

NARROW MARGIN

Screenplay by
Peter Hyams

Revised (Pink, see next page)

April 24, 1989

Revised Pink Pages
NARROW MARGIN

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Roberta Lewis 213-468-5977

1

EXT. BEL AIR HOTEL - NIGHT

1

The pink stucco of the Bel Air Hotel is bathed in soft floodlights. The elegant foliage and perfectly manicured flower gardens ripple gently in the evening breeze.

UNIFORMED PARKING ATTENDANTS tend to an endless row of Mercedes, BMWs, and Rolls Royces. The cars are too expensive to make noise... rather, they glide to a stop. The Attendants... well schooled in the elegance of the hotel... always smile a soft hello to guests as they arrive.

The hotel is unimposing from the outside. You do not get a sense of how large it is. It has the understatement of real money... not new money. It is like those people who are third-generation wealth... the ones with Roman numerals after their names... the kind of people who describe themselves as comfortable... rather than rich.

* A white Mustang convertible winds its way up Stone Canyon.
* It turns into the hotel. The car comes to a stop in front of
* an Attendant. *

CAROL HUNNICUT gets out. Her car looks incongruous next to the luxury of the other cars on the lot. The Attendant takes her car and gives her a ticket.

* ATTENDANT*
How long will you be?

* Hunnicut thinks for a moment. *

* HUNNICUT *
How long? Oh... I don't know... maybe
not very long.

He treats her, and her car, with the same politeness as if she was getting out of a Bentley.

Hunnicut is the kind of person who wouldn't care either way. There is a clarity about her face. Wonderfully strong eyes... that look directly at you. They have a hint of humor behind their directness.

There are two kinds of good looking people. The first kind is constantly aware of it... and uses it. The second kind has long ago gotten used to it and no longer cares about it. Carol Hunnicut is the second kind. It makes her even more attractive.

(CONTINUED)

1 CONTINUED:

1

She walks across a small bridge leading to the main entrance. Two black swans are preening in the gentle pool below the bridge.

CUT TO:

2 INT. BEL AIR LOBBY - NIGHT

2

MICHAEL TARLOW is seated in a comfortable chair facing the front door. He is a man in his late 30s or 40s. He is an immaculately tailored man... who cannot help looking successful. He is watching the people enter the small lobby.

(CONTINUED)

CONTINUED:

Hunnicut enters and looks around. She stops for a moment.

Tarlow sees her and gets up from his chair. His expression is one of pleasant surprise, and anticipation. He walks over to her.

TARLOW

Carol?

Hunnicut turns and sees him. We can see her expression also change. There is a look of slight relief on her face. Tarlow extends his hand.

HUNNICUT

Yes... Are you Michael?

They shake hands.

TARLOW

Yes. It's nice to meet you.

HUNNICUT

Am I late?

TARLOW

No... not at all.

He looks at her.

TARLOW (CONT'D)

Brian was right... you are lovely.

Hunnicut blushes.

HUNNICUT

Thank you.

TARLOW

Listen... our dinner reservations aren't until nine. Would you like to get a drink before we go?

HUNNICUT

Sure.

They start to walk toward the bar.

TARLOW

It was really unnecessary for you to drive here. I would have been happy to pick you up.

(CONTINUED)

2

CONTINUED:

2

HUNNICUT

It was no problem. Sometimes I have to work late. Anyway... I prefer to drive myself.

TARLOW

In case you need a quick getaway... ?

Hunnicut smiles and shrugs.

TARLOW (CONT'D)

I know how you feel... blind dates can be a bit grim sometimes.

CUT TO:

3

INT. BEL AIR HOTEL - BAR - NIGHT

3

The two of them are sitting at a table in the corner. There is a piano playing. Hunnicut's face is lit from a soft table lamp. There are tiny pin spots of light in her eyes as she looks at Tarlow.

TARLOW

Ever since Brian joined the firm... he's been trying to marry me off.

HUNNICUT

Are you divorced?

TARLOW

Widower.

HUNNICUT

I'm sorry.

TARLOW

Thank you.

(pause)

What kind of work do you do?

(CONTINUED)

3

CONTINUED:

3

*

HUNNICUT

*

I work in a publishing company.
It's no big deal. I have to read
manuscripts. I bring a lot of work
home at night.

(pause)

I've known Connie forever. After my
divorce... I became something of a
project for her. She says I work
too hard.

TARLOW

If you don't mind me asking... and
I've got to tell you I'm thrilled
that you did... why did you agree to a
blind date?

*

HUNNICUT

*

I don't know. Connie was seeing
Brian. The three of us had dinner
together a couple of times. He seems
like a very nice guy. One day
Connie said that some senior partner
in Brian's law firm was coming to
Los Angeles. She said you were some
kind of heavy duty lawyer... and that
you were supposed to be really nice.
I said I was busy. She said what
the hell did I have to lose. The
worst that could happen is I'd have
a nice dinner in a good restaurant.

(pause)

I was sitting on my bed, alone at
the time. I was reading a perfectly
dreadful manuscript that was as
thick as the phone book. Geraldo
Rivera was on television, talking
about people who have relationships
with farm animals. I thought maybe
it was about time I got out of the
house.

TARLOW

Well, your friend was right about
one thing. Dinner will be very
good.

A BELLMAN comes up to the table.

BELLMAN

Mr. Tarlow?

(CONTINUED)

3

CONTINUED:

3

TARLOW

Yes.

The Bellman hands Tarlow a small envelope.

BELLMAN

Message for you.

Tarlow takes it.

TARLOW

Thank you.

The Bellman leaves. Tarlow opens the envelope and reads the message. He turns to Hunnicut.

TARLOW (CONT'D)

I'm really sorry... I have to go upstairs and make a phone call.

HUNNICUT

Anything serious?

TARLOW

No... just an anxious client. Would you like to come upstairs? I won't be long... I promise.

*

Hunnicut looks at him. She is clearly suspicious.

*

*

TARLOW (CONT'D)

*

Look... I know this sounds kind of fishy. I feel really awkward. If you prefer... you can wait down here. I'll only be a few minutes.

*

Hunnicut studies him.

*

HUNNICUT

*

I'll come up.

CUT TO:

4

INT. HOTEL SUITE - NIGHT

4

Tarlow opens the door and lets Hunnicut in. He follows... and closes the door. The hotel suite is enormous. The living room is beautifully furnished. Soft lamplight... peach colored walls... and floral prints on the couches make the suite look comfortable despite its size.

(CONTINUED)

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5-A.

4

CONTINUED:

4

There is a small hallway off the living room leading to the bedroom. The lights are not on in the bedroom. Tarlow walks over to the desk.

TARLOW

I'm really sorry. This won't
take long.

