENE 61 - CS - PEARCE. PEABODY
B.G.

PEARCE

He's in custody up there. I want
to bring him back.

781 - 13

CUT TO:

SCENE 62 - LS - PEOPLE IN LOBBY.
DEAKIN IS AMONG MEN AROUND CARD
TABLE F.G. MOLYNEUX AND JANE-
MARIE AND PROSTITUTE B.G.
CLAREMONT, PEARCE AND FAIRCHILD
ARE AT TABLE CENTER. MARICA IS
SEATED AND OTHERS IN L. B.G.

MOLYNEUX

Well, if ever a man deserved to
hang...

PEARCE

And hang he will. The sooner I
can get up there the sooner he
takes the drop.

CLAREMONT

(rises)

We can have him sent back to you
under armed escort.

HE PICKS HIS HAT UP FROM TABLE.

PEARCE

You said that ain't army business.

CLAREMONT

That way or no way. Good day,
Marshal.

HE EXITS TO THE L. FAIRCHILD
STEPS B.G. AND PEARCE CROSSES R.

814 - 03

CUT TO:

SCENE 63 - EXT. HOTEL - MS -
CLAREMONT HURRYING DOWN STEPS -
CAMERA PULLS BACK WITH HIM AS HE
HURRIES DOWN STEPS AND WALKS ALONG
STREET. SERGEANT BELLEW ENTERS
FROM THE L. TO HIM AND THEY STOP.
CAMERA HOLDS. THEY SALUTE.

BELLEW

Major Claremont. The locomotive's
ready, sir.

CLAREMONT

Very well, Sergeant. Carry on.

BELLEW

No, Major --

831 - 07

CUT TO:

SCENE 64 - SEMI CU - BELLEW,
PAST CLAREMONT RIGHT F.G. -
CAMERA MOVES CLOSER TO BELLEW,
EXCLUDING CLAREMONT

BELLEW

I can't find Lieutenant Newell
or Captain Oakland.

835 - 06

CUT TO:

SCENE 65 - SEMI CU - CLAREMONT,
PAST BELLEW L. F.G. THE CAMERA
MOVES IN, EXCLUDING BELLEW, TO
A CU OF CLAREMONT, EXASPERATED.

840 - 09

CUT TO:

SCENE 66 - EXT. AT TRAIN - SEMI
CS - RAFFERTY AND ANOTHER SOLDIER
WALKING TO THE F.G. OTHER SOLDIERS
B.G.

RAFFERTY

The Corporal said Humboldt's
only a couple of days up the
line.

OTHER SOLDIER

Something funny's going on.

THEY EXIT R. F.G.

849 - 10

CUT TO:

Length of Reel - 837 Feet 10 Frames

END OF SMALL REEL ONE
LARGE REEL ONE-A

SMALL REEL TWO

FOOTAGE: Set counter measuring start
at 00-00 at 1st frame of picture.

00-00

SCENE 1 - EXT. PLATFORM BETWEEN
TRAIN CARS - DAY - SEMI CS -
TRAINMAN, JACKSON COMES OUT DOOR.
CAMERA TILTS DOWN TO THE L. AND
PULLS BACK INTO A LS TO INCLUDE
RAFFERTY AND OTHER SOLDIER AT
PLATFORM, RAFFERTY SITTING ON
STEPS. OTHER SOLDIERS SEATED
AND STANDING ALONG GROUND TO-
WARD RAILWAY STATION B.G.

JACKSON
Get the hell off here, son.

RAFFERTY RISES AND THE CAMERA
FOLLOWS AS HE AND OTHER SOLDIER
WALK L., EXCLUDING JACKSON. THE
TWO COME TO A STOP.

12 - 12

CUT TO:

SCENE 2 - SEMI CS - RAFFERTY
AND SOLDIER STOP IN A SCS.
OTHERS B.G. SERGEANT BELLEWS
IS WALKING FORWARD FROM B.G.

RAFFERTY
Wonder why we ain't movin' yet?

SOLDIER
You sign up yesterday? Hurry up
and wait -- hurry up and wait!

22 - 10

CUT TO:

SCENE 3 - LS - TWO SOLDIERS
F.G. OTHERS B.G., INCLUDING
SERGEANT BELLEW.

HE POINTS TO VARIOUS SOLDIERS.

BELLEW
All right, I need eight volunteers.
I need 'em right now.
You, you, you two. You Murphy.
You, too, Rafferty. Here's what I
want you to do. Go out and scour
the town.

(Cont'd NEXT PAGE)

BELLEW (cont'd)
Captain Oakland and Lieutenant
Newell are missing. See if you
can find them. Murphy and I will
take the small tent.

DISSOLVE STARTS: 49 -07
52 - 05

DISSOLVE TO:

SCENE 4 - INT. HOTEL LOBBY
BAR - MS - FAIRCHILD AT BAR AND
BARTENDER BEHIND IT. PROSTITUTE
AND MAN ALONG BAR B.G. -
FAIRCHILD DROPS COIN ON BAR.

FAIRCHILD PICKS UP TWO DRINKS
AND THE CAMERA PANS R. AS HE
CROSSES, PAST JANE-MARIE TALK-
ING TO MAN. HE TURNS, WALKS B.G.
TO WHERE MARICA IS SEATED.
CLAREMONT ENTERS FROM R. B.G.,
WALKING PAST HIM.

CLAREMONT STOPS AT POST F.G.,
CAMERA HOLDING ON HIM, AND
FAIRCHILD HANDING DRINK TO
MARICA IN B.G., TURNING AND
TALKING A STEP FORWARD TO
CLAREMONT.

69 - 11

CUT TO:

SCENE 5 - CU - FAIRCHILD WHO
STARTS TO TURN TOWARD B.G.

MARICA RISES INTO SCENE.

74 - 05

CUT TO:

BARTENDER

Okay.

FAIRCHILD

Well,

have you found them?

CLAREMONT

Not yet.

FAIRCHILD

Next time bring a nursemaid.

The train cannot be held any
longer.

SCENE 6 - CS - CLAREMONT.

CLAREMONT

You expect me to leave my
officers here?

77 - 06

CUT TO:

SCENE 7 - MS - MARICA AND
FAIRCHILD, AND CLAREMONT R.F.G.

FAIRCHILD

I'm very sorry. You know the
urgency of our mission.

MAN'S VOICE

Now just a God-damn minute.

84 - 08

CUT TO:

SCENE 8 - INT. BAR AREA - LS -
GROUP IN LOBBY SECTION B.G. IN
F.G. A LARGE MAN WITH A BEARD IS
LEANING ACROSS A CARD TABLE WITH
A PISTOL AIMED AT DEAKIN SEATED,
AND HIS OTHER HAND PINNING
DEAKIN'S HAND TO THE TABLE. TWO
OTHER MEN CARD PLAYERS SEEN AT L.
SIDE OF THE TABLE, AND PEARCE
COMES FORWARD TO THE TABLE.

RED BEARD

Just once too often, friend.

PEARCE SHOVES GUN.

PEARCE

Put the gun away, friend.
Now what's your problem?

GABRIEL, CARRYING BROOM, CROSSES
R. TO PEARCE AND RED BEARD.

91 - 04

CUT TO:

SCENE 9 - SCS - PEARCE, RED BEARD,
AND GABRIEL BEHIND THEM.

RED BEARD

Well, slippery fingers here...
he took a hundred and twenty
dollars off of me.

97 - 10

CUT TO:

SCENE 10 - SCS - GROUP AT CARD
TABLE F.G. OTHERS B.G.

100 - 12

CUT TO:

SCENE 11 SCS - PEARCE, RED
BEARD AND OTHER MEN AT TABLE.

104 - 01

CUT TO:

SCENE 12 - CS - RED BEARD'S HAND
PINNING DEAKIN'S WRIST DOWN ON
THE TABLE, WITH THE CARDS IN HIS
HAND EXPOSED. THE TOP ONE, THE ACE
OF HEARTS, FOLLOWED BY ACE OF
CLUBS.

RED BEARD'S HAND MOVES OFF
DEAKIN'S, PICKS UP DECK FROM
TABLE, TURNS IT OVER AND AN
ACE OF HEARTS IS EXPOSED.

111 - 07

CUT TO:

SCENE 13 - SCS - GROUP AT CARD
TABLE. OTHERS B.G. DEAKIN PICKS
UP COINS FROM TABLE AND PUTS
THEM IN A MONEY BAG.

DEAKIN PICKS UP BILLS FROM
TABLE. PEARCE GRABS AHOLD OF
HIS SUIT LAPEL.

128 - 04

CUT TO:

PEARCE
Maybe he's a good poker player.

RED BEARD
Too good to be true.

PEARCE'S VOICE
Looks like a pretty fair hand
to me.

PEARCE
What's your name?

DEAKIN
John Deakin.

PEARCE
Stand up.

PEARCE
I said stand up.

SCENE 14 - CS - GROUP OF FIVE -
CAMERA TILTING UP AS DEAKIN
STANDS. PEARCE OPENS FRONT OF
DEAKIN'S COAT.

DEAKIN SHOVES PEARCE'S HAND
AWAY.

142 - 07

CUT TO:

SCENE 15 - SEMI CU - PEARCE,
AND RED BEARD, PAST DEAKIN
BACK TO CAMERA F.G., PEARCE
HOLDING DEAKIN'S COAT OPEN,
REACHING INSIDE.

147 - 01

CUT TO:

SCENE 16 - SCS - DEAKIN, PEARCE,
RED BEARD, AND O'BRIEN AT L.
OTHERS B.G. - PEARCE WITHDRAWS
HIS HAND FROM INSIDE COAT,
COMING OUT WITH PLAYING CARDS
IN HIS HAND.

PEARCE DROPS CARDS TO THE TABLE,
SNATCHES MONEY BAG FROM DEAKIN
AND TOSSES IT ON THE TABLE IN
FRONT OF RED BEARD.

159 - 05

CUT TO:

SCENE 17 - CS - RED BEARD, LOOK-
ING TO DEAKIN AT L. F.G. AND IN-
DICATING HIS FINGER O.S. PEARCE
AND GABRIEL B.G.

HE DELIVERS A BACK-HAND BLOW
TO DEAKIN'S FACE.

162 - 06

CUT TO:

PEARCE

No gun?

DEAKIN

I'm not a man of violence.

O'BRIEN

What's known as playing it close
to the chest.

RED BEARD

That's not good enough, Marshal.

RED BEARD

Outside.

SCENE 18 - SCS - PAST RED BEARD
BACK TO CAMERA R. F.G. TO DEAKIN
REELING AROUND AT TABLE AND
STEADYING HIMSELF. MARICA AND
JANE-MARIE IN B.G. AND PEARCE AND
OTHERS AT TABLE. DEAKIN PUTS
HAND TO HIS CHEEK, LOWERS IT.

DEAKIN
I'm not a man of violence.

170 - 00

CUT TO:

SCENE 19 - CS - RED BEARD AND
PEARCE PAST DEAKIN BACK TO CAMERA
L. F.G. RED BEARD SWINGS,
PUNCHES DEAKIN.

171 - 08

CUT TO:

SCENE 20 - SCS - DEAKIN AND
OTHERS, PAST RED BEARD F.G.,
AS DEAKIN STAGGERS BACKWARD AND
FALLS TO THE FLOOR.

(AD LIBS HEARD)

PEARCE'S VOICE
That's enough.

175 - 10

CUT TO:

SCENE 21 - MS - AS RED BEARD MOVES
FORWARD PEARCE CATCHES HIM BY THE
ARM. OTHERS B.G.

RED BEARD
Not for me, it isn't.

PEARCE
That's enough in here.

PEABODY ENTERS FROM THE L.,
HOLDING OPENED "POLICE GAZETTE".

PEABODY
Marshal, look at this.

PEARCE LETS GO OF RED BEARD,
TAKES POLICE GAZETTE FROM
PEABODY.

190 - 12

CUT TO:

SCENE 22 - INSERT - CS - OPEN
POLICE GAZETTE SHOWING: POSTER
AD WITH PICTURE OF DEAKIN. IT
READS:

WANTED FOR THEFT,
GAMBLING DEBTS
ARSON AND MURDER

(Picture of Deakin)

JOHN MURRAY
Alias John Deakin, alias
Jack Curtis Deams,
alias John Burroughs

PEARCE'S VOICE
Wanted for theft, gambling debts,
arson.

196 - 15

CUT TO:

SCENE 23 - CS - CAMERA TILTING
UP WITH DEAKIN GETTING UP FROM
THE FLOOR.

John Murray, alias John Deakin,
alias Deams...

DEAKIN SITS, PUTS HAND TO HIS
JAW.

205 - 07

CUT TO:

SCENE 24 - SCS - PEARCE, PEABODY,
MOLYNEUX, O'BRIEN, AND CLAREMONT
AND OTHERS B.G.

PEARCE
Former lecturer at the University
of Iowa.

210-06

CUT TO:

SCENE 25 - SCS - MARICA AND
FAIRCHILD.

FAIRCHILD
A lecturer in what, Mr. Deakin?

213 - 10

DUT TO:

SCENE 26 - SEMI CU - DEAKIN.

DEAKIN

Medicine.

217 - 04

CUT TO:

SCENE 27 - CU - MOLYNEUX, AND
CLAREMONT AT L.

MOLYNEUX

Medicine! You don't expect us to
believe that....

222 - 07

CUT TO:

SCENE 28 - CS - PEARCE, RED
BEARD, PEABODY, AND GABRIEL B.G.

PEARCE

Yeah. Listen to this.

PEARCE TURNS AND CAMERA MOVES L.
AND PULLS BACK AS HE CROSSES AND
COMES FORWARD, WITH OTHERS MOVING
UP BEHIND HIM.

Convicted of embezzlement, trapped
in Lake's Crossing where he
escaped under cover

HE COMES TO A STOP AND THE
CAMERA HOLDS IN A SCSS OF HIM
AND OTHERS.

of a fire that he set.

238 - 00

CUT TO:

SCENE 29 - SEMI CU - DEAKIN
PUTTING HIS HAT ON.

PEARCE'S VOICE

The whole town burned down. Seven
people killed.

245 - 13

CUT TO:

SCENE 30 - CS - MARICA AND
FAIRCHILD.

MARICA

Seven people.. My God, Richard,
that's awful.

250 - 15

CUT TO:

SCENE 31 - SEMI CU - DEAKIN.

PEARCE'S VOICE

He blew a wagonload of explosives
in Sharps...

256 - 08

CUT TO:

SCENE 32 - SCS - CLAREMONT R.
JANE-MARIE AND OTHER GIRL AT L.
MAN R. B.G.

CLAREMONT

Still not Army business.

258 - 15

CUT TO:

SCENE 33 - SCS - PEARCE AND
OTHERS.

PEARCE

Those explosives was on the way
to the Praesidio in San Francisco.

265 - 07

CUT TO:

SCENE 34 - SCS - CLAREMONT R.
JANE-MARIE AND GIRL AT L. MAN
R. BG.

PEARCE

That makes it Army business.

268 - 08

CUT TO:

SCENE 35 - SCS - PEARCE AND OTHERS.

PEARCE

Pretty sure Mr. Deakin here's
gonna be my ticket to Humboldt.

274 - 07

CUT TO:

SCENE 36 - EXT. FOOTHILLS, SHOOT-
ING ACROSS RIVER TO TRAIN MOVING
ALONG THE BASE OF HIS HILL - DAY -
LS - CAMERA PANS R. WITH TRAVELING
TRAIN.

DISSOLVE STARTS: 290 - 11

295 - 11

DISSOLVE TO:

SCENE 37 - EXT. NIGHT - LS -
TRAIN CROSSING L. TO R., CAMERA
PANNING RIGHT.

310 - 14

CUT TO:

SCENE 38 - INT. TRAIN - DINING
SECTION - MS - GROUP SEATED AT
TABLE, DR. MOLYNEUX AND
CLAREMONT ON THE LEFT SIDE,
FAIRCHILD AT HEAD B.G. AND
MARICA, REV. PEABODY AND
PEARCE ON THE RIGHT SIDE.

ALL, EXCEPT MOLYNEUX, RISE
AND START AWAY FROM THE TABLE.

CUT TO:

SCENE 39 - INT. PASSAGEWAY -
SCS - MARICA COMING FORWARD,
FOLLOWED BY PEARCE AND PEABODY
B.G.

MARICA STOPS IN THE F.G. IN A
SEMI CU, LOOKS DOWNWARD.

CAMERA PANS DOWNWARD, EXCLUDING
MARICA AND OTHERS, TO DEAKIN
LYING ON FLOOR. HE RISES UP.

337 - 09

CUT TO:

SCENE 40 - INT. PARLOR SECTION
OF PALACE CAR - LS - MARICA EN-
TERING, WITH PEARCE, PEABODY,
FAIRCHILD AND CLAREMONT FOLLOW-
ING.

(Cont's next page)

PEARCE

So the Governor here got ahold
of some of his friends in
Washington, had me appointed
Indian agent for the territory.

PEARCE

There's more ways to pacify
Indians than putting holes in
them.

PEABODY

But you did that too...

PEABODY'S VOICE

In the line of duty, of course.

MARICA SITS ON CHAIR L.

PEARCE AND PEABODY
SIT IN CHAIRS AT R. F.G.

FAIRCHILD STEPS L. B.G.
CLAREMONT CROSSES TO WINDOW R.
MOLYNEUX COMES IN FROM DOORWAY
B.G. WAITER IN CORRIDOR.

CUT TO:

SCENE 41 - SCS - MARICA SEATED.
FAIRCHILD STANDING.

SHE INDICATES HAND TO
FAIRCHILD AND HE GRASPS IT.

CUT TO:

369 - 07

381 - 06

PEABODY
Even back in Ohio we knew about
Nathan Pearce.

PEARCE
Notorious, was I?

PEABODY
No. Famous is more like it.

FAIRCHILD
Famous is a better word, Marshal.

CLAREMONT
I must admire your spunk, young
lady. It's not an easy life
out here.

PEARCE
(to Marica)
How come you're making this trip?
I mean, if no civilians are
supposed to be aboard?

MARICA
Oh...

I have friends in high places.

FAIRCHILD
Miss Scoville's traveling to join
her father - at his urgent
request.

SCENE 42 - CS - CLAREMONT AND
MOLYNEUX.

HE SETS GLASS DOWN O.S.

390 - 06

CUT TO:

SCENE 43 - CS - PEARCE AND
PEABODY.

392 - 04

CUT TO:

SCENE 44 - CS - CLAREMONT AND
MOLYNEUX.

395 - 13

CUT TO:

SCENE 45 - SCS - FAIRCHILD AND
MARICA.

398-00

CUT TO:

SCENE 46 - CS - CS - CLAREMONT
AND MOLYNEUX.

405 - 09

CUT TO:

SCENE 47 - SEMI CU - MOLYNEUX.
HIS EYES LOOKING TO FAIRCHILD
O.S.

407 - 09

CUT TO:

SCENE 48 - CU - FAIRCHILD.

409 - 09

CUT TO:

MOLYNEUX

Gentlemen,

I have a hard day tomorrow. At
my age sleep is a necessity.

PEARCE

A hard day tomorrow?

MOLYNEUX

I have to check the...medical
supplies.

CLAREMONT

We're cut off from the world now.
May I please just know what in
the hell is going on?

SCENE 49 - SEMI CU - CLAREMONT.
HIS EYES LOOING TO FAIRCHILD
O.S. THEN IN DIRECTION OF
MOLYNEUX O.S.

411 - 08

CUT TO:

SCENE 50 - CS - MOLYNEUX AND
CLAREMONT - THE CAMERA FOLLOWS
AS MOLYNEUX WALKS L. EXCLUDING
CLAREMONT.

CAMERA INCLUDES FAIRCHILD.
MOLYNEUX STOPS ALONGSIDE HIM
AND THE CAMERA HOLDS.

MOLYNEUX
Governor,

these are all intelligent people.
I think they have a right to
know.

422 - 05

CUT TO:

SCENE 51 - LS - ENTIRE GROUP.

FAIRCHILD
Doctor Molyneux here is a
Your troops, Major, are not
merely relief...

438 - 09

CUT TO:

SCENE 52 - CU - FAIRCHILD.

they are replacements for the
soldiers who has died.

442 - 12

CUT TO:

SCENE 53 - SEMI CU - CLAREMONT.

CLAREMONT
Died?

443 - 11

CUT TO:

SCENE 54 - SCS - PEABODY AND PEARCE.
PEABODY F.G. RISES AND THE CAMERA
PANS UP AS HE STEPS B.G., EXCLUDING
PEARCE.

HE FACES F.G.

PEABODY
God save us the Indians...

FAIRCHILD'S VOICE
Not Indians.

448 - 09

CUT TO:

SCENE 55 - CU - FAIRCHILD.

FAIRCHILD
Fort Humboldt is in the grip of
a diphtheria epidemic.

453 - 02

CUT TO:

SCENE 56 - CU - MARICA, LOOKING
TO FAIRCHILD O.S.

MARICA
Oh, my God, Richard, my father!

455 - 09

CUT TO:

SCENE 57 - SCS - MARICA AND
FAIRCHILD.

FAIRCHILD
We're in daily contact with the
Fort, Marica.

458 - 06

CUT TO:

SCENE 58 - CS - DEAKIN.

FAIRCHILD'S VOICE
Your father's just fine.

460 - 07

CUT TO:

SCENE 59 - LS - GROUP. CLAREMONT
STEPS TO FAIRCHILD.

CLAREMONT
Why wasn't I told?

FAIRCHILD
Because we might have lost the
rest of your command. Not only
two officers. They must have
found out.

PEABODY
Governor,

473 - 04

CUT TO:

SCENE 60 - CS - PEABODY.

PEABODY
how dare you expose a young
woman, all of us, to this...
this dreadful pestilence?

CUT TO:

480-00

SCENE 61 - CS - FAIRCHILD AND
CLAREMONT.

FAIRCHILD

We have provisions for a month.
We'll all remain aboard the train
until Dr. Molyneux pronounces
Humboldt free of the disease.

489 - 14

CUT TO:

SCENE 62 - SEMI CU - PEARCE.

PEARCE

Doctor's got as good a chance as
any of catching the diphtheria.

494 - 13

CUT TO:

SCENE 63 - SEMI CU - DR.
MOLYNEUX.

MOLYNEUX

I've already had the disease.

497 - 10

CUT TO:

SCENE 64 - CU - DEAKIN.

MOLYNEUX'S VOICE

I'm immune.

CAMERA MOVES CLOSER TO DEAKIN.

DEAKIN

Where'd you catch it?

502 - 02

CUT TO:

SCENE 65 - SEMI CU - MOLYNEUX.

MOLYNEUX

In Mexico. Why?

504 - 14

CUT TO:

SCENE 66 - CU - DEAKIN,

DEAKIN

Oh...just curious.

508 - 02

CUT TO:

SCENE 67 - LS - ENTIRE GROUP.

CLAREMONT

How many of the troop are
available for duty? Have they
told you that?

MOLYNEUX
Gentlemen.

FAIRCHILD
Doctor.

Twenty-five out of a garrison of
seventy-six. The others are too
sick for duty.

MOLYNEUX EXITS DOWN CORRIDOR.

523 - 11

CUT TO:

SCENE 68 - SEMI CU - FAIRCHILD
AND CLAREMONT.

FAIRCHILD
Or...dead.

CLAREMONT
White Hand must like that.

531 - 04

CUT TO:

SCENE 69 - CS - PEABODY

PEABODY
White Hand?

532 - 12

CUT TO:

SCENE 70 - CU - PEARCE.

PEARCE
Piute Chief. He needs watching.

539 - 03

CUT TO:

SCENE 71 - CS - FAIRCHILD AND
CLAREMONT.

CLAREMONT
Twenty-five men there. That's
not even enough for patrols.

546 - 02

CUT TO:

SCENE 72 - SEMI CU - MARICA,
RISING.

MARICA
If you'll excuse me.

SHE EXITS R.

549 - 05

CUT TO:

SCENE 73 - CU - DEAKIN, LOOKING
O.S. HE SITS UP. SKIRT OF
MARICA'S DRESS MOVES ACROSS F.G.
FROM L. TO R. FILLING THE SCREEN.

FAIRCHILD'S VOICE

Marica.

DRESS MOVES OUT OF SCENE AND
DEAKIN IS SEEN AGAIN.

554 - 01

CUT TO:

SCENE 74 - SEMI CU - MARICA
FACING B.G. TURNS FACING F.G.

555 - 06

CUT TO:

SCENE 75 - SEMI CU - FAIRCHILD.

FAIRCHILD

You all right?

557 - 02

CUT TO:

SCENE 76 - SEMI CU - MARICA.

MARICA

Yes, of course.
It's been a long day.

SHE STARTS B.G.

566 - 09

CUT TO:

SCENE 77 - LS - GROUP. MARICA
STOPS, LOOKS DOWN AT DEAKIN,
THEN SPEAKS TO PEARCE.

MARICA

Are you going to leave him here
like this all night?

PEARCE

I reckon we can turn him loose
in the morning.

578 - 06

CUT TO:

SCENE 78 - CU - PEARCE.

By then we'll be in snow country.

581 - 12

CUT TO:

SCENE 79 - CS - DEAKIN.

PEARCE'S VOICE
and he'll have no place to go.

584 - 12

CUT TO:

SCENE 80 - CU - PEARCE.

PEARCE
You sure got a mighty poor choice
for your pity, Ma'am.

590 - 13

CUT TO:

SCENE 81 - SEMI CU - MARICA.

MARICA
And you make a mighty poor example
of a lawman, Mr. Pearce. A man is
innocent until proved guilty.

602 - 04

CUT TO:

SCENE 82 - CU - PEARCE.

MARICA'S VOICE
You've tried, convicted and
condemned.

607 - 05

CUT TO:

SCENE 83 - SEMI CU - MARICA.

MARICA
Show me the law that says you can
treat a man

611 - 02

CUT TO:

SCENE 84 - CU - DEAKIN.

MARICA'S VOICE
like a wild animal!

616 - 02

CUT TO:

SCENE 85 - CU - PEARCE.

618 - 12

CUT TO:

SCENE 86 - SEMI CU - FAIRCHILD.

621 - 05

CUT TO:

SCENE 87 - SEMI CU - MARICA.
SHE TURNS, CROSSES L.

DISSOLVE STARTS:

624 - 00

DISSOLVE TO:

SCENE 88 - EXT. NIGHT - VERY
LS - TRAIN CROSSING L. TO R. ON
FAR SIDE OF RIVER - CAMERA
PANS R.

640-09

CUT TO:

SCENE 89 - INT. PALACE CAR -
NIGHT - CS - FIRE BURNING IN
COAL STOVE. CAMERA PANS UP TO
THE R. TO SHOW DEAKIN'S HAND
OPENING STOVE DOOR, THEN TO THE
ROPE TIED AROUND HIS WRISTS BEING
MOVED BACK AND FORTH ACROSS THE
TOP EDGE OF THE DOOR, TRYING TO
BURN THE ROPE BY THE HEAT FROM
THE DOOR. THE CAMERA PANS UP TO
A CU OF HIS FACE.

670 - 14

CUT TO:

SCENE 90 - CS - ROPE RUBBING BACK
AND FORTH ACROSS TOP OF OPENED DOOR.

674 - 13

CUT TO:

SCENE 91 - INT. PASSAGEWAY IN
COMBINATION CAR - LS - A MAN
APPEARS AT FAR END, STOPS AT END
DOOR AT L.

691-04

CUT TO:

SCENE 92 - INT. MARICA'S SLEEP-
ING COMPARTMENT - AT DOOR - CS -
THE DOOR STARTS TO OPEN.

694 - 00

CUT TO:

SCENE 93 - CS - MARICA IN
BUNK, ASLEEP.

697-00

CUT TO:

SCENE 94 - SCS - DOOR OPENING
AND MAN ENTERING.

703 - 01

CUT TO:

SCENE 95 - CS - MARISA OPENS HER
EYES. SHE SITS UP.

707 - 13

CUT TO:

SCENE 96 - CS - MAN AT DOOR,
SHADOW COVERING HIS FACE.

709 - 13

CUT TO:

SCENE 97 - SEMI CU - MARICA.
SHE BREATHES SIGH OF RELIEF.

714 - 13

CUT TO:

SCENE 98 - CS - FAIRCHILD
CAN NOW BE SEEN - CAMERA
FOLLOWS AS HE BENDS OVER.

CAMERA INCLUDES MARICA. HE
SITS ON BUNK.

HE KISSES HER.

733 - 05

CUT TO:

MARICA
You frightened me.

FAIRCHILD
I'm sorry.

I didn't mean to....

MARICA
Aren't you afraid of someone
seeing you?

FAIRCHILD
I'm afraid we're not much of a
secret any more.

SCENE 99 - SEMI CU - MARICA,
PST FAIRCHILD BACK TO CAMERA
R. F.G.

747 - 07

CUT TO:

SCENE 100 - BIG CU - FAIRCHILD,
PAST MARICA L. F.G.

HE KISSES HER HAND.

753 - 09

CUT TO:

SCENE 101 - CU - MARICA, PAST
FAIRCHILD BACK TO CAMERA R. FG.

760 - 05

CUT TO:

SCENE 102 - CU - FAIRCHILD,
PAST MARICA L. F.G.

HE SMILES, MOVES TO KISS HER.

767 - 01

CUT TO:

SCENE 103 - CS - THE TWO. HE
KISSES HER. SHE PUTS HAND TO HIS
CHEEK.

776 - 06

CUT TO:

SCENE 104 - CU - MARICA, PAST
FAIRCHILD BACK TO CAMERA R. F.G.

779 - 10

CUT TO:

MARICA

Richard, you should have told me
about the epidemic at the Fort.

FAIRCHILD

Why?

You'd have only worried.

Or are you afraid I might have
deserted too?

MARICA

No.

FAIRCHILD

No, I'd never think that.

MARICA

Let's wait until we get off the
train.

SCENE 105 - CU - FAIRCHILD,
PAST MARICA L. F.G. SHE
RUNS HER FINGER DOWN HIS
CHEEK. HE SMILES.

784 - 10

CUT TO:

SCENE 106 - CU - MARICA LOOKING
UP AT HIM BACK TO CAMERA R. F.G.
AND SMILING.

787 - 10

CUT TO:

SCENE 107 - CU - FAIRCHILD, PAST
MARICA LEFT F.G. HE KISSES HER
HAND.

DISSOLVE STARTS: 790 - 15
793 - 14

DISSOLVE TO:

SCENE 108 - EXT. NIGHT - LS
TRAIN TRAVELING ALONG TRACKS.

800 - 07

CUT TO:

SCENE 109 - INT. - PALACE CAR -
CU - DEAKIN'S FACE, AS HE WORKS
TO BREAK TIES O.S.

806 - 06

CUT TO:

SCENE 110 - CS - ROPE AROUND
DEAKIN'S WRISTS MOVING BACK AND
FORTH ALONG EDGE OF DOOR TO
BREAK TIES.

810 - 11

CUT TO:

SCENE 111 - INT. MARICA'S COM-
PARTMENT - CS - MARICA. SHE SITS
UP, SHOVES COVERS BACK, CAMERA
PULLING BACK INTO A SEMI CS.
SHE GETS OUT OF BED, SLIPS IN-
TO ROBE.

830 - 15

CUT TO:

SCENE 112 - EXT. PASSAGEWAY -
LS - DOOR R. F.G. OPENS.
MARICA STEPS OUT, LOOKS F.G.
CLOSES THE DOOR. FASTENING
HER ROBE, SHE MOVES F.G.,
CROSSES R. IN BACK OF STOVE.

852 - 00

CUT TO:

Length of Reel - 852 Feet

END OF SMALL REEL TWO
LARGE REEL ONE-B

Length of Large Reel One-A & One-B

1,689 Feet and 10 Frames

SMALL REEL THREE

FOOTAGE: Set counter measuring start
at X mark on leader.

00-00 - 00-12

SCENE 1 - INT. KITCHEN OF PALACE
CAR - AT STOVE - NIGHT - MS -
MARICA ENTERS FROM L. F.G. WALK-
ING B.G., GOES THROUGH SWINGING
DOOR INTO DINING SECTION.

24 - 06

CUT TO:

SCENE 2 - INT. PALACE CAR - AT
STOVE - CS - ROPE TYING DEAKIN'S
WRISTS IS NOW SMOKING AS IT IS
RUBBED BACK AND FORTH OVER HOT
COALS, IN STOVE TRAY, BY THE
MOTION OF HIS BODY.

28 - 12

CUT TO:

SCENE 3 - CS - DEAKIN JERKS HIS
BODY. A SNAP IS HEARD AS ROPE
BREAKS. HE RAISES HIS HAND AND
LOOKS AT IT. HE HEARS MARICA
APPROACHING IN DINING AREA B.G.
HE QUICKLY HOPS BACK ON HIS TIED
FEET AND SITS ALONGSIDE DOOR JUST
AS IT IS SWUNG OPEN BY MARICA WHO
LOOKS DOWN AT HIM. SHE STEPS IN,
CLOSES THE DOOR.

51 - 14

CUT TO:

SCENE 4 - CS - MARICA LOOKING
DOWNWARD.

54 - 06

CUT TO:

SCENE 5 - SEMI CU - DEAKIN LOOK-
ING DOWNWARD.