Hunnicut nods. Tarlow picks up the phone and starts to dial. Hunnicut starts to look around.

CUT TO:

5

INT. HOTEL SUITE - BEDROOM - NIGHT

5

She walks into the darkened bedroom. It is also large.

The door to the bathroom is open... and the lights are on in the bathroom. Hunnicut walks in the bathroom and closes the door.

CUT TO:

6

INT. HOTEL SUITE - LIVING ROOM - NIGHT

6

Tarlow is on the phone.

TARLOW

It's Tarlow... Is he there?

(pause)

Are you sure? I got a message to call him.

There is a knock at the door.

TARLOW (CONT'D)

All right... Just tell him I returned his call.

He hangs up the phone and walks over to the door. He opens it.

There are two men standing in the doorway. One of them is a middle-aged man with thinning gray hair. He is expensively dressed. He has very dark eyes... and a thin mouth. There is something about his manner that makes you uneasy. Standing next to him is a younger, larger man. He is also well dressed... however, his clothing is a bit flashier. He looks like someone who hasn't been wearing suits for a long time. There is no question as to which of the two men is in charge. Nothing has to be said. We know it is the older man.

Tarlow seems surprised.

TARLOW

Leo... I just got a message to call you.

LEO

Hello, Michael.

TARLOW

I thought you were in New Orleans.

LEO

I thought I'd come home a day early.

(CONTINUED)

CONTINUED:

TARLOW

I wish I had known. I would have called you.

LEO

Well, I'm here... so there's no need for that... is there?

(pause)

Aren't you going to invite us in?

TARLOW

Oh... of course... excuse me.

He steps aside and the two men enter the room. Tarlow closes the door behind them.

LEO

Wootton... this is Michael Tarlow... He's my lawyer. Michael... this is Jack Wootton.

TARLOW

Nice to meet you. Sit down... Can I get you something to drink?

LEO

No, thank you.

Leo sits down... while the other man remains standing. Tarlow sits down opposite Leo. He is clearly uncomfortable.

LEO (CONT'D)

I take it you've been busy.

TARLOW

Yes.

LEO

What brings you to Los Angeles?

TARLOW

I'm closing the Gallway deal. I should have papers for you by the end of the week.

LEO

You didn't have to come all the way out here just for that. You could have done it by phone.

(CONTINUED)

CONTINUED:

TARLOW

Well... you know how it is. When things are face to face, everything is much clearer.

LEO

I agree.

Tarlow looks around.

LEO (CONT'D)

You seem edgy. That's not like you.

TARLOW

No... I'm fine.

CUT TO:

7 INT. HOTEL SUITE - BATHROOM - NIGHT

Hunnicut takes a drink of water. She puts the glass down.

CUT TO:

8 INT. HOTEL SUITE - LIVING ROOM - NIGHT

TARLOW

What can I do for you?

LEO

I have this problem... and I need your advice.

TARLOW

That's what you pay me for.

LEO

That's right... that's what I pay you for. (pause) There is a man. He works for me. He's very close to me. I trust him.

TARLOW

So what's the problem?

LEO

The problem is... that he got himself into some financial trouble. He made some investments. He leveraged

(MORE)

(CONTINUED)

CONTINUED:

LEO (CONT'D)

himself up to his eyeballs. Then the investments didn't work out. He got himself in serious debt. Now, this man didn't go to his friend and tell him what his problem was. He didn't go to the man who trusted him and ask for help. What he did... was he took money from the man who trusted him.

The color begins to drain from Tarlow's face.

LEO (CONT'D)

He took a lot of it. He's very clever... so he did it in a way that was very hard to find out about.

(pause)

I need your advice, Michael. I need to know what I should do with this man.

TARLOW

Leo... Leo...

Tarlow's whole manner has changed. He is beginning to panic.

LEO

What do you think? What would you do?

TARLOW

You don't understand...

LEO

I do understand.

CUT TO:

INT. HOTEL SUITE - BEDROOM - NIGHT

Hunnicut opens the bathroom door and starts to walk through the bedroom back to the living room.

TARLOW (V.O.)

I can explain... I can.

LEO (V.O.)

I'd like you to.

TARLOW (V.O.)

(his voice is cracking)

It's not what you think. I wouldn't...

(CONTINUED)

9

CONTINUED:

9

LEO (V.O.)

Please... show me enough respect not
to lie.

Hunnicut freezes. There is something frightening about
Tarlow's tone of voice. She hears the second voice. She
knows there is somebody else in the living room.

CUT TO:

10

INT. HOTEL SUITE - LIVING ROOM - NIGHT

10

*

TARLOW

*

I was desperate. I took some of the
funds from the Con-Amalgamate
account just to cover a loan. I was
going to pay it back. I swear it.

LEO

I'm very disappointed in you,
Michael.

CUT TO:

11

INT. HOTEL SUITE - BEDROOM - NIGHT

11

Hunnicut has inched over to the doorway. She is keeping herself
out of sight. She slowly inches over so that she can see into
the living room. Tarlow is sitting with his back to her. So is
the man who is standing. She can see Leo sitting on the couch.

TARLOW

Leo... for God's sake! You know I was
going to pay you back. I swear to
God.

Tarlow starts to cry.

TARLOW (CONT'D)

Leo...

He can't speak.

CUT TO:

12

INT. HOTEL SUITE - BEDROOM - NIGHT

12

Hunnicut is horror-struck. She is also transfixed.

CUT TO:

13

INT. HOTEL SUITE - LIVING ROOM - NIGHT

13

LEO

Don't be afraid. You're acting like you think I'll harm you. You underestimate me. Even though you're close to me... even though I trusted you and you betrayed me... I couldn't harm you.

Tarlow has his head in his hands. He is humiliated... and he is trying to regain some semblance of composure.

LEO (CONT'D)

Now, here's what you're going to do. You are going to go back to New York. Someone else will close the Gallway deal. I will never do business with you again. You will pay back all of the money that you owe... with interest. If you have to sell your nice apartment with the David Hockneys on the wall... you will do that. You will pay me back. I will never talk to you again.

Tarlow doesn't answer.

Leo stands up. Tarlow remains seated.

LEO (CONT'D)

I think it's much better to discuss things face to face. Things are much clearer that way. Good-bye, Michael. Don't get up.

Leo starts to walk away. Tarlow watches him. Leo stops at the door.

LEO

Oh, Michael?

Tarlow looks at him. Leo smiles.

LEO (CONT'D)

I lied.

Wootton reaches under his jacket. In an effortless move... he pulls out a pistol with a silencer at the end. In one step, he is two feet from Tarlow.

(CONTINUED)

13 CONTINUED:

13

There is a dull thud... and a small flash from the silenced muzzle of the revolver. The bullet enters Tarlow's chest right over the heart. It pushes him back in his seat. His eyes are wide with surprise.

Wootton then takes one more step. He places the muzzle an inch from Tarlow's forehead.

There is another thud. Tarlow's head snaps back. There is a blue hole above Tarlow's opened eyes.

CUT TO:

14 INT. HOTEL SUITE - BEDROOM - NIGHT

14

Hunnicut puts her hands over her mouth. She forcibly stifles the scream that wants to come out.

CUT TO:

15 INT. HOTEL SUITE - LIVING ROOM - NIGHT

15

Wootton puts the gun back under his jacket. He starts to walk toward the door. As he does... he sees the open doorway to the bedroom.

CUT TO:

16 INT. HOTEL SUITE - BEDROOM - NIGHT

16

Hunnicut has pressed herself against the wall. She is right next to the doorway. Wootton stops and looks in. Hunnicut holds her breath. She is trying to keep herself still. She is fighting with all her might. She wants to gasp for breath. She wants to cry.

We can see Wootton walk toward the bedroom. He looks in. He is three feet from Hunnicut.

Hunnicut squeezes her eyes shut. Wootton looks around for a second. He sees that nothing is disturbed. He can see that there's no one in the bathroom. The light from the bathroom spills onto the neatly made bed. There is no sign of life. He turns and walks to the door.

CUT TO:

17 INT. HOTEL SUITE - LIVING ROOM - NIGHT

17

Leo is standing by the door. Wootton takes out a handkerchief and wipes the doorknob clean. He opens the door for Leo, who exits. Wootton follows... and closes the door.

CUT TO:

18

INT. HOTEL SUITE - BEDROOM - NIGHT

18

Hunnicut waits. She can't move. She can't believe what has happened... and she can't believe that the two men are really gone.

She sags against the wall. She hugs herself tightly with both arms. She tries to catch her breath. She starts to cry. She is frozen.

She slowly sinks down to the floor... her back still against the wall. She sits there... on the floor of the darkened bedroom. The lighted living room is behind her.

CUT TO:

18B

CLOCK (TIME PASSAGE)

18B

The digital clock by the bed glows 9:45 in blue numerals. Hunnicut is in the same position. She is still on the floor. She hasn't moved.

Finally... she makes a decision. She gets to her feet. She summons all of her courage... and slowly turns toward the living room.

CUT TO:

19

INT. HOTEL SUITE - LIVING ROOM - NIGHT

19

Hunnicut starts walking to the door. She is having difficulty making her legs move. She desperately doesn't want to look at Tarlow. Her face is wet with tears.

Slowly, she turns her head toward Tarlow. He is seated on the chair exactly as he was. His head is bent back. His eyes are staring lifelessly at the ceiling.

There is a large crimson stain on his white shirt. The hole in his forehead is not very bloody. There is a large, deep blood stain on the chair... coming from the back of his head.

Hunnicut lets out an involuntary sound. It is one of horror. She doesn't want to see any of this. She goes to the door. Her hands are shaking wildly as she grabs the knob.

Almost as an after-thought... she uses her skirt to wipe off her fingerprints from the doorknob. She opens the door and leaves... closing the door behind her.

CUT TO:

20** LEO WATTS' FACE (INT. CAULFIELD'S OFFICE - DAY

**20

We are looking at a black and white grainy photograph of Leo Watts. He has the same detached look on his face that we have seen before. Even in the photograph... we can sense the darkness of his eyes.

The CAMERA PULLS BACK. We see that we are looking at the front page of the *Los Angeles Times*. Next to Leo Watts' face, is a photograph of Tarlow. The lead line of the newspaper reads: "Underworld Attorney Slain." Under... in smaller print, it reads: "Michael Tarlow... Attorney for reputed mobster Leo Watts... found murdered in Bel Air Hotel."

A LARGE PAIR OF SCISSORS ENTERS THE BOTTOM OF THE FRAME... and cuts the newspaper around the photographs. A hand places the newspaper on top of the desk. The desk is littered with a various newspapers. One of the headlines proclaims: "Three days later... police still baffled by Tarlow shooting." Another newspaper reads: "Still no clues in underworld murder."

We are in the office of Deputy District Attorney ROBERT CAULFIELD. The office is large enough to indicate a person of responsibility. However, it is so filled with books and papers, that you get the feeling this man does not care about impressing people.

Caulfield is attractive attractive in an intense and unconventional way. There are tiny crow's feet around his eyes. He looks like somebody who has seen too much for his age. There is an athleticism about his body. Even though he is sitting at his desk... in an immaculately tailored suit... he appears to be coiled... as if he could move very quickly if he had to.

There is an immense file that is open on the desk. It is filled with photographs, papers, and other newspaper articles about Leo Watts.

The INTERCOM BUZZER on Caulfield's telephone SOUNDS. Caulfield picks it up. He listens for a second... then he pushes the flashing button on his telephone.

CAULFIELD

This is Caulfield.

(pause)

What?

We see Caulfield's eyes react to what he is hearing.

CAULFIELD (CONT'D)

How soon can you get here? (pause)

Five minutes is too long. (pause)

Right.

He hangs up the phone. He picks up the photograph of Leo Watts. He looks at it. He starts to smile.

CUT TO:

20A** INT. RECEPTION AREA - DAY

**20A

Caulfield and another MAN are hurrying down a corridor. The other man is older than Caulfield. He is a bit overweight. He has the face of a man who has watched too many football games on television... and wouldn't know what a wine cooler was if he was swimming in it. His rather thick features are not unkind... however, they have a quality about them that is a mixture of fatigue and cynicism.

The two men reach A RECEPTION AREA. The RECEPTIONIST at the desk looks up and sees Caulfield.

RECEPTIONIST

He's in conference.

Caulfield and the other man don't even slow down. Caulfield walks right to the door marked "CHIEF DEPUTY DISTRICT ATTORNEY, MARTIN ROTH." He opens the door.

CUT TO:

20B** INT. ROTH'S OFFICE - DAY

**20B

The office is larger than Caulfield's. It is also much more formal.

MARTIN ROTH is seated behind his desk. He is a confident-looking man with a thin, alert face. Sitting on a comfortable chair in front of the desk is MICHAEL SHANNON... another Deputy D.A.

Caulfield and the other man stride into the office. Roth looks up.

ROTH

Good morning... won't you come in.

Caulfield and the other man walk to the desk.

CAULFIELD

This is Detective Sergeant Benti.

ROTH

Nice to meet you. This is Michael Shannon. Like Caulfield... he's a Deputy D.A.

Benti nods to him.