56 - 14

CUT TO:

SCENE 6 - CS - MARICA.

MARICA

Can I get you something?
There's some food left.

61 - 06

CUT TO:

SCENE 7 - SEMI CU DEAKIN.

DEAKIN

No thanks.

MARICA

A drink?

DEAKIN

A lot of that.

75 - 09

CUT TO:

SCENE 8 - CS - MARICA. SHE
MOVES TO R. F.G.

78 - 05

CUT TO:

SCENE 9 - MS - MARICA CROSSES IN
FRONT OF DEAKIN TO LIQUOR CABINET,
POURS A DRINK AND WALKS BACK TO
DEAKIN WITH IT.

105 - 03

CUT TO:

SCENE 10 - CU - MARICA, CAMERA MOV-
ING DOWN AS SHE KNEELS TO DEAKIN,
AND HOLDS DRINK OUT TO HIM.

108 - 12

CUT TO:

SCENE 11 - CU - DEAKIN, PAST MARICA
AT R.F.G. SHE TILTS THE GLASS FOR
HIM TO DRINK, THEN LOWERS IT.

120 - 13

CUT TO:

SCENE 12 - CU - MARICA LOOKING TO
DEAKIN L. F.G.

123 - 08

CUT TO:

SCENE 13 - CU - DEAKIN, PAST
MARICA R. F.G.

127 - 12

CUT TO:

SCENE 14 - CU - MARICA, AND
DEAKIN L. F.G.

DEAKIN
Would you untie my legs?

MARICA
Don't be silly.

DEAKIN
I won't go anywhere, I promise.

MARICA
You sure you won't?

136 - 06

CUT TO:

SCENE 15 - CU - DEAKIN, PAST
MARICA R. F.G.

DEAKIN
They're all cramped up, and they
need the circulation.

MARICA JUST LOOKS AT HIM.

I give you my word.

148 - 13

CUT TO:

SCENE 16 - CU - MARICA LOOKING
TO DEAKIN.

(HIS LIPS MOVE SAYING:
"I PROMISE" - CANNOT HEAR IT)

151 - 11

CUT TO:

SCENE 17 - SCS - THE TWO. SHE
RISES, SETS GLASS ON CABINET -
CAMERA TILTS DOWN AS SHE CROUCHES.
SHE MOVES HIS FEET APART.

MARICA
I'll only untie your legs.

SHE STARTS TO DO SO.

And if you want to hop off the
train, it's a long hop to anywhere.

SHE FINISHES UNTYING ROPE,
STARTS TO RISE.

173 - 05

CUT TO:

SCENE 18 - SEMI CU - MARICA
RISING.

MARICA
There. Better?

176 - 04

CUT TO:

SCENE 19 - SEMI CU - DEAKIN.

DEAKIN
Uh... Give me a hand up?

180 - 01

CUT TO:

SCENE 20 - SEMI CU - MARICA. SHE
BENDS FORWARD.

181 - 13

CUT TO:

SCENE 21 - SEMI CU - DEAKIN,
AND MARICA'S HANDS REACING DOWN,
TAKING AHOLD OF HIS HANDS AND
STARTING TO PULL HIM UP.

184 - 12

CUT TO:

SCENE 22 - CS - MARICA STRAIGHT-
ENS AND DEAKIN MOVES UP INTO
SCENE. SHE LOOKS DOWN, REALIZES
HIS HANDS ARE ALREADY UNTIED,
GIVES HIM A LOOK AND CROSSES IN
BACK OF HIM. TO THE L.

MARICA
Oh, my God!
You promised.

HE PULLS HER BACK TO FACE HIM.

193 - 03

CUT TO:

SCENE 23 - CS - DEAKIN, LOOKING
TO MARICA R. F.G. CAMERA FOLLOWS
AS THEY STEP L.

DEAKIN
When a man is a killer, arsonist,
a cheat and a coward it's hardly
surprising if he turns out to be
a liar as well.

MARICA STARTS TO SIT.

205 - 04

CUT TO:

SCENE 24 - CS - CAMERA MOVES
DOWNWARD AS MARICA SITS, AND
LOOKS UP AT DEAKIN L. F.G.
BACK TO CAMERA.

208 - 10

CUT TO:

SCENE 25 - SCS - THE TWO FACING
ONE ANOTHER.

HE STEPS TO LIQUOR CABINET AND
PICKS UP UNFINISHED DRINK.

214 - 15

CUT TO:

SCENE 26 - SEMI CU - DEAKIN. HE
RAISES GLASS.

HE DRINKS.

218 - 04

CUT TO:

SCENE 27 - SEMI CU - MARICA.

220 - 09

CUT TO:

SCENE 28 - SEMI CU - DEAKIN
FINISHING DRINK AND SETTING
GLASS OUT OF SCENE.

CAMERA FOLLOWS AS HE STEPS R.

CAMERA MOVES DOWNWARD TO THE R.
TO A CS OF MARICA.

CAMERA EXCLUDES DEAKIN BUT HE IS
PARTLY SEEN STEPPING IN TO THE L.
OF MARICA.

CUT TO:

239 - 10

DEAKIN
(turning)
Your mother still alive?

MARICA
Yes. But what's that to do with
you?

DEAKIN
But she's not well.

MARICA
How do you know that?

DEAKIN
Well, if she were the Commander of
the Fort would be visited by his
wife and not his daughter.

It's strange

you coming

out here with diphtheria around.

SCENE 29 - SCS - DEAKIN STANDING
L. AND MARICA SEATED. R. HE
CROUCHES DOWN TO TAKE ROPE FROM
AROUND HIS LEFT LEG.

250 - 08

CUT TO:

SCENE 30 - SEMI CU - DEAKIN.

253 - 11

CUT TO:

SCENE 31 - SEMI CU - MARICA,
PAST DEAKIN LOWER L. F.G.

HE STARTS TO RISE.

258 - 02

CUT TO:

SCENE 32 - SCS - THE TWO. HE
RISES AND STANDS FACING HER.

SHE RISES, STARTS B.G. BUT
DEAKIN PUTS HIS ARM OUT TO
STOP HER.

264 - 12

CUT TO:

SDENE 33 - CS - AS MARICA
STARTS TO WALK PAST DEAKIN
HIS SHOULDER STOPS HER. THEY
BOTH FACE THE CAMERA.

SHE DOES SO.

DEAKIN

And the Indians on the prowl.
It must have been an urgent in-
vitation that brought you.

But not by letter.

Your invitation came by telegraph,
eh?

You going to marry the Governor?

MARICA

Now really.

This is quite

intolerable.

DEAKIN

Before you leave tie my hands
again. Not so tightly.

MARICA

Why all this concern and interest
in me? I should have thought you,
Mr. Deakin, had enough worries.

DEAKIN

I have.

HE TURNS, BACKS L. AND STARTS
TO SLIDE DOWN WITH HIS BACK
AGAINST THE WALL.

296 - 15

CUT TO:

SCENE 34 - SEMI CU - DEAKIN
SLIDING DOWN WALL, CAMERA
MOVING DOWNWARD.

300 - 00

CUT TO:

SCENE 35 - CU - MARICA.

303 - 03

CUT TO:

SCENE 36 - CU - DEAKIN.

DEAKIN

Thank you.

306-08

CUT TO:

SCENE 37 - CU - MARICA. SHE
MOVES L.

310-02

CUT TO:

SCENE 38 - CU - DEAKIN.

(DOOR HEARD CLOSING)

Dissolve starts: 316 - 09
319 - 09

DISSOLVE TO:

SCENE 39 - EXT. RAILROAD
TRACKS ALONG FOOTHILLS - DAY -
VERY LS - TRAIN COMING AROUND
CURVE, STEAM RISING FROM
STACK.

328 - 05

(WHISTLE BLOWS)

CUT TO:

SCENE 40 - INT. TRAIN - SEMI
CU - CLAREMONT HOLDING WATCH
BY HIS EAR, SHAKING IT. HE LOWERS
IT, CROSSES L., CAMERA FOLLOWING
IN a CS.

CAMERA INCLUDES BELLEW.

DOOR B.G. OPENS AND FAIRCHILD
ENTERS, CAMERA HOLDING.

BELLEW CROSSES R.

BELLEW EXITS. CLAREMONT TURNS AND
PICKS UP HIS HAT FROM SOFA.

HE TAKES A STEP FORWARD.

HE TURNS, EXITS OUT DOOR.
CLAREMONT PUTS HIS HAT ON.

376 - 04

CUT TO:

SCENE 41 - EXT. RAILROAD TRACKS
ALONG BASE OF MOUNTAIN - VERY LS -
TRAIN COMING FORWARD - CAMERA PANS
L. AS IT GOES AROUND CURVE, AND
HOLDS AS IT GOES B.G.

DISSOLVE STARTS: 409 - 15
412 - 15

DISSOLVE TO:

CLAREMONT
Have Ferguson stand by with his
telegraph equipment when we stop
at seven o'clock. Get Mr. O'Brien.

BELLEW
Yes, sir.

FAIRCHILD
Why are we stopping?

CLAREMONT
Morning, Governor. My orders are
to contact the Fort daily at this
hour.

I hope you have, uh, no objections.

FAIRCHILD
Make it short, please, Major.
Time's important.

SCENE 42 - EXT. TRACKS AND
STOPPED TRAIN - DAY - LS -
FERGUSON AND ANOTHER SOLDIER
JUMP OUT FROM DOORS OF TROOP
CAR TO SIDE OF MOUNTAIN WITH
TELEGRAPH EQUIPMENT.

BELLEW COMES OUT DOOR B.G. AND
SOLDIERS COME OUT DOOR F.G.

SOLDIERS JUMP TO THE GROUND.
OTHER SOLDIERS POUR OUT OF CAR
AND O'BRIEN COMES OUT OF PALACE
CAR - THE CAMERA PULLS BACK IN
LONGER SHOT AS SOLDIERS COME
FORWARD, O'BRIEN RUNNING ON
AHEAD. DURING FOLLOWING THE
SOLDIERS GO TO POSITIONS.

CAMERA NOW INCLUDES FERGUSON IN
F.G. AT BULKY OLD TELEGRAPH SET.

FAIRCHILD GETS OFF TRAIN
FOLLOWED BY BRAKEMAN.

CAMERA HOLDS.

CLAREMONT ENTERS TO FERGUSON.

BELLEW'S VOICE

Fall out.

BELLEW

Fall out, everybody. Everybody out.

Nice fresh air out here, men.
Everybody outside. Come on, get
it out of there, Bennett.

Guard mounts for everybody.
Sergeant, post guards on the
other side of the train.
And you, you - you and up, up on
the top deck. And keep your eyes
open for him, everybody. Now

White Hand's around here somewhere,
men. He's just waiting to pounce
on you little boys. So you stay
awake and stay alert. Keep your
eyes right on the....
I'll be right back.

FERGUSON

(to o.s.)

I've gotten through to them, Major,
and they've acknowledged.

CLAREMONT

My regards to Colonel Scoville and
congratulations on the capture of
Levi Calhoun.

FERGUSON

Yes, sir.

473 - 08

CUT TO:

SCENE 43 - EXT. FORT HUMBOLDT - DAY -
LS - SNOW ON ROUND, FLAG ATOP POLE.

(TAPPING OF TELEGRAPH MESSAGE
HEARD)

480-08

CUT TO:

SCENE 44 - INT. TELEGRAPH OFFICE -
CS - DESK TOP - OPERATOR'S HAND
WRITING OUT MESSAGE - CAMERA MOVES
UPWARD TO A CU OF HIM, AND IN THE
B.G. COLONEL LUNDY, U.S. CAVALRY,
SITS IN A CHAIR - CAMERA PANS R.
TO A SEMI CS OF CALHOUN AND TWO
OF HIS RUFFIANS, JEBBO AND HAWKINS,
AND HOLDS ON THEM.

OPERATOR'S VOICE

It's the train, Calhoun. What do
I tell them?

CAMERA PULLS BACK AS CALHOUN
AND THE TWO MEN STEP FORWARD,
TO INCLUDE OPERATOR, AND
COLONEL LUNDY B.G., CALHOUN
STOPPING BY OPERATOR'S DESK.

CALHOUN

How do I know you won't pull no
fancy tricks.

OPERATOR

I swear I never would.

CALHOUN TAKES PISTOL FROM
HOLSTER, AIMS AND MOVES IT TO-
WARDS OPERATOR'S HEAD.

516 - 11

CUT TO:

SCENE 45 - CU - OPERATOR WITH
WIDE OPEN EYES LOOKING TOWARD
PISTOL IN CALHOUN'S HAND MOV-
ING CLOSE TO HIS EAR.

519 - 01

CUT TO:

SCENE 46 - CU - CALHOUN SMILING.

(COCKING OF PISTOL HEARD)

CALHOUN'S VOICE
I believe you, soldier.

522 - 15

CUT TO:

SCENE 47 - CU - OPERATOR, AND
CALHOUN'S HAND HOLDING PISTOL
AIMED AT OPERATOR'S HEAD. ONE
OF HIS HENCHMEN STANDING B.G.,
SMILING.

(SOUND OF PISTOL BEING FIRED)

CAMERA MOVES L. WITH OPERATOR
FALLING OUT OF CHAIR, TO IN-
CLUDE COL. LUNDY B.G.

COLONEL LUNDY
My God!

526 - 11

CUT TO:

SCENE 48 - SEMI CS - CALHOUN,
AND HIS TWO HENCHMEN B.G.
CALHOUN RETURNS RIFLE TO HOL-
STER, TAKES RIFLE FROM HAWKINS
WHO COMES FORWARD TO OPERATOR'S
DESK, SITS DOWN AND TAPS AT THE
KEY.

540 - 06

CUT TO:

SCENE 49 - EXT. AT SIDE OF TRAIN
- CS - TELEGRAPHER, FERGUSON.

(CHATTER of MORSE HEARD)

544 - 06

CUT TO:

SCENE 50 - SEMI CU - DEAKIN AT
SIDE OF TRAIN. HE LOOKS B.G. TO:

(CHATTER OF MORSE HEARD
FROM O.S.)

548 - 12

CUT TO:

SCENE 51 - SEMI CU - PEARCE
LOOKING STRAIGHT AHEAD.

552 - 02

CUT TO:

SCENE 52 - SEMI CU - DEAKIN
LOOKS OFF TO THE R.

555 - 12

CUT TO:

SCENE 53 - LS - CLAREMONT STAND-
ING BY FERGUSON AT TELEGRAPH
EQUIPMENT. DEAKIN AND PEARCE L.
ALONG SIDE OF TRAIN.

FERGUSON

The Fort's answering, sir.

560 - 06

CUT TO:

SCENE 54 - INT. FORT TELEGRAPHN
OFFICE - SEMI CS - HAWKINS TAPPING
OUT MESSAGE. LUNDY B.G.

LUNDY

As God is my witness, Calhoun,
I'll see you before a firing
squad.

CALHOUN

Don't you give me no trouble,
Colonel.

572 - 02

CUT TO:

SCENE 55 - SEMI CU - CALHOUN.

I got your bluebellies locked up.
By God, I'll skin 'em alive, one
by each.

579 - 07

CUT TO:

SCENE 56 - EXT. TRAIN, AT SIDE OF
CAR - SEMI CS - FAIRCHILD APPEARS
ON STEPS, LOOKING OUT, AND THE
CAMERA PULLS BACK INTO A LS. HE
HELPS MARICA DOWN FROM THE STEPS -
CAMERA HOLDS.

589 - 14

CUT TO:

SCENE 57 - CS - FERGUSON'S HAND
JOTTING DOWN MORSE MESSAGE. HE TAKES
SHEET OF PAPER FROM HOLDER.

594 - 09

CUT TO:

SCENE 58 - CS - FERGUSON'S HAND
EXTENDS MESSAGE AND THE CAMERA
PANS UP TO CLAREMONT TAKING IT.
HE SCANS IT.

FAIRCHILD AND MARICA CROSS IN
AND THE CAMERA MOVES L.
CLAREMONT STEPS B.G. TO THEM.
FERGUSON IS EXCLUDED.

FERGUSON'S VOICE
Major Claremont.

CLAREMONT
The epidemic's worsened. They're
desperate for help.

MARICA
Is there news of my father?

CLAREMONT
Yes. This has his signature so
he must be all right.

FERGUSON'S VOICE
They're asking about our time of
arrival, sir.

O'BRIEN CROSSES IN B.G.

FAIRCHILD
O'Brien?

618 - 07

CUT TO:

SCENE 59 - SEMI CU - FAIRCHILD
AND MARICA. O'BREIN STOPPING BY
THEM.

O'BRIEN
With this weather I guess we'll
be at Breakheart Pass in about --
twenty hours.

HE TIPS HIS HAT, CROSSES ON
AND EXITS R. CLAREMONT CROSSES
IN F.G., EXITING R.

634 - 08

CUT TO:

SCENE 60 - SEMI CU - CLAREMONT.

CLAREMONT
Transmit that, Corporal. Add my
compliments to Colonel Scoville.

639 - 09

CUT TO:

SCENE 61 - CS - FERGUSON.

CLAREMONT'S VOICE
Then get Myrtle City and

641 - 11

CUT TO:

SCENE 62 - SEMI CU - CLAREMONT.

CLAREMONT
request word on Captain Oakland
and Lieutenant Newell.

FERGUSON'S VOICE
Yes, sir.

646 - 12

CUT TO:

SCENE 63 - CS - FERGUSON.

(CLICKING OF TRANSMITTER HEARD)

649 - 12

CUT TO:

SCENE 64 - SEMI CU - DEAKIN
LOOKS TO F.G.

652 - 03

CUT TO:

SCENE 65 - SEMI CS - CLAREMONT
WALKING B.G. HE STOPS, TURNS
F.G.

655 - 10

CUT TO:

SCENE 66 - CS - FERGUSON'S
HAND TAPPING ON MACHINE.

658 - 09

CUT TO:

SCENE 67 - SEMI CU - FERGUSON.
HE LOOKS UP TO O.S.

FERGUSON
I can't get Myrtle City, Major.

664 - 03

CUT TO:

SCENE 68 - SEMI CS - CLAREMONT.
HE STARTS FORWARD.

CLAREMONT
Keep trying.

CUT TO:

670 - 06

SCENE 69 - SEMI CU - FERGUSON.
HE CONTINUES TRYING.

670 - 06

CUT TO:

SCENE 70 - CU - PEARCE.

672 - 14

CUT TO:

SCENE 71 - CS - CLAREMONT
STEPS LEFT F.G., LEANS BACK
AGAINST POST.

676 - 14

CUT TO:

SCENE 72 - AT ENGINE - SEMI CU -
ENGINEER LOOKING OUT TO O.S.,

681 - 02

CUT TO:

SCENE 73 - SEMI CU - FERGUSON.
HE LOOKS O.S.

FERGUSON

Dead, sir.

684 - 03

CUT TO:

SCENE 74 - CS - CLAREMONT.

CLAREMONT

I don't understand how it could
have gone.

687 - 01

CUT TO:

SCENE 75 - CS - DEAKIN.

CLAREMONT'S VOICE

The weather's been good. It
worked yesterday.

691 - 04

CUT TO:

SCENE 76 - LS - FAIRCHILD AND
CLAREMONT BY TELEGRAPH POLE.
BELLEW AND TRAINMAN F.G.
CLAREMONT STARTS R.

CLAREMONT

Watch it, Bellew. We've lost the
tube.

CLAREMONT TURNS AND COMES TO R.
F.G.

CLAREMONT EXITS. BELLEW WALKS
FORWARD FROM B.G.

BELLEW
Yes, sir.

All aboard!

700 - 04

CUT TO:

SCENE 77 - VERY LS - O'BRIEN,
PEARCE, CLAREMONT AND BELLEW
COMING FORWARD AT TRAIN. SOLDIER
WITH RIFLE STANDING UP ON RISE
AT SIDE OF ROAD.

BELLEW
Fall in. Board the train.
Murphy, get 'em aboard. You be
sure you take a roll call. I
don't want to leave anybody
behind.

O'BRIEN AND PEARCE BOARD THE
TRAIN.

718 - 01

CUT TO:

SCENE 78 - EXT. RAILROAD TRACKS
ALONG BASE OF HILL - DAY - VERY
LS - TRAIN MOVING ALONG.

730-01

CUT TO:

SCENE 79 - INT. PARLOR CAR -
DINING AREA - CS - WAITER, HENRY,
PARTLY SEEN POURING COFFEE INTO
CUP - THE CAMERA PULLS BACK INTO
A LONGER SHOT TO INCLUDE HENRY.
AND FAIRCHILD, MARICA, DEAKIN,
O'BRIEN, PEABODY, PEARCE AND
CLAREMONT SEATED AROUND THE TABLE,
AND COOK, CARLOS, IN GALLEY B.G.

CLAREMONT
Have you seen Dr. Molyneux this
morning?

MARICA
No, not yet.

CAMERA HOLDS IN A MS.

O'BRIEN

Shall I send for him, Governor?

FAIRCHILD

No. It isn't necessary.

747 - 04

CUT TO:

SCENE 80 - SEMI CU - O'BRIEN
GIVES A SLIGHT NOD.

749 - 13

CUT TO:

SCENE 81 - CU - HENRY, EXPRES-
SIONLESS. HE STEPS L.

752 - 07

CUT TO:

SCENE 82 - MS - GROUP. HENRY
SETS COFFEE POT ON TABLE BY
FAIRCHILD.

CLAREMONT

Doctor Molyneux had better adjust
to Army schedules. We don't run
a restaurant.

759 - 11

CUT TO:

SCENE 83 - INT. GALLEY - CS -
CARLOS BACK TO CAMERA R. F.G.
HENRY OPENS DOOR AND COMES IN.
OTHERS IN DINING SECTION B.G. -
CAMERA PULLS BACK INTO A MS AS
HENRY WALKS PAST COOK, COMES
THROUGH DOORWAY F.G. AND EXITS
R. IN PASSAGEWAY. CARLOS LOOKS
AFTER HIM.

771 - 06

CUT TO:

SCENE 84 - INT. COMBINATION CAR -
LS - HENRY ENTERS AT END OF
PASSAGEWAY FROM B.G. AND WALKS
DOWN IT TO THE F.G. - CAMDRA
PULLS BACK, HOLDS IN A SCS -
HENRY KNOCKS ON COMPARTMENT
DOOR.

HENRY

Dr. Molyneux. The Governor asked
for you, sir.

(HENRY KNOCKS AGAIN)

HENRY

Dr. Molyneux?

HE OPENS DOOR AND MOLYNEUX IS
SEEN IN A SLUMPED POSITION.

801 - 07

CUT TO:

SCENE 85 - CU - HENRY. HE STARTS
TO OPEN DOOR A LITTLE WIDER.

802 - 07

CUT TO:

SCENE 86 - SEMI CS - HENRY QUICKLY
CROUCHES AND CATCHES MOLYNEUX'S
TUMBLING BODY AND THE CAMERA MOVES
INTO A BIG CU OF MOLYNEUX.

PEABODY'S VOICE

It looks like some sort of
seizure.

810 - 10

CUT TO:

SCENE 87 - LOW ANGLE - SHOOTING UP
TO CS OF PEABODY AND O'BRIEN LOOK-
ING DOWNWARD.

O'BRIEN

Apoplexy, I'd say.

816 - 09

CUT TO:

SCENE 88 - CS - INT. DINING
AREA - PALACE CAR - CS - MARICA
AND DEAKIN INSIDE DOOR.

DEAKIN

You mind if I have a look?

819 - 03

CUT TO:

SCENE 89 - SCS - PEABODY, PEARCE
AND CLAREMONT AT L. F.G. MARICA
DEAKIN B.G.

CLAREMONT

What the devil for?

DEAKIN

I do know something about
medicine.

826 - 05

CUT TO:

SCENE 90 - CS - FAIRCHILD.
O'BRIEN RIGHT F.G.

FAIRCHILD

Why not, Major?

829 - 03

CUT TO:

SCENE 91 - SCS - THREE MEN AT
LEFT F.G. AND MARICA AND
DEAKIN BY DOORWAY B.G. CLARE-
MONT NODS TO DEAKIN.

CLAREMONT

All right.

834 - 10

CUT TO:

SCENE 92 - LS - DEAKIN WALKS FOR-
WARD. HENRY, PEABODY, PEARCE,
CLAREMONT AND O'BRIEN ARE STANDING
BY DOCTOR MOLYNEUX'S BODY WHICH IS
STRETCHED OUT ON THE TABLE.
MARICA AND FAIRCHILD B.G. DEAKIN
RAISES SIDE OF MOLYNEUX'S OPEN
SHIRT, LOOKING AT HIS CHEST, THEN
MOVES HIS HAND TO SIDE OF
MOLYNEUX'S HEAD.

DEAKIN

The skin is broken above the
left ear.

MARICA

Of course. He fell.

DEAKIN

Died before a bruise could form.

O'BRIEN

Apoplexy would have killed him
instantly.

DEAKIN

No, a seizure like that would
turn the lips and the fingers
blue.

DEAKIN LOOKS AT MOLYNEUX'S
CHEST AGAIN.

DEAKIN
It's lucky we have the law aboard.

PEARCE
Now what does that mean?

DEAKIN
The puncture. Right there.
Just below the ribs.

DEAKIN MOVES AROUND THE TABLE
TO F.G. SIDE.

Looks like somebody knocked him
out and stuck a thin surgical
probe up under his ribs.

HE PUTS HIS HANDS TO
MOLYNEUX'S CHEST.

PEABODY
God save us.

891 - 12

CUT TO:

SCENE 93 - SEMI CU - PEABODY
AND PEARCE. CLAREMONT ENTERS
AND SHOVES IN BETWEEN THEM,
AND LOOKS DOWNWARD.

CLAREMONT
That's hard to believe.

900 - 03

CUT TO:

SCENE 94 - SEMI CS - DEAKIN
AND O'BRIEN.

DEAKIN
The fact is, Major, we have a
killer aboard.

903 - 15

CUT TO:

SCENE 95 - SEMI CU - PEABODY,
CLAREMONT AND PEARCE.

906 - 15

CUT TO:

SCENE 96 - SEMI CU - FAIRCHILD.

FAIRCHILD

Yes, we have.

910 - 12

CUT TO:

SCENE 97 - SEMI CU - DEAKIN,
PAST O'BRIEN LEFT F.G. DEAKIN
LOOKS FORWARD.

914 - 11

CUT TO:

Length of Reel - 902 Feet 11 Frames

END OF SMALL REEL THREE
LARGE REEL TWO-A

SMALL REEL FOUR

FOOTAGE: Set counter measuring start
at 00-00 at 1st frame of picture

00-00

SCENE 1 - EXT. TRACKSIDE - DAY -
MS - SNOW ON GROUND. IN F.G. AT
OPEN-FACED SIDE OF FUEL STORE
SHACK, TWO SOLDIERS TAKE PIECES
OF CORDWOOD FROM STACK. CLAREMONT,
PEARCE AND BELLEW AT TRAINSIDE
B.G. - THE CAMERA PANS L. AS
SOLDIERS PASS CORDWOOD ON TO
OTHERS WHO TOSS IT UP TO SOLDIERS
IN TENDER. OTHER SOLDIERS WITH
RIFLES ON ROOF OF CARS B.G. - THE
CAMERA PULLS BACK INTO A VERY LS
OF THE ACTIVITY AND HOLDS ON EN-
GINE AT FRONT OF TRAIN.

BELLEW

Move it along, men. Murphy, keep
an eye on this detail. I'll go
check the supplies.

24 - 01

CUT TO:

SDENE 2 - INT. COMBINATION CAR -
SEMI CS - DEAKIN STEPS IN FROM
THE L., WALKS F.G. - THE CAMERA
PANS R. WITH HIM CROSSING TO
WINDOW, TILTS UP AS HE SITS
AND HOLDS ON HIM WATCHING
O'BRIEN, BELLEW, AND CLAREMONT
CROSSING OUTSIDE. DEAKIN RISES
AND EXITS R. AND PEARCE CROSSES.

47 - 04

CUT TO:

SCENE 3 - CS - CAMERA FOLLOWS
PEARCE CROSSING L., HOLDS AS
HE STOPS.

52 - 09

CUT TO:

SCENE 4 - EXT. ENGINE - CS -
ENGINEER, BANLON, LOOKING OUT
AT CAB.

57 - 00

CUT TO:

SCENE 5 - CS - TRAINMAN WATCHES
AS O'BRIEN HURRIES ACROSS FROM
R., CROSSES IN BACK OF HIM, AND
EXITS LEFT.

60 - 15

CUT TO:

SCENE 6 - CS - ENGINEER.

64 - 04

CUT TO:

SCENE 7 - EXT. PALACE CAR - LS -
CLAREMONT AND BELLEW AT LEFT.
TWO SOLDIERS WITH RIFLES AT R.
O'BRIEN AT CAR STOPS, CROSSES
ALONG TRAIN TO THE L. AND THE
CAMERA STARTS PULLING BACK INTO
A LONGER SHOT.

BELLEW SALUTES.

BELLEW CROSSES TO SOLDIERS R.

PEABODY IS INCLUDED AT L. F.G.
BELLEW'S COMES FORWARD AND TWO
SOLDIERS EXIT. CLAREMONT WALKS
FORWARD.

CAMERA PANS L. PEARCE IS IN
CLUDED.

87 - 07

CUT TO:

CLAREMONT'S VOICE
Sergeant,

CLAREMONT'S VOICE
as soon as the engineer is
finished cut it off,

get the men back on the train.
We've got to

CLAREMONT
move along.

BELLEW
Yes, sir.

Madigan, you and Bennett over
here.

Keep a sharp lookout.

SCENE 8 - INT. SUPPLY WAGON -
SEMI CS - DEAKIN LOOKING IN
THROUGH GLASS WINDOW IN DOOR,
OPENS THE DOOR AND ENTERS.

DEAKIN CLOSES DOOR BEHIND HIM.

BELLEW'S VOICE

Keep them logs moving, men.

Think how lucky you are.
Come on.

97 - 02

CUT TO:

SCENE 9 - SCS - DEAKIN CROSSES R.,
CAMERA FOLLOWING AND HOLDING AS HE
GOES B.G. AT OTHER END OF CAR.

112 - 07

CUT TO:

SCENE 10 - CS - DEAKIN. HE TAKES
GLASS LAMP OFF LANTERN, STRIKES
MATCH.

119 - 01

CUT TO:

SCENE 11 - EXT. TRAINSIDE -
SCS - CAMERA PULLS BACK WITH
CLAREMONT WALKING FORWARD INTO
A SEMI CU, HOLDS AS HE STOPS,
LOOKING UPWARD.

127 - 05

CUT TO:

SCENE 12 - EXT. TENDER OF TRAIN
- MS - SOLDIERS STACKING CORD-
WOOD.

BELLEW'S VOICE

Dunne and Curt, on the double.
We don't have all day, get
that wood up there.

134 - 14

CUT TO:

SCENE 13 - INT. SUPPLY CAR - LS -
DEAKIN WITH LIGHTED LANTERN COMING
FORWARD INTO A CLOSER SHOT, LOOK-
ING R. AND L. AT SUPPLIES - CAMERA
FOLLOWS HIM CROSSING IN A SEMI CS
AND HOLDS ON HIM STOPPING WITH HIS
BACK TO CAMERA AT TARPAULIN
COVERING - (Cont'd next page)

(SCENE 13 CONT'D)
DEAKIN TOUCHES THE TARPAULIN
THEN REACHES BACK TO SIDE OF
IT.

158 - 10

CUT TO:

SCENE 14 - CS - DEAKIN'S HAND PULLING
TARPAULIN OFF REVEALING STACK OF BOXES.
LABEL ON THEM READS:

U.S. ARMY
MEDICAL CORPS
MEDICINE PANNIERS
FRAGILE CONTENTS BOTTLES

DEAKIN'S HAND REPLACES TARPAULIN
OVER THE BOXES.

166 - 13

CUT TO:

SCENE 15 - SCS - DEAKIN, BACK TO CAMERA,
FINISHES WITH TARPAULIN. HE MOVES ON TO
THE L. GOING BACK ALONG WALL AND FEELING
ANOTHER TARPAULIN COVERED STACK.

180 - 12

CUT TO:

SCENE 16 - CS - DEAKIN'S HAND FEELING
TARPAULIN COVERING. HE PULLS TARPULIN
BACK REVEALING SOMETHING TIED IN A
BLACK SACK.

187 - 03

CUT TO:

SDENE 17 - BIG CU - DEAKIN LOOKING DOWN-
WARD, THEN LEFT.

189-05

DUT TO:

SCENE 18 - CS - BLACK SACK. DEAKIN'S
HANDS PLACE LANTERN ON TOP OF IT. HIS
HANDS PICK UP BOX WITH HANDLE AND SET
IT DOWN AT L., THEN PICK UP A LONG
TUBE CONTAINER.

196 - 04

CUT TO:

SCENE 19 - CU - DEAKIN. HE SETS TUBE
CONTAINER ASIDE.

VOICE
(outside)
It's colder than hell out here.

201 - 14

CUT TO:

SCENE 20 - CS - DEAKIN'S HANDS
QUICKLY PUTTING TARPAULIN OVER
THE ARTICLES.

AD LIB VOICE
(offscene)
When I get up, open...

206 - 15

CUT TO:

SCENE 21 - EXT. AT TRAIN - VERY
LS - A GUARD ATOP EACH CAR. OTHERS
ON GROUND BELOW.