ROTH (CONT'D)

He goes to trial tomorrow with the Atwater case. That's what we were in the middle of discussing. That's why my door was closed. I believe it's called a conference.

(CONTINUED)

20B CONTINUED:

20B

CAULFIELD

(ignoring this)
Remember those latents on the
bathroom glass in Tarlow's hotel
suite?

ROTH

Yes... they never checked out.

CAULFIELD

They never checked out in
California. While the city sleeps...
Detective Sergeant Benti is still
hard at work.

ROTH

I'm impressed.

CAULFIELD

Go ahead, Detective Sergeant... make
me look good.

BENTI

We ran the prints through the
federal computer. Turns out they
belong to one Carol Hunnicut.. She
was arrested for disorderly conduct
in 1981, in Oregon... some kind of
anti-nuke bullshit. She works for a
publishing company. She hasn't been
there since Tarlow bought the farm.

ROTH

This is riveting.

CAULFIELD

Give him another minute... He'll get
your attention.

BENTI

I checked through our logs. Two days
after Tarlow was iced... we got a call.
Some broad named Constance Link said
her friend was missing. She seemed
upset. We told her she could come in
and file a missing persons report.
She seemed to change her mind... and
said maybe her friend just went away
for a few days. She never gave her
friend's full name. Just her first
name. Carol.

(CONTINUED)

20B CONTINUED:

20B

CAULFIELD

(to Roth)

Are you with us so far?

ROTH

I'm holding my own.

BENTI

I got the address of this Constance Link... and I went to see her this morning. Real early. You see them before they have their morning coffee... and they rattle easier.

(pause)

At first, she didn't want to know from me. She said she didn't know anything. She had total amnesia. She was scared shitless. I told her we would protect her and her friend if she helped us... and we couldn't protect her if she wouldn't. She was about as easy to crack as a raw egg. Then she comes out with it:

(pause)

The reason why this Hunnicut broad had her fingerprints on the bathroom glass... is because she was in the hotel suite when Tarlow got iced. She saw it. She was there.

Shannon looks up. Roth stares at Benti.

CAULFIELD

It gets better. A lot better.
Guess who was with the button man?

ROTH

You're kidding.

CAULFIELD

Leo Fucking Watts. In person. In living color.

Both Shannon and Roth can't believe what they're hearing.

CAULFIELD (CONT'D)

The woman was in the next room. She saw the whole thing. Everything. Nobody knew she was there. They still don't.

(CONTINUED)

20B

CONTINUED:

20B

ROTH

Where is she?

BENTI

She understandably freaked and took off. She called her friend from the road... and told her what happened... and that she was still alive. She's hiding out in a cabin, someplace in East Jesus.

CAULFIELD

There is a God.

ROTH

Unbelievable.

CAULFIELD

I've chartered a plane. It will take us to an airstrip nearby. We'll be met by a helicopter and flown to where she is. I'll pick her up... and come right back the same way.

(pause)

Nobody knows about her. Leo's in for a nice surprise. By the time I've got her tucked away here... you can get a warrant.

ROTH

What if she won't talk?

CAULFIELD

She'll talk.

ROTH

You know this for a fact?

CAULFIELD

She'll talk. I'll promise her protection. I'll offer her relocation. She'll talk. She has to.

SHANNON

Don't you think you ought to find out if she's going to cooperate before you go to see her?

(CONTINUED)

20B

CONTINUED:

20B

* CAULFIELD *

The place doesn't have a phone.
Anyway... even if it did... she might
take off.

* SHANNON *

Where is this place?

CAULFIELD

What the hell does it matter where?

* ROTH *

I can't authorize that kind of
expenditure without checking with
the Director of Branch and Area
Operations. You know that.

* CAULFIELD *

This is Leo Watts I'm talking about.
We've got him for murder one. Do
you understand what that means?

* ROTH *

Yes, I do... I still have to check.

* CAULFIELD *

We're going. We're going now.

* ROTH *

Not without my authorization.

* Caulfield looks at Roth... and smiles. *

CUT TO:

21

EXT. CANADIAN ROCKIES - DAY

21

The afternoon sun has seared a hole in the cloud cover.
Diagonal shafts of yellow light rake the huge Douglas firs
and Longpole pines that somehow manage to grow straight up,
as if in defiance of the terrifying rake of the mountainside.

It is early Spring in the Canadian Rockies. The mountains
are so vast and so steep, it is impossible to look at them
and not feel dwarfed by the sheer majesty of nature itself.
These mountains are so high that they are capped with snow,
even during the Summertime. However, now, when the warming
season has not fully asserted itself, the snow line is still
low. The grass and flowers are poking their way through to
daylight. The trees are so dense and so large, they seem
impervious to any kind of weather.

(CONTINUED)

21

CONTINUED:

21

Two Big Horn sheep step gingerly into a clearing. Their magnificent curved horns shimmer in the streak of sunlight. The snow has melted here, and the two of them survey the area the way someone looks at a menu in an expensive restaurant. One of them lowers his head and begins to sniff the ground. The other follows. The first one begins to nibble at the green fur growing out of the ground. The other takes its cue and starts to graze.

The first of the two animals is larger, and bolder. The second is more timid: its dark brown eyes dart around. The head doesn't stay down for too long, before snapping up and looking around, as if expecting some unseen danger. The larger of the two sheep is having a better time. He is eating more. He is less distracted.

There is no sound, except for the gentle whistling of the wind, and the rustling of the branches. We can hear the two sheep breathe. The air is crisp, and in the sunlight, small puffs of smoke come from their nostrils as they breathe against the cold ground.

The second sheep looks up and freezes. The first one keeps on grazing. The second animal blinks once, and then springs to life. It turns and leaps back toward the tree line. It takes only a half a second for the first animal to follow. They are both panicked.

The roar is deafening. It sounds almost like an explosion. It is not a natural sound, and it does not belong in this setting. The blades of the helicopter slap at the air with a pulsating crack. The whine of the turbine is more like a shriek. A white bell jet ranger helicopter with blue trim thunders low over the mountain tops. The machine is totally alien to this remote area. Birds glide silently, and ride thermals as if they are part of the air itself. This machine, however, tears its way through the sky with brute force. It is flying low, and fast, and loud. In a moment it has disappeared over the crest of a mountain.

The two sheep are nowhere to be found. They are not likely to return to this spot for a long time.

CUT TO:

22

INT. HELICOPTER - DAY

22

Caulfield and Benti are sitting in the rear seat. Benti is looking out of the large Plexiglas windows... staring at the incredible scenery. Caulfield is tense. He obviously does not like being in a helicopter. He obviously doesn't like it at all.

(CONTINUED)

22 CONTINUED:

22

* CAULFIELD
Why does this guy have to fly so low? *

* BENTI
We're not low... the ground is high. *

* Caulfield is not amused. *

CUT TO:

23 EXT. MOUNTAIN TOP - DAY

23

As the helicopter roars over a jagged peak... the ground disappears in an almost sheer vertical drop.

CUT TO:

24 INT. HELICOPTER - DAY

24

Caulfield's eyes widen with fear.

* BENTI
See? ... Now we're high. *

* CAULFIELD
I hate these things. *

The helicopter shudders. Benti grabs onto his seat. The PILOT turns around.

PILOT
I'm sorry, sir... It's just a little turbulence from thermals on the leeward side of the mountain.

* CAULFIELD
I don't want to know about thermals. *

PILOT
You have to admit, sir... there's some pretty spectacular scenery out there.

* CAULFIELD
If I want scenery... I'll get a postcard. How much longer till we get there? *

PILOT
We'll be there in less than five minutes.

(CONTINUED)

24

CONTINUED:

24

* CAULFIELD *

That's too long.

BENTI

What do you think she looks like?

* CAULFIELD *

I don't care what she looks like. I don't like the company she keeps.

He looks around.

* CAULFIELD (CONT'D) *

You know... when this thing goes down... nobody's going to find us except some fucking moose.

He looks around again and then:

* CAULFIELD (CONT'D) *

You think Top Gun up there would know if we're being followed?

* BENTI *

By what... a condor?

PILOT

There it is.

CUT TO:

25

EXT. HILLSIDE - DAY

25

There is a small cabin nestled in a clearing. It looks like it is large enough for one or two bedrooms at most. Smoke is curling out of the chimney. There is a black Ford Bronco parked next to the cabin. Between the cabin and the vehicle is a cord of neatly cut firewood.

The sound of the helicopter grows loud. We see the aircraft hover over the cabin for a few moments. It banks gently to the left toward the wider area of the clearing... and then slowly settles to the ground.

Caulfield breathes a sigh of relief when he feels the skids touch the ground. He immediately flings open his door.

He steps on the ground. He turns to the pilot.

(CONTINUED)

25

CONTINUED:

25

*

CAULFIELD

*

Keep your motor running.

25A

[EXT. CABIN DOOR - DAY]

25A

Caulfield and Benti hurry over to the cabin. Both of them look around to see if there is any sign of anyone in the area. Satisfied... Caulfield knocks on the door. There is no answer.

Caulfield knocks again... this time harder.

*

BENTI (CONT'D)

*

Miss Hunnicut... I'm Detective Sergeant Dominick Benti of the Los Angeles Police Department. This is Deputy District Attorney Robert Caulfield...

Caulfield walks around to the side of the house. He puts his hand on the hood of the Bronco. He looks at Benti.

CAULFIELD

Warm.

As Caulfield comes back to Benti... Benti knocks on the door again.

BENTI

Miss Hunnicut... we know you're in there. We'll wait out here all day if we have to... and it's real cold out here... so I hope we don't have to.

There is a pause... and the door opens.

Carol Hunnicut looks directly at him. Perhaps it's the color, or the clarity of her eyes. Perhaps it is the whole package. Whatever it is... she is not exactly what Caulfield expected. He stares at her for a second.

HUNNICUT

Can I see some identification?

*

Both men remove their I.D. from their pockets and show them to her.

*

HUNNICUT (CONT'D)

What do you want?

CAULFIELD

You know what we want.

HUNNICUT

I don't know what you're talking about.

(CONTINUED)

25A CONTINUED:

25A

CAULFIELD

You witnessed a murder. We want you to come back and testify.

HUNNICUT

I never saw anything.

(pause)

How did you find me?

CAULFIELD

A friend of yours... Constance Link... told us where you were. She also told us that you saw a lot.

HUNNICUT

I have nothing to say to you.

BENTI

You wouldn't happen to have a drink in there, would you?

HUNNICUT

You're on duty.

BENTI

I only drink when I'm on duty.

HUNNICUT

How do I know you men are really who you say you are?

CAULFIELD

You saw our I.D.

HUNNICUT

I couldn't tell a real one from a fake one.

CAULFIELD

If we meant to do you harm... we would have done it already.

Hunnicut looks at them both.

CUT TO:

26 INT. CABIN - DAY

26

The two men follow her through the front door. The interior is very comfortable looking... and not inexpensively furnished.

(CONTINUED)

26

CONTINUED:

26

The walls are lined with books. There is an impressive stereo rack in one corner. A very large Indian wall hanging dominates the right side of the room.. a fire is crackling in the large simple fireplace. The main room opens into a comfortable kitchen area.

HUNNICUT

There's some coffee in the kitchen.

BENTI

Do you have any beer?

*

HUNNICUT

*

No.

Benti walks into the kitchen area. Caulfield looks around.

CAULFIELD

Nice place.

HUNNICUT

Thank you.

*

Benti opens the refrigerator.

*

BENTI

*

Jesus... she really doesn't have beer.

*

He takes out a soft drink, twists off the top, and takes a long swig.

*

*

*

HUNNICUT

*

Gentlemen... I have nothing to say to you. I would like you to leave.

BENTI

Aren't you pleasant.

HUNNICUT

When I want to be.

CAULFIELD

We need you to come back with us and testify.

HUNNICUT

I'm not going anywhere with you. I didn't see anything. I don't know anything. And I'm not going to testify.

(CONTINUED)

26

CONTINUED:

26

CAULFIELD

I don't think you realize the situation you're in.

HUNNICUT

I know exactly the situation I'm in.

CAULFIELD

No, you don't. We can protect you. If you stay here... they'll find you.

Hunnicut does not want to hear this.

HUNNICUT

There's no reason for anyone to come after me. I'm not going to testify.

CAULFIELD

I have a subpoena.

HUNNICUT

Let me see it.

CAULFIELD

I can get one.

HUNNICUT

I think you should leave.

BENTI

Lady... you're kidding yourself. You really think those guys would come out here... with you being the one person who could put Leo Watts in the gas chamber... and you'll tell them you're not going to testify... and then they'd say, "Wow... that's a relief... have a nice day"... and then they'd turn around and go home? Is that what you believe?

Hunnicut is fighting to keep her composure.

HUNNICUT

They'd never find me...

CAULFIELD

We found you.

(CONTINUED)

26 CONTINUED:

26

* Hunnicut turns away from them and looks out at the mountain-
* side. Caulfield looks around the room. He picks up a framed
* photograph from an end table. It is a picture of Hunnicut and
* a man. The man has his arm around her shoulder. He is young
* and good looking. They are both smiling. Hunnicut takes the
* photograph from him. *

HUNNICUT

I'll take my chances.