(WHISTLE SOUNDS)

214 - 15

CUT TO:

SCENE 22 - INT. COMBINATION CAR -
PASSAGEWAY - LS - DEAKIN APPEARS
IN B.G. AND WALKS FORWARD, CARRY-
ING WOODEN CASE BY THE HANDLE AND
TUBE CONTAINER IN HIS OTHER HAND.
AS HE REACHES F.G. IN A CS AND
EXITS R. THE WOODEN CASE COMES FOR-
WARD AND FILLS THE SCREEN.

226 - 06

DUT TO:

SCENE 23 - INT. COMPARTMENT DOOR -
CS - DOOR OPENS AND DEAKIN LOOKS IN.

232 - 01

CUT TO:

SCENE 24 - CS - DR. MOLYNEUX
LYING IN NARROW BUNK.

234 - 12

DUT TO:

SCENE 25 - SEMI CS - DEAKIN STEPS
IN, GLANCES AROUND, SETS CONTAINER
DOWN AGAINST WALL AND WOODEN CASE
UP ON OVERHEAD RACK. THROUGH PASSAGE
WINDOW B.G. A SOLDIER IS SEEN OUTSIDE
AND THE TRAIN FIREMAN, JACKSON, CROSS-
ING AND EXITING. DEAKIN TAKES OVER-
DOAT FROM HOOK AND PUTS IT OVER THE
WOODEN CASE. HE PICKS UP TUBE CON-
TAINER, GLANCES AROUND, LOOKS DOWN
TO O.S.

272 - 14

CUT TO:

SCENE 26 - CS - CS - DOCTOR MOLYNEUX.

275 - 09

CUT TO:

SCENE 27 - CU - DEAKIN LOOKING DOWN-
WARD. HE MOVES L. AND STARTS TO LEAN
OVER.

279 - 00

CUT TO:

SCENE 28 - SCS - DEAKIN. TWO MEN
SEEN OUTSIDE WINDOW B.G. - CAMERA
TILTS DOWN TO THE L. AS DEAKIN
RAISES MOLYNEUX'S BODY, PLACES
TUBE CONTAINER ON THE BUNK AND
LETS MOLYNEUX'S BODY ROLL BACK
OVER IT.

MAN'S VOICE

Where's Deakin?

2ND MAN'S VOICE

Inside somewhere. Don't worry
yourself.

1ST MAN'S VOICE

He's got good sense. It's
warmer inside, you know.

DEAKIN GOES OUT DOOR, CLOSING
IT.

295 - 00

CUT TO:

SCENE 29 - EXT. TRAIN - VERY LS -
SOLDIERS AT SIDE OF IT.

BELLEW
Men on top, and all patrols
back to your car.

(WHISTLE BLOWS)

302 - 07

CUT TO:

SCENE 30 - SCS - ENGINE WHEELS
MOVING. STEAM FILLS THE SCREEN.
TRAIN STARTS MOVING.

Dissolve Starts: 315 - 00

317 - 00

DISSOLVE TO:

SCENE 31 - EXT. HILLSIDE, TRESTLE
AND TUNNEL - DAY - VERY LS - TRAIN
COMES OUT OF TUNNEL AND CROSSES
TRESTLE, CAMERA MOVING L. AND PULL-
ING BACK IN A LONGER SHOT.

349 - 07

CUT TO:

SCENE 32 - INT. PALACE CAR - DAY -
CS - DEAKIN AT WINDOW, BACK TO CAM-
ERA.

DEAKIN
Doctor Molyneux is dead. Two
of the nation's best

355 - 14

CUT TO:

SCENE 33 - LS - MARICA, PEABODY
SEATED L. AND FAIRCHILD SEATED AT
DESK B.G. CLAREMONT SEATED R. AND
DEAKIN B.G. TURNING AWAY FROM WIN-
DOW.

officers are missing.

HE STEPS TO COUNTER OF LIQUOR
CABINET, PUTS ICE CUBE IN GLASS.

Can't get through to Medlo.

365 - 11

CUT TO:

SCENE 34 - SCS - DEAKIN LOOKS
TO FAIRCHILD AT DESK F.G. WRIT-
ING. DEAKIN HOLDS HIS GLASS OUT.

DEAKIN

Do you mind?

FAIRCHILD

Go ahead.

DEAKIN POURS HIMSELF A DRINK.

DEAKIN

Nobody heard anything. Nobody
saw anything. And nobody knows
anything.

380 - 14

CUT TO:

SCENE 35 - LS - GROUP. DEAKIN
STEPS FORWARD.

HE SITS IN CHAIR.

It can only get better.

FAIRCHILD

Well, you know maybe they were
accidents after all.

389 - 11

CUT TO:

SCENE 36 - SEMI CU - FAIRCHILD.

We just might have seen the end
of it.

395 - 03

CUT TO:

SCENE 37 - EXT. HIGH HILLS - DAY -
LS - TRAIN CROSSING ON TRESTLE.

401 - 03

CUT TO:

SCENE 38 - INT. LOCOMOTIVE -
SEMI CU - FIREMAN, JACKSON,
LETS OUT A SCREAM, FALLS FORWARD.

401 - 11

CUT TO:

SCENE 39 - EXT. TRESTLE AND
MOUNTAIN B.G. - VERY LS - FIREMAN'S
BODY DROPPING FROM LOCOMOTIVE AND
FALLING DOWNWARD.

(SCREAM HEARD)

402 - 10

CUT TO:

SCENE 40 - UNDERSTRUCTURE OF
TRESTLE - LS - CAMERA PANNING DOWN
WITH FIREMAN'S BODY FALLING THROUGH
STRUCTURE.

408 - 13

CUT TO:

SCENE 41 - EXT. RAILROAD TRACKS
ALONG HILL - LS - TRAIN COMING
FORWARD AND AROUND CURVE.

(TRAIN WHISTLE HEARD)

415-04

CUT TO:

SCENE 42 - INT. LOCOMOTIVE -
SEMI CS - BANLON LETS GO OF
WHISTLE CORD, TURNS BRAKE.

417 - 03

CUT TO:

SCENE 43 - EXT. RAILROAD TRACKS -
SEMI CS - WHEELS REVOLVING.

420 - 06

CUT TO:

SCENE 44 - INT. LOCOMOTIVE - SEMI
CS - BANLON REACTS, PULLING ON
LEVERS AND TRAIN STOPS.

425 - 10

CUT TO:

SCENE 45 - EXT. RAILROAD TRACKS -
LS - BANLON JUMPS DOWN FROM ENGINE,
RUNS TO F.G. INTO A CS AND THE CAM-
ERA PANS L. WITH HIM, HOLDS AS
O'BRIEN STOPS HIM.

O'BRIEN
Have you gone crazy?

BANLON

He fell!

438 - 04

CUT TO:

SCENE 46 - CU - BANLON LOOKING
TO O'BRIEN L. F.G.

My fireman fell!

441 - 02

CUT TO:

SCENE 47 - EXT. STRUCTURE AND
ROCKY LAND BELOW - LS - FIREMAN
LYING ON ROCKS BELOW.

Well...

445 - 15

CUT TO:

SCENE 48 - SEMI CU - BANLON
AND O'BRIEN.

he's dead.

449 - 01

CUT TO:

SCENE 49 - SEMI CU - CLAREMONT
AND PEABODY. PEABODY LOOKS AROUND
TO O.S.

PEABODY

You can't be sure.

452 - 14

CUT TO:

SDENE 50 - SEMI CS - PEARCE AND
DEAKIN.

PEARCE

Somebody better check on him.

456 - 09

CUT TO:

SCENE 51 - CS - PEARCE AND DEAKIN
FACING L. PEARCE LOOKING DOWN-
WARD, LOOKS TO F.G.

Somebody that knows somethin'
about doctorin'.

463 - 03

CUT TO:

SCENE 52 - SEMI CS - DEAKIN
LOOKING TO PEARCE L. F.G.

465 - 12

CUT TO:

SCENE 53 - SHOOTING UP TO TOP OF
TRESTLE - LS - THE MEN ABOVE
LOOKING DOWNWARD - THE CAMERA
MOVES DOWNWARD AWAY FROM THEM
INTO A VERY LS AND HOLDS.

476 - 04

CUT TO:

SCENE 54 - AT BASE OF TRESTLE -
LS - DEAKIN COMES DOWN ROCKY
SLOPE, CAMERA PULLING BACK. HE
EXITS L. F.G.

483 - 01

CUT TO:

SCENE 55 - CS - FAIRCHILD AND
PEABODY, EYES LOOKING DOWNWARD.

FAIRCHILD

He might try to run off on us.

489 - 01

CUT TO:

SCENE 56 - LS - DEAKIN COMING
DOWN SLOPE AT BASE OF STRUCTURE.
HE TURNS, STARTS DOWN ROCKY SIDE,
SLIPS ON LOG, REGAINS HIS BALANCE
- CAMERA MOVES DOWN AND L. AS HE
COMES DOWN THROUGH ROCKS TO THE
BOTTOM, TO INCLUDE JACKSON LYING
ON HIS BACK ON A SUPPORT AT BASE
OF STRUCTURE. DEAKIN STEPS TO
HIM.

505 - 15

CUT TO:

SCENE 57 - MS - DEAKIN PUTS HAND
TO JACKSON'S THROAT. HE PUTS HIS
FACE CLOSE TO JACKSON, SNIFF, GIVES
A SIGH. HE LOOKS UPWARD.

DEAKIN

Looks like every

527 - 09

CUT TO:

SCENE 58 - VERY LS - SHOOTING UP
STRUCTURE TO MEN ABOVE.

DEAKIN'S VOICE
bone in his body is busted.

531 - 02

CUT TO:

SCENE 59 - MS - FAIRCHILD AND
DEAKIN. DEAKIN STEPS FORWARD,
CROSSES TO THE L. AND EXITS.

VOICE
Hold on. Hold on there.

He's slippin'.

539 - 10

CUT TO:

SCENE 60 - LS - SHOOTING UP
STRUCTURE TO THOSE ABOVE.

543 - 02

CUT TO:

SCENE 61 - LS - AT TOP OF TRESTLE -
MEN WALKING AWAY, CAMERA MOVING L.

551 - 02

CUT TO:

SCENE 62 - LS - SHOOTING UP
STRUCTURE TO MEN WALKING AWAY
ABOVE.

559 - 02

CUT TO:

SCENE 63 - ROCKY GROUND AT
STRUCTURE - SEMI CS - TWO MEN
PARTLY SEEN AT L. DEAKIN COMES
TRUDGING UP THE SIDE INTO VIEW
AND THE CAMERA TILTS UP TO IN-
CLUDE THE TWO MEN, O'BRIEN AND
PEABODY, AND TO THE L. TO IN-
CLUDE CLAREMONT, FAIRCHILD AND
ANOTHER MAN, AND PULLS BACK AS
THEY ALL WALK FORWARD.

FAIRCHILD
Can we make up the lost time?

574 - 12

CUT TO:

SCENE 64 - EXT. TRAIN - SEMI CS -
CAMERA FOLLOWS SOME OF THE MEN
CROSSING L. AND WALKING BACK
INTO A LONGER SHOT, TO INCLUDE
MARICA ON PLATFORM OF PALACE
CAR. CLAREMONT STOPS.

CLAREMONT
Sergeant Bellew.

580 - 11

CUT TO:

SCENE 65 - MS - PEARCE AND
PEABODY COME TO L. F.G. AND EXIT.
BELLEW AND SOLDIERS B.G.

BELLEW

Sir?

CLAREMONT'S VOICE
Board the troops.

BELLEW

Yes. Hup! Hup!

SOLDIERS MARCH OFF TO B.G. AND
THE CAMERA MOVES L. AS CLAREMONT
CROSSES AND STARTS UP INTO TRAIN.

591 - 05

CUT TO:

SCENE 66 - EXT. TRAIN - VERY LS -
O'BRIEN AND PEABODY CROSS, CAMERA
MOVING L. TO INCLUDE DEAKIN WHO
HOLDS HIS HAND UP FOR O'BRIEN TO
STOP.

595 - 04

CUT TO:

SCENE 67 - SEMI CS - O'BRIEN CROSSES
IN STOPPING BY DEAKIN BACK TO CAMERA
L. F.G.

596 - 11

CUT TO:

SCENE 68 - CU - DEAKIN, PAST
O'BRIEN R. F.G.

DEAKIN
Mind if I have a look up there
in the locomotive?

600 - 04

CUT TO:

SCENE 69 - CU - O'BRIEN PAST
DEAKIN L. F.G.

O'BRIEN
If it's all right with the
Marshal it's all right with me.

608 - 04

CUT TO:

SCENE 70 - CU - DEAKIN PAST
O'BRIEN R. F.G. BOTH LOOKING O.S.

610 - 03

CUT TO:

SCENE 71 - CU - PEARCE.

PEARCE
Go ahead.

613 - 11

CUT TO:

SCENE 72 - SCS - DEAKIN AND
O'BRIEN F.G. LOOKING TO PEARCE
B.G. DEAKIN EXITS, FOLLOWED BY
THE OTHER TWO MEN.

623 - 13

CUT TO:

SCENE 73 - LS - LOCOMOTIVE AND
OTHER CARS = DEAKIN IS WALKING A-
CROSS ON TOP OF CAR TO LOCOMOTIVE
AND THE CAMERA PULLS BACK INTO A
LONGER SHOT.

653 - 03

CUT TO:

SCENE 74 - INT. LOCOMOTIVE - SCS -
DEAKIN'S FEET SEEN ON WOODPILE
AND HIS HAND REACHING DOWN AND PICK-
ING UP A BOTTLE OF LIQUOR. HE STEPS
DOWN FROM WOODPILE, LOOKS AT BOTTLE.

663 - 12

CUT TO:

SCENE 75 - EXT. CAB OF LOCOMOTIVE -
CS - DEAKIN COMES DOWN STEP AND STOPS.
BANLON APPEARS BEHIND HIM.

DEAKIN
Whiskey. He was reeking with it.

673 - 09

CUT TO:

SCENE 76 - INT. SHOOTING OUT
FROM CAB - HIGH ANGLE - SCS -
PAST DEAKIN WHO HANDS BOTTLE TO
O'BRIEN STANDING BELOW.

676 - 00

CUT TO:

SCENE 77 - SCS - LOW ANGLE -
DEAKIN AND BANLON.

BANLON

God is my witness, I never saw
Jackson touch that stuff.

DEAKIN JUMPS.

684 - 14

CUT TO:

SCENE 78 - LS - DEAKIN JUMPING
FROM ENGINE, GOING PAST O'BRIEN
WHO LOOKS AT BOTTLE THEN UP AT
BANLON, AND TOWARD PEARCE B.G.

688 - 15

CUT TO:

SCENE 79 - CU - PEARCE TURNS AS
DEAKIN WALKS PAST HIM TO B.G.
RAFFERTY CROSSES IN F.G. PEARCE
WALKS B.G.

697 - 01

CUT TO:

SCENE 80 - LS - O'BRIEN LOOKING TO
RAFFERTY WHO SALUTES. BANLON ON
STEP OF LOCOMOTIVE. PEARCE WALKING
B.G.

RAFFERTY

Trooper Rafferty reporting, sir.

700 - 07

CUT TO:

SCENE 81 - SEMI CS - RAFFERTY AND
O'BRIEN. PEARCE WALKING B.G.

RAFFERTY

I'm your new fireman.

O'BRIEN

Hop up, Rafferty.

O'BRIEN WALKS B.G. AND RAFFERTY
STARTS L.

706 - 10

CUT TO:

SCENE 82 - LS - BANLON EXITS
INTO CAB AND RAFFERTY CLIMBS
UP STEP.

710 - 05

CUT TO:

SCENE 83 - CU - RAFFERTY BACK
TO CAMERA CLIMBING INTO CAB.

712 - 09

CUT TO:

SCENE 84 - INT. GALLEY -
PALACE CAR - SCS - CARLOS SEAT-
ED PEELING VEGETABLES. DOOR OPENS
AND DEAKIN ENTERS.

CARLOS

Morning, sir.

DEAKIN

You must be Carlos, the chef.

CARLOS

Yeah.

727 - 00

CUT TO:

SCENE 85 - CU - CARLOS.

CARLOS

And you must be Mr. Deakin, the
murderer.

731 - 12

CUT TO:

SCENE 86 - SEMI CU - DEAKIN.

CARLOS' VOICE

How about some coffee?

734 - 08

CUT TO:

SCENE 87 - SEMI CU - CARLOS.

It's hot.

736 - 15

CUT TO:

SCENE 88 - SEMI CU - DEAKIN.

DEAKIN

Thanks.

HE STEPS B.G.

743 - 13

CUT TO:

SCENE 89 - CU - CARLOS.

747 - 05

CUT TO:

SCENE 90 - CS - DEAKIN, BACK
TO CAMERA, POURING SOME COFFEE,
GLANCES AROUND, SETS POT DOWN.

DEAKIN

Thank you.

HE BACKS OUT OUT OF SCENE TO
THE L.

758 - 04

CUT TO:

SCENE 91 - CU - CARLOS.

762 - 00

CUT.

Length of Reel - 762 Feet

END OF SMALL REEL FOUR
LARGE REEL TWO-B

Length of Large Reel Two-A & Two-B

1,664 Feet and 11 Frames

SMALL REEL FIVE

FOOTAGE: Set counter measuring start
at 00-00 on X mark of leader.

00-12

SCENE 1 - INT. PARLOR AREA -
PALACE CAR - DAY - CS - PEARCE
ROLLING CIGARETTE.

16 - 05

CUT TO:

SCENE 2 - CU - PEARCE F.G.
CLAREMONT ENTERS FROM DOOR
B.G. TO HIM.

CLAREMONT
Marshal Pearce.

PEARCE

Yeah?

HE TURNS, FACING CLAREMONT.

CLAREMONT
You're all mighty relaxed in the
face of what's transpired aboard
this train.

33 - 02

CUT TO:

SCENE 3 - CU - PEARCE, PAST
CLAREMONT BACK TO CAMERA.

PEARCE

What?

36 - 01

CUT TO:

SCENE 4 - CLAREMONT, PAST
PEARCE R. F.G.

CLAREMONT
If Deakin is right, Dr. Molyneux
was murdered.

40 - 07

CUT TO:

SCENE 5 - SEMI CU - PEARCE,
PAST CLAREMONT L. F.G.

CUT TO: 42 - 08

SCENE 6 - CS - CLAREMONT,
PAST PEARCE. CLAREMONT STEPS
FORWARD INTO A SEMI CU FACING
PEARCE BACK TO CAMERA R. F.G.

49 - 11

CUT TO:

SCENE 7 - CS - PEARCE, PAST
CLAREMONT L. F.G.

54 - 05

CUT TO:

SCENE 8 - SEMI CU - CLAREMONT,
PAST PEARCE R. F.G.

56 - 09

CUT TO:

SCENE 9 - CS - PEARCE, PAST
CLAREMONT.

PEARCE STEPS TO F.G. CROSSES
L. AND EXITS AND DEAKIN FACES
F.G.

70 - 12

CUT TO:

SCENE 10 - SEMI CU - CLAREMONT
PARTLY SEEN R. F.G. AS PEARCE
ENTERS FROM L., TURNS AND SITS
DOWN, PUTTING CIGARETTE IN HIS
MOUTH.

82 - 02

CUT TO:

SCENE 11 - SEMI CU - CLAREMONT.

83 - 15

CUT TO:

CLAREMONT

The telegraph line to Myrtle no
longer works.

PEARCE

Could be ice or animals...

even wind...

CLAREMONT

I think this bears investigation,
more than you're giving.

PEARCE

Some little time ago I had a
choice, Colonel...

CLAREMONT

Major.

SCENE 12 - CU - PEARCE. DEAKIN
APPEARS IN DOORWAY R. B.G.,
HOLDING COFFEE CUP..

PEARCE
Keep your nose clean, you'll
get there.

HE LIGHTS CIGARETTE.

89 - 14

CUT TO:

SCENE 13 - CU - CLAREMONT.

CLAREMONT
What about it?

93 - 10

CUT TO:

SCENE 14 - CU - PEARCE. DEAKIN
IN DOORWAY B.G.

PEARCE
You're right. No call to be a
detective. Now, we're all gonna
be on this train for a while...
we just might find out what
happened before we have to get
off.

DEAKIN STEPS IN.

DEAKIN
Could be you did it all.

115 - 00

CUT TO:

SCENE 15 - CU - CLAREMONT.

117 - 14

CUT TO:

SCENE 16 - CS - PEARCE L. F.G.
RISES AND STEPS TO DEAKIN R. B.G.
AND THE CAMERA MOVES IN CLOSER.
PEARCE STOPS AT L. FACING DEAKIN.

PEARCE
Could be.

126 - 12

CUT TO:

SCENE 17 - SEMI CU - CLAREMONT.

CLAREMONT
Or you.

CUT TO:

130 - 07

SCENE 18 - SEMI CU - PEARCE L.
DEAKIN R. BOTH LOOK FORWARD
TO CLAREMONT O.S.

135 - 07

CUT TO:

SCENE 19 - EXT. RAILROAD
TRACKS - DAY - SEMI CS -
LOCOMOTIVE WHEELS MOVING
ALONG.

139 - 08

CUT TO:

SCENE 20 - EXT. TRAIN - STACK -
CS - A LITTLE STEAM AND SMOKE
COMING OUT.

143 - 08

CUT TO:

SCENE 21 - INT. CAB - MS -
BANLON AT CONTROLS.

148 - 10

CUT TO:

SCENE 22 - EXT. TRACKS ALONG
FOOT OF HIGH HILLS - LS - TRAIN
COMES AROUND CURVE AND TOWARD
THE CAMERA.

158 - 10

CUT TO:

SCENE 23 - INT. TROOP CAR -
LS - WARM ATMOSPHERE. SOME IN
BUNKS, SOME PLAYING POKER AND
ONE AT STOVE R. F.G. STIRRING
FOOD IN POT. SUDDENLY THERE IS
A CHANGE OF MOTION. THE CAR SWAYS
CAUSING HEAVY POT TO SWING.

(RATTLING SOUND HEARD)

164 - 13

CUT TO:

SCENE 24 - EXT. REAR OF TROOP
CAR 38 - MS - IT IS RIDING VERY
ROUGHLY.

166 - 07

CUT TO:

SCENE 25 - INT. TROOP CAR -
SEMI CS - NOW RIDING VERY
ROUGHLY. SOLDIER UP IN BUNK L.
AND ANOTHER COOKING AT R. F.G.

SOLDIER IN BUNK
Oh, hell, we're stopping again.

171 - 01

CUT TO:

SCENE 26 - EXT. REAR OF TROOP CAR -
MS - IT MOVES AWAY FROM CAMERA.

175 - 00

CUT TO:

SCENE 27 - INT. PALACE CAR -
PARLOR - MS - THROUGH WINDOW B.G.
THE TROOP CAR, NOW DETACHED, IS
SEEN GOING AWAY DOWN THE TRACKS TO-
WARD THE B.G. DEAKIN AND CLAREMONT
SEATED L. AND FAIRCHILD, PEABODY,
AND MARICA B.G., ARE SEATED R.

177 - 15

CUT TO:

SCENE 28 - EXT. REAR PLATFORM OF
PALACE CAR - SEMI CS - MARICA
LOOKS OUT WINDOW, REACTS.

MARICA
Oh, no!

181 - 15

CUT TO:

SCENE 29 - LS - TROOP CAR GOING
B.G. DOWN TRACKS.

183 - 15

CUT TO:

SCENE 30 - INT. PALACE CAR PARLOR -
LS - THE FOUR MEN AND MARICA SEATED.
SHE RISES, MOVES TO DOOR AND LOOKS
OUT WINDOW TO TROOP CAR MOVING
FARTHER AWAY IN B.G.

MARICA
Oh, my God!

THE MEN START TO RISE.

187 - 06

CUT TO:

SCENE 31 - EXT. GLASS DOOR OF
PALACE CAR - SEMI CU - MARICA
LOOKING OUT AND CLAREMONT COM-
ING UP ALONGSIDE HER.

189 - 01

CUT TO:

SCENE 32 - EXT. TRACKS, BETWEEN
STEEP HILLS - LS - THE TROOP CAR
IS COMING FORWARD, CAMERA PULL-
ING BACK.

193 - 15

CUT TO:

SCENE 33 - INT. TROOP CAR - MS -
SOLDIERS STILL PLAYING CARDS,
AND OTHERS SEATED B.G. ONE IN
F.G. IS LOOKING OUT WINDOW R.

SOLDIER
Hey, we're going backwards!

197 - 00

CUT TO:

SCENE 34 - LS - OTHER SOLDIERS
GET TO THEIR FEET, AND MOVE TO
WINDOWS.

(AD LIB VOICES)

2ND SOLDIER
Oh, my God!

3RD SOLDIER
We're going backwards.

201 - 03

CUT TO:

SCENE 35 - MS - SOLDIERS LOOK-
ING OUT WINDOW.

(AD LIB VOICES - INDISTINCT)

SOLDIER
Look at those hills, man!

204 - 08

CUT TO:

SCENE 36 - EXT. HIGH HILLS - LS -
PAST TREES ALONG TRACKSIDE F.G.,
CAMERA PANNING L.

207 - 08

CUT TO:

SCENE 37 - EXT. TRACKS - LS -
RUNAWAY CAR GOING B.G. TOWARD
CURVE.

211 - 09

CUT TO:

SCENE 38 - INT. TROOP CAR - CS -
CONFUSION WITH MEN RISING AND
MOVING TO LOOK OUT WINDOWS.

1ST SOLDIER

Oh, he's right. We're going
backwards.

2ND SOLDIER

We're stopping.

3RD SOLDIER

I know.

ANOTHER

We're not stopping.

215 - 07

CUT TO:

SCENE 39 - CS - SOLDIERS IN
AISLE.

218 - 03

CUT TO:

SCENE 40 - EXT. TRACKS - MS -
WHEELS OF RUNAWAY CAR SPEEDING
ALONG TRACKS TO THE R.

220 - 03

CUT TO:

SCENE 41 - SHOOTING DOWN TO
DIRT GROUND BETWEEN THE TRACKS -
CS - SPEEDING ALONG GROUND, WITH
COUPLING OF RUNAWAY TROOP CAR
IN F.G. COUPLING MOVES OUT OF
SCENE.

226 - 03

CUT TO:

SCENE 42 - LS - BRAKE VAN AND TWO
TROOP CARS COMING DOWN TRACKS TO-
WARD THE CAMERA AND CAMERA GOING
INTO A REVERSE SHOT AS CARS GO
PAST CAMERA AND TOWARD THE B.G.

233 - 14

CUT TO:

SCENE 43 - EXT. ROLLING HILLS -
VERY LS - TRESTLE AT R.

CUT TO: 237 - 13

SCENE 44 - INT. TROOP CAR - LS -
SOLDIERS LYING ON BUNKS AND IN
AISLE, HANGING ONTO BUNK POSTS AS
SPEEDING CAR ROCKS BACK AND FORTH.

240 - 02

CUT TO:

SCENE 45 - MS - SOLDIERS HANGING
ON.

242 - 08

CUT TO:

SCENE 46 - INT. OTHER TROOP CAR -
TOWARD DOOR - CS - SOLDIERS IN F.G.
THE DOOR OPENS IN B.G. AND BELLEW
COMES INTO THE CAR.

SOLDIER
What's going on?

BELLEW
Go back! Quickly. Why don't you
get in your bunks. Hey, down there
Get over there.

252 - 02

CUT TO:

SCENE 47 - SHOOTING TOWARD OTHER
END OF CAR - LS - MOST OF THE
SOLDIERS ARE NOW IN BUNKS AND
BELLEW IN AISLE GIVES ORDERS.

BELLEW
Get into those bunks. And stay
there.

YOUNG SOLDIER IN BUNK GRABS
AHOLD OF BELLEW'S COAT.

256 - 04

CUT TO:

SCENE 48 - CS - SOLDIER HANGING
ONTO BELLEW.

257 - 14

CUT TO:

SCENE 49 - CS - SOLDIER, BACK TO
CAMERA, AS BELLEW IN THE AISLE
FORCES HIM DOWN ON THE BUNK.

260 - 06

CUT TO:

SCENE 50 - MS - OFFICER HOLDING
SOLDIER DOWN IN BUNK L. F.G.
BELLEW AMONG SOLDIERS IN AISLE
B.G.

BELLEW TRIES TO MAKE HIS WAY
THROUGH TO THE F.G. SOLDIER IN
BUNK L. F.G. GETS UP.

265 - 00

CUT TO:

SCENE 51 - SCS - PAST SOLDIERS, TO-
WARD BELLEW MAKING HIS WAY THROUGH
SOLDIERS IN B.G.

HE SHOVES A SOLDIER DOWN ONTO
BUNK R.

268 - 13

CUT TO:

YOUNG SOLDIER
Sergeant, I'm scared.

YOUNG SOLDIER
What's going on? I'm

YOUNG SOLDIER
scared.

BELLEW
Lay down there, and stay there.

BELLEW
Get back in your bunks -- and
stay!

All of you get back in your bunks!
Get.

BELLEW
You'll be all right. Stay in
your bunks.

Get down there.

SCENE 52 - CS - BELLEW STOPS
AND FACES CAMERA.

BELLEW
Grab hold! Grab hold! Now calm
down. Don't panic.

273 - 08

CUT TO:

SCENE 53 - EXT. TRAIN TRACKS -
DAY - VERY LS - BRAKE CAR COMING
FORWARD WITH TWO TROOP CARS BE-
HIND IT, AND OUT AT R.

280 - 12

CUT TO:

SCENE 54 - EXT. HILLS - LS -
TRESTLE STRUCTURE AT R.

285 - 12

CUT TO:

SCENE 55 - INT. TROOP CAR - MS -
CORPORAL PATULLO IN F.G. TUGGING
AT SIDE DOOR O.S. OTHER SOLDIERS
IN BUNKS B.G. WATCHING.

287 - 04

CUT TO:

SCENE 56 - CS - PATULLO TURNS
FACING F.G.

PATULLO
Godamighty! It's locked on the
outside!

291 - 07

CUT TO:

SCENE 57 - SCS - BELLEW STANDING IN
AISLE. SOLDIERS B.G. ONE OF THE
SOLDIERS RUNS DOWN AISLE TO B.G.

BELLEW
What the hell is going on here?
Where is that brakeman!

HE LOOKS AROUND TO B.G. THEN
COMES F.G.

298 - 15

CUT TO:

SMALL REEL SIX

FOOTAGE: Set counter measuring start at
00-00 at first frame of picture.

00-00

SCENE 1 - EXT. LOCOMOTIVE -
NIGHT - LS - DEAKIN WALKING FOR-
WARD ALONG THE SIDE TO FRONT END
OF LOCOMOTIVE.

6 - 15

CUT TO:

SCENE 2 - SCS - CAMERA FOLLOWS
DEAKIN WALKING L. AND B.G. ALONG
FRONT END OF LOCOMOTIVE, TOWARD
FAR SIDE WHERE HE STOPS, LOOKING
B.G.

12 - 00

CUT TO:

SCENE 3 - MS - DEAKIN LOOKING
O.S. HE WALKS FORWARD AND
EXITS TO THE L.

16 - 14

CUT TO:

SCENE 4 - EXT. TRACKSIDE AND
TRAIN - HIGH ANGLE - LS - THE
CAMERA PULLS BACK TO THE L. AS
DEAKIN WALKS FORWARD AT SUPPLY
CAR, INTO A REVERSE SHOT AS HE
CROSSES ALONG IT, HOLDS AS HE
STOPS NEAR FAR CORNER, LOOKING
B.G.

37 - 05

CUT TO:

SCENE 5 - SCS - DEAKIN LOOKS
AROUND CORNER OF CAR.

40 - 10

CUT TO:

SCENE 6 - CS - HENRY ON PLAT-
FORM OF COMBINATION CAR, HIS
HEAD TILTED BACK AS HE DRINKS
FROM THE NECK OF A BOTTLE.

CUT TO:

43 - 08

SCENE 7 - SCS - CAMERA TILTS DOWN
AS DEAKIN CROUCHES BETWEEN CARS.

52 - 06

CUT TO:

SCENE 8 - MS - DEAKIN MOVING
THROUGH BETWEEN CARS.

59 - 03

CUT TO:

SCENE 9 - CU - HENRY ON CAR
PLATFORM. HE GLANCES OUT.

63 - 05

CUT TO:

SCENE 10 - AT STEPS OF CAR -
SEMI CS - DEAKIN CRAWLING OUT
FROM BETWEEN CARS TO F.G.

70 - 13

CUT TO:

SCENE 11 - CS - HENRY. HE MOVES
BACK INTO CAR, EXITING SCENE.

75 - 02

CUT TO:

SCENE 12 - EXT. COMBINATION CAR -
MS - DEAKIN STRAIGHTENS AND CAMERA
FOLLOWS HIM CROSSING AT SIDE OF
CAR TO THE L. HE STOPS, LOOKS UP
AT OPEN WINDOW.

89 - 02

CUT TO:

SCENE 13 - SCS - DEAKIN LOOKING UP,
MOVING TO, JUMPING UP, GRABBING AHOLD
OF WINDOW SILL, PULLING HIMSELF UP
AND STARTING IN THROUGH THE WINDOW.