(CONTINUED)

26

CONTINUED:

26

The first shot shatters the beer bottle in Benti's hand. The next three rip into his chest, sending him flying back against the refrigerator. The picture window shatters in an avalanche of glass.

A line of automatic weapons fire rakes across the room. Another window is blown out. A shower of wood splinters fills the air.

Caulfield dives at Hunnicut... knocking her to the ground before she can even get a scream out. The wall behind them explodes with bullet impacts the instant they are clear.

All hell has broken loose. Caulfield doesn't even know where to begin to look. He looks over and sees Benti... who is in a sitting position by the refrigerator. The white refrigerator door is smeared with blood above him. His eyes are open. His face is totally blank... except for an expression of surprise. His legs are in a position they shouldn't be.

CAULFIELD

Oh, Jesus.

He scrambles on the floor over to the door. He cracks it open.

CUT TO:

27

EXT. CABIN - DAY

27

A second helicopter is hovering over the clearing. The passenger door on one side is strapped open. There are two passengers. One of them is sitting sideways on the helicopter... with his feet on the skid. He is wearing a dark green parka... and we can see his light brown cowboy boots with brass tips on the skids. The man is firing an automatic weapon at the cabin.

The Pilot of the helicopter on the ground is frantically revving up his engine... to get the aircraft out of there. He is pulling up on the control before he has enough power. As a result... the helicopter gets a couple of feet off the ground and then bounces down again.

CUT TO:

28

INT. CABIN - DAY

28

Caulfield looks at Hunnicut... who is pressing her face against the floor. He shouts:

(CONTINUED)

28

CONTINUED:

28

CAULFIELD

Do you have the keys for that car
out there?

HUNNICUT

They're in my coat.

CAULFIELD

I don't suppose there's a back door
to this place.

HUNNICUT

No.

CAULFIELD

Is there a window?

HUNNICUT

Yes. It's through the bathroom.

CAULFIELD

Okay... Listen carefully. Go to that
window now. Stay low. Wait for me
there.

Hunnicut looks at him.

CAULFIELD (CONT'D)

Go now.

Hunnicut scrambles toward her coat. Keeping low... she reaches up
and grabs her keys from the coat.

Caulfield opens the front door a crack again.

CUT TO:

29

EXT. CABIN - DAY

29

The pilot of Caulfield's helicopter has got the engine revved
up now.

CUT TO:

30

INT. BACK OF CABIN - DAY

30

Hunnicut has reached the bathroom window.

CUT TO:

31 INT. FRONT OF CABIN - DAY 31

* Caulfield can see the Bronco parked outside. It is in full view
* of the helicopter. *

CUT TO:

32 EXT. CABIN - DAY 32

Pilot of Caulfield's helicopter pulls back on the control again... and the helicopter starts to lift off the ground.

The man with the boots in the second helicopter... looks down and sees the first helicopter beginning to lift off. He points his gun down at the helicopter... and begins to fire.

CUT TO:

33 INT. BACK OF CABIN - DAY 33

* Hunnicut looks up at the bathroom window. *

CUT TO:

34 INT. FRONT OF CABIN - DAY 34

* Caulfield picks his way to the back of the cabin. *

CUT TO:

35 EXT. CABIN - DAY 35

The man with the boots continues firing. The bullets strike the tail rotor of the helicopter... as it's about 20 feet off the ground. The tail rotor shatters... and small pieces of metal begin flying off the rear. The helicopter begins to spin wildly around. It starts to careen sideways. There is nothing the first pilot can do. He is trapped inside.

The helicopter lurches nose down and crashes. It erupts in a titanic ball of orange flame. There is an ear-shattering explosion.

CUT TO:

36 INT. BACK OF CABIN - DAY 36

Caulfield has reached Hunnicut. He stands up and pushes the window open. He motions to Hunnicut. She jumps up and climbs out of the window. Caulfield immediately follows.

CUT TO:

37 OMITTED

OMIT 37

38

EXT. CABIN - DAY

38

The explosion from the first helicopter fills the clearing with thick black smoke.

CUT TO:

39

EXT. BACK OF CABIN - DAY

39

* Caulfield and Hunnicut are crouched behind the cabin. There
* is a crawl space of about four feet between the cabin and the
* ground. Caulfield leads Hunnicut into the crawl space. They
* are doubling back underneath the cabin toward the front. When
* they get to the point that is even with the parked Ford Bronco...
* Caulfield looks out. He can see the enormous ball of fire and
* smoke from the crashed helicopter. It has obscured almost
* everything. Hunnicut looks at him with a look of terror. *

*

CAULFIELD

*

Go. Now!

CUT TO:

40

EXT. CABIN - DAY

40

Hunnicut emerges from the crawl space and races to the car... behind the curtain of black smoke. She opens the door and jumps into the driver's seat.

Caulfield rushes out... and gets to the Bronco.

CUT TO:

41

INT. SECOND HELICOPTER - DAY

41

The man with the boots can make out somebody moving through the smoke. He begins to fire.

CUT TO:

42

INT. BRONCO - DAY

42

Hunnicut desperately tears at the zippered pocket of her coat. Her hands are shaking so badly... she's having difficulty getting the keys out.

Caulfield jumps in the Bronco... pushing Hunnicut to the passenger side. He grabs the keys from her and starts the car.

CUT TO:

43

OMITTED

OMIT 43

44 INT. SECOND HELICOPTER- DAY

44

The man with the boots is motioning for the PILOT to move the helicopter so he can have a better firing position.

CUT TO:

45 EXT. BRONCO - DAY

45

The engine bursts to life. The tires spin wildly... cutting deep ruts in the soft ground. The car gains traction... and swerves violently away from the cabin. Caulfield turns the wheel hard.. the car skids onto a dirt road. He stomps on the accelerator and blasts the car into a higher gear.

CUT TO:

46 INT. HELICOPTER - DAY 46

The man with the boots sees the car take off. He motions to the pilot, and the helicopter pursues.

CUT TO:

47 INT. BRONCO - DAY 47

Caulfield is driving like a wild man. He pounds the steering wheel with his fist in a blind rage.

48 EXT. BRONCO - DAY 48

The car goes up on the shoulder of the dirt road. The two right wheels leave the ground. Caulfield fights the wheel to bring it back under control.

Two-hundred yards behind the Bronco... the helicopter dips its nose and takes off in pursuit.

CUT TO:

49 INT. BRONCO - DAY 49

*

HUNNICUT

*

(screaming)

What have you done to me? I can't believe this. Nobody knew where I was!

CAULFIELD

I'm sorry... I don't know how the hell they followed us.

*

HUNNICUT

*

Aren't you supposed to know?. Isn't that your job? How could you be stupid enough to let somebody follow you?

*

CAULFIELD

*

Is there a town nearby... anything with a telephone?

HUNNICUT

About eight miles down this road.

CUT TO:

50 EXT. BRONCO - DAY 50

The helicopter catches up... and a burst of automatic fire shatters the rear window.

CUT TO:

51 INT. BRONCO - DAY

51

Hunnicut screams. Caulfield swerves the car. He yanks the wheel hard to the right... spinning under the tree line. He is off the road now... and the Bronco leaves the air as it goes over ruts. It pounds into the soft ground and is airborne again.

CUT TO:

52 INT. HELICOPTER - DAY

52

We see from the Pilot's point of view as the car disappears underneath the thick tree line.

CUT TO:

53 EXT. BRONCO - DAY

53

* The car bottoms out as the front slams into a ditch. The impact
* is bone-jarring. Caulfield never takes his foot off the
* accelerator. The tires spin wildly... as the rear end fishtails and
* the car keeps going.

The helicopter tries to get ahead. The trees are tall and thick... and the mountains rise up and fall precariously. It is not easy to stay to low.

CUT TO:

54 INT. BRONCO - DAY

54

Caulfield is driving like an uncaged animal. The car bounces off the trunk of a tree... and ricochets to the left. He never takes his foot off the gas.

CUT TO:

55 EXT. HELICOPTER - DAY

55

The skids of the helicopter brush along the treetops. At one point, the man with the boots has to pull his legs up from the skids to avoid the branches.

CUT TO:

56/57 EXT. BRONCO - DAY

56/57

The car roars over a jagged crest and is airborne.. The engine screams as the tires spin in the air. The car hurdles over a jagged rock... and smashes into the ground again... narrowly missing a tree trunk that would have pulverized it. Caulfield spins the wheel to the left... and the rear of the

(MORE)

(CONTINUED)

56/57 CONTINUED:

56/57

car slams into a tree. He keeps going. Caulfield is trying to keep the road in sight... so he can get back to it when he needs to. The area is so thick with trees and rocks... that it's impossible at times to see where the road is. Hunnicut is holding on for dear life.

The helicopter is flying in a zig-zag pattern... trying to catch a glimpse of the car. Periodically... the man with the boots can see flashes of black metal in the trees. Each time he does... he fires at them.

CUT TO:

58 INT. BRONCO - DAY

58

Caulfield is having difficulty seeing... as branches slap against the windshield. At the last second, the branches clear... and he sees that, directly up ahead, there is simply no more ground.

With all his might, he spins the wheel to the left. The car skids. The rear wheels are fighting for traction. They find it just inches from what is a sheer drop of what looks like a thousand feet... as the mountain falls straight down.

CUT TO:

59 EXT. BRONCO - DAY

59

The car peels away from the edge of the world... and veers back toward the road. It leaps over the rim of dirt bordering the road... and lands on all four wheels with a horrible metallic thud. The car squirrels down the road.

CUT TO:

60 INT. HELICOPTER - DAY

60

The man with the boots sees the car on the road and starts firing again.

CUT TO:

61 EXT. BRONCO - DAY

61

Caulfield takes a hairpin left turn and continues down the road. A few seconds later, the helicopter swarms around the corner. By the time the pilot can get the sharp turn under control... the Bronco has leaped off the road and is under the cover of trees again.

CUT TO:

62 INT. BRONCO - DAY

62

Caulfield is finding it almost impossible to keep the car under control. Through the trees... Caulfield can see a long silver object in the valley below. He strains to get a better look. It is a train... moving in the same direction as the car. Caulfield looks ahead in time to see an oncoming tree... and narrowly avoids hitting it head-on. The side of the car slams off the tree... and then continues.

CUT TO:

63 INT. HELICOPTER - DAY

63

The pilot is again trying to get the aircraft lower to give the gunman a better angle.

CUT TO:

64 INT. BRONCO - DAY

64

Caulfield looks to the side again. He can see only occasionally when there is a space between trees. He sees the train. He looks at Hunnicut. He makes a decision. He pulls the wheel with all his might to the right.

CUT TO:

65 EXT. BRONCO - DAY

65

The car explodes out of the tree line... across the road... and into the trees on the other side. Caulfield is heading straight down the mountain. He doesn't care what happens. This is his only chance.

CUT TO:

66 EXT. HELICOPTER - DAY

66

The men inside catch sight of the car as it crosses the road. It veers to the right.

CUT TO:

67 EXT. BRONCO - DAY

67

This is a suicide run. The car is going straight down the enormous incline. They are either going to be demolished in a head-on collision with a tree... or they're going to make it through. There is clearly going to be no middle ground.

CUT TO:

68 INT. BRONCO - DAY

68

Hunnicut has thrown her arms over her face to protect herself. Caulfield's face has an expression of sheer fury.

CUT TO:

69 EXT. BRONCO - DAY

69

The wheels of the car are barely touching the ground. It leaps into the air... lands with a thud... is airborne again... and hurdles earthward. Trees are flashing by on either side. It looks like a black blur.

CUT TO:

70 INT. HELICOPTER - DAY

70

The pilot is not sure if the car is traveling parallel with the road or not. There is a moment's hesitation. That may be enough time.

CUT TO:

71 EXT. BRONCO - DAY

71

The car has made it almost all the way down the mountain. The train is looming much larger now. It appears to be slowing down.

CUT TO:

72 INT. BRONCO - DAY

72

Caulfield spins the wheel to the left... and the Bronco lurches over an enormous ditch. He is traveling parallel with the train.

CAULFIELD

(shouting, above the noise)

The train... it's slowing down...
where's the goddamn station?

HUNNICUT

It's only about half a mile.

CUT TO:

73 EXT. HELICOPTER - DAY

73

It is still flying along the tree line of the road. They still don't realize Caulfield has gone straight down the hill.

CUT TO:

74 EXT. BRONCO - DAY

74

The car tears along parallel with the train. In a few hundred yards... Caulfield can begin to make out the small, rustic little train station. He presses on.

CUT TO:

75 INT. HELICOPTER - DAY

75

The pilot notices the train. He motions to the man with the boots. The helicopter banks to the right... and roars down the hill.

CUT TO:

76 EXT. BRONCO - DAY

76

Caulfield is only a hundred yards from the train station... still under the trees. He slams on the brake... and the car skids to a stop. He leaps out of the car. Hunnicut opens her door. Caulfield starts to run. Hunnicut follows.

CUT TO:

77 EXT. TRAIN STATION - DAY

77

Caulfield grabs Hunnicut's coat. The two of them run for their lives. They cross the road... and, staying as close to the trees as they possibly can... they come to the station.

The station is no more than 50 feet long. There are no more than a dozen cars parked in the area.