97 - 10

CUT TO:

SCENE 14 - INT. COMPARTMENT - SCS -
DR. MOLYNEUX'S BODY STRETCHED OUT
ON BUNK. SHADOW MOVES ACROSS HIS
FACE AND DEAKIN MOVES IN FROM LEFT.

102 - 04

CUT TO:

SCENE 15 - INT. ANOTHER COMPARTMENT -
CS - O'BRIEN IN BUNK OPENS HIS EYES,
LOOKS O.S., SHOVES COVERS BACK AND
SITS UP, LOOKING TO O.S.

123 - 03

CUT TO:

SCENE 16 - INT. MOLYNEUX COMPARTMENT -
CS - DEAKIN DOWN AT SIDE OF BUNK,
LOOKING UP TO O.S.

126 - 10

CUT TO:

SCENE 17 - INT. SECOND COMPARTMENT -
CS - O'BRIEN - CAMERA PULLS BACK INTO
A SCS AS HE STEPS R. TO THE DOOR. HE
OPENS IT AND STARTS OUT.

135 - 12

CUT TO:

SCENE 18 - INT. PASSAGEWAY - CS -
O'BRIEN LOOKS OUT AT DOOR L. F.G.,
THEN DOWN PASSAGEWAY TO B.G.

140 - 00

CUT TO:

SCENE 19 - INT. MOLYNEUX COMPARTMENT -
SEMI CS - DEAKIN STANDS.

145 - 07

CUT TO:

SCENE 20 - INT. PASSAGEWAY - LS -
DEAKIN STEPS OUT, LOOKS OUT WINDOW
R., STRAIGHTENS, GOES BACK INTO
THE COMPARTMENT, EXITING.

CUT TO: 156 - 06

SCENE 21 - INT. COMPARTMENT - SCS -
DEAKIN LISTENING AT DOOR.

(DOOR HEARD CLOSING O.S.)

DEAKIN TURNS, THE CAMERA MOVING L.
HE RAISES DR. MOLYNEUX'S BODY,
TAKES THREE LONG RODS FROM UNDER-
NEATH HIM, SETS THEM ASIDE, TAKES
WOODEN SUITCASE FROM OVERHEAD RACK,
PICKS UP TUBES, STEPS TO WINDOW.

186 - 06

CUT TO:

SCENE 22 - EXT. OPEN COMPARTMENT
WINDOW - CS - SUITCASE AND RODS
COME OUT FIRST THEN DEAKIN'S HEAD.

191 - 10

CUT TO:

SCENE 23 - MS - TUBES AND SUITCASE
BEING LOWERED FROM WINDOW, BY DEAKIN,
TO THE GROUND, CAMERA MOVING DOWNWARD.

(SOUND HEARD AS TUBES HIT
GROUND)

202 - 00

CUT TO:

SCENE 24 - INT. COMPARTMENT - SEMI
CU - O'BRIEN RAISED UP. HE LIES
BACK DOWN, PULLS COVERS OVER HIS
HEAD.

207 - 05

CUT TO:

SCENE 25 - EXT. COMBINATION CAR - MS -
DEAKIN LOOKING OUT WINDOW. HE PUTS ONE
LEG OUT THEN THE OTHER AND LETS HIMSELF
DROP TO THE GROUND. HE REACHES DOWN,
PICKS UP SUITCASE AND RODS, WALKS B.G.

241 - 05

CUT TO:

SCENE 26 - EXT. TRACKSIDE - NIGHT - MS -
TOP OF POLE. ROD BEING PUT UP AT TOP -
CAMERA PANS DOWN TO CS OF DEAKIN PULLING
IN ELECTRICAL CORD. HE KNEELS. REAR END
OF PALACE CAR SEEN IN B.G.

255 - 06

CUT TO:

SCENE 27 - SCS - DEAKIN OPENING WOODEN
SUITCASE. HE UNSCREWS BOLT, ATTACHES CORD,
TIGHTENS BOLT.

274 - 07

CUT TO:

SCENE 28 - LS - DEAKIN KNEELING AT BOX BY
POLE. THE THREE CARS OF TRAIN SEEN R. B.G.

283 - 04

CUT TO:

SCENE 29 - CS - DEAKIN STARTS TAPPING
HIS SENDING KEY.

292 - 01

CUT TO:

SCENE 30 - INT. FORT OFFICE - AT DESK -
CS - HAWKINS' HANDS SEEN JOTTING MESSAGE
DOWN ON PAPER.

(TAPPING OF MESSAGE HEARD
- IT STOPS)

CAMERA TILTS UP TO A CS OF HAWKINS,
AND COLONEL LUNDY SITTING IN CHAIR
B.G., WATCHING, HIS HANDS STILL BOUND
BEHIND HIS BACK, AND BACK INTO A MS
AS HAWKINS HANDS MESSAGE TO CALHOUN.

CALHOUN

He says that they failed to
wreck the troop cars.

JEBBO GETS UP FROM CHAIR B.G.
AND STEPS FORWARD.

JEBBO

Son of a bitch!

CALHOUN

We ain't done yet, Jebbo.
Hawkins, ask him what time he
gets to Breakheart Pass.

CUT TO:

326 - 10

SCENE 31 - CS - CALHOUN STEPPING
B.G., TURNS AT R. F.G., FACING
AND LOOKING TO B.G.. JEBBO B.G.

CALHOUN

Then tell him to stop the
train when he gets there.

CALHOUN STARTS B.G.

332 - 14

CUT TO:

SCENE 32 - CS - JEBBO, AND
CALHOUN GOING B.G. AT R.

333 - 03

CUT TO:

SCENE 33 - LS - GROUP. CALHOUN
WALKS TO DOOR R. B.G.

JEBBO

Well, we'll have to get rid of
those soldiers.

337 - 05

CUT TO:

SCENE 34 - SEMI CU - CALHOUN
FACES F.G. HE PICKS UP RIFLE
FROM O.S.

CALHOUN

White Hand's gonna have to work
a mite harder then he figured.

HE STARTS OUT DOORWAY.

344 - 08

CUT TO:

SCENE 35 - EXT. TRAIN - NIGHT -
LS - O'BRIEN, BANLON AND RAFFERTY
COME HURRYING FROM COMBINATION
CAR TO LOCOMOTIVE F.G. O'BRIEN
STOPS AT STEPS.

359 - 01

CUT TO:

SCENE 36 - INT. LOCOMOTIVE - CS -
O'BRIEN MOVES IN AT DOORWAY, AND
BANLON ENTERS AT OTHER SIDE, BOTH
LOOKING IN, TO F.G.

363 - 07

CUT TO:

SCENE 37 - INT. LOCOMOTIVE -
CU DEAKIN.

DEAKIN
Well, it's about time. It's
almost morning.

367 - 12

CUT TO:

SCENE 38 - SEMI CS - O'BRIEN
AND BANLON OUTSIDE DOORWAY.

369 - 12

CUT TO:

SCENE 39 - CU - DEAKIN. HE
TURNS FORWARD.

372 - 04

CUT TO:

SCENE 40 - EXT. TRAIN - LS -
O'BRIEN AND BANLON STANDING ON
EITHER SIDE OF STEPS. RAFFERTY
AT R., AND DEAKIN INSIDE CAB.

DEAKIN
I'm hungry.

BANLON STARTS UP STEPS TO
CAB.

379 - 14

CUT TO:

SCENE 41 - CS - BANLON, BACK
TO CAMERA MOVES INTO CAB, LOOKS
L. THEN TURNS, LOOKING DOWN.

BANLON
Pressure's right up there.

388 - 10

CUT TO:

SCENE 42 - CS - O'BRIEN, LOOKING
UP, NODS.

390 - 09

CUT TO:

SCENE 43 - SCS - DEAKIN IN DOOR-
WAY. BANLON B.G. DEAKIN REACHES
FOR HIS HAT AND OVERCOAT, STARTS
DOWN, HANGING ON SLIDE RAIL.

400 - 04

CUT TO:

SCENE 44 - VERY LS - O'BRIEN &
RAFFERTY STANDING BELOW AS DEAKIN
JUMPS DOWN, HANGING ON SLIDE RAIL.

402 - 02

CUT TO:

SCENE 45 - LS - THE THREE AT
TRAIN. RAFFERTY AT R.

DEAKIN STARTS R. AND O'BRIEN
FOLLOWS.

RAFFERTY STARTS UP CAB STEPS.

413 - 11

CUT TO:

SCENE 46 - LONGER SHOT - RAFFERTY
GOING UP STEPS INTO CAB, EXITING.

423 - 10

CUT TO:

SCENE 47 - MS - CAB - BANLON
APPEARS IN DOORWAY LOOKING OUT.
RAFFERTY AT WINDOW INSIDE.

429 - 15

CUT TO:

SCENE 48 - EXT. COMBINATION CAR -
SCS - O'BRIEN IN DOORWAY WAVES
LANTERN.

432 - 11

CUT TO:

SCENE 49 - MS - BANLON IN DOORWAY,
WAVES. RAFFERTY LOOKING OUT WINDOW.
BANLON MOVES INTO TENDER, EXITING.

442 - 11

CUT TO:

O'BRIEN
Go back and go to bed.

You can sleep the rest of the
way.

(WHISTLE BLOWS)

SCENE 50 - MS - WHEELS REVOLV-
ING, AS LOCOMOTIVE TRAVELS L.

Fade out Starts: 452 - 11
FADE IN: 454 - 02

SCENE 51 - EXT. TRAIN TRACKS
ALONG HIGH HILLS - DAY - VERY LS -
CAMERA PANS L. WITH TRAIN CROSSING.

DISSOLVE STARTS: 465 - 13
466 - 06

DISSOLVE TO:

SCENE 52 - INT. PALACE CAR -
MS - DEAKIN COMES THROUGH DOOR-
WAY QUICKLY CARRYING CORDWOOD
AND THE CAMERA PULLS BACK, TO
INCLUDE PEABODY SITTING IN
CHAIR - DEAKIN STOPS AT STOVE
IN A CS. CAMERA TILTS DOWN AS
HE CROUCHES, PUTS WOOD DOWN
AND OPENS STOVE DOOR.

484 - 01

CUT TO:

SCENE 53 - CU - PEABODY.

DISSOLVE TO START: 489 - 07

DISSOLVE TO: 489 - 14

SCENE 54 - INT. GALLEY - MS -
CARLOS PREPARING FOOD. HENRY
ENTERS, DIPS FINGER INTO FOOD,
TASTING IT.

DISSOLVE TO STARTS: 504 - 14
505 - 06

DISSOLVE TO:

SCENE 55 - INT. PARLOR - SEMI
CS - CLAREMONT HAVING DRINK. HE
LOWERS GLASS - CAMERA MOVES R. AS
HE CROSSES. HE TURNS AND THE CAM-
ERA MOVES B.G. WITH HIM WALKING
THROUGH DOORWAY INTO DINING ROOM
WHERE THE OTHERS ARE ALREADY SEAT-
ED AT THE TABLE -

(Continued next page)

(SCENE 55 CONT'D.)
CAMERA HOLDS IN A MS -
CLAREMONT STANDS AT HIS CHAIR.

CLAREMONT
Mind if I help

HENRY APPEARS IN GALLEY B.G.
AND COMES IN THROUGH DOOR.

myself?

FAIRCHILD
Of course not, Major.

HENRY STOPS BY FAIRCHILD WHO
LOOKS UP AT HIM.

What is it, Henry?

546 - 10

CUT TO:

SCENE 56 - CS - SHOOTING UP TO
HENRY, PAST FAIRCHILD L. F.G.

HENRY
I can't find the Reverend.

552 - 00

CUT TO:

SCENE 57 - CS - DEAKIN REACTS,
LOOKING O.S., PUTS HIS FORK DOWN.
MARICA BACK TO CAMERA F.G.

556 - 03

CUT TO:

SCENE 58 - CU - PEARCE.

558 - 13

CUT TO:

SCENE 59 - CS - HENRY, AND
FAIRCHILD LEFT F.G.

563 - 05

CUT TO:

SCENE 60 - CU - DEAKIN.

DEAKIN
He can't be far. Only ten
minutes ago he was trying to
save my soul.

571 - 10

CUT TO:

SCENE 61 - CS - MARICA, PAST
FAIRCHILD RIGHT F.G.

575 - 00

CUT TO:

SCENE 62 - CU - PEARCE.

580 - 01

CUT TO:

SCENE 63 - SEMI CU - CLAREMONT.

584 - 13

CUT TO:

SCENE 64 - CS - FAIRCHILD AND
HENRY.

588 - 10

CUT TO:

SCENE 65 - CS - CS - MARICA, AND
FAIRCHILD RIGHT F.G.

599-00

CUT TO:

SCENE 66 - SEMI CU - CLAREMONT.

592 - 09

CUT TO:

SCENE 67 - MS - GROUP.

602 - 12

CUT TO:

MARICA
Could he have fallen off?

PEARCE
We could back up and look for him.

CLAREMONT
Yeah. Well, where's O'Brien?
We'll back up and look.

FAIRCHILD
No!

MARICA
My God, Richard!

CLAREMONT
Why not?

FAIRCHILD
Someone is trying to stop this
train. I will not allow that to
happen.

MARICA
I can't believe you won't take
the time to stop and look for
him.

SCENE 68 - CS - FAIRCHILD LOOKING
TO MARICA L. F.G. HENRY PARTLY
SEEN RIGHT B.G.

FAIRCHILD

My darling, there are men dying
at that Fort who desperately
need our help.

, 610 - 00

CUT TO:

SCENE 69 - CS - MARICA, PAST
FAIRCHILD BACK TO CAMERA R. F.G.

It's my responsibility to get
us there.

614 - 12

CUT TO:

SCENE 70 - CS - FAIRCHILD, PAST
MARICA L. HENRY PARTLY SEEN R.
B.G.

Now if the Reverend Peabody was
stupid enough -- or

619 - 05

CUT TO:

SCENE 71 - CS - DEAKIN, PAST
MARICA, PARTLY SEEN IN L. F.G.

FAIRCHILD'S VOICE
unlucky enough - to have fallen
off, I'm sorry, but

623 - 05

CUT TO:

SCENE 72 - CS - FAIRCHILD, PAST
MARICA L. HENRY RIGHT B.G. CAMERA
TILTS UP AS FAIRCHILD RISES, EX-
CLUDING MARICA.

FAIRCHILD
we're going through.

CLAREMONT'S VOICE
Governor,

629 - 07

CUT TO:

SCENE 73 - SEMI CU - CLAREMONT.
HE RAISES HIS DRINK IN TOAST.

you are one superior son of a
bitch

636 - 06

CUT TO:

SCENE 74 - SEMI CU - FAIRCHILD
AND HENRY.

FAIRCHILD
We'll search what's left of this
train.

HE TURNS, STARTS L. B.G.

646 - 00

CUT TO:

SCENE 75 - MS - GROUP. FAIRCHILD
GOES OUT DOOR B.G., EXITS IN
GALLEY, AND HENRY FOLLOWS.
PEARCE RISES, PUTS HIS HAT ON
AND STARTS OUT DOOR.

658 - 10

CUT TO:

SCENE 76 - CS - DEAKIN, PAST
MARICA LEFT F.G. HE RISES,
EXITS R.

666 - 14

CUT TO:

SCENE 77 - CS - MARICA, LOOKING
OFF AFTER HIM.

671 - 08

CUT TO:

SCENE 78 - INT. PARLOR - LS -
DEAKIN ENTERS, TAKES GLASS AND
DECANTER AND POURS HIMSELF A
DRINK, STOPS IN A CS, DOWNS THE
DRINK. MARICA APPEARS IN PASSAGE-
WAY B.G., COMING INTO PARLOR.

696 - 08

CUT TO:

SCENE 79 - SEMI CS - MARICA STOPS
AT SIDE OF DOORWAY.

701 - 00

CUT TO:

SCENE 80 - SEMI CU - DEAKIN,
BACK TO CAMERA.

704 - 14

CUT TO:

SCENE 81 - SEMI CS - MARICA.

MARICA
Who are you?

710 - 01

CUT TO:

SCENE 82 - SEMI CU - DEAKIN
LOOKS AROUND TO F.G.

DEAKIN
John Deakin.

716 - 05

CUT TO:

SCENE 83 - SEMI CS - MARICA.

MARICA
What are you?

721 - 00

CUT TO:

SCENE 84 - SEMI CU - DEAKIN
LOOKS TO F.G.

CLAREMONT'S VOICE
He must have fallen off.

726 - 00

CUT TO:

SCENE 85 - SEMI CS - MARICA,
AS FAIRCHILD AND CLAREMONT
COME INTO THE ROOM FROM
PASSAGEWAY PAST HER.

CLAREMONT
If we back up, say, maybe five
miles --

729 - 03

CUT TO:

SCENE 86 - LS - DEAKIN F.G.
FAIRCHILD AND CLAREMONT WALK FOR-
WARD INTO ROOM, FOLLOWED BY
PEARCE AND O'BRIEN IN B.G. MARICA
AT SIDE OF DOORWAY B.G.

FAIRCHILD
He certainly wouldn't have
jumped off.

DEAKIN
Reverend Peabody was small. A
big strong man could have thrown
him off.

740 - 02

CUT TO:

SCENE 87 - CS - DEAKIN.

DEAKIN

Me, I have an alibi. Miss Scoville obviously is not a strong man. But the rest of you are. Big strong men.

751 - 07

CUT TO:

SCENE 88 - CU - CLAREMONT.
O'BRIEN B.G.

CLAREMONT

Deakin, what the hell are you talking about?

754 - 09

CUT TO:

SCENE 89 - SEMI CU - FAIRCHILD.

FAIRCHILD

You're pretty free with your theories, Mr. Deakin, and my whiskey.

762 - 14

CUT TO:

SCENE 90 - SEMI CU - DEAKIN. HE
HOLDS GLASS UP AND THE CAMERA
PULLS BACK AS HE WALKS FORWARD.

DEAKIN

Damn sight better than that whiskey back in Myrtle.

771 - 10

CUT TO:

SCENE 91 - CU - PEARCE. HE SLAPS
HIS HAND FORWARD.

PEARCE

Yes.

772 - 12

CUT TO:

SCENE 92 - SEMI CU - DEAKIN SMILING
AS PEARCE'S HAND KNOCKS GLASS FROM
HIS HAND. DEAKIN LOOKS FORWARD AS
PEARCE MOVES IN AT L. F.G. AND GRABS
AHOLD OF DEAKIN.

774 - 01

CUT TO:

SCENE 93 - CS - GROUP. CAMERA
MOVES R. AS PEARCE IN F.G.
SHOVES DEAKIN BACKWARD INTO A
SITTING POSITION IN CHAIR.

776 - 09

CUT TO:

SCENE 94 - LS - GROUP - FAIRCHILD
AND CLAREMONT MOVE FORWARD,
FAIRCHILD GRABBING AHOLD OF PEARCE
FROM BEHIND.

FAIRCHILD
Marshal! There's no need for
that.

HE PULLS PEARCE AWAY.

Mr. Deakin is not a man of
violence.

791 - 03

CUT TO:

SCENE 95 - SEMI CS - FAIRCHILD AND
PEARCE, PAST DEAKIN IN CHAIR.

He told us what he's not...

798 - 01

CUT TO:

SCENE 96 - SCS - DEAKIN, AND
FAIRCHILD PARTLY SEEN AT L.

FAIRCHILD'S VOICE
but not what he is.

CAMERA MOVES IN TO A SEMI CU OF
DEAKIN.

FADE OUT STARTS: 805 - 04
ENDS: 808 - 06

SCENE 97 - EXT. TRESTLE RUNNING
OVER VALLEY - DAY - SNOW - VERY
LS - TRAIN CROSSING L. TO R.

823 - 13

CUT TO:

SCENE 98 - INT. SUPPLY WAGON -
MS - DEAKIN APPEARS OUTSIDE
WINDOW OF DOOR IN B.G. HE OPENS
THE DOOR, ENTERS, LOOKS F.G.

837 - 06

CUT TO:

SCENE 99 - SHOOTING TOWARD
END OF CAR - MS - SUPPLIES
ARE MOSTLY COVERED WITH
TARPAULINS.

839 - 06

CUT TO:

SCENE 100 - SEMI CS - DEAKIN -
CAMERA PULLS BACK WITH HIM WALK-
ING FORWARD. HE REMOVES HIS OVER-
COAT, THEN QUICKLY MOVES BEHIND
SOME PILED UP SACKS IN R. F.G.
AS DOOR B.G. IS OPENED BY CARLOS
WHO ENTERS, CARRYING A LANTERN,
AND CLOSING THE DOOR.

865 - 02

CUT TO:

SCENE 101 - SCS p CARLOS. HE SETS
LANTERN DOWN, REACHES TO A HANGING
SIDE QUARTER OF MEAT.

871 - 04

CUT TO:

SCENE 102 - CS - DEAKIN BEHIND
SACKS, LOOKING O.S.

874 - 13

CUT TO:

SCENE 103 - SCS - CARLOS TOUCHES
ANOTHER PIECE OF HANGING MEAT. HE
CROSSES L. STEPS UP AND REACHES UP
TAKING A SMALLER PIECE OF MEAT DOWN.
HE STEPS DOWN, STARTS B.G., STOPS.

891 - 08

CUT TO:

SCENE 104 - CS - DEAKIN BEHIND
SACKS.

895 - 00

CUT TO:

SCENE 105 - LS - PAST DEAKIN,
BACK TO CAMERA, BEHIND SACKS
R. F.G. TO CARLOS IN B.G. -
CARLOS TURNS, WALKS B.G.,
OPENS DOOR, STARTING OUT.

911 - 14

CUT TO:

Length of Reel - 911 Feet 14 Frames

END OF SMALL REEL SIX

Length of Large Reel Three A & Three B

1,802 Feet & 8 Frames

FOOTAGE: Set counter measuring start
at 00-00 on X mark of leader.

00-12

SCENE 1 - INT. SUPPLY ROOM - CS -
DEAKIN CROUCHED BEHIND SACKS.

(SOUND OF DOOR CLOSING)

DEAKIN RISES, PUTS HIS COAT AND
HAT ON TOP OF SACKS, WALKS B.G.
INTO A MS TO LANTERN ON WALL.

32 - 09

CUT TO:

SCENE 2 - INT. GALLEY - MS -
CARLOS, HOLDING SLAB OF MEAT AND
LANTERN, CLOSES DOOR BEHIND HIM,
SETS LANTERN ON COUNTER R. AND
MEAT ON COUNTER L.

41 - 09

CUT TO:

SCENE 3 - INT. SUPPLY CAR - SEMI
CS - DEAKIN SETS LANTERN ON CRATE,
WALKS B.G. WHERE TARPAULIN COVERS
LARGE SIZED CRATES AND RELEASES
ROPES FROM AROUND IT.

57 - 13

CUT TO:

SCENE 4 - CU - DEAKIN DRAWS TAR-
PAULIN BACK REVEALING BOXES MARKED:

U.S. ARMY
MEDICAL CORPS
MEDINCINE PANNIERS

DEAKIN TAKES ONE OF THE BOXES FROM
PILE AND THE CAMERA TILTS DOWN AS HE
SETS IT ON FLOOR, AND HOLDS ON HIS
HANDS USING CHISEL TO PRY OPEN THE
LID.

89 - 01

CUT TO:

SCENE 5 - BIG CU - DEAKIN. HE
RAISES LID OF BOX.

96 - 12

CUT TO:

SCENE 6 - CS - INTERIOR OF BOX WITH
SAWDUST COVERING CONTENTS. DEAKIN'S
HAND BRUSHES OVER SAWDUST.

101 - 12

CUT TO:

SCENE 7 - BIG CU - DEAKIN, WORKING.

108 - 15

CUT TO:

SCENE 8 - CS -BOX - DEAKIN'S HAND
TAKES A CYLINDRICAL OBJECT ABOUT 8
INCHES LONG OUT AND THE CAMERA
MOVES UP TO HIM POCKETING IT.

113 - 01

CUT TO:

SCENE 9 - MS - DEAKIN TAKING MORE
OF THE CYLINDRICAL OBJECTS FROM BOX,
AND POCKETING THEM.

123 - 01

CUT TO:

SCENE 10 - CS - DEAKIN REACHING FOR
MORE OBJECTS AND POCKETING THEM.

132 - 15

CUT TO:

SCENE 11 - MS - DEAKIN SMOOTHS SAWDUST,
CLOSES LID OF BOX, SECURES IT, LIFTS IT
PUTTING IT BACK UP ON TOP OF OTHER BOXES.

153 - 05

CUT TO:

SCENE 12 - INT. GALLEY - MS - CARLOS,
TAKING LANTERN, GOES B.G. TO DOOR AND OPENS IT.

159 - 08

CUT TO:

SCENE 13 - INT. SUPPLY CAR - SEMI
CS - DEAKIN AT PILE OF COFFINS USING
CHISEL TO PRY OPEN COVER. HE RAISES
COVER AND SETS IT ASIDE THEN LOOKS
DOWN INTO BOX.

179 - 01

CUT TO:

SCENE 14 - CS - RIFLES INSIDE COFFIN.

181 - 14

CUT TO:

SCENE 15 - CU - DEAKIN.

185 - 00

CUT TO:

SCENE 16 - LS - DEAKIN STANDING AT COFFIN.
THRU PEEK-HOLE GLASS IN DOOR B.G. CARLOS
CAN BE SEEN APPROACHING. DEAKIN QUICKLY
TURNS LANTERN OFF AND CROUCHES DOWN AT
COFFINS. CARLOS ENTERS, SETS LANTERN DOWN.

203 - 12

CUT TO:

SCENE 17 - SCS - CARLOS STEPS L., PICKS UP
WRAPPED PACKAGE OF MEAT, LOOKS F.G.

212 - 13

CUT TO:

SCENE 18 - LS - CARLOS STARTS AWAY.

215 - 15

CUT TO:

SCENE 19 - CU - CARLOS STEPS R., LOOKS
FORWARD AGAIN, THEN TURNS B.G. TO DOOR.

223 - 00

CUT TO:

SCENE 20 - CU - DEAKIN LOOKING TO O.S.
HE STARTS TO RISE UP.

228 - 03

CUT TO:

SCENE 21 - CS - DEAKIN RISES UP, BACK TO CAMERA, PEEKS AROUND CRATES TO B.G. HE REACHES, GETS LANTERN, SETS IT DOWN, STRIKES MATCH AND LIGHTS IT.

246 - 15

CUT TO:

SCENE 22 - INT. GALLEY - SCS - CARLOS COMES FROM DOOR OF COMBINATION CAR B.G., THROUGH DOOR INTO GALLEY. HE SETS LANTERN R. AND SACK ON COUNTER L. HE PICKS KNIFE UP.

262 - 06

CUT TO:

SCENE 23 - CS - CARLOS' HANDS TAKING A THROWING KNIFE FROM INSIDE HIS CLOTHES.

266 - 09

CUT TO:

SCENE 24 - AT GALLEY DOOR, TOWARD COMBINATION CAR - MS - CARLOS OPENS DOOR, GOES THROUGH IT AND B.G. TOWARD OTHER CAR.

272 - 14

CUT TO:

SCENE 25 - INT. SUPPLY CAR - MS - DEAKIN RISES FROM CROUCH, PUTS LID ON COFFIN. HE STEPS R. TO SOME OTHER BOXES WHICH ARE SECURED WITH ROPES, GIVES THEM A SHOVE BUT THEY ARE SECURED TOO TIGHT - CAMER MOVES L. AS HE STEPS TO SOME OTHER COFFINS AT LEFT, ALSO SECURED WITH ROPE. HE GIVES THEM A SHOVE BUT THEY DO NOT GIVE.

294 - 08

CUT TO:

SCENE 26 - AT GLASS LOOK-THRU IN DOOR - CU - TOP OF CARLOS' HEAD AND EYES APPEAR.

298 - 08

CUT TO:

SCENE 27 - MS - DEAKIN RAISES COFFIN LID AND CAMERA MOVES IN TO A CS OF A DEAD MAN IN IT - IT IS THE REVEREND PEABODY.

303 - 15

CUT TO:

SCENE 28 - CU - DEAKIN.

306 - 07

CUT TO:

SCENE 29 - CU - PEABODY, EYES OPEN.

309 - 07

CUT TO:

SCENE 30 - LS - CARLOS ENTERING AT DOOR.

314 - 13

CUT TO:

SCENE 31 - SCS - DEAKIN BACK TO CAMERA FACING COFFIN.

316 - 14

CUT TO:

SCENE 32 - CS - CARLOS MOVING FORWARD,
KNIFE IN HIS HAND.

319 - 03

CUT TO:

SCENE 33 - CS - DEAKIN WHIRLS AROUND FACING F.G.

320 - 03

CUT TO:

SCENE 34 - SCS - CARLOS, COMING FORWARD, STOPS.

321 - 00

CUT TO:

SCENE 35 - SCS - DEAKIN TAKES LANTERN FROM WALL
AND HURLS IT FORWARD.

322 - 09

CUT TO:

SCENE 36 - LS - DEAKIN BACK TO CAMERA HURLING
LANTERN TOWARD CARLOS B.G. IT HITS THE FLOOR
BETWEEN THEM AND FLAMES RISE. DEAKIN RUNS TO L.
FG AND EXITS, AND CARLOS UNBUTTONS HIS SUIT
COAT, PUTS KNIFE ON TOP OF CASKET.

327 - 06

CUT TO:

SCENE 37 - SCS - CARLOS REMOVES HIS SUIT COAT,
LETS IT DROP TO THE FLOOR O.S.

333 - 05

CUT TO:

SCENE 38 - CS - CARLOS' PANT LEGS AS HIS FEET
STOMP ON COAT OVER FLAMES.

336 - 07

CUT TO:

SCENE 39 - SEMI CU - CARLOS, IN MOTION FROM
STOMPING ON COAT O.S.

338 - 07

CUT TO:

SCENE 40 - EXT. SNOWY TREE-COVERED HILLS -
VERY LS - CAMERA PANS R. WITH THE TRAIN
TRAVELING ALONG TRACKS.

343 - 10

CUT TO:

SCENE 41 - EXT. BETWEEN SUPPLY CAR AND
TENDER - HIGH ANGLE - MS - SHOOTING DOWN TO
DEAKIN COMING OUT SUPPLY CAR DOOR AND CLIMBING
UP LADDER, CAMERA MOVING UPWARD.

349 - 11

CUT TO:

SCENE 42 - EXT. AT ROOF OF SUPPLY CAR, TO TENDER
AND LOCOMOTIVE B.G. - SCS - DEAKIN CLIMBS UP,
DROPS ON HIS KNEES ON SUPPLY CAR ROOF AND HIS
HANDS ON TARP COVERING WOOD ON TENDER, FACING
LOCOMOTIVE B.G.

354 - 10

CUT TO:

SCENE 43 - BIG CU - DEAKIN. HE LOOKS DOWNWARD
TO RIGHT.

358 - 09

CUT TO:

SCENE 44 - SCS - DEAKIN ON TOP OF MOVING TRAIN.
HE LOOKS DOWNWARD. IN B.G. CARLOS CAN BE SEEN
COMING UP AT ROOF BETWEEN SUPPLY CAR AND
COMBINATION CAR.

371 - 01

CUT TO:

SCENE 45 - MS - CARLOS, WITH KNIFE BETWEEN HIS TEETH,
CLIMBS UP ON HIS KNEES ON ROOF OF COMBINATION CAR.

375 - 07

CUT TO:

SCENE 46 - LS - DEAKIN FACING B.G. ON HIS KNEES
BETWEEN SUPPLY CAR AND TENDER AS LOCOMOTIVE
MOVES DOWN TRACKS TO B.G.

378 - 15

CUT TO:

SCENE 47 - MS - CARLOS, ON HIS HANDS AND KNEES,
CRAWLS FORWARD TO CENTER WALK ALONG SUPPLY CAR ROOF.

384 - 05

CUT TO:

SCENE 48 - CS - DEAKIN ON HANDS AND KNEES.

389 - 05

CUT TO:

SCENE 49 - MS - CARLOS ON SUPPLY CAR ROOF TRYING
TO GET TO HIS FEET.

394 - 00

CUT TO:

SCENE 50 - LS - DEAKIN KNEELING ON SUPPLY CAR
ROOF AT F.G. CARLOS AT FAR END OF IT B.G. GETS
TO HIS FEET AND STARTS WALKING FORWARD.

401 - 08

CUT TO:

SCENE 51 - MS - CARLOS MOVING FORWARD ON ROOF,
KNIFE IN HAND.

405 - 03

CUT TO:

SCENE 52 - CU - DEAKIN. HE RAISES HIS HEAD.

406 - 09

CUT TO:

SCENE 53 - SCS - DEAKIN WITH BACK TO CAMERA
WHIRLS AROUND LOOKING TO O.S F.G.

407 - 08

CUT TO:

SCENE 54 - SCS - CARLOS MOVING FORWARD

408 - 09

CUT TO:

SCENE 55 - MS - DEAKIN. HE THROWS A SNOWBALL.

410 - 02

CUT TO:

SCENE 56 - SCS - CARLOS. SNOWBALL HITS TOP OF
HIS HEAD.

411 - 02

CUT TO:

SCENE 57 - CS - DEAKIN. HE STARTS FOR LEFT F.G.,
EXITING.

412 - 10

CUT TO:

SCENE 58 - LS - THE TWO ON ROOF. DEAKIN SHOVES
CARLOS DOWN ON HIS BACK AND LIES ON TOP OF HIM.
THEY ROLL TOWARD RIGHT EDGE OF ROOF THEN TOWARD
LEFT. CARLOS SHOVES DEAKIN OVER TO L. SIDE.

427 - 04

CUT TO:

SCENE 59 - CS - CARLOS BACK TO CAMERA HOLDING
DEAKIN WITH HIS HEAD OUT OVER THE SIDE.

429 - 09

CUT TO:

SCENE 60 - BIG CU - CARLOS SMILING.

431 - 04

CUT TO:

SCENE 61 - MS - CARLOS ON HIS KNEES HOLDING DEAKIN DOWN ON HIS BACK WITH HEAD OVER EDG OF ROOF. DEAKIN GETS THE ADVANTAGE AND ROLLS CARLOS OVER.

437 - 03

CUT TO:

SCENE 62 - LS - THE TWO ON CAR ROOF ROLL OVER TOWARD THE OTHER SIDE AND CARLOS GETS ON HIS KNEES AND BANGS DEAKIN'S HEAD ON THE ROOF.

445 - 03

CUT TO:

SCENE 63 - SCS - THE TWO, CARLOS ON TOP BANGING DEAKIN'S HEAD ON ROOF.

447 - 10

CUT TO:

SCENE 64 - CU - DEAKIN'S HEAD BEING BANGED ON ROOF.

449 - 09

CUT TO:

SCENE 65 - BIG CU - CARLOS, MOVING UPWARD AND DOWNWARD.

451 - 02

CUT TO:

SCENE 66 - CU - DEAKIN. CARLOS' HAND ON DEAKIN'S CHEST HOLDING HIM DOWN. DEAKIN LOCKS HIS HANDS TOGETHER, AND SWINGS THEM TOWARDS CARLOS.

452 - 04

CUT TO:

SCENE 67 - SCS - THE TWO. DEAKIN'S HANDS CONNECT AND HE ROLLS CARLOS OVER ONTO HIS BACK.

454 - 04

CUT TO:

SCENE 68 - LS - THE TWO ROLLING TOWARD OTHER SIDE OF ROOF.

456 - 02

CUT TO:

SCENE 69 - MS - CARLOS SHOVES DEAKIN OVER EDGE BUT DEAKIN MANAGES TO HANG ONTO RAIL ALONG EDGE OF ROOF. THE TRAIN IS NOW STARTING TO CROSS A TRESTLE. CARLOS RAISES HIS LEFT HAND AND SHOVES DEAKIN AWAY BY THE FOREHEAD, BUT HE SOMERSAULTS OVER DEAKIN'S HEAD. HE MANAGES TO GRAB A HOLD OF THE RAIL, KICKING DEAKIN WHILE HE DOES SO.

478 - 01

CUT TO:

SCENE 70 - SHOOTING DOWN SIDE OF TRAIN - HIGH ANGLE - SCS - DEAKIN AND CARLOS HANGING ONTO RAIL, AND KICKING AT ONE ANOTHER.

481 - 00

CUT TO:

SCENE 71 - REVERSE ANGLE - THE TWO HANGING ONTO RAIL, KICKING AT ONE ANOTHER.

482 - 11

CUT TO:

SCENE 72 - REVERSE ANGLE - VERY LS - THE TWO HANGING OVER SIDE OF CAR HANGING ONTO RAIL AS TRAIN CROSSES TRESTLE. CARLOS GIVES DEAKIN TWO STRONG KICKS, AND DEAKIN RETURNS ONE.

491 - 11

CUT TO:

SCENE 73 - REVERSE ANGLE - MS - THE TWO HANGING OVER SIDE. THEY BOTH HOIST THEMSELVES UP TO THE ROOF.

494 - 06

CUT TO:

SCENE 74 - LS - THE TWO CLIMBING UP ONTO ROOF. THEY START TO GET TO THEIR FEET.

498 - 06

CUT TO:

SCENE 75 - MS - THE TWO GET TO THEIR FEET. DEAKIN GIVES A LEAP INTO THE AIR.

501 - 06

CUT TO:

SCENE 76 - LS - DEAKIN LEAPING KICKS CARLOS IN THE CHEST AND BOTH FALL BACKWARDS ONTO THEIR BACKS. DEAKIN GETS UP AND LEAPS ON TOP OF CARLOS.

507 - 07

CUT TO:

SCENE 77 - CS - DEAKIN'S BACK AS HE ROLLS DARLOS OVER ON HIS BACK WITH HIS HEAD OVER EDGE OF CAR.

511 - 12

CUT TO:

SCENE 78 - BIG CU - DEAKIN, STRAINING. HE MOVES OUT OF SCENE TO THE L.

515-15

CUT TO:

SCENE 79 - CS - DEAKIN ON TOP FO CARLOS AT EDGE OF ROOF. CARLOS ROLLS DEAKIN OVER TOWARD CENTER OF ROOF.

519 - 11

CUT TO:

SCENE 80 - LS - THE TWO ROLLING OVER. THEY GET TO THEIR FEET.

527 - 09

CUT TO:

SCENE 81 - EXT. SHOOTING TOWARD SIDE OF SUPPLY CAR - LS - THE TWO ON ROOF FIGHTING. DEAKIN FLINGS CARLOS AWAY AND CARLOS FLIES OVER THE SIDE AND FALLS DOWNWARD OUT OF SCENE.

(SCREAM HEARD)

DEAKIN COMES OVER THE SIDE BUT MANAGES TO GRAB AHOLD OF RAIL AND HANG ON.

539 - 12

CUT TO:

SCENE 82 - EXT. TRESTLE - LOW ANGLE - TOWARD
TRAIN CROSSING ON TRACKS ABOVE - VERY LS -
DEAKIN HANGING ONTO SUPPLY CAR AND THE CAMERA
PANNING DOWN WITH CARLOS' BODY DROPPING DOWN-
WARD, HITTING SIDE OF TRESTLE JUST BEFORE IT
LANDS IN THE SNOW BELOW.

541 - 04

CUT TO:

SCENE 83 - SCS - DEAKIN HANGING ONTO SIDE WITH
ONE ARM, LOOKING DOWNWARD.

543 - 05

CUT TO:

SCENE 84 - HIGH ANGLE TO SNOW BELOW - AS FROM
MOVING TRAIN - VERY LS - CARLOS' BODY IN SNOW
NEAR FOOT OF TRESTLE.

547 - 03

CUT TO:

SCENE 85 - SCS - DEAKIN HANGING ONTO SIDE. HE
REACHES HIS OTHER HAND UP.

553 - 07

CUT TO:

SCENE 86- EXT. EDGE OF ROOF - TOWARD SNOW BELOW -
SCS - DEAKIN HANGING ON RAIL TRYING TO PULL HIMSELF
UP.

558 - 08

CUT TO:

SCENE 87 - SEMI CU - DEAKIN HOISTS HIMSELF UP ONTO
THE ROOF.

561 - 15

CUT TO:

SCENE 88 - INT. SUPPLY CAR -
MS - HENRY LOOKING THROUGH GLASS
LOOK-THRU IN DOOR B.G. HE OPENS
THE DOOR, ENTERS, CARRYING A
LANTERN.

HE CLOSES DOOR.

HENRY
Carlos.
Are you there?

HENRY WALKS TO THE F.G., STOPS.
HE LOOKS LEFT. THE CAMERA PULLS
BACK TO INCLUDE COFFIN AS HENRY
WALKS TO IT. HE RAISES LID OF
COFFIN CONTAINING THE WINCHESTER
REPEATER RIFLES - CAMERA HOLDS -
HE LOWERS LID AND THE CAMERA
PULLS BACK AS HE WALKS ON TO THE
F.G. AND STOPS AT SECOND COFFIN
WITH LID RAISED CONTAINING THE
DEAD BODY OF REVEREND PEABODY.

607 - 03

CUT TO:

SCENE 89 - SCS - PEABODY IN
COFFIN.

610 - 03

CUT TO:

SCENE 90 - SCS - HENRY. HE TURNS,
HURRIES B.G. TOWARD DOOR.

614 - 11

CUT TO:

SCENE 91 - EXT. BETWEEN SUPPLY CAR
AND COMBINATION CAR - DEAKIN APPEARS
AT FAR SIDE OF SUPPLY CAR L. AND
CROSSES ONTO PLATFORM OF COMBINA-
TION CAR R. TO DOOR.

619 - 11

CUT TO:

SCENE 92 - INT. COMBINATION CAR -
LS - HENRY AND O'BRIEN COMING DOWN
PASSAGEWAY FROM B.G. TO F.G.

THEY COME THROUGH DOORWAY F.G.
AND THE CAMERA MOVES L. AS THEY
CROSS INTO LUGGAGE AREA.

HENRY

They're gone, they're all gone!
Carlos is gone, Deakin's gone.
The place is a God-damn mess.

O'BRIEN

What are you talking about?
Talk sense, man.

CAMERA HOLDS AS THEY STOP IN
A SCS

HENRY
The ammunition boxes are open.

634 - 04

CUT TO:

SCENE 93 - CS - O'BRIEN PAST
HENRY LEFT F.G. BACK TO CAMERA.

The coffins open. They're gone.

637 - 10

CUT TO:

SCENE 94 - EXT. BETWEEN CARS -
SCS - DEAKIN ON PLATFORM, AT
COMBO CAR DOOR, CROSSES L. AND
CLIMBS UP LADDER OF SUPPLY CAR.

641 - 10

CUT TO:

SCENE 95 - INT. COMBO CAR - CS -
O'BRIEN, AND HENRY BACK TO CAMERA
L. FACING HIM.

O'BRIEN
You're drunk!

646 - 00

CUT TO:

SCENE 96 - BETWEEN CARS - SCS -
O'BRIEN COMES OUT COMBO DOOR R.
CROSSES L. TO SUPPLY CAR.

HENRY'S VOICE
I wish to hell I was drunk.

HENRY APPEARS, FOLLOWING
AFTER O'BRIEN. O'BRIEN EXITS
INTO SUPPLY CAR, THEN HENRY.
DEAKIN'S FEET ARE SEEN DESCEND-
ING SUPPLY CAR LADDER. HE MOVES
TO PEEK IN WINDOW.

666 - 07

CUT TO:

SCENE 97 - INT. COMBO CAR - TO-
WARD DOOR WINDOW AND SUPPLY CAR
B.G. - MS - DEAKIN, BACK TO CAM-
ERA LOOKING THROUGH GLASS WINDOW.
(Cont'd next page)

(SCENE 97 CONT'D)

DEAKIN TURNS, COMES FORWARD,
OPENS DOOR AND COMES INTO
COMBO CAR. HE CLOSES DOOR.
CAMERA MOVES R. WITH HIM
CROSSING IN A SCS, AND INTO
A REVERSE SHOT AND HOLDS AS
HE GOES DOWN PASSAGEWAY TO-
WARD B.G.

689 - 04

CUT TO:

SCENE 98 - INT. COMPARTMENT -
SCS - DOOR OPENS AND DEAKIN
ENTERS, CLOSING DOOR AND LOOK-
ING DOWNWARD TO THE L.

699 - 15

CUT TO:

SCENE 99 - CS - MARICA LYING
DOWN, RISES UP.

MARICA

Oh....

DEAKIN PUTS HAND OVER HER
MOUTH.

702 - 10

CUT TO:

SCENE 100 - CS - DEAKIN, AND
MARICA BACK TO CAMERA.

DEAKIN

Don't.

704 - 04

CUT TO:

SCENE 101 - CS - MARICA, PAST
DEAKIN BACK TO CAMERA.

You'll die if you do.

708 - 04

CUT TO:

SCENE 102 - CS - DEAKIN, PAST
MARICA BACK TO CAMERA.

No. Not me. Your friends out-
there. When I take my hand away
don't you scream. You promise?

CUT TO:

716 - 04

SCENE 103 - CS - MARICA, PAST
DEAKIN BACK TO CAMERA. SHE NODS.
HE TAKES HIS HAND AWAY, STARTS
TO MOVE OUT OF SCENE AT R.
SHE STARTS TO SCREAM AND HE
CLAPS HIS HAND OVER HER MOUTH
AGAIN.

MARICA

Oh.

722 - 13

CUT TO:

SCENE 104 - CS - DEAKIN, PAST
MARICA F.G.

DEAKIN

You damn fool. You'll get us
both killed. There's no help for
you out there. Especially not
from your friend the Governor.

732 - 09

CUT TO:

SCENE 105 - CS - MARICA, PAST
DEAKIN BACK TO CAMERA.

(SHE MAKES A SLIGHT SOUND)

735 - 09

CUT TO:

SCENE 106 - CS - DEAKIN, PAST
MARICA F.G.

DEAKIN

Don't....scream.

739 - 10

CUT TO:

SCENE 107 - CS - MARICA, PAST
DEAKIN BACK TO CAMERA. HE LOWERS
HIS HAND.

746 - 10

CUT TO:

SCENE 108 - SCS - THE TWO.

DEAKIN

I want you to hide me.

MARICA

Why should I?

DEAKIN

To save both our lives.

MARICA

I asked you this once before and you didn't tell me. Now you'd better tell me now.

767 - 00

CUT TO:

SCENE 109 - CU - MARICA.

MARICA

Who are you?

770 - 13

CUT TO:

SCENE 110 - SEMI CU - DEAKIN
AT DOOR.

DEAKIN

My name is John Deakin. That's my real name. I work for the United States Secret Service.

778 - 11

CUT TO:

SCENE 111 - CU - MARICA.

MARICA

I don't believe you.

781 - 09

CUT TO:

SCENE 112 - CU - DEAKIN.

DEAKIN

Do you believe I'm a killer?

783 - 12

CUT TO:

SCENE 113 - CU - MARICA.

786 - 02

CUT TO:

SCENE 114 - CU - DEAKIN AT DOOR.

(SOUND HEARD FROM OUTSIDE)

DEAKIN

You've got about a minute...to make up your mind.

793 - 09

CUT TO:

SCENE 58 - CS - BELLEW GOES BACK
FROM F.G., SHOVES PATULLO ASIDE.

BELLEW
Get out of my way. I'm going
to kill him.

304 - 05

CUT TO:

SCENE 59 - EXT. RAILROAD TRACKS ON
TRESTLE CURVING AROUND HIGH HILL -
LS - FROM ROOF OF REAR TROOP CAR
TO BRAKE VAN B.G., TRAVELING B.G.
TOWARD TRESTLE.

309 - 07

CUT TO:

SCENE 60 - ON OTHER SIDE OF
TRESTLE - VERY LS - BRAKE VAN AND
TWO TROOP CARS COMING AROUND
CURVE AND STARTING ACROSS TRESTLE.

314 - 08

CUT TO:

SCENE 61 - EXT. TRACKS - SEMI CS -
PANNING L. WITH TROOP CAR WHEELS
BOUNCING UP AND DOWN ON TRACKS.

316 - 08

CUT TO:

SCENE 62 - EXT. TRACKS - CS -
MOVING SWIFTLY B.G. DOWN TRACKS.

318 - 08

CUT TO:

SCENE 63 - LS - BRAKE CAR AND
TWO TROOP CARS COMING FORWARD
ACROSS TRESTLE AND THE CAMERA
ANGLING IN TO A MS OF BRAKE CAR
CROSSING PAST CAMERA TO THE R.

324 - 00

CUT TO:

SCENE 64 - EXT. BASE OF TRESTLE -
VERY LS - SHOOTING UP TOWARD RAIL-
ROAD TRACKS ABOVE.

329 - 00

CUT TO:

SCENE 65 - INT. TROOP CAR - AT
DOOR - CS - RAG STUFFED IN WOOD
BELOW KEYHOLE WHICH IS ON THE R.
SIDE OF DOOR.

(GUN SHOT HEARD)

BULLET LEAVES A BLACK SPOT IN
THE CLOTH.

330 - 10

CUT TO:

SCENE 66 - INT. CAR - CS - BELLEW.
HE FIRES GUN O.S.

332 - 03

CUT TO:

SCENE 67 - CS - BELLEW OPENS DOOR.
WHICH HAS KEYHOLE ON THE L. SIDE,
AND STARTS THROUGH IT.

337 - 08

CUT TO:

SCENE 68 - AT OPEN DOOR - SEMI CS -
OFFICER WITH THREE GOLD STRIPES ON
HIS ARM STEPS OUT THROUGH THE DOOR.

338 - 07

CUT TO:

SCENE 69 - INT. WINDOW OF BRAKE
VAN - CS - BELLEW ENTERS QUICKLY
FROM THE R. ON PLATFORM OUTSIDE,
LOOKS L. AND R. AND DOWN THROUGH
WINDOW AND REACTS.

341 - 07

CUT TO:

SCENE 70 - INT. BRAKE VAN - SEMI
DS - BRAKEMAN, DEVLIN, LIES
SLUMPED OVER BUNK BY THE FLOOR,
THE HILT OF A KNIFE STICKING OUT
FROM BETWEEN HIS SHOULDERS.

344 - 06

CUT TO:

SCENE 71 - INT. TROOP CAR - CS -
SOLDIERS BEING JOSTLED ABOUT,
TRYING TO HANG ONTO BUNKS.

348 - 02

CUT TO:

SCENE 72 - EXT. REAR OF BRAKE
VAN - CS - BELLEW ENTERS AND
TURNS THE WHEEL.

353 - 13

CUT TO:

SCENE 73 - EXT. TRACKS - LS -
RUNAWAY CARS COMING FORWARD AND
CAMERA GOING INTO A REVERSE SHOT
AS THEY GO PAST AND TOWARD B.G.
ACROSS ANOTHER TRESTLE.

360 -06

CUT TO:

SCENE 74 - EXT. BASE OF TRESTLE -
VERY LS - THE RUNAWAY TRAIN APPEARS
IN B.G., BUT MISSES THE CURVE AND
KEEPS ON GOING TO EDGE OF HILL, THE
BRAKE VAN SHOOTING OFF INTO AIR.

375 - 13

CUT TO:

SCENE 75 - LS - BRAKE VAN CRASHES
DOWN HILL,

(SCREAMS OF SOLDIERS HEARD)

FOLLOWED BY TROOP CAR WHICH CRASHES
INTO IT, AND SECOND TROOP CAR FOLLOW-
ING AND CRASHING INTO FIRST, CAUSING
THE THREE CARS TO UP END AND TUMBLE
DOWN THE HILL, THE WHEELS OF ONE
TIMBLING DOWN AHEAD, ROLLING OVER
AND OVER, THE WOODEN SIDES OF THE
CARS SPLINTERING AND BREAKING APART,
AND SLIDING DOWN THE HILL, CAMERA
PANNING DOWN TO THE L. AND HOLDING
ON THE WRECKAGE ON LOWER SLOPE OF
HILL.

FADE OUT STARTS: 468 - 08

FADE IN: 476 - 04

SCENE 76 - EXT. HILL - AT
WRECKAGE OF TRAIN - CS -
O'BRIEN LEANS OVER INTO SCENE
LOOKING AT HEAVY BROKEN COUPLER.
HE STRAIGHTENS AND THE CAMERA
TILTS UP TO INCLUDE ENGINEER BE-
HIND HIM, AT R.

O'BRIEN
It's broken.

484 - 00

CUT TO:

SCENE 77 - SCS - O'BRIEN AND EN-
GINEER, BANLON, AT SIDE OF WRECK-
AGE AND DEAKIN ENTERING FROM THE
L.

The metal must have crystalized.
I don't understand

THE CAMERA MOVES R. TO INCLUDE
RAFFERTY.

why the brakes didn't hold.

491 - 01

CUT TO:

SCENE 78 - CS - FAIRCHILD AND
PEARCE.

PEARCE
Sounded like a gunshot to me.

494 - 02

CUT TO:

SCENE 79 - SCS - DEAKIN.

495 - 13

CUT TO:

SCENE 80 - CS - FAIRCHILD AND
PEARCE.

FAIRCHILD
Thank God we didn't lost those
medical supplies.

499 - 01

CUT TO:

SCENE 81 - SCS - DEAKIN.

DEAKIN
Not much good without a doctor.

502 - 00

CUT TO:

SCENE 82 - CS - FAIRCHILD,
PEABODY AND PEARCE. HENRY
IN B.G.

PEARCE

You're a doctor. Least so you
said.

505 - 14

CUT TO:

SCENE 83 - SCS - DEAKIN.

DEAKIN

Not any more, I'm not.

508 - 00

CUT TO:

SCENE 84 - CS - PEABODY AND
OTHERS.

PEABODY

Simple charity to your fellowman.

511 - 03

CUT TO:

SCENE 85 - SCS - DEAKIN.

DEAKIN

My fellowman is about to hang me.

515 - 04

CUT TO:

SCENE 86 - MS - DEAKIN WALKING
BACK FROM F.G. PAST O'BRIEN,
FAIRCHILD, PEABODY AND PEARCE,
AND RAFFERTY AND HENRY B.G.,
AND THE CAMERA MOVING R. AS HE
CROSSES PAST CLAREMONT AND
WALKS B.G.

FAIRCHILD

Major, we must try for more
replacements.

CAMERA HOLDS IN A LS.
DEAKIN STOPS IN B.G. FAIRCHILD
WALKS B.G. AND THE CAMERA MOVES
IN CLOSER, EXCCLUDING THOSE IN
F.G.. FAIRCHILD STOPS, FACING
CLAREMONT AND THE CAMERA MOVES IN
CLOSER TO THEM. DEAKIN IN B.G.

Major, you'll have to contact
the Fort.

CLAREMONT

The telegraph set's in the front
of the supply wagon.

FAIRCHILD

Henry,

CUT TO:

547 - 02

SCENE 87 - MS - PEARCE, BANLON
AND HENRY, AND PEABODY IN R.
F.G., IN FRONT OF TRAIN, AND
CARLOS ON PLATFORM. HENRY
HURRIES L.

FAIRCHILD'S VOICE
the telegraph set's in the
supply wagon.

549 - 14

CUT TO:

SCENE 88 - SCS - PEARCE, BANLON,
AND RAFFERTY R. B.G.

BANLON
Sooner or later

551 - 15

CUT TO:

SCENE 89 - MS - CLAREMONT WALKS
B.G. BETWEEN FAIRCHILD AND DEAKIN
AND THE CAMERA MOVES R. EXCLUDING
O'BRIEN AT L.

BANLON'S VOICE
me and Sonny Boy are gonna
need some sleep.

555 - 11

CUT TO:

SCENE 90 - CS - BANLON LOOKS
AROUND TO RAFFERTY B.G., NODS.
HE EXITS L. WITH RAFFERTY STARTING
AFTER HIM.

562 - 01

CUT TO:

SCENE 91 - MS - DEAKIN L. AND
CLAREMONT R. AS FAIRCHILD WALKS
B.G. AND STOPS AT CLAREMONT'S
SHOULDER. PEABODY ENTERS AT L.
F.G.

FAIRCHILD
There's nothing you can do
about that.

571 - 01

CUT TO:

SCENE 92 - CU - CLAREMONT R. AND
FAIRCHILD AT HIS SHOULDER L.
O'BRIEN RIGHT B.G.

They're dead.

CLAREMONT TURNS TOWARD FAIRCHILD.

CUT TO: 574 - 03

SCENE 93 - CU - PAST BACK OF
FAIRCHILD'S HEAD L. F.G. TO
CLAREMONT TURNING FORWARD TO
HIM.

CLAREMONT

So am I. Or as good as.

580 - 10

CUT TO:

SCENE 94 - SCS - DEAKIN AND
O'BRIEN.

DEAKIN

It wasn't your fault, Major.
You were back there with us.
(turning)
Nothing you could have done.

HE MOVES TO L. F.G.

587 - 11

CUT TO:

SCENE 95 - LS - HENRY RUNNING
FORWARD AT SIDE OF TRAIN. DEAKIN
WALKS BACK FROM L. F.G., STOPS AND
WATCHES AS HENRY EXITS R. F.G.

594 - 04

CUT TO:

SCENE 96 - LS - PAST PEABODY R.
F.G. TO PEARCE IN FRONT OF TRAIN
PLATFORM AND CARLOS ON THE PLAT-
FORM. HENRY ENTERS RUNNING TO THE
LEFT F.G.

HENRY

It ain't there, sir.

597 - 11

CUT TO:

SCENE 97 - CU - FAIRCHILD, LOOK-
ING TO CLAREMONT AT R. F.G. HE
LOOKS L.

FAIRCHILD

What?

600 - 11

CUT TO:

SCENE 98 - SCS - HENRY AND PEARCE
F.G. CARLOS ON TRAIN PLATFORM B.G.
IN A LS, ALSO PEABODY STANDING IN
FRONT OF IT.

HENRY

The spare telegraph set. It's
gone.

CUT TO:

604 - 03

SCENE 99:

SCENE 99 - CS - DEAKIN LOOKING
OVER HIS SHOULDER TO F.G. HE
WALKS B.G. ALONG SIDE OF TRAIN.

609 - 14

CUT TO:

SCENE 100 - EXT. FORT HUMBOLDT -
DAY - LS - MOUNTED INDIANS COMING
FORWARD AND THEIR LEADER, WHITE
HAND, RAISING HIS HAND. THEY STOP.
WOODEN BUILDINGS AT R. FLAGPOLE
B.G.

(CHATTER OF AD LIB VOICES)

WHITE HAND
(speaks in INDIAN)

WHITE HAND DISMOUNTS.

(AD LIB VOICES OF INDIANS)

627 - 14

CUT TO:

SCENE 101 - INT. TELEGRAPH OFFICE -
CS - CALHOUN AT R. LOOKING OUT
WINDOW AT L.

630 - 14

CUT TO:

SCENE 102 - EXT. GROUNDS - SCS -
WHITE HORSE, WITH HIS HORSE, BY
WELL. MOUNTED INDIAN B.G. RIDES
OUT TO THE L. AND THE CAMERA
MOVES R. AS WHITE HAND CROSSES,
OPENS DOOR AND GOES INTO BUILDING.

640 - 01

CUT TO:

SCENE 103 - INT. OFFICE - CS -
CALHOUN LOOKING TOWARD WINDOW L.

(DOOR HEARD CLOSING OLS.)

CALHOUN STRAIGHTENS, LOOKING B.G.
AS WHITE HAND STEPS IN FROM DOOR-
WAY.

649 - 13

CUT TO:

SCENE 104 - SEMI CU - JEBBO,
SMILING.

651 - 13

CUT TO:

SCENE 105 - CS - COLONEL LUNDY
SITTING IN CHAIR.

653 - 13

CUT TO:

SCENE 106 - SEMI CS - CALHOUN
PAST WHITE HAND BACK TO CAMERA
F.G. CALHOUN RAISES HIS HAND.

CALHOUN

Mighty glad to see you, White
Hand.

657 - 01

CUT TO:

SCENE 107 - CS - WHITE HAND LOOK-
ING OVER HIS SHOULDER TO CALHOUN
BACK TO CAMERA L. F.G.

You made good time.

WHITE HAND

The train?

662 - 06

CUT TO:

SCENE 108 - SEMI CS - CALHOUN,
PAR WHITE HAND R. F.G.

CALHOUN

It's comin'.

WHITE HAND

Soldiers?

CALHOUN

No word

670 - 04

CUT TO:

SCENE 109 - CS - WHITE HAND, PAST
CALHOUN LEFT F.G.

yet.

673 - 10

CUT TO:

SCENE 110 - EXT. HIGH HILLS -
DAY - VERY LS - CAMERA MOVING
WITH TRAIN CROSSING L. THERE IS
NOW ONLY THE ENGINE, TENDER,
SUPPLY CAR, COMBINATION AND PALACE

DISSOLVE STARTS: 682 - 04

DISSOLVE TO: 685 - 04

SCENE 111 - EXT. NIGHT - LS -
TRAIN COMING AROUND CURVE.

691 - 10

CUT TO:

SCENE 112 - INT. LOCOMOTIVE -
CS - RAFFERTY, PICKING UP BOX,
MOVING IT FORWARD AND SITTING
DOWN ON IT, EXHAUSTED.

702 - 09

CUT TO:

SCENE 113 - SEMI CS - BANLON.

BANLON
Me, too, sonny boy.

706 - 01

CUT TO:

SCENE 114 - CS - RAFFERTY NODS.

BANLON'S VOICE
Me too.

710 - 05

CUT TO:

SCENE 115 - SCS - BANLON HITS
THE BAR TO STOP THE TRAIN.

715 - 09

CUT TO:

SCENE 116 - EXT. TRACKS - LS -
TRAIN COMING FORWARD, SLOWING UP,
GOING AROUND CURVE AND TOWARD B.G.
WHERE IT COMES TO A HALT. CAMERA
HOLDS.

728 - 15

CUT TO:

SCENE 117 - INT. LOCOMOTIVE - MS -
BANLON PULLS WHISTLE CORD.

732 - 00

CUT TO:

SCENE 118 - EXT. TRAIN - LS - STEAM
COMES FROM STACK AS WHISTLE BLOWS.

CUT TO: 736 - 02

SCENE 119 - INT. PALACE CAR -
CS - FAIRCHILD. HE LOOKS AROUND
TO THE B.G. AND THE CAMERA PANS
L. AND PULLS BACK INTO A LS, TO
INCLUDE MARICA SEATED IN CHAIR,
EMBROIDERING. BANLON AND RAFFERTY
ARE SEEN COMING FORWARD OUTSIDE
DOOR TO PLATFORM CENTER B.G.
DEAKIN IS STANDING TO L. OF THE
DOOR, AND CLAREMONT SEATED AND
O'BRIEN STANDING IN F.G. THE
DOOR OPENS AND BANLON AND
RAFFERTY STEP IN, STOPPING BY
THE STOVE.

FAIRCHILD

All right -- six hours. No more.
Take a compartment in the next
car.

BANLON INDICATES HAND FOR
RAFFERTY TO GO. RAFFERTY WALKS
TO THE LEFT F.G.

BANLON

Who's gonna watch the steam?

RAFFERTY EXITS.

774 - 01

CUT TO:

SCENE 120 - CS - FAIRCHILD.

FAIRCHILD

I think we have someone who can
take care of that.

782 - 06

CUT TO:

SCENE 121 - INT. LOCOMOTIVE CAB -
SEMI CU - DEAKIN HOLDING LANTERN.

BANLON'S VOICE

Feed in the fuel to keep the
needle

785 - 08

CUT TO:

SCENE 122 - CS - PAST BACK OF
DEAKIN'S HEAD, TO GAUGE.

between a hundred and a hundred
and thirty. Any questions?

CUT TO: 791 - 11

SCENE 123 - SEMI CU - BANLON.
HE STARTS OUT TO THE L.

CUT TO: 795 - 00

CUT TO:

SCENE 124 - CS - BANLON COMES
F.G., STOPS IN A SEMI CU.

BANLON

Use the wood pile on the left.
The other's no good. It's wet.

HE MOVES R. AND THEN DOWNWARD.

808 - 15

CUT TO:

SCENE 125 - EXT. LOCOMOTIVE -
LS - BANLON COMES DOWN OFF STEP,
WALKS TOWARD THE F.G.

815 - 04

CUT TO:

SCENE 126 - INT. LOCOMOTIVE CAB -
LS - DEAKIN IS BUSY STOKING THE
FIREBOX. THE CAMERA MOVES CLOSER
TO HIM AND HOLDS IN A SEMI CS.

842 - 10

CUT TO:

SCENE 127 - INT. CAB, TOWARD
TENDER - CS - LIGHTED LANTERN.
DEAKIN'S HAND REACHES UP AND
TAKES LANTERN OFF HOOK, AND THE
CAMERA MOVES DOWNWARD TO SHOW
DEAKIN MOVING B.G., GOING IN-
TO TENDER. HE STOPS, GLANCES
AROUND. HE LOWERS LANTERN AND
A LARGE STACK OF CORDWOOD IS
SEEN PILED UP ALONG WALL B.G.
DEAKIN LOOKS O.S. RIGHT.

856 - 06

CUT TO:

SCENE 128 - CS - A SMALL PILE
OF CORDWOOD ON FLOOR. A FEW
MORE PIECES ARE DROPPED DOWN.

CUT TO: 859 - 09

SCENE 129 - SCS - DEAKIN REACHES
UP TAKES CORDWOOD FROM ABOVE,
LETTING THEM DROP TO FLOOR O.S.,

CUT TO: 866 - 10

SCENE 130 - CU - DEAKIN - CAMERA
MOVES TO THE R., EXCLUDING HIM,
TO CORDWOOD BEING TAKEN FROM
AGAINST WALL.

878 - 03

CUT TO:

SCENE 131 - CU - DEAKIN PULLING
CORDWOOD DOWN FROM O.S. HE STOPS
LOOKING O.S.

886 - 12

CUT TO:

SCENE 132 - SEMI CU - CORDWOOD
IN RIGHT HAND CORNER OF THE TEN-
DER. ENOUGH HAS BEEN REMOVED TO
REVEAL THE FACE OF A MAN.

890 - 05

CUT TO:

SCENE 133 - CU - DEAKIN LOOKING
R. - THE CAMERA MOVES R. DEAKIN
REACHES UPWARD.

897 - 02

CUT TO:

SCENE 134 - SEMI CU - DEAKIN'S
GLOVED HAND MOVING CORDWOOD ASIDE,
REVEALING THE FACE OF A SECOND
DEAD MAN, LYING CLOSE TOGETHER,
BOTH CLAD IN UNIFORMS OF THE U.S.
ARMY. DEAKIN'S HAND MOVES OUT
OF SCENE.

902 - 10

CUT TO:

Length of Reel - 890 Feet 10 Frames

END OF SMALL REEL FIVE

SCENE 115 - CU - MARICA.
SHE DOESN'T ANSWER.

802 - 00

CUT TO:

SCENE 116 - INT. PASSAGEWAY - LS -
O'BRIEN WALKS TO F.G. FOLLOWED BY
HENRY. THEY STOP AT DOOR F.G.
O'BRIEN KNOCKS ON DOOR.

MARICA'S VOICE

Who is it?

O'BRIEN

O'Brien, ma'am.

MARICA'S VOICE

Come in. The door's not locked.

832 - 11

CUT TO:

SCENE 117 - INT. COMPARTMENT -
CS - PAST MARICA BACK TO CAMERA
L. F.G. TO O'BRIEN OPENING THE
DOOR.

835 - 01

CUT TO:

SCENE 118 - SEMI CU - MARICA,
PAST O'BRIEN BACK TO CAMERA R.
F.G.

MARICA

What is it, O'Brien?

838 - 07

CUT TO:

SCENE 119 - CS - PAST MARICA
BACK TO CAMERA F. F.G. TO
O'BRIEN OPENING THE DOOR.

O'BRIEN

The prisoner, Deakin, Miss
Scoville. He's escaped.

842 - 12

CUT TO:

SCENE 120 - SEMI CU - MARICA,
PAST O'BRIEN R. F.G.

MARICA

Where could a man escape to in
this wilderness?

846 - 12

CUT TO:

SCENE 121 - CS - O'BRIEN AT
OPEN DOOR, PAST MARICA BACK TO
CAMERA IN LEFT F.G.

O'BRIEN

That's just the point, ma'am.
There is no place to escape to.
That's why we think he's still
aboard the train.

853 - 04

CUT TO:

SCENE 122 - SEMI CU - MARICA,
PAST O'BRIEN RIGHT F.G.

MARICA

And you think that perhaps I had --

855 - 12

CUT TO:

SCENE 123 - CS - O'BRIEN AT DOOR,
PAST MARICA LEFT F.G. BACK TO
CAMERA.

O'BRIEN

No, no, no. It's just that he could
have sneaked in here when you were
asleep.

860 - 10

CUT TO:

SCENE 124 - SEMI CU - MARICA,
PAST O'BRIEN R. F.G.

MARICA

Well, I can show you he isn't hiding
under my bed.

865 - 14

CUT TO:

SCENE 125 - CS- O'BRIEN, PAST
MARICA LEFT F.G.

O'BRIEN

Please excuse me.

HE EXITS OUT DOOR, STARTS TO
CLOSE IT.

869 - 13

CUT TO:

SCENE 126 - INT. PASSAGEWAY - CS -
O'BRIEN CLOSING DOOR. HE WALKS B.G.
AND EXITS R.

CUT TO:

879 - 05

SCENE 127 - INT. COMPARTMENT -
CS - DOUBLE DOORS OF STORAGE
SPACE UNDERNEATH BUNK OPEN AND
DEAKIN SLIDES OUT ON THE FLOOR.

HE STRAIGHTENS, RISES AND THE
CAMERA TILTS UP TO THE L. AS
HE RISES, AND INCLUDES MARICA.

CAMERA HOLDS IN A SCS.

HE TAKES MARICA'S HAND TO HELP
HER UP.

SHE RISES. DEAKIN PICKS UP HER
DRESSING GOWN.

HE PUTS DRESSING GOWN OVER
MARICA'S SHOULDERS AFTER HER
SPEECH.

MARICA TURNS FACING B.G. -
DEAKIN OPENS DOOR, PEEKS OUT.
HE TURNS TO MARICA, PUTS HAND
ON HER ARM.

SHE EXITS OUT DOOR. HE CLOSES
IT.

CUT TO:

930 - 00

Length of Reel - 918 Feet

END OF SMALL REEL SEVEN

DEAKIN
Whew! A tight squeeze.

MARICA
I'm a damn fool. Now please get out.

DEAKIN
I want you to do one more thing for
me. Go along and bring back the
Major.

MARICA
Oh...

DEAKIN
Nobody else. Just the Major. Don't
even talk to anybody.

MARICA
But Governor Fairchild --

DEAKIN
Especially not Governor Fairchild.

Get on now.

SMALL REEL EIGHT

FOOTAGE: Set counter measuring start at
00-00 on first frame of picture

00-00

SCENE 1 - EXT. FORT HUMBOLDT -
DAY - LS - WHITE HAND, JEBBO AND
MOUNTED INDIANS. CALHOUN STANDING
BY WHITE HAND'S HORSE.

(WHITE HAND GIVES ORDER -
IN INDIAN LANGUAGE)

HE, JEBBO AND INDIANS START
AWAY TO THE B.G.

12 - 01

CUT TO:

SCENE 2 - LS - WHITE HORSE,
INDIANS AND JEBBO RIDE F.G. -
CAMERA PANS WITH WHITE HORSE
RIDING R. AND GOES INTO A
REVERSE SHOT AS HE AND TWO
OTHER INDIANS RIDE B.G.

27 - 11

CUT TO:

SCENE 3 - INT. MARICA'S COMPART-
MENT - SEMI CU - DEAKIN PACING.
AS THE DOOR OPENS HE QUICKLY
MOVES BACK TO R. SIDE OF ROOM
IN A CS AS CLAREMONT ENTERS WITH
GUN, FOLLOWED BY MARICA WHO
CLOSES THE DOOR.

CLAREMONT

What in God's name?

DEAKIN

Put it away, Major. You'll have your
chance to use that later.

CLAREMONT

She told me. I don't believe a
word of it.

DEAKIN

Would you believe me if I showed you four hundred Winchester rifles that were stolen from the factory?

49 - 15

CUT TO:

SCENE 4 - CU - DEAKIN.

DEAKIN

We've been tracking them half way across the country. They're on the train now. In the supply car.

57 - 15

CUT TO:

SCENE 5 - CU - CLAREMONT.

CLAREMONT

All those men killed. The train half wrecked. All that over stolen rifles?

73 - 12

CUT TO:

SCENE 6 - SEMI CU - DEAKIN.

DEAKIN

There's more to it than that.

76 - 14

CUT TO:

SCENE 7 - SEMI CU - MARICA.

MARICA

What about Governor Fairchild? Surely he wouldn't have anything to do with it.

81 - 01

CUT TO:

SCENE 8 - SEMI CU - DEAKIN.

DEAKIN

I intend to see that Governor Fairchild stands trial for murder.

85 - 12

CUT TO:

SCENE 9 - SEMI CU - MARICA.

FAIRCHILD'S VOICE

90 - 01

Major Claremont!

CUT TO:

SCENE 10 - CS - CLAREMONT,
MARICA AND DEAKIN. DEAKIN WITH
HAND UP FOR CLAREMONT NOT TO
SPEAK.

(DOOR HEARD CLOSING O.S.)

FAIRCHILD'S VOICE
Major Claremont!

93 - 11

CUT TO:

SCENE 11 - INT.COMBO CAR - AT
DOOR TO PLATFORM - CS - FAIRCHILD
AT SIDE OF DOOR AS IT OPENS AND
PEARCE MOVES IN.

PEARCE
Deakin must have got to him.

FAIRCHILD
Where in God's name can they be?

PEARCE
In the supply wagon. We looked
everywhere else.

FAIRCHILD
Find him and kill him.

110 - 00

CUT TO:

SCENE 12 - INT. MARICA'S COM-
PARTMENT - SCS - THE THREE.
MARICA SITS ON BUNK L.

DEAKIN
So?

113 - 00

CUT TO:

SCENE 13 - AT PLATFORM DOOR -
SEMI CU - FAIRCHILD AS PEARCE
EXITS TO L. F.G. - FAIRCHILD
EXITS OUT DOOR TO PLATFORM.

118 - 13

CUT TO:

SCENE 14 - SEMI CU - DEAKIN
AND CLAREMONT.

DEAKIN
I'm sorry.

CUT TO: 121 - 08

SCENE 15 - CU - MARICA WITH
HER HEAD BOWED LOWERS HAND
AND RAISES HER HEAD.

124 - 08

CUT TO:

SCENE 16 - SEMI CU - DEAKIN
AND CLAREMONT.

CLAREMONT:

I want to see those rifles.

DEAKIN

You will.

DEAKIN LOOKS DOWN TO MARICA
O.S.

Miss Scoville,

131 - 10

CUT TO:

SCENE 17 - CU - MARICA.

DEAKIN'S VOICE

Stay in the compartment,

134 - 04

CUT TO:

SCENE 18 - SEMI CU - DEAKIN
AND CLAREMONT.

DEAKIN

and keep your door locked after we.
Do you understand?

139 - 00

CUT TO:

SCENE 19 - INT. PASSAGEWAY -
CS - DOOR. THE DOOR OPENS AND
DEAKIN LOOKS OUT. HE EXITS TO
THE L. AND CLAREMONT COMES OUT
DOOR, CLOSING IT. HE STARTS L.

150 - 09

CUT TO:

SCENE 20 - INT. PASSAGEWAY - MS -
DEAKIN AND CLAREMONT FOLLOWING,
COMING TO THE F.G.

(SOUND HEARD O.S.)

THE TWO COME TO A STOP,

155 - 06

CUT TO:

SCENE 21 - INT. TOWARD DOOR AT
OTHER END OF PASSAGEWAY - LS -
O'BRIEN IS APPROACHING, OPENING
DOOR OF PALACE CAR.

158 - 03

CUT TO:

SCENE 22 - CU - DEAKIN, AND
CLAREMONT BEHIND HIM. DEAKIN
GOES INTO COMPARTMENT LEFT
WITH CLAREMONT FOLLOWING.

161 - 15

CUT TO:

SCENE 23 - INT. PASSAGEWAY - LS
CLAREMONT EXITING INTO COMPARTMENT
AT R. O'BRIEN APPEARS IN B.G.,
FOLLOWED BY PEARCE, COMING TOWARD
F.G.

168 - 06

CUT TO:

SCENE 24 - INT. PASSAGEWAY -
REVERSE SHOT - LS - PEARCE AND
O'BRIEN GOING DOWN IT TOWARD B.G.
AND EXITING TOWARD LEFT.

173 - 03

CUT TO:

SCENE 25 - AT COMPARTMENT DOOR -
CS - IT OPENS AND DEAKIN STEPS OUT.
HE EXITS TO L. F.G. AND CLAREMONT
COMES OUT, CLOSING DOOR AND EXIT-
ING L. F.G.

184 - 14

CUT TO:

SCENE 26 - INT. SUPPLY CAR - SEMI
CS - RIFLES IN OPEN COFFIN.

CLAREMONT'S VOICE
All right, stolen rifles.

CAMERA MOVES R. TO CLAREMONT
AND DEAKIN.

DEAKIN

Worth all that killing?

CLAREMONT

Dr. Molyneux's, for instance.
There was no reason for that.

DEAKIN

Maybe you remember, Dr. Molyneux
said he was going to inspect the
medical supplies.

HE TURNS, TAKES STEP R., PUTTING
HAND UP INDICATING CRATES.

CAMERA PULLS BACK AS THEY WALK
FORWARD.

THEY MOVE L.

THEY STOP AT COFFIN CONTAINING
PEABODY'S BODY.

Rifles, vitamins

and ammunition. Not much a doctor
would be interested in.

CLAREMONT

They've got the epidemic of diph-
theria at the Fort.

That's the medicine for it.

DEAKIN

There's no diphtheria.

CLAREMONT

Reverend Peabody didn't go into the
supplies.

DEAKIN

I don't think he went to church
either.

DEAKIN CLOSES LID OF COFFIN.

HE PATS COFFIN, WALKS TO L. F.G.

HE EXITS. CLAREMONT GLANCES B.G.
THEN FOLLOWS, EXITING.

Mr. Peabody was a Secret Service
operator for fifteen years.

The last five of them with me.

240 - 07

CUT TO:

SCENE 27 - AT OTHER END OF
CAR - SEMI CS - DEAKIN WALKS
BACK AND OPENS DOOR LEADING TO
TENDER AND CLAREMONT ENTERS IN
R. F.G. WITH REVOLVER AIMED AT
DEAKIN.

CLAREMONT

Mr. Deakin.

DEAKIN STARTS TO LOOK AROUND.

244 - 10

CUT TO:

SCENE 28 - CU - DEAKIN LOOKS
AROUND TO F.G., THEN LOOKS
DOWNWARD TO:

247 - 13

CUT TO:

SCENE 29 - CS - REVOLVER IN
CLAREMONT'S HAND - CAMERA PANS
UP TO SEMI CU OF CLAREMONT WITH
A SLIGHT SMILE ON HIS LIPS.

250 - 12

CUT TO:

SCENE 30 - DU - DEAKIN.

252 - 10

CUT TO:

SCENE 31 - SCS - DEAKIN AT DOOR
AND CLAREMONT RIGHT F.G.
CLAREMONT HANDS REVOLVER TO
DEAKIN WHO SMILES. DEAKIN LOOKS
UPWARD TO WOOD IN TENDER B.G.
HE GOES OUT DOOR, EXITS CLIMBING
UP IN TENDER AND CLAREMONT BLOWS
LANTERN LIGHT OUT, AND HANGS
LANTERN UP ON WALL.

269 - 04

CUT TO:

SCENE 32 - EXT. RAILROAD TRACKS -
SHOOTING ALONG TOP OF CARS FROM
ENGINE F.G. - DAY - VERY LS -
THE TRAIN IS TRAVELING TOWARD
THE CAMERA. DEAKIN CLIMBS UP AT
TENDER WOOD PILE, WITH REVOLVER
IN HAND, AND COMES FORWARD ALONG
R. SIDE OF ROOF.

288 - 11

CUT TO:

SCENE 33 - EXT. SIDE LOCOMOTIVE
WINDOW - CS - BANLON AT CONTROLS.

292 - 03

CUT TO:

SCENE 34 - EXT. ROOF - CS -
DEAKIN MOVING FORWARD AND
DOWNWARD OUT OF SCENE.

295 - 08

CUT TO:

SCENE 35 - EXT. DOOR OF TENDER -
MS - WOOD PILE AT REAR - DEAKIN
DROPS DOWN FROM ABOVE, RISES AT
DOORWAY TO ENGINE F.G. WITH
REVOLVER AIMED O.S.

DEAKIN

Don't touch

298 - 08

CUT TO:

SCENE 36 - REVERSE SHOT -
TOWARD INT. OF ENGINE - SCS -
PAST DEAKIN MOVING IN AT L.
F.G. TO RAFFERTY WHO RISES,
FACING DEAKIN.

that gun.

BANLON LOOKS IN AT R. SIDE
AND DEAKIN AIMING GUN AT HIM.

BANLON

Hey, point that thing the other
way. I'm just a working stiff.

309 - 10

CUT TO:

SCENE 37 - SCS - DEAKIN.

DEAKIN

The Major's just in back. Bring him over here.

314 - 09

CUT TO:

SCENE 38 - SCS - PAST DEAKIN
BACK TO CAMERA F.G., TO
RAFFERTY AND BANLON. RAFFERTY
LOOKS TO BANLON THEN BACK TO
DEAKIN, THEN STARTS L.

319 -05

CUT TO:

SCENE 39 - INT. TENDER - SCS -
DEAKIN, RAFFERTY COMING FROM
CAB AND CLIMBING UP IN TENDER.

323 - 04

CUT TO:

SCENE 40 - SCS - DEAKIN L. F.G.
WITH GUN EXTENDED TOWARD BANLON
IN ENGINE.

DEAKIN

Get down.

BANLON GETS DOWN OFF SEAT.

332 - 14

CUT TO:

SCENE 41 - SCU - DEAKIN.

DEAKIN

Where's your gun?

335 - 02

CUT TO:

SCENE 42 - SCU - BANLON.

BANLON

I don't have a gun.

338 - 03

CUT TO:

SCENE 43 - SCS - DEAKIN AND
BANLON.

DEAKIN BRINGS THE GUN DOWN
ON BANLON'S HEAD.

DEAKIN GRABS AHOLD OF BANLON'S
JACKET AND PULLS HIM UP.

HE HOLDS BANLON OVER BY OPEN
SIDE B.G.

343 - 08

CUT TO:

SCENE 44 - SEMI CU - BANLON
AND DEAKIN BACK TO CAMERA F.G.

345 - 03

CUT TO:

SCENE 45 - CS - DEAKIN HOLDING
BANLON OUT TO LEFT F.G.

DEAKIN RAISES BANLON UP IN
L. F.G., AIMING GUN AT HIM.

349 - 01

CUT TO:

SCENE 46 - CS - BANLON, PAST
DEAKIN BACK TO CAMERA R. F.G.

351 - 08

CUT TO:

BANLON
I'm the engineer.

Oh!

DEAKIN
Jump.

BANLON
Uh...

BANLON
uh, uh...No.

BANLON
No, no.

DEAKIN
Jump.

BANLON
No!

DEAKIN
Where is the gun?

SCENE 47 - SEMI CU - DEAKIN.
BANLON L.F.G.

BANLON
It's uh...It's in the box.
Underneath the seat.

358 - 10

CUT TO:

SCENE 48 - DS - BANLON, PAST
DEAKIN BACK TO CAMERA. DEAKIN
LETS GO OF BANLON, BACKS R.
F.G.

363 - 06

DUT TO:

SCENE 49 - DEAKIN BACKS IN
FROM L. F.G., WITH GUN AIMED
O.S., REACHES TO BOX.

370 - 00

CUT TO:

SCENE 50 - CS - BANLON.

BANLON
I don't know who you are, Deakin.

372 - 13

CUT TO:

SCENE 51 - SCS - DEAKIN TAKES
GUN FROM BOX.

BANLON
But the law says...

DEAKIN
The law if who I am.

377 - 01

CUT TO:

SCENE 52 - INT. TENDER - SCS -
RAFFERTY DROPS DOWN FROM ABOVE,
FOLLOWED BY CLAREMONT.

382 - 14

CUT TO:

SCENE 53 - SCS - DEAKIN.

DEAKIN
Have a look behind that wood

386 - 05

CUT TO:

SCENE 54 - CS - CLAREMONT AND
RAFFERTY. THEY START TO TURN
TOWARD B.G.

387 - 11

CUT TO:

SCENE 55 - HIGH ANGLE - MS -
DEAKIN B.G. AND RAFFERTY AND CLAREMONT
TURNING AND STEPPING TO WOOD PILE AT R.
F.G. THEY TAKE SOME PIECES DOWN FROM
THE TOP, AND THE CAMERA MOVES IN TO THE
L. IN A CS TO WOOD ON TOP.

397 - 09

CUT TO:

SCENE 56 - SCS - DEAKIN BG WITH GUN AIMED,
AND CLAREMONT ANT RAFFERTY F.G. TAKING WOOD
DOWN AND DROPPING THEM TO FLOOR O.S.

404 - 01

CUT TO:

SCENE 57 - CS - DEAKIN.

(WOOD HEARD BEING DROPPED)

408 - 15

CUT TO:

SCENE 58 - SCU - BANLON.

412 - 08

CUT TO:

SCENE 59 - SCS - RAFFERTY AND CLAREMONT
UNLOADING WOOD IN F.G. DEAKIN B.G. WITH
GUN AIMED.

419 - 01

CUT TO:

SCENE 60 - CS - WOOD BEING MOVED OFF
TOP, REVEALING TWO DEAD SOLDIERS,
OAKLAND AND NEWELL.

422 - 07

CUT TO:

SCENE 61 - SCS - CLAREMONT AND RAFFERTY R. F.G.
DEAKIN LEFT B.G. WITH GUN AIMED.

425 - 07

CUT TO:

SDENE 62 - CS - THE TWO DEAD SOLDIERS.

427 - 15

CUT TO:

SCENE 63 - SCS - CLAREMONT AND RAFFERTY R.
F.G. AND DEAKIN LEFT B.G. WITH GUN AIMED.
CLAREMONT STEPS DOWN AT R. FACING
DEAKIN B.G. RAFFERTY STEPS DOWN AT L.
FACING B.G.

DEAKIN

They got onto something back
there in Myrtle. And died for it.

439 - 03

CUT TO:

SCENE 64 - CS - DEAKIN, PAST
RAFFERTY AND CLAREMONT ON EITHER
SIDE F.G.

DEAKIN

And when Jackson, the fireman,
spotted the bodies

444 - 05

CUT TO:

SCENE 65 - SEMI CU - BANLON.

DEAKIN'S VOICE

Banlon threw him off the train.

BANLON MOVES FORWARD. GUN AIMED
IN FROM THE F.G.

448 - 10

CUT TO:

SCENE 66 - SCS - DEAKIN WITH GUN
AIMED. HE COCKS IT.

449 - 05

CUT TO:

SCENE 67 - SEMI CU - BANLON
PULLS BACK.

BANLON

Are you gonna

451 - 07

CUT TO:

SCENE 68 - SEMI CU - CLAREMONT
AND RAFFERTY.

BANLON'S VOICE
listen to this murderer?

454 - 03

CUT TO:

SCENE 69 - CS - DEAKIN, PAST
CLAREMONT R. F.G.

DEAKIN
I had a good look at Jackson at the
body of the trestle. He had a head
wound with a lot of blood.

461 - 12

CUT TO:

SCENE 70 - SEMI CU - BANLON.

DEAKIN'S VOICE
A dead man doesn't bleed.

465 - 01

CUT TO:

SCENE 71 - SCS - DEAKIN.

DEAKIN
You probably hit him with a wrench
before you threw him off.

469 - 13

CUT TO:

SCENE 72 - SEMI CU - BANLON,
AND GUN AIMED AT HIM. CAMERA
MOVES L. AS HE TAKES A STEP TO
INCLUDE CLAREMONT AND RAFFERTY
AND HOLDS ON THE THREE. RAFFERTY
MOVES TO RIGHT SIDE.

BANLON
Before God, Major,

477 - 14

CUT TO:

SCENE 73 - CU - CLAREMONT,
OVER BANLON'S SHOULDER.

BANLON
I don't know what he's talking
about.

RAFFERTY'S VOICE
Major,

482 - 06

CUT TO:

SCENE 74 - SEMI CU - PAST
CLAREMONT BACK TO CAMERA,
TO BANLON, AND RAFFERTY BE-
HIND HIS SHOULDER.

RAFFERTY
sir, what do I do?

484 - 11

CUT TO:

SCENE 75 - CU - CLAREMONT,
OVER BANLON'S SHOULDER.

CLAREMONT
Keep your gun on Banlon. If he
moves, kill him.

492 - 09

CUT TO:

SCENE 76 - INT. PALACE CAR - CU -
FAIRCHILD DRINKING. HE LOWERS
GLASS - CAMERA PULLS BACK INTO A
LONGER SHOT AS HE TURNS AND WALKS
B.G.

FAIRCHILD
We're going to have to crawl for-
ward on the roof, and shoot them
out of there.

CAMERA INCLUDES O'BRIEN AND
PEARCE AT R. FAIRCHILD WALKS
BACK AND STOPS, FACING WINDOW,
AND HOLDS IN A MS.

O'BRIEN
What for? He's driving us right
where we want to go.

FAIRCHILD
Well, let's agree that Deakin is
no idiot.

510 - 03

CUT TO:

SCENE 77 - CS - O'BRIEN AND
PEARCE, PAST FAIRCHILD BACK
TO CAMERA L. F.G.

PEARCE EXITS R.

FAIRCHILD
Why is he taking us there?

PEARCE'S VOICE
Well, let's get 'er done.

PEARCE MOVES ACROSS F.G. AND
EXITS L. O'BRIEN RISES.

O'BRIEN

My job was to arrange a train.
I'm no gunman.

728 - 02

CUT TO:

SCENE 78 - CS - FAIRCHILD
LOOKING TO O'BRIEN BACK TO
CAMERA R. F.G. PEARCE STOPS
L. B.G., FACES FORWARD.

FAIRCHILD

Oh, that's true, O'Brien.

HE MOVES CLOSER TO O'BRIEN.

But a noose would fit your neck

HE PUTS ARM AROUND O'BRIEN'S
SHOULDER.

just as neatly as it would fit ours.

539 - 11

CUT TO:

SCENE 79 - CS - O'BRIEN FACING
AND LOOKING TO FAIRCHILD AT L.
HIS EYES LOOK AWAY.

543 - 03

CUT TO:

SCENE 80 - INT. CAB - SCS -
RAFFERTY SEATED, GUN IN HIS
HAND, AIMED.

546 - 03

CUT TO:

SCENE 81 - CS - BANLON LEANING
AND LOOKING OUT OPEN SIDE B.G.
HE MOVES IN, LOOKS AROUND TO O.S.

552 - 07

CUT TO:

SCENE 82 - CS - CLAREMONT -
CAMERA PANS UP AS HE HANDS PIECE
OF WOOD TO RAFFERTY WHO PUTS IT
UP ON TOP WOOD PILE.

555 - 10

DUT TO:

SCENE 83 - SEMI CU - BANLON LOOKING
R. F.G. LOOKS AWAY, FACING L.

560 - 05

CUT TO:

SCENE 84 - SCS - BANLON, PAST
RAFFERTY SEATED F.G. BACK TO
CAMERA FACING HIM.

BANLON

Hey, sonny boy. Give me the wrench,
sir.

570 - 00

CUT TO:

SCENE 85 - SCS - RAFFERTY. HE
GLANCES DOWN - LOOKS FORWARD,
SHAKES HIS HEAD NO.

572 - 09

CUT TO:

SCENE 86 - SEMI CU - BANLON.

BANLON

The nut on the brake's out.

577 -08

CUT TO:

SCENE 87 - CU - RAFFERTY.

BANLON'S VOICE

Give me the wrench!

RAFFERTY LOOKS DOWN, THEN UP
TOWARD BANLON, THEN GLANCES R.

582 - 15

CUT TO:

SCENE 88 - SCS - RAFFERTY L.,
BANLON R. RAFFERTY PICKS UP
WRENCH. BANLON REACHES FOR IT,
THEN RISES AND GRABS FOR GUN
RAFFERTY HOLDS.

588 - 03

CUT TO:

SCENE 89 - CS - RAFFERTY AS
BANLON MOVES BACK FROM R. F.G.
AND SHOVES RAFFERTY TO THE L.,
GRABS WRENCH FROM RAFFERTY'S
LEFT HAND AND HITS HIM WITH IT.

RAFFERTY

Ow!

RAFFERTY MOVES OUT OF SCENE.

589 - 14

CUT TO:

SCENE 90 - INT. TENDER, TOWARD
ENGINE ROOM B.G. - MS - RAFFERTY
COMING FORWARD AS BANLON HITS HIM
WITH WRENCH AND DEAKIN IN F.G.
TAKES GUN OUT OF HIS POCKET AS
BANLON RAISES WRENCH TO HIT HIM,
AND FIRES IT, SHOOTING BANLON.

593 - 01

CUT TO:

SCENE 91 - SCS - DEAKIN AND
CLAREMONT CROUCHED DOWN AT L.
DEAKIN FIRES AGAIN.

594 - 00

CUT TO:

SCENE 92 - CS - DEAKIN. HE
FIRES AGAIN.

595 - 08

CUT TO:

SCENE 93 - CS - BANLON WITH
THE BACK OF HIS COAT ON FIRE,
STUMBLING BACKWARD, IS SHOT
AGAIN. HE TURNS, GOES TO OPEN
DOORWAY AT SIDE OF TRAIN.

601 - 06

CUT TO:

SCENE 94 - EXT. TRAIN AND
RAILROAD TRACKS - LS - TRAIN
SPEEDING B.G. AS BANLON, ON FIRE,
JUMPS OUT OPENING, SCREAMING
(Continued next page)

(SCENE 94 - CONTINUED)
THE CAMERA PANS DOWN TO THE R.
AS BANLON TUMBLES DOWN THE
SNOWY HILLSIDE.

607 - 05

CUT TO:

SCENE 95 - EXT. MOVING LOCOMOTIVE -
SCS - DEAKIN AT DOORWAY AND
CLAREMONT JOINING HIM, BOTH LOOK-
ING DOWNWARD.

CLAREMONT

You've done a wise thing.

DEAKIN

(nods)

I think so.

DEAKIN WALKS BACK IN CAB, GOES
RIGHT IN TENDER, CAMERA MOVING
R. AND CLAREMONT GOES INTO CAB,
EXITING L. DEAKIN LOOKS OUT
WINDOW AND CLAREMONT IS SEEN AT
L. STOKING THE STOVE.

631 - 05

CUT TO:

SCENE 96 - EXT. TRAIN, AT ROOF
OF TENDER F.G. - MS - PEARCE
IS CRAWLING FORWARD ON ROOF AND
O'BRIEN IS CLIMBING UP TO IT.
PEARCE GETS TO HIS FEET, AIMING
REVOLVER.

644 - 03

CUT TO:

SCENE 97 - CS - DEAKIN LOOKING
OUT WINDOW. CLAREMONT WORKING IN
B.G. AT STOVE, STRAIGHTENS.

CLAREMONT

You suspected everybody else.
Why not me?

CAMERA MOVES CLOSER.

DEAKIN

Marshal Pearce was the number one
suspect.

665 - 01

CUT TO:

SCENE 98 - CU - DEAKIN.

DEAKIN

You didn't want him on the train.
That put you in the clear.

669 - 12

CUT TO:

SCENE 99 - SEMI CU - CLAREMONT.

CLAREMONT

Well, what's ahead of us at the
Fort? What's wrong there?

674 - 06

CUT TO:

SCENE 100 - CU - DEAKIN.

DEAKIN

Calhoun's not in custody. He's
probably joined up with White Hand,
and they're in control of the Fort.

683 - 02

CUT TO:

SCENE 101 - CU - CLAREMONT.

CLAREMONT

My God, what for?

685 - 13

CUT TO:

SCENE 102 - CU - DEAKIN.

DEAKIN

Well, Humboldt's a shipping point
for all the gold and silver coming
out of California and Nevada.

693 - 14

CUT TO:

SCENE 103 - CU - CLAREMONT.

DEAKIN'S VOICE

That's why everybody's involved.
Except the girl.

700 - 06

CUT TO:

SCENE 104 - CU - DEAKIN.

DEAKIN

The Indians want the rifles and
ammunition back there.

(Cont'd next page)

DEAKIN

(Cont'd)

And I figure they're going to put the gold and silver in the coffins and ship it back.

714 - 08

CUT TO:

SCENE 105 - EXT. TRAIN - AT TENDER ROOF - LS - PEARCE COMING FORWARD ALONG R. SIDE WITH GUN, AND O'BRIEN AT END OF CAR BY WOOD PILE.

PEARCE

There's a gun lined up on you gents.

721 - 14

CUT TO:

SCENE 106 - INT. LOCOMOTIVE - LS - DEAKIN, LOOKING AROUND TO O.S.

PEARCE'S VOICE

Now stop

723 - 12

CUT TO:

SCENE 107 - CU - CLAREMONT. HE LOOKS UP TO O.S.

the train.

726 - 08

CUT TO:

SCENE 108 - 108 - MS - PEARCE ON ROOF. O'BRIEN DOWN BEHIND HIM AT END OF CAR, BOTH WITH GUNS AIMED.

729 - 08

CUT TO:

SCENE 109 - EXT. LOCOMOTIVE - MS - DEAKIN AND CLAREMONT INSIDE WINDOW, LOOKING UPWARD. THERE IS A CRASHING SOUND THAT GETS LOUDER AS BUFFERS OF FOLLOWING COACHES COME INTO SUCCESSIVE CONTACT, FROM DEAKIN PUTTING THE BRAKE ON.

737 - 11

CUT TO:

SCENE 110 - EXT. ROOF OF TENDER -
MS - PEARCE, AND O'BRIEN B.G.
O'BRIEN MOVES BACKWARDS AND
PEARCE LOOSES HIS BALANCE.

739 - 03

CUT TO:

SCENE 111 - EXT. LOCOMOTIVE
CAB WINDOW - SCS - DEAKIN INSIDE
PULLS THE BRAKE BACK.

741 - 02

CUT TO:

SCENE 112 - EXT. TRACKS - CS -
WHEELS STOPPING.

742 - 02

CUT TO:

SCENE 113 - INT. LOCOMOTIVE -
CU - CLAREMONT IS JOLTED
BACKWARDS.

743 - 02

CUT TO:

SCENE 114 - LS - O'BRIEN AND
PEARCE ON ROOF. PEARCE FALLS
FACE DOWN ON TARPAULIN.

745 - 00

CUT TO:

SCENE 115 - CS - WHEELS STOPPING.

746 - 08

CUT TO:

SCENE 116 - MS - PEARCE CRAWLS
FORWARD ON TARPAULIN, PICKS UP HIS
HAT, PUTS IT ON.

748 - 15

CUT TO:

SCENE 117 - INT. LOCOMOTIVE - CS -
CLAREMONT FACING FORWARD, GUN READY,
LOOKING UPWARD.

750 - 01

CUT TO:

SCENE 118 - EXT. ENGINE - SCS -
DEAKIN IN WINDOW BRACING
CLAREMONT BEHIND HIM, CROUCHING
DOWN TO THE FLOOR AND FIRING
UPWARD.

(GUN HEARD FIRING)

751 - 11

CUT TO:

SCENE 119 - EXT. ROOF - MS -
PEARCE F.G. ON TARPAULIN MOVES
B.G., FIRES GUN. O'BRIEN B.G.

(GUN SHOT HEARD)

753 - 12

CUT TO:

SCENE 120 - INT. CAB - CS -
CLAREMONT FIRING UPWARD.

755 - 00

CUT TO:

SCENE 121 - EXT ROOF - LS - PEARCE
CRAWLING B.G. TO FAR SIDE OF CAR.
O'BRIEN DOWN AT SIDE B.G. FIRES
GUN.

758 - 04

CUT TO:

SCENE 122 - INT. CAB - SCS -
CLAREMONT DUCKS.
HE STRAIGHTENS.

(GUNSHOT HEARD)

760 - 02

CUT TO:

SCENE 123 - EXT ROOF - MS - PEARCE
GETTING DOWN AT FAR SIDE BY O'BRIEN.
THEY BOTH START B.G. TO ROOF OF
SUPPLY CAR.

765 - 03

(GUNSHOTS HEARD)

CUT TO:

SCENE 124 - INT. CAB - CU - DEAKIN
WORKING AT CONTROLS.

767 - 06

CUT TO:

SCENE 125 - EXT. TRACKS - CS -
WHEELS.

772 - 03

CUT TO:

SCENE 126 - INT. CAB - CU - DEAKIN
AT CONTROLS.

DEAKIN
It worked! Hurt?

777 - 07

CUT TO:

SCENE 127 - CU - CLAREMONT.

CLAREMONT
Only my dignity.

781 - 02

CUT TO:

SCENE 128 - EXT. TREE AND SNOW
COVERED HILLSIDE - VERY LS - TRAIN
CROSSING ON TRACKS BELOW, CAMERA
MOVING R.

795 - 01

CUT TO:

SCENE 129 - EXT. SNOWY FLAT
SECTION - VERY LS - INDIANS RIDING
IN FROM R. SINGLE FILE, LED BY
WHITE HAND.

810 - 06

CUT TO:

SCENE 130 - LS - INDIANS CROSSING.
JEBBO RIDING WITH THEM. CAMERA
MOVING L.

820 - 08

CUT TO:

SCENE 131 - VERY LS - INDIANS
CROSSING.

830 - 07

CUT TO:

SCENE 132 - EXT. TREE COVERED
SNOWY SECTION - VERY LS - INDIANS
COMING FROM B.G. AND ACROSS F.G.
WHITE HAND TURNS, COMES CENTER
AND STOPS, JEBBO COMING UP ALONG-
SIDE HIM.

840 - 13

CUT TO:

SCENE 133 - MS - WHITE HAND AND
JEBBO MOUNTED AS OTHER INDIANS
CROSS IN B.G. THEY LOOK TO
O.S.

847 - 15

CUT TO:

SCENE 134 - EXT. TRESTLE -
VERY LS - TRAIN APPEARS FROM
B.G. AND CAMERA PULLS BACK
WITH IT CROSSING TRESTLE IN
A VDRY LS AND HOLDS.

887 - 06

CUT TO:

Length of Reel - 887 Feet 6 Frames

END OF SMALL REEL RIGHT

Length of Large Reel Four-A and Four-B
1,805 Feet & 6 Frames

SMALL REEL NINE

FOOTAGE: Set counter measuring start
at 00-00 on X mark of leader.

00-12

SCENE 1 - SCENE 1 - EXT. SNOW
COVERED VALLEY - RAILROAD TRACKS -
DAY - LS - TRAIN CROSSES L. TO R.

21 - 15

CUT TO:

SCENE 2 - EXT. CAB WINDOW OF
LOCOMOTIVE - SCS - DEAKIN F.G.
AND CLAREMONT B.G.

DEAKIN

The brake caught fast coming up.

CLAREMONT GETS UP, LOOKS OUT
WINDOW B.G.

30 - 11

CUT TO:

SCENE 3 - EXT. VALLEY - DAY -
CS - WHITE HAND MOUNTED LOOKING
TO O.S.

34 - 03

CUT TO:

SCENE 4 - CU - JEBBO.

37 - 08

CUT TO:

SCENE 5 - CU - INDIAN.

40 - 06

CUT TO:

SCENE 6 - SEMI CU - YOUNG
INDIAN.

43 - 04

CUT TO:

SCENE 7 - LS - INDIANS. WHITE
HAND WITH HIS HAD RAISED. HE
GIVES INDIAN SIGN. SOME DISMOUNT.

CUT TO: 56 - 15

SCENE 8 - EXT. TREES F.G. SNOW
AND TRAIN TRACKS B.G. - LS -
CAMERA PANS R. WITH TRAIN CROSS-
ING AND PULLS BACK INTO A VDRY LS
TO INCLUJDE INDIANS IN F.G.
WHITE HAND TURNS, GIVES HAND SIGNAL
AND HE, JEBBO AND OTHER MOUNTED
INDIANS RIDE FORWARD AND OTHER
INDIANS ON FOOT CROSS IN B.G. TO
THE R. RIDERS REACH F.G. AND GO
RIGHT, WHERE THEY PULL UP AT A
VANTAGE POINT.

81 - 14

CUT TO:

SCENE 9 - LS - WHITE HAND AND
JEBBO IN F.G. OTHERS MOUNTED
B.G

86 - 00

CUT TO:

SCENE 10 - SCS - WHITE HAND
LOOKING TO O.S.

WHITE HAND
Where are the soldiers?

89 - 09

CUT TO:

SCENE 11 - EXT. EXPANSE OF SNOW -
VERY LS - TRAIN CROSSING IN B.G.

94 - 08

CUT TO:

SCENE 12 - INT. LOCOMOTIVE, SHOOT-
ING FROM TENDER AND PLATFOM TO
INTERIOR OF CAB - MS - CLAREMONT
F.G. PUTTING WOOD IN STOVE. DEAKIN
R. AT CONTROLS.

CLAREMONT
Where in the dickens...

CLAREMONT GOES L. AND DEAKIN
MOVES FORWARD AT R.

104 - 00

CUT TO:

SCENE 13 - PLATFORM BETWEEN CAB
AND TENDER - MS - DEAKIN F.G. AND
CLAREMONT B.G. LOOKING TO O.S.
DEAKIN MOVES INTO THE CAB.

105 - 07

CUT TO:

SCENE 14 - EXT. SNOW COVERED
VALLEY TOWARD TREES - VERY LS -
CAMERA PANNING L.

109 - 10

CUT TO:

SCENE 15 - PLATFORM BETWEEN
CAB AND TENDER - SCS-- DEAKIN
F.G. LOOKING TO O.S. CLAREMONT
B.G. DEAKIN MOVES INTO THE CAB

113 - 03

CUT TO:

SCENE 16 - VERY LS - TRAIN CROSS-
ING L. TO R.

120 - 14

CUT TO:

SCENE 17 - VERY LS - INDIANS AND
JEBBO.

(WHITE HORSE: SPEAKS IN INDIAN
TELLING INDIANS ON FOOT TO GO)

126 - 02

CUT TO:

SCENE 18 - LS - CAMERA PANS WITH
FOOT INDIANS RUNNING R. AND TO-
WARD B.G.

132 - 03

CUT TO:

SCENE 19 - EXT. WINDOW OF CAB -
CS - DEAKIN LOOKING OUT.

DEAKIN
There they come.

134 - 04

CUT TO:

SCENE 20 - EXT. WINDOW OF PALACE
CAR - CS - O'BRIEN LOOKING OUT.

O'BRIEN

CUT TO:

136 - 05

Look!

SCENE 21 - INT. PALACE CAR -
MS - O'BRIEN AT WINDOW F.G.
BACK TO CAMERA. PEARCE COMES
FORWARD TO NEXT WINDOW BG AND
FAIRCHILD JOINS HIM.

139 - 09

CUT TO:

SCENE 22 - EXT. SNOW LAND WITH
TREES B.G. - LS - INDIAN FOOT
SOLDIERS RUNNING FORWARD.

143 - 14

CUT TO:

SCENE 23 - EXT PLATFORM - BE-
TWEEN CAB AND TENDER - SEMI CS -
DEAKIN F.G. CLAREMONT B.G.

DEAKIN

Hang on.

HE GOES INTO CAB.

147 - 09

CUT TO:

SCENE 24 - INT. CAB - MS - DEAKIN
GOES TO CONTROLS R. B.G. CLAREMONT
ON PLATFORM L. F.G. HANGS ON.

151 - 10

CUT TO:

SCENE 25 - EXT. TRACKS - MS - CAB
MOVES R., WHEELS SKID ON TRACKS
AS TRAIN STOPS.

153 - 09

CUT TO:

SCENE 26 - INT. PALACE CAR - MS -
PEARCE, O'BRIEN AND FAIRCHILD FALL
TO THE FLOOR AS TRAIN STOPS.

157 - 05

DUT TO:

SCENE 27 - EXT. AT LOCOMOTIVE -
MS - WHEELS SKIDDING TO A STOP.

159 - 12

CUT TO:

SCENE 28 - PALACE CAR - MS - THE
THREE MEN STRAIGHTENING UP ON THE
FLOOR AND LOOKING TOWARD WINDOW.

O'BRIEN

That son-of-a-bitch! Why did he
stop now?

166 - 10

CUT TO:

SCENE 29 - EXT. CAB - CS - DEAKIN
AT WINDOW AND CLAREMONT ON PLAT-
FORM. DEAKIN WORKS LEVER.

168 - 13

CUT TO:

SCENE 30 - EXT. TRACKS - CS -
WHEELS REVOLVING BACKWARDS.

173 - 13

CUT TO:

SCENE 31 - CAB - MS - IT BACKS L.

DEAKIN

This is where we get off.

HE AND CLAREMONT MOVE B.G. TO
FAR SIDE OF PLATFORM.

182 - 07

CUT TO:

SCENE 32 - ON OTHER SIDE OF TRAIN -
LS - RUNNING BACKWARDS TO THE R. ON
TRACKS. DEAKIN JUMPS OFF PLATFORM
FIRST, THEN CLAREMONT AS TRAIN MOVES
OUT OF SCENE. DEAKIN RUNS DOWN SLOPE
TO THE F.G.

190 - 14

CUT TO:

SCENE 33 - VERY LS - TRAIN RUNNING
BACKWARDS TO THE L.

195 - 14

CUT TO:

SCENE 34 - EXT. VALLEY AT TREES -
SCS - WHITE HAND AND JEBBO MOUNTED.

(WHITE HAND SPEAKS IN INDIAN)

HE AND JEBBO START RIDING R.

199 - 05

CUT TO:

SCENE 35 - LS - WHITE HORSE, JEBBO
AND INDIANS RIDING R.

201 - 11

CUT TO:

SCENE 36 - SNOW COVERED BRUSH -
SCS - DEAKIN SITTING ON SLOPE FACING
AND LOOKING TO B.G. CLAREMONT ENTERS
TO HIM FROM THE R.

DEAKIN

You know anything about
dynamite?

CLAREMONT

Of course.

206 - 07

CUT TO:

SCENE 37 - CS - DEAKIN, PAST CLAREMONT
BACK TO CAMERA L. F.G. HE TAKES STICKS
OF DYNAMITE FROM HIS POCKET.

DEAKIN

Set this to blow the rails.

210 - 12

CUT TO:

SCENE 38 - CS - THE TWO, FAVORING
CLAREMONT.

but don't light the fuse
until I get back.

CLAREMONT NODS. DEAKIN RISES.

215 - 08

CUT TO:

SCENE 39 - CS - DEAKIN RISES,
PAST BACK OF CLAREMONT'S HEAD IN
LOWER F.G. - CAMERA MOVES UP TO THE
R. AS DEAKIN GOES UP SLOPE.

221 - 12

CUT TO:

SCENE 40 - EXT. VALLEY - VERY LS -
INDIANS RIDING L. TO R.

(YELLS OF INDIANS AND SOUND
OF TRAIN HEARD)

231 - 12

CUT TO:

SCENE 41 - EXT. TRACKS - LS -
FOOT INDIANS RUNNING FORWARD AT
SIDE OF TRAIN. A COUPLE FIRE GUNS.

239 - 05

CUT TO:

SCENE 42 - INT. PALACE CAR DINING
AREA - MS - HENRY CROSSING L. TO
R. FAIRCHILD ENTERS FROM R. AND
THEY COLLIDE AND FALL TO THE FLOOR
AS TRAIN COMES TO A SUDDEN STOP.

242 - 14

CUT TO:

SCENS 43 - SCS - FAIRCHILD AND HENRY
ON FLOOR F.G. AS PEARCE IN B.G. COMES
FORWARD IN PASSAGEWAY FOLLOWED BY
O'BRIEN.

O'BRIEN
Why the hell are they
shooting?

249 - 00

CUT TO:

SCENE 44 - CU - PEARCE F.G.
O'BRIEN B.G.

PEARCE
If you tell an Indian things
will be a certain way and then
they're not he's inclined to
think maybe you crossed him.

257 - 12

CUT TO:

SCENE 45 - SEMI CU - FAIRCHILD,
AND HENRY TO B.G. OF HIM.

FAIRCHILD

You know what you ought to do,
Marshal? Show yourself.

261 - 08

CUT TO:

SCENE 46 - CU - PEARCE. O'BRIEN
B.G

PEARCE

Like hell.

265 - 01

CUT TO:

SCENE 47 - EXT. VALLEY - MS -
WHITE HORSE, JEBBO AND INDIANS
RIDING TO THE F.G.
WHITE HORSE COMES F.G. INTO A
CS AND RIDES PAST CAMERA.

(KNDIANS LET OUT WAR CRIES)

273 - 09

CUT TO:

SCENE 48 - EXT. SLOPE AND FIELD -
SDS - CAMERA FOLLOWS CLEARMONT
RUNNING UP SLOPE AND B.G. TOWARD
TREES AND TRACK.

278 - 13

CUT TO:

SCENE 49 - EXT. TRACKS - MS -
CLAREMONT RUNS FROM R. TO L.,
DROPS ON HIS KNEES AND PUTS
DYNAMITE DOWN AND SCOOPS UP
SOME SNOW.

282 - 07

CUT TO:

SCENE 50 - CS - THREE STICKS OF
DYNAMITE TIED TOGETHER INSIDE
TRACK RAIL, AND CLAREMONT'S HAND
SDOOPING HOLE IN THE SNOW.

285 - 05

CUT TO:

SCENE 51 - EXT. TRACKS - AT SIDE
OF ENGINE - LS - WHITE HORSE,
FOLLOWED BY JEBBO AND SOME INDIANS

(Cont'd. next page)

(SCENE 51 CONT'D)
RIDING FORWARD AT R. WHITE HORSE
TAKES AHOLD OF DOOR RAIL AND GETS
OFF HORSE. HE CLIMBS UP INTO
LOCOMOTIVE.

292 - 15

CUT TO:

SCENE 52 - CS - INDIANS RIDE TOWARD
AND PAST THE CAMERA.

297 - 05

CUT TO:

SCENE 53 - AT SIDE OF LOCOMOTIVE -
LS - JEBBO AND INDIANS RIDE FORWARD,
JEBBO GRABS RAIL, GETTING OFF HORSE
AND CLIMBING INTO LOCOMOTIVE.

304 - 00

CUT TO:

SCENE 54 - EXT. ON THE HILL AT TREES -
LS - TWO INDIANS GUARDING THE HORSES
LEFT BEHIND BY THE NOW DISMOUNTED
CONTINGENT WATCHING THE PROGRESS
GOING ON O.S.

308 - 00

CUT TO:

SCENE 55 - LS - HORSES AND GUARDS
FROM THE REAR. DEAKIN MOVES BACK
FROM LEFT F.G., STOPS BY TREE.

320 - 13

CUT TO:

SCENE 56 - CS - DEAKIN AT TREE,
PISTOL IN HAND. HE MOVES AROUND
TREE AND EXITS R.

330 - 01

CUT TO:

SCENE 57 - CS - HORSES AT TREE - CAMERA
MOVES BACK IN LONGER SHOT TO FIRST
INDIAN GUARD LOOKING TO O.S. AND TO
SECOND STANDING B.G. IN A MS BY TREE.

(Cont. next page)

(SCENE 57 CONTINUED)

CAMERA INCLUDES DEAKIN MOVING IN AT OTHER SIDE OF THE TREE AND HITTING THE SECOND INDIAN OVER THE HEAD WITH GUN. HE BRINGS PISTOL DOWN ON THE INDIANS BACK AND INDIAN DROPS TO THE GROUND. FIRST INDIAN DRAWS KNIFE,

347 - 00

CUT TO:

SCENE 58 - MS - PAST DEAKIN LEFT F.G. BACK TO CAMERA FIRING PISTOL. THE OTHER INDIAN FALLS TO GROUND.

350 - 06

CUT TO:

SCENE 59 - INT. TRAIN - PALACE CAR - SCS - DOOR OPENS AND FAIRCHILD ENTERS, CAMERA PANNING WITH HIM CROSSING L. AND GOING INTO A REVERSE SHOT AS HE GOES B.G. INTO PARLOR SECTION, FOLLOWED BY O'BRIEN.

355 - 04

CUT TO:

SCENE 60 - TOWARD DINING AREA - CS - JEBBO AND WHITE HAND BURST IN AND STOP F.G. HENRY B.G.

JEBBO

You sonofabitches! What the hell's going on?

358 - 09

CUT TO:

SCENE 61 - CS - FAIRCHILD, PEARCE AND O'BRIEN.

FAIRCHILD

Pinkerton man aboard. He's got the engine!

358 - 09

CUT TO:

SCENE 62 - CS - JEBBO AND WHITE HORSE. HENRY B.G.

JEBBO

363 - 11

Sure, you got pilgrims.

CUT TO:

SCENE 63 - CS - FAIRCHILD,
PEARCE AND O'BRIEN.

JEBBO'S VOICE
Ain't nobody in that engine.

365 - 15

CUT TO:

SCENE 64 - EXT. TRACK SIDE -
SEMI CU - CLAREMONT, REACHING
DOWN OUT OF SCENE.

368 - 12

CUT TO:

SCENE 65 - CS - DYNAMITE BY
TRACK. CLAREMONT'S HAND REACHES
DOWN, PICKS IT UP, PLACES IT
DOWN IN SCOOPED OUT HOLE.

374 - 08

CUT TO:

SCENE 66 - CU - CLAREMONT, LOOK-
ING B.G., TURNS FORWARD, LOOKS TO
LEFT O.S.

376 - 10

CUT TO:

SCENE 67 - EXT. HILL, AT TREES -
LS - DEAKIN RIDES IN, HOLDING
RAWHIDE REIN WITH HORSE TRAILING
AND THE CAMERA MOVES L. WITH HIM
CROSSING THROUGH SNOW.

381 - 10

CUT TO:

SCENE 68 - VERY LS - CAMERA PANS
WITH DEAKIN RIDING L., WITH A
SECOND HORSE TRAILING.

389 - 10

CUT TO:

SCENE 69 - TRACKSIDE - MS -
CLAREMONT, ON ONE KNEE, LOOKING
TO L. O.S. LOOKS AROUND TO F.G.

393 - 05

CUT TO:

SCENE 70 - MS - CAMERA PANS WITH
DEAKIN RIDING L. WITH 2ND HORSE
TRAILING AND EXITING AT L.

398 - 01

CUT TO:

SCENE 71 - SCS - CLAREMONT LOOKING
R., STRAIGHTENS, REACHES FOR LOOSE
HORSE B.G. AS DEAKIN'S HORSE MOVES
IN AT F.G. AND DEAKIN DISMOUNTS.

DEAKIN

Get back to the Fort, and get
the troopers to watch.

407 - 00

CUT TO:

SCENE 72 - VERY LS - CLAREMONT AND
DEAKIN BY HORSES, CLAREMONT MOVING
TO MOUNT HIS.

out for Calhoun. When these
blow they'll be riding out
here.

CLAREMONT MOUNTS.

CLAREMONT

Okay. Right.

HE RIDES R., EXITS. DEAKIN GETS
READY TO LIGHT MATCH.

(GUNSHOT HEARD)

417 - 12

CUT TO:

SCENE 73 - EXT. TRACKS - LS -
TRAIN CROSSING R. TO L. AND
MOUNTED INDIANS RIDING ALONG WITH
IT.

427 - 12

CUT TO:

SCENE 74 - INT. DARK SUPPLY CAR -
SCS - WHITE HAND, BACK TO CAMERA,
SLIDES DOOR OPEN, REVEALING MOUNTED
INDIANS OUTSIDE.

(GUNSHOTS HEARD)

A COUPLE INDIANS CLIMB INTO THE
CAR. THEY LIFT COVER OF COFFIN
F.G. AND TAKE RIFLES OUT. ANOTHER
INDIAN CLIMBING UPWARD AT SIDE OF
DOOR. WHITE HAND HANDING HIM RIFLE.

447 - 03

CUT TO:

SCENE 75 - EXT. SUPPLY CAR - LS -
WHITE HAND IN DOORWAY HANDING OUT
RIFLES TO MOUNTED INDIANS. OTHER
INDIANS ON ROOF OF CAR AND CLIMBING
UP TO IT.

453 - 14

CUT TO:

SCENE 76 - EXT. SUPPLY CAR R. AND
COMBINATION CAR L. - LS - INDIANS
RUN IN FROM R. IN F.G. AND GO UP
LADDER BETWEEN CARS AS O'BRIEN COMES
DOWN STEPS FROM COMBO CAR, FOLLOWED
BY FAIRCHILD WITH GUN IN HAND, AND
PEARCE. THEY CROSS IN F.G. AND EXIT
R. INDIANS START UP STEPS INTO
COMBINATION CAR.

464 - 13

CUT TO:

SCENE 77 - VERY LS - O'BRIEN AND
PEARCE RUNNING FORWARD TO LOCO-
MOTIVE, CAMERA PANNING R. INDIANS
AT SUPPLY CAR B.G. - CAMERA HOLDS -
O'BRIEN STARTS CLIMBING UP INTO
LOCOMOTIVE.

(GUNSHOT HEARD)

471 - 06

CUT TO:

SCENE 78 - CS - FAIRCHILD AND PEARCE
HOISTING O'BRIEN UP INTO LOCOMOTIVE.

FAIRCHILD
There you are.

474 - 13

CUT TO:

SCENE 79 - CS - O'BRIEN BACK TO
CAMERA GETTING INTO LOCOMOTIVE.

479 - 11

CUT TO:

SCENE 80 - CS - INSTRUMENT PANEL
SHOWING GAUGES ETC.

481 - 11

CUT TO:

SCENE 81 - EXT. LOCOMOTIVE - LOW
ANGLE - MS - FAIRCHILD AND
PEARCE ON EITHER SIDE OF STEPS.
O'BRIEN INSIDE CAB STEPS TO THE
DOORWAY.

O'BRIEN

If we get the pressure back up
I dan take her on in. Let's
stoke her up.

HE MOVES BACK INTO CAB. PEARCE
STARTS UP THE STEPS.

491 - 01

CUT TO:

SCENE 82 - CS - FAIRCHILD PUTS
GUN IN HOLSTER AND THE CAMERA
TILTS UP WITH HIM GOING UP STEPS.

496 - 10

CUT TO:

SCENE 83 - EXT. SIDE OF LOCO-
MOTIVE - SCS - O'BRIEN INSIDE
STEPS UP AND SITS AT WINDOW OF
CAB AND FAIRCHILD CLIMBS UP AT
L. INTO IT.

501 - 06

CUT TO:

SCENE 84 - CS - CAMERA FOLLOWS
PEARCE STOKING FIRE. HE RISES
AND CAMERA PANS UP INTO A CU OF
HIM MOVING L.

505 - 06

CUT TO:

SCENE 85 - CS - PEARCE TAKING
WOOD FROM FIRE BOX IN TENDER.

509 - 04

CUT TO:

SCENE 86 - EXT. TRACKS - SEMI
CS - DEAKIN, ON ONE KNEE,
LIGHTS FUSE. HE RISES, STEPS L.
AND EXITS. HORSE'S HOOVES CROSS
R. TO L. PAST BURNING FUSE.

517 - 10

CUT TO:

SCENE 87 - EXT. TRACKS - CS -
LOCOMOTIVE WHEELS TURNING AND
MOVING TOWARD THE R. - CAMERA
PANS UP TO O'BRIEN IN CAB WINDOW.

524 - 15

CUT TO:

SCENE 88 - LS - INDIAN RIDES
PAST AND LOCOMOTIVE, WITH
O'BRIEN IN CAB WINDOW AND
FAIRCHILD AND PEARCE IN TEN-
DER MOVES R. PAST CAMERA,
FOLLOWED BY INDIANS ATOP REAR
OF TENDER, BY INDIANS ON ROOF
OF SUPPLY CAR AND WHITE HAND
IN OPEN DOORWAY.

545 - 10

CUT TO:

SCENE 89 - EXT. TRACKS - LS -
DEAKIN ENTERING WITH HORSE
AND DROPPING TO ONE KNEE NEAR
TRACKS.

548 - 04

CUT TO:

SCENE 90 - CS - DEAKIN'S HAND
SCOOPING SNOW AWAY. HE PLACES
STICK OF DYNAMITE WITH CORD
ATTACHED TO IT INTO THE HOLE
AND COVERS IT WITH SNOW. HE
LOOPS CORD IN.

561 - 14

CUT TO:

SCENE 91 - CS - DEAKIN. HE TAKES
MATCH FROM HIS COAT POCKET -
CAMERA PANS DOWN TO THE L. AS HE
STRIKES IT ON HIS PANT LEG AND
LIGHTS THE FUSE. HE TOSSES MATCH
AWAY, MOVES OUT OF SCENE.

579 - 15

CUT TO:

SCENE 92 - LS - TRAIN COMING
FORWARD ON TRACK.

590 - 00

CUT TO:

SCENE 93 - SEMI CS - CAMERA PANS L.
WITH DEAKIN'S LEGS CROSSING THROUGH
SNOW AND TILTS UP TO A MS OF HIM
AND HOLDS AS HE DROPS TO ONE KNEE,
TAKES OUT ANOTHER STICK OF DYNAMITE.
HE SCOOPS A HOLE IN THE SNOW, PLACES
DYNAMITE IN IT, COVERS IT WITH SNOW.

605 - 10

CUT TO:

SCENE 94 - CU - DEAKIN'S HAND - CAMERA
PANS UP TO HIS FACE LOOKING O.S. AS HE
GETS A MATCH FROM HIS POCKET O.S.

609 - 14

CUT TO:

SCENE 95 - CS - DEAKIN PARTLY SEEN AT
R. AS HIS HAND MOVES DOWN AND LIGHTS
FUSE.

616-12

CUT TO:

SCENE 96 - EXT. RAILROAD TRACKS -
LS - TRAIN COMING FORWARD.

626 - 12

CUT TO:

SDENE 97 - EXT. TREES - LS - CAMERA
PANS WITH DEAKIN RIDING R. FROM TREES
AND ACROSS SNOW COVERED GROUND.

636 - 03

CUT TO:

SCENE 98 - VERY LS - CAMERA PANS WITH
DEAKIN RIDING L. TO R. AND TOWARD TREES.

644 - 14

CUT TO:

SCENE 99 - EXT. TRACKS - VERY LS -
TRAIN COMING FORWARD FROM B.G. TOWARD
SHERE FIRST STICK OF LIGHTED DYNAMITE
IS PLANTED IN SNOW BY LOW TRESTLE.

653 - 13

CUT TO:

SCENE 100 - EXT. AT TRACKS -
LS - INDIANS F.G. RUNNING AND
RIDING FORWARD ALONG WITH MOVING
TRAIN.

658 - 12

CUT TO:

SCENE 101 - EXT. TRAIN CAB - CS -
O'BRIEN LOOKING OUT WINDOW. PEARCE
B.G.

663 - 04

CUT TO:

SCENE 102 - VERY LS - TRAIN
COMING DOWN TRACKS FROM B.G.
TOWARD LIGHTED DYNAMITE IN SNOW
F.G.

668 - 13

CUT TO:

SCENE 103 - CS - O'BRIEN AND
PEARCE B.G.

671 - 13

CUT TO:

SCENE 104 - EXT. SIDE OF LOCO-
MOTIVE AND TRACKS AHEAD - MS -
MOVING DOWN TRACKS TO B.G.

674 - 14

CUT TO:

SCENE 105 - SCS - FUSE BURNING.

677 - 06

CUT TO:

SCENE 106 - LS - TRAIN COMING TO-
WARD FUSE F.G. AND INDIANS ALONG-
SIDE THE TRAIN.

680 - 06

CUT TO:

SCENE 107 - EXT. TRACKS AHEAD - LS -
DYNAMITE GOES OFF.

683 - 04

CUT TO:

SCENE 108 - EXT. LOCOMOTIVE CAB -
CS - O'BRIEN LOOKING OUT WINDOW,
PULLS LEVER DOWN.

684 - 02

CUT TO:

SCENE 109 - EXT. TRACKS - SEMI
CS - WHEELS OF TRAIN COMING TO
A STOP.

686 - 10

CUT TO:

SCENE 110 - LS - SMOKE RISING
CLEARS AND TRAIN IS SEEN STOP-
PING JUST BEFORE REACHING IT.

694 - 03

CUT TO:

SCENE 111 - INT. CAB - CS -
O'BRIEN PULLS WHISTLE CORD.

(WHISTLE BLOWS)

696 - 07

CUT TO:

SCENE 112 - EXT. FORT HUMBOLDT -
LS - GROUP OF ABOUT FIVE MEN AND
A SOLDIER MOUNTED.

AD LIBS

That's the train.
Get ridin'.

THEY RIDE B.G.

708 - 06

CUT TO:

SCENE 113 - EXT. TRAIN - LS -
FAIRCHILD BELOW AND PEARCE COM-
ING DOWN STEPS. INDIANS ON ROOF
AND SIDE OF TRAIN B.G. CAMERA
PANS R. AS FAIRCHILD AND PEARCE
RUN FORWARD.

713 - 00

CUT TO:

SCENE 114 - EXT. AND TRACKS F.G.
AND TRAIN B.G. - VERY LS - FAIRCHILD
AND PEARCE RUN FORWARD. INDIANS AT
SIDE OF TRAIN B.G. THE TWO MEN
STOP AND LOOK TOWARD THE TRACKS.

716 - 15

CUT TO:

SCENE 115 - AT SIDE OF TRAIN -
SEMI CS - CAMERA PULLS BACK WITH
INDIANS COMING FORWARD AND
O'BRIEN RUNNING ON AHEAD.

720 - 10

CUT TO:

SCENE 116 - LS - O'BRIEN STOPS
BETWEEN PEARCE AND FAIRCHILD AND
INDIANS CROSS R. IN BACK OF PEARCE
GOING TOWARD FRONT END OF LOCOMO-
TIVE. OTHER INDIANS B.G.

723 - 11

CUT TO:

SCENE 117 - AT FRONT OF LOCOMOTIVE
- SEMI CS - INDIANS CHATTERING AND
POINTING TO O.S.

725 - 09

CUT TO:

SCENE 118 - CS - ANOTHER GROUP OF
INDIANS CHATTERING AND POINTING.

727 - 09

CUT TO:

SCENE 119 - CS - TWO INDIAN MEN.
TWO OTHERS B.G.

729 - 09

CUT TO:

SCENE 120 - CS - O'BRIEN INDICATES
B.G. HE TURNS, STARTS B.G.

732 - 10

CUT TO:

SCENE 121 - FRONT OF LOCOMOTIVE -
LS - FAIRCHILD, PEARCE AND IN-
DIANS. PEARCE HURRIES B.G. AND WHITE
HAND COMES FORWARD.

WHITE HAND

Marshal!

HE STOPS, POINTS

736 - 11

CUT TO:

SCENE 122 - EXT. AT SIDE OF
SUPPLY AND COMBO CAR B.G. -
LS - A FEW MOUNTED SOLDIERS AT
L. AS O'BRIEN CLIMBS INTO THE
SUPPLY CAR DOORWAY, GETTING A
Mallet AND OTHER TOOLS FROM
INSIDE AS PEARCE RUNS BACK FROM
F.G.

O'BRIEN

Tell the Indians we're going
to form a work party.

743 - 03

CUT TO:

SCENE 123 - MS - SHOOTING PAST
PEARCE BACK TO CAMERA TO O'BRIEN
IN DOORWAY OF CAR. DURING FOLLOWING HE
HANDS Mallet TO PEARCE AND WHITE HAND
CLIMBS UP INTO THE CAR.

We'll take up that track and
replace it with one from
behind.

748 - 01

CUT TO:

SCENE 124 - CS - SHOOTING DOWN
TO PEARCE, AND A FEW INDIANS
TAKING IMPLEMENTS AND RIFLES.

751 - 11

DUT TO:

SCENE 125 - EXT. SNOW - AT ANOTHER
SECTION NEAR TRACKS - MS - A FUSE
WITH RED CORD, BURNING

759 - 11

CUT TO:

SCENE 126 - EXT. TRACK - CS - CLAW
HAMMER AT RAILROAD TIES.

PEARCE'S VOICE

Take the fork,

CAMERA PANS UP TO INCLUDE WHITE
HAND AND PEARCE LEANING IN AT
R. AND O'BRIEN BESIDE HIM.

put it like this. Then down.

766 - 13

CUT TO:

SCENE 127 - EXT. WRECKED
TRACKS, TOWARD ENGINE -
VERY LS - PEARCE AND O'BRIEN
SHOWING INDIANS WHAT TO DO.

PEARCE

Over here. Put it there.
Let down.

771 - 05

CUT TO:

SCENE 128 - CS - CS - ANOTHER
WORK TOOL, ALONG RAILROAD TIES,
HELD BY MEN O.S.

PEARCE'S VOICE

Hold it down.

773 - 12

CUT TO:

SCENE 129 - EXT. AT TREES - LS -
DEAKIN BY FALLEN TREE WITH HORSE.
HE ATTACHES FUSE TO DYNAMITE.

783 - 02

CUT TO:

SCENE 130 - DU - DEAKIN, WORKING
ON FUSE O.S., GLANCES O.S.,
CONTINUES WORKING.

786 - 01

CUT TO:

SCENE 131 - EXT. TRACKS - SCS -
TOOLS ATTACHED TO TRACK - CAMERA
PULLS BACK TO A VERY LS OF
INDIANS WORKING.

PEARCE

All right - take it away.

THEY MOVE THE TRACK CARRYING IT
AWAY TO LEFT SIDE OF TRACKS.

799 - 06

CUT TO:

SCENE 132 - EXT. AT TREES - LS -
CALHOUN, JEBBO AND HAWKINS
RIDING TO F.G.

CUT TO:

SDENE 133 - ON TREE COVERED
HILL - VERY LS - DEAKIN IN
F.G. WITH HORSE, KNEELING
BY TREES, HOLDING DYNAMITE,
LOOKING B.G. WATCHING HORSE-
MEN CROSS IN FAR B.G. FROM
R. TO L.

817 - 13

CUT TO:

Length of Reel - 815 Feet 13 Frames

END OF SMALL REEL NINE

SMALL REEL TEN

FOOTAGE: Set counter measuring start at
00-00 at 1st frame of picture

00-00

SCENE 1 - EXT. SIDE OF TRAIN -
DAY - SCS - SOME OF CALHOUN'S
MEN AND WHITE HAND AND ANOTHER
INDIAN WORKING ON TRACK. THEY
LIFT IT UP AND CAMERA FOLLOWS
AS THEY CARRY IT TO THE R.

8 - 08

CUT TO:

SCENE 2 - EXT. TOP OF HILL - VERY
LS - CALHOUN'S MEN RIDE UP TO TOP
OF HILL B.G. AND THE CAMERA FOLLOWS
AS THEY RIDE R., AND FOLLOWS
CALHOUN AS HE RIDES TO THE TRAIN,
TO INCLUDE INDIANS AND PEARCE STAND-
ING B.G. TO R. OF LOCOMOTIVE STEPS.

CALHOUN
Where is Fairchild?

PEARCE POINTS L.

PEARCE
The Palace car.

CAMERA FOLLOWS CALHOUN, EXCLUD-
ING OTHERS AS HE CROSSES AND
RIDES B.G. ALONG TRAIN, PAST
INDIANS CARRYING TRACK, TOWARD
PALACE CAR IN A VERY LS.

32 - 10

CUT TO:

SCENE 3 - LS - CALHOUN RIDING
FORWARD TO PALACE CAR STEPS.
HE STOPS, STARTING TO GET OFF
HORSE, TAKING AHOLD OF DOOR-
WAY RAIL.

36 - 11

CUT TO:

SCENE 4 - AT PLATFORM BETWEEN
CARS - SEMI CS - CALHOUN
COMES UP STEPS.

CALHOUN
Fairchild!

HE TURNS, OPENS DOOR R.
AND GOES IN THROUGH IT.

42 - 10

CUT TO:

SCENE - 5 - EXT. AT TREES -
CU - DEAKIN. HE LOOKS TO O.S.

47 - 03

CUT TO:

SCENE 6 - EXT. SNOW COVERED LAND -
VERY LS - TOWARD TREES B.G.

50 - 03

CUT TO:

SCENE 7 - INT. COMBO CAR -
PASSAGEWAY - LS - CALHOUN ENTERS
IN B.G., KICKS FIRST COMPARTMENT
DOOR OPEN, COMES ON, KICKS SECOND
ONE.

58 - 02

CUT TO:

SCENE 8 - CS - CALHOUN, WITH GUN,
COMES ON TO F.G., KICKS ANOTHER DOOR.

62 - 15

CUT TO:

SCENE 9 - LS - CALHOUN. HE COMES ON
TO DOOR R.F.G OPENS IT CAREFULLY.

72 - 00

CUT TO:

SCENE 10 - EXT. TRAIN WINDOW OF
MARICA'S COMPARTMENT - CS -
MARICA INSIDE AT WINDOW, TURNS
FACING CALHOUN AT DOOR B.G.

74 - 10

CUT TO:

SCENE 11 - AT COMPARTMENT DOOR -
CU - CALHOUN.

CALHOUN

Maybe you know what's going
on around here.

77 - 15

CUT TO:

SCENE 12 - CS - MARICA SEATED
FACING L. SHE RISES, WITH HER
BACK AGAINST WINDOW, CAMERA
TILTING UP.

MARICA

No.

80 - 12

CUT TO:

SCENE 13 - BIG CU - CALHOUN.
HE REACHES FORWARD.

81 - 12

CUT TO:

SCENE 14 - SEMI CU - MARICA
WITH BACK TO WINDOW R. AS
CALHOUN'S HAND REACHES IN,
GRABS HER LAPEL, AND PULLS
HER L.

No!

83 - 06

CUT TO:

SCENE 15 - EXT. TOWARD SUPPLY
CAR OF TRAIN - LS - INDIANS ON
HORSEBACK AND ON ROOF AS EX-
PLOSION OCCURS UNDER TRAIN
CAR.

(SCREAMS HEARD)
(HORSES WHINNY)

87 - 09

CUT TO:

SCENE 16 - EXT. IN FRONT OF
LOCOMOTIVE - MS - INDIANS,
WHITE HAND, O'BRIEN F.G. AND
PEARCE AT SIDE OF ENGINE B.G.
LOOKING B.G. AS THEY START
TO MOVE PEARCE HOLDS HIS HAND
OUT.

PEARCE

Keep 'em working O'Brien.

PEARCE WALKS B.G. AND WHITE HAND
RUNS AFTER HIM.

92 - 07

CUT TO:

SCENE 17 - INT. MARICA'S COMPART-
MENT SCS - MARICA AT R. AND AS
CALHOUN IN DOORWAY LEFT HOLDING
HER HAND PULLS HER OUT DOOR INTO
PASSAGEWAY.

MARICA

Let me go, sir...

(SHE SDREAMS)

Oh...

95 - 11

CUT TO:

SCENE 18 - INT. PALACE CAR -
FAIRCHILD HOLDING GUN LOOKING
OUT WINDOW TO OUTSIDE B.G.
HE LOOKS L., THEN RISES AND
EXITS.

100 - 01

CUT TO:

SCENE 19 - INT. DINING AREA
PASSAGEWAY - AT DOOR - SEMI CS -
FAIRCHILD COMES FROM B.G. OPENS
DOOR AND THE CAMERA PULLS BACK
AS HE COMES FORWARD IN DINING
AREA.

MARICA'S VOICE

Uh...

HE EXITS R. F.G.

CUT TO:

SCENE 20 - INT. PASSAGEWAY -
SEMI CS - CALHOUN PULLING MARICA
DOWN IT TO B.G.

MARICA

Uh...Uh...

CALHOUN STOPS. SHE PULLS TO GET
HER HAND FREE.

Oh, no...

HE PULLS HER ON TO THE B.G.

Help!

CALHOUN GOES THROUGH DOOR-
WAY, PULLING MARICA AFTER HIM.

113 - 00

CUT TO:

SCENE 21 - AT OTHER END OF
PASSAGEWAY - SEMI CS - FAIRCHILD
ENTERS FROM THE L., STOPS AT
CORNER WITH GUN AIMED.

MARICA'S VOICE

Oh...

FAIRCHILD

CALHOUN.

115 - 09

CUT TO:

SCENE 22 - INT. LENGTH OF PASSAGE-
WAY - VERY LS - PAST FAIRCHILD AT R.
F.G. IN A CS TO CALHOUN AND MARICA
B.G.

MARICA

Oh...

117 - 13

CUT TO:

SCENE 23 - SEMI CU - FAIRCHILD.

FAIRCHILD

Let her go.

119 - 08

CUT TO:

SCENE 24 - SCS - MARICA AND
CALHOUN. HE IS SMILING.

CALHOUN

The hell I will.

123 - 09

CUT TO:

SCENE 25 - EXT. AT TRAIN - LS -
SMOKE RISING FROM UNDERNEATH THE
SUPPLY CAR - INDIAN ON HORSEBACK
AT L. IS SHOT AND FALLS OFF HIS
HORSE.

125 - 13

CUT TO:

SCENE 26 - INT. PASSAGEWAY - LS -
PAST FAIRCHILD R. F.G. TO MARICA
AND CALHOUN AT FAR END OF IT B.G.
FAIRCHILD MAKES MOVE TO FIRE.

126 - 10

CUT TO:

SCENE 27 - SDS - CALHOUN AND
MARICA. SHE EXITS R. THROWING
CALHOUN OFF BALANCE JUST AS HE
FIRES .

127 - 09

CUT TO:

SCENE 28 - SCS - FAIRCHILD
FIRING.

128 - 06

CUT TO:

SCENE 29 - SEMI CS - CALHOUN.
129 - 13

(GUNSHOT HEARD)

CUT TO:

SCENE 30 - SCS - FAIRCHILD AS
THE SHOT MISSES HIM. HE FIRES.

131 - 08

CUT TO:

SCENE 31 - SCS - CALHOUN DOWN LOW
WITH HIS BACK TO WALL, FIRES.

132 - 05

CUT TO:

SCENE 32 - SCU - FAIRCHILD FIRES.

133-05

CUT TO:

SCENE 33 - SCS - CALHOUN SLUMPS
DOWN IN CORNER, DEAD.

135 - 12

CUT TO:

SCENE 34 - SCU - FAIRCHILD. HE
LOWERS GUN, COMES TO L. F.G. AND
EXITS.

138 - 15

CUT TO:

SCENE 35 - EXT. AT TREES - CU -
DEAKIN, LOOKING TO O.S.

141 - 09

CUT TO:

SCENE 36 - EXT. TOP OF SNOWY HILL AND
TREES L. B.G.

144 - 10

CUT TO:

SCENE 37 - EXT. TRAIN AT SUPPLY CAR -
LS - ANOTHER EXPLOSION WHERE INDIAN'S
ARE WORKING.

148 - 02

CUT TO:

SCENE 38 - VERY LS - PEARCE RUNS FORWARD
FROM LOCOMOTIVE B.G. TO THE SUPPLY CAR AS
INDIANS SCRAMBLE AND GET UP FROM GROUND AND
HORSE WITH RIDER ON ITS BACK GETS TO ITS
FEET.

152 - 12

CUT TO:

SCENE 39 - EXT. AT TREES - LS - DEAKIN
MOUNTS HORSE.

(VOICES HEARD O.S.)

157 - 05

CUT TO:

SCENE 40 - EXT. SNOWY HILL TOP AND TREES L. B.G -
VERY LS - INDIANS RIDE ACROSS RIDGE FROM R. TO L.

166 -09

CUT TO:

SCENE 41 - EXT. FLAT SURFACE OF SNOW - LS
DEAKIN RIDES TO LEFT F.G. AND EXITS.

172 - 01

CUT TO:

SCENE 42 - SCS - TWO INDIANS GET TO THEIR FEET
IN F.G. AND EXIT R. AND CAMERA MOVES L. WITH
DEAKIN RIDING FORWARD AS ANOTHER INDIAN CROSSES
IN F.G. AND EXIT. DEAKIN HOLDS STICK OF DYNAMITE
UP IN THE AIR TO THROW IT.

177 - 14

CUT TO:

SCENE 43 - VLS - GROUP OF MOUNTED INDIANS
AT L. AS DEAKIN RIDING FORWARD THROWS THE
STICK OF DYNAMITE AND THE CAMERA SSIFTLY
PANS WITH THE DYNAMITE GOING THREW THE AIR
AND THROUGH OPEN DOOR INTO SUPPLY CAR.

179 - 11

CUT TO:

SCENE 44 - INT. FLOOR OF SUPPLY CAR - CS -
THREE STICKS OF DYNAMITE LAND ON FLOOR, THE
FUSE BURNING.

181 - 09

CUT TO:

SCENE 45 - CU - WHITE HAND REACTING.

(WHITE HAND CALLS O.S.)

183 - 09

CUT TO:

SCENE 46 - EXT. TOWARD SUPPLY CAR - VERY LS -
DEAKIN CROSSING ON HORSEBACK FROM AND TO L.
F.G. A FEW INDIANS IN FRONT OF CAR AND TWO
WITH GUNS AT R. PEARCE APPEARS IN CAR DOOR-
WAY. DEAKIN RIDES ACROSS F.G. AND EXITS R,

187 - 05

CUT TO:

SCENE 47 - LS - PEARCE JUMPS OUT OF CAR, DOLLOVED
BY TWO INDIANS AND WHITE HAND APPEARS IN DOORWAY.

190-06

CUT TO:

SCENE 48 - LS - PEARCE RUNS TO F.G. FOLLOWED
BY TWO INDIANS B.G. AND WHITE HAND JUMPING
OUT OF CAR L. HE GETS DOWN CLOSE AGAINST
SNOW DRIFT HOLDING HIS HAT DOWN ON HIS HEAD.

193 - 05

SCENE 49 - VERY LS - THREE INDIANS RUNNING
AND THREE RIDING F.G. FROM SUPPLY CAR G.G.
AND ANOTHER RIDING FORWARD AT R. F.G. AS
THE CAR EXPLODES WITH SPLINTERED WOOD
FLYING IN THE AIR.

195 - 00

CUT TO:

SCENE 50 - CLOSER SHOT OF CAR EXPLODING
AND SPLINTERED WOOD FLYING.

197 - 13

CUT TO:

SCENE 51 - MS - FIRE IN CAR, SMOKE AND DEBRIS
FALLING.

202 - 12

CUT TO:

SCENE 52 - EXT. EXPANSE OF SNOW AND TREES B.G -
VERY LS - TROOPS RIDING R. TO L.

208 - 14

CUT TO:

SCENE 53 - AT TRAIN - VERY LS - MOUNTED INDIANS F.G.
SMOKE LESSENING IN SUPPLY CAR

212 - 11

CUT TO:

SCENE 54 - EXT. HILL - VERY LS - TROOP RIDING
DOWN IT TO F.G.

218 - 14

CUT TO:

SCENE 55 - EXT. TRAIN, TOWARD PALACE OAR - LS
FAIRCHILD COMES DOWN OFF STEPS AND HELPING
MARICA TO GET DOWN. A COUPLE Indians run across in f.g.

225 - 05

CUT TO:

SCENE 56 - CS - FAIRCHILD LETS MARICA DOWN.

228 - 10

CUT TO:

SCENE 57 - LS - THE TWO - CAMERA FOLLOWS AS FAIRCHILD
CROSSES R. EXCLUDING MARICA, AND HOLDS AS HE STARTS
TO MOUNT HORSE.

232 - 15

CUT TO:

SCENE 58 - EXT. SNOWY EXPANSE - LS - TROOPERS
RIDING FORWARD AND TO THE L.

236 - 08

CUT TO:

SCENE 59 - LS - WHITE HAND, AN INDIAN, AND ONE OF CALHOUN'S
MEN.

240 - 10

CUT TO:

SCENE 60 - SCS - FAIRCHILD MOUNTED ON HORSE NEAR COMBO
CAR - A COUPLE OTHERS CROSS ON HORSES - CAMERA FOLLOWS
AS HE RIDES L. AND PAST MARICA EXITING LEFT.

246 - 00

CUT TO:

SCENE 61 - SCS - CLAREMONT RIDES PAST FROM R. TO L.
HOLDING RIFLE IN THE AIR.

CLAREMONT: Fairchild!

247 - 12

CUT TO:

SCENE 62 - LS - CAMERA PANS L. WITH CLAREMONT
RIDING PAS TRAIN TO MEET UP WITH FAIRCHILD RIDING
IN FROM THE OPPOSITE DIRECTION WHERE THEY MEET.
CLAREMONT SLASHES AT FAIRCHILD WITH HIS SWORD.
FAIRCHILD RAISES GUN.

257 - 07

CUT TO:

SCENE 63 - CS - FAIRCHILD'S HAND HOLDING GUN UP.
SWORD ENTERS KNOCKING GUN OUT OF FAIRCHILD'S HAND.

258 - 02

CUT TO:

SCENE 64 - CU - CLAREMONT SLASHES OUT WITH SWORD.

259 - 01

CUT TO:

SCENE 65 - LS - THE TWO. CLAREMONT SLASHES AT FAIRCHILD
CAUSING FAIRCHILD TO BEND BACKWARDS TO MISS IT. HE
STRAIGHTENS.

261 - 12

CUT TO:

SCENE 66 - CU - CLAREMONT WITH RAISED SWORD. HE
BRINGS IT DOWNWARD TO O.S.

262 - 06

CUT TO:

SCENE 67 - SEMI CU - FAIRCHILD WITH CUTS ON HIS FACE.

(FAIRCHILD LETS OUT A YELL)

263 - 03

CUT TO:

SCENE 68 - CU - CLAREMONT HOLDING SWORD, DRAWS IT
BACKWARDS.

263 - 14

CUT TO:

SCENE 69 - LS - CLAREMONT HITS FAIRCHILD ACROSS
THE ABDOMEN WITH THE SWORD AND FAIRCHILD FALLS
BACKWARDS AND OFF HIS HORSE TO THE GROUND.

(FAIRCHILD LETS OUT A YELL)

CUT TO: 267 - 11

SCENE 70 - SCS - FAIRCHILD FALLING ON HIS BACK ON
THE GROUND.

269 - 07

CUT TO:

SCENE 71 - MS - MARICA AT TRAIN, LOOKING TO O.S.
THE CAMERA MOVES CLOSER TO HER AND R. AS SHE GOES
UP STEPS TO B.G. IN A CS ONTO PLATFORM.

274 - 10

CUT TO:

SCENE 72 - EXT. OPEN AREA - LS - CAMERA MOVES CLOSER
AND PANS AS TROOPER RIDE R. AND MAN IN F.G. SWINGS
HIS RIFLE AT ONE OF THEM WHO SOMERSAULTS BACK WARDS
off his horse - CAMERA HOLDS IN A DS OF TROOPER
LYING ON THE GROUND.

279 - 08

CUT TO:

SCENE 73 - SCS - THE MAN WITH BACK TO CAMERA AS
MOUNTED TROOPER R. B.G. SHOOTS HIM BUT HE REMAINS
ON HIS FEET.

282 - 10

CUT TO:

SCENE 74 - LS - TROOPERS - ONE OF THEM FIRES.

283 - 11

CUT TO:

SCENE 75 - MS - THE MAN IS SHOT, FALLS FADE DOWN
TO THE GROUND.

286 - 04

CUT TO:

SCENE 76 - TOWARD TRAIN - LS - A FEW INDIANS FIGHTING.
HORSE WITH INDIAN HALF FALLING OFF AND TROOPER ON IT
BEHIND HIM TRYING TO PULL HIM OFF CROSSES IN FROM
THE R. TROOPER TUMBLES OFF TO THE GROUND, BUT THE
INDIAN WHOSE FOOT IS CAUGHT IS DRAGGED ALONG THE
GROUND.

289 - 15

CUT TO:

SCENE 77 - EXT. LOCOMOTIVE - MS - CAMERA FOLLOWS
O'BRIEN RUNNING ALONG IT TO THE L., AND HOLDS AS
HE CLIMBS UP STEP.

295 - 01

CUT TO:

SCENE 78 - EXT. NEAR TRAIN - SCS - CAMERA PANS WITH DEAKIN RIDING R. ON INDIAN'S HORSE, GUN IN HAND. HE LOOKS B.G.

298 - 15

CUT TO:

SCENE 79 - EXT. LOCOMOTIVE - SCS - O'BRIEN STEPS UP TO CONTOLS, INSIDE WINDOW, AND PULLS LEVER DOWN.

304 - 12

CUT TO:

SCENE 80 - SCS - DEAKIN ON HORSE, WATCHING. HE AIMS GUN

CUT TO:

SCENE 81 - SCS - O'BRIEN AT WINDOW INSIDE LODOMOTIVE CAB IS HIT BY BULLET AND FALLS DOWN OUT OF SCENE.

310 - 11

CUT TO:

SCENE 82 - LS - CAMERA FOLLOWS DEAKIN RIDING ACROSS IN F.G. PAST INDIANS AND OTHERS FIGHTING IN B.G. HE LOOKS B.G.

313 - 14

CUT TO:

SCENE 83 - MS - CAMERA PANS WITH PEARDE RUNNING R. TO THE TRAIN. OTHERS G.G. HE GOES UP STEP GETTING INTO COMBO CAR.

319 - 03

CUT TO:

SCENE 84 - SCS - DEAKIN. HE DISMOUNTS

323 - 05

CUT TO:

SCENE 85 - LS - WHITE HAND, TROOPER AND INDIANS MOUNTED. WHITE HAND RAISES GUN, GIVES ORDER TO LEAVE. TROOPER RAISES SWORD.

325 - 11

CUT TO:

SCENE 86 - CS - WHITE HAND RIDES OUT TO THE R.
FOLLOWED BY AN INDIAN.

328 - 09

CUT TO:

SCENE 87 - LS - INDIANS RIDE FORWARD.

333 - 09

CUT TO:

SCENE 88 - LS - WHITE HAND AND INDIANS RIDING TO B.G.

339 - 00

CUT TO:

SCENE 89 - SCS - CAMERA PANS PAST INDIANS AND
TROOPER TO HORSES CROSSING IN F.G.

SCENE 90 - LS - INDIANS RIDE AWAY B.G. FOLLOWED
BY TROOPERS.

TROOPERS
Yahoo!

359 - 11

CUT TO:

SCENE 91 - LS - AT SIDE OF TRAIN - LS - PEARCE BY
SUPPLY CAR - CAMERA PULLS BACK AS HE COMES FORWARD
AND ALONG SIDE OF LOCOMOTIVE. SUDDENLY HE STOPS
AS DEAKIN STEPS IN IN F.G.

373 - 14

CUT TO:

SCENE 92 - SCS - DEAKIN WITH GUN AIMED.

376 - 00

CUT TO:

SCENE 93 - SCS - PEARCE WITH GUN AIMED.

379 - 00

CUT TO:

SCENE 94 - SCS - DEAKIN.

382 - 00

CUT TO:

SCENE 95 - CU - PEARCE.

PEARCE

I reckon we've come down to it, Deakin.

387 - 06

CUT TO:

SCENE 96 - CU - DEAKIN.

DEAKIN

You have a choice. You could throw
that gun down.

394 - 07

CUT TO:

SCENE 97 - CU - PEARCE.

PEARCE

I don't think I can do that.

399 - 03

CUT TO:

SCENE 98 - CU - DEAKIN.

402 - 04

CUT TO:

SCENE 99 - SCS - PEARCE. HE FIRES GUN.

405 - 13

CUT TO:

SCENE 100 - SCS - DEAKIN FIRES.

406 - 07

CUT TO:

SCENE 101 - SCS - PEARCE IS HIT BY BULLET.

PEARCE

Oh.....

CAMERA MOVES DOWN AS HE FALLS ON THE SNOW, FIRING
ONE LAST SHOT.

418 -11

SCENE 102 - INT. TRAIN - PASSAGEWAY TO COMBO
CAR - LS - DEAKIN WALKING FROM B.G. TO F.G.
HE STOPS AT DOOR R., TURNS THE KNOB AND
STARTS TO OPEN THE DOOR.

426 - 02

CUT TO:

SCENE 103 - INT. MARICA'S COMPARTMENT - SCU -
DOOR BEING OPENED BY DEAKIN OUTSIDE - CAMERA
PULLS BACK INTO A SCS AND MARICA IS SEEN HIDING
BEHIND OPENED DOOR. SHE SWINGS DOOR OPEN AND HE
TURNS AND GRABS HER UPRAISED ARM AND FORCES HER
BACK AGAINST WALL.

433 - 14

CUT TO:

SCENE 104 - CU - MARICA, PAST DEAKIN R.F.G.

MARICA

Oh!

SHE JUST LOOKS AT HIM.

438 - 14

CUT TO:

SCENE 105 - CU - DEAKIN STARING AT MARICA LEFT F.G.

442 - 05

CUT TO:

SCENE 106 - CU - MARICA STARING AT DEAKIN R. F.G.
SHE CLOSES HER EYES.

451 - 15

CUT TO:

SCENE 107 - SCS - MARICA AND DEAKIN HOLDING HER ARM.

DEAKIN

Are you all right?

HE TAKES SCISSORS FROM HER HAND. SHE NODS YES.
HE PUTS HIS GUN IN HOLSTER.

470 - 05

CUT TO:

SCENE 108 - CU - DEAKIN, PAST MARICA L. F.G.

DEAKIN

Your father's waiting for you out there.

474 - 00

CUT TO:

SCENE 109 - CU - MARICA, PAST DEAKIN R. F.G.
HE REACHES DOWN TO O.S., RAISES CAPE. SHE
TURNS AND HE SLIPS IT OVER HER SHOULDERS.

489 - 09

CUT TO:

SCENE 110 - SCS - DEAKIN FINISHES PUTTING CAPE
OVER HER SHOULDERS, OPENS DOOR AND THEY GO OUT.
MARICA EXITS DOWN PASSAGEWAY AND HE CLOSES THE
DOOR.

508 - 07

CUT TO:

SCENE 111 - EXT. SNOW COVERED VALLEY - VERY LS -
TROOPER RIDING TOWARD F.G. DEAD BODIES LYING ON
THE GROUND.

523 - 07

CUT TO:

SCENE 112 - EXT. SNOW COVERED GROUND TOWARD TRAIN
B.G. - LS - MARICA AND DEAKIN CROSSING.

528 - 08

CUT TO:

SCENE 113 - LS - CAMERA PANS WITH TROOPERS RIDING
L. TWO GOING ON AHEAD.

533 - 08

CUT TO:

SCENE 114 - CS - MARICA AND DEAKIN WALKING FORWARD.
SHE EXITS TO LEFT F.G.

537 - 05

CUT TO:

SCENE 115 - LS - TWO OFFICERS, ONE IS MARICA'S FATHER. HE DISMOUNTS AND WALKS FORWARD AS DEAKIN AND MARICA ENTER WALKING BACK FROM R. F.G. SHE RUNS TO HER FATHER AND PUTS HER ARMS AROUND HIM AND DEAKIN STOPS IN F.G. WATCHING THEM. MARICA LOOKS TO DEAKIN.

552 - 02

CUT TO:

SCENE 116 - CS - MARICA AND HER FATHER, EMBRACED, SHE LOOKING TO DEAKIN OFFSCENE. SHE LOWERS HER EYES. OTHER OFFICER WALKING B.G.

555 - 03

CUT TO:

SCENE 117 - CS - DEAKIN SMILING. OFFICER WALKING B.G. DEAKIN WALKS TO RIGHT F.G.

559 - 00

CUT TO:

SCENE 118 - VERY LS - HIGH ANGLE - DEAKIN WALKING PAST MARICA AND HER FATHER WHO ARE EMBRACING. MOUNTED TROOPERS B.G., THE CAMERA MOVING LEFT AND CONTINUING TO PULL BACK AS DEAKIN WALKS FORWARD PAST DEAD BODIES LYING ON THE GROUND, TO INCLUDE THE LOCOMOTIVE IN RIGHT F.G. - DEAKIN STOPS AND THE CAMERA HOLDS ON THE SCENE.

DISSOLVE STARTS:

594 - 03

FREEZE FRAME - HOLDING ON SCENE

595 - 08

DISSOLVE HOLDS.

598 - 10

END CREDITS COMES IN OVER SCENE -
CONTINUED NEXT PAGE.

1.

CAST OF CHARACTERS

Deakin	.Charles Bronson
Pearce	.Ben Johnson
Governor Fairchild	.Richard Crenna
Marica	.Jill Ireland
O'Brien	.Charles Durning
Major Claremont	.Ed Lauter
Reverend Peabody	.Bill McKinney
Dr. Molyneux	.David Huddleston
Chris Banlon	.Roy Jenson
Sergeant Bellew.	.Rayford Barnes
Rafferty	.Scott Newman
Levi Calhoun	.Robert Tessier
Henry	.Joe Kapp
Carlos	.Archie Moore
Jane-Marie	.Sally Kirkland
Prostitute	.Sally Kemp
White Hand	.Eddie Little Sky
Gabriel	.Keith McConnell
Red Beard	.John Mitchum
Captain Oakland	.Read Morgan
Lt. Newell	.Robert Rothwell
Jackson	.Casey Tibbs
Jebbo	.Doug Atkins

2.

1st Assistant Cameraman
HARRY YOUNG
2nd Assistant Cameraman
MICHAEL WELDON
2nd Unit Assistant Cameraman
RAY DELA MOTTE
Camera Operators
RALPH GERLING
ROGER SHEARMAN
RON VARGAS

662 - 06

3.

663 - 11

Assistant Art Director
KIM SWADOS
Set Designers
HERBERT S. DEVERILL
REED GILBERT CLAYTON
Set Decorator
DARRELL SILVERA
Assistant
NIGEL BOUCHER
Key Costumer
THOMAS DAWSON
Assistants
THOMAS COSTICH
DARRYL ATHONS
PAT NORRIS
Ladies Costumer - PAULA LYNN KAATZ

677 - 05

678 - 11

4.

Background Projection - BILL HANSARD
Process Photo - WILLIAM SUHR
DON HANSARD, JR.
Sound Mixer - GENE CANTAMESSA
Boom Man - DON MERRITT
Key Make Up - PHILLIP RHODES
Assistants - JOSEPH DI BELLA
WALTER SCHENCK
Key Hair Stylist - VIVIENNE WALKER
Hair Stylists - EVELYN PREECE
ALMA JOHNSON
Property Master - SAM GORDON

(Continued next page)

Assistant Propmen - DAVE COLEAN
DEAN WILSON
STEVE PERRY
Special Effects - A.D. FLOWERS
GERALD ENDLER
LOGAN FRAZEE, JR.

694 - 06

695 - 10

5.

Key Gaffer - RICHARD HART
Gaffer Best Boy - RANDOLPH GLASS
Lamp Operators - J. MICHAEL MARLETT
PHILLIP MARLETT
BYRON WHITE
DANIEL BUCK
ANDREW CARROLL
Generator Operator - LEE SMITH
Key Grip - CLYDE HART
Grip Best Boy - KENNETH ADAMS
Dolly Grip - FRED RICHTER
Grips - GEORGE RESLER
ALLAN MYLANDER
RICK BORCHARDT
JAMES BALL
BOB SORDELL
GUY POLZELL
Craft Service - DANIEL DELGADO
First Aid - DAVID MILLER
Construction Co-ordinator - BILL MALDONADO
Construction Foreman - VICTOR CLAY JOHNSON
Transportation Supervisor - JERRY MOLEN
Assistant Transportation - THOMAS MARSHALL
Wrangler Boss - RUDY UGLAND
Helicopter Pilot - JAMES GAVEN
Stuntmen - JOE CANUTT
HAWARD CURTIS
MICKEY GILBERT
TERRY LEONARD
TONY BRUBAKER

726 - 14

6.

728 - 04

Script Supervisor - MIKE PREECE
 Casting Director - LOU DI GLAIMO
 Publicist - ERNIE ANDERSON
 Stillman - KEN BELL
 Music Editing Supervisor - LEONARD ENGEL
 Music Editor - KENNETH J. HALL
 Editor Sound Effects Supervisor - FRANK WARNER
 Sound Effects - SAMUAL GEMETTE
 Asst. Effect Editor - DAVID HORTON
 Dubbing Mixer - DONALD MITCHELL

742 - 15

7.

744 - 03

Production Services - IRON HORSE SERVICE CO.
 Production Co-ordinator - JOANIE LAINE
 Production Assistant - SUSAN LANDAU
 Secretary to Producer - ALLEEN NOLLMANN
 Secretary to Director - JUDY L. ROSNER
 Production Auditor - STANLEY MARK
 Location Auditor - SELMA BROWN
 Paymaster - DORI MIRES
 UA Representative - LIONEL LOBER

758 - 14

760 - 04

8.

Title Design - PHILL NORMAN
 Opticals - CINEFX/ACMELAB
 Color By de Luxe (R)

Approved No. 24411
 (Emblem)

Motion Picture Association of America

IATSE SEAL
 Affiliated with
 A.F.L. - C.I.O.

The story, all names, characters and incidents
 portrayed in this production are fictitious.
 No identification with actual persons, living
 or dead, is intended or should be inferred.

778 - 13

Length of Large Reel Five-A and Five-B 1,594 Feet 10 Frames
 Length of Picture - 8,554 Feet 13 Frames