An enormous double diesel engine is hissing to a stop. A silver line of passenger cars with two vista domes trail behind the engine. Yellow metal stairways are placed next to the open doorways by gray uniformed PORTERS.

CUT TO:

78 INT. TRAIN STATION - DAY

78

Caulfield and Hunnicut run in. She is gasping for breath. He is not doing too much better. There is a small ticket window. There are no more than half a dozen PEOPLE in the station. Four of them are quite young... in their teens or 20s. They look like back-packers. An ELDERLY COUPLE is standing by the ticket window. Caulfield and Hunnicut run up behind them. The couple has just gotten their tickets... and start to move away.

Caulfield looks behind him at the door to see if anyone's coming. He turns to the TICKET AGENT.

(CONTINUED)

CONTINUED:

CAULFIELD

Where is the nearest big city?

TICKET AGENT

I beg your pardon?

CAULFIELD

You know, a city... one that has an airport. Where is the nearest big one?

TICKET AGENT

Well, if you go east... about a hundred miles...

CAULFIELD

(interrupting)

Which way is this train heading?

TICKET AGENT

Why, it's going west, of course.

CAULFIELD

Shit...

TICKET AGENT

Vancouver's about as big as you get. This train goes to Vancouver.

CAULFIELD

How long does it take to get there?

TICKET AGENT

You arrive Vancouver ten-forty in the morning.

CAULFIELD

You're kidding.

The Ticket Agent looks at him.

CAULFIELD (CONT'D)

No... I guess you're not kidding.

(pause)

I need a private compartment.

TICKET AGENT

Sorry, Mister... all we got left is coach seats.

Caulfield looks around again. Nobody else has entered the station.

(CONTINUED)

78

CONTINUED:

78

CAULFIELD

I gotta have a private compartment.

TICKET AGENT

Then wait until tomorrow... another train will come through. I'll see if we got space on that.

CAULFIELD

You don't understand.. We've gotta get on this train.

CUT TO:

79

EXT. TRAIN STATION - DAY

79

The helicopter swoops over the station. It hovers there for a few seconds. There are too many people around. It is obvious that this is not the time or place to do anything. Some people on the platform look up at the helicopter. The man with the boots pulls his legs up from the skid... and sits back on his seat.

The helicopter banks to the right... and pulls back out of the area.

CUT TO:

80

INT. TRAIN STATION - DAY

80

TICKET AGENT

I'd like to help you out, Mister...
There's nothing I can do.

While the Ticket Agent is talking... Caulfield puts Hunnicut's bulky coat around her. He puts his arm around her shoulder.

CAULFIELD

(loudly)

Are you all right, dear? Just
breathe slowly.

Hunnicut looks at him with a puzzled expression. Caulfield takes his hand and gently puts it on her stomach. With his other hand... he has pushed her coat away from her body. It makes her stomach enormous.

CAULFIELD (CONT'D)

I'm sorry, honey... They only have
coach seats. You won't be able to lie
down. These are just false pains.
The doctor told you about them.

(CONTINUED)

80

CONTINUED:

80

Hunnicut puts both her hands over her stomach. She looks at Caulfield.

CAULFIELD (CONT'D)

The baby's not due for another two weeks. Don't worry.

The Ticket Agent leans forward... and sees Hunnicut holding her belly. The ELDERLY MAN who was ahead of them on line walks over to Caulfield.

ELDERLY MAN

Excuse me, sir... I couldn't help overhearing. My wife and I... we have a drawing room. You kids look like you need it more than we do.

CAULFIELD

Oh... I don't know if I...

ELDERLY MAN

I insist. I remember when we had Mark. This your first?

HUNNICUT

Yes. That's really very sweet of you!

The Elderly Man hands Caulfield his ticket.

CAULFIELD

Please let me pay for your tickets as well as ours.

ELDERLY MAN

That's not necessary.

CAULFIELD

I insist.

The Ticket Agent writes out the coach tickets for the Elderly Couple, as if he is in slow motion. Caulfield keeps on looking at the station door. Hunnicut is holding her stomach.

TICKET AGENT

(to Caulfield)

That's car five sixty-four, drawing room A. It's in the middle of the train.

He finishes writing the ticket. Caulfield pays the agent.

(CONTINUED)

80

CONTINUED:

80

CAULFIELD

(to Hunnicut, handing her the ticket)
You go there now. Don't wait for
me. Just get in that drawing room...
and lock the door. Don't open it
for anybody. I don't think they
have seen you. I'm pretty sure
they've seen me.

She looks at him.

CAULFIELD (CONT'D)

Go!

Hunnicut walks away. Caulfield turns to the Elderly Man.

CAULFIELD (CONT'D)

I'm very grateful.

ELDERLY MAN

That's quite all right. You just
tend to the little lady.

Caulfield starts to run.

ELDERLY MAN (CONT'D)

Have a pleasant trip.

CAULFIELD

You too.

CUT TO:

81

EXT. TRAIN STATION - DAY

81

Hunnicut sprints across the platform to the train. A PORTER
reaches to help her up. She jumps up into the nearest car...
without any assistance.

Caulfield emerges from the station. He looks around. There
are only a few people on the platform. There are the four
young BACK-PACKERS... and a small group of PASSENGERS who have
gotten off the train to stretch their legs. Caulfield starts
walking toward the middle of the train. He sees car 564. As
he approaches... he looks down the length of the platform.

TWO MEN are hurrying toward the station. The first one stops
and looks down the platform. The second man runs inside the
station. The second man is wearing a pair of light brown
cowboy boots with metal tips on them.

(CONTINUED)

81 CONTINUED:

81

Caulfield sees the two men. He bends down to tie his shoelaces. He can see the man outside the station watching him. He does not enter car 564. He gets up and walks down the train.

Porters are beginning to pick up the yellow metal steps and bring them in the cars. Passengers are getting on the train.

Caulfield quickens his pace... and starts walking toward the end of the train. The man with the boots has exited the train station and joins the other man. They both start walking after Caulfield. The faster Caulfield goes... the faster the two men go. Caulfield picks up his pace. The two men are almost running.

Caulfield is at the second to the last car. He looks at the last car... and then down the platform again. He climbs aboard. The two men get on the train two cars ahead.

CUT TO:

82 INT. TRAIN - DAY

82

Caulfield enters the car. It is a coach car. There is no place to hide. He looks at the last car through the doorway. It is a vista dome car. There is a small bar area... all exposed... and more coach seats. He hurries forward... to the car in front of him.

CUT TO:

83 INT. NEXT CAR - DAY

83

Caulfield rushes in. Half of the car is exposed seats... and at the front of the car, there are some compartments. He runs through the aisle and gets to the door at the head of the car. He opens it... and stands between the two cars. He opens the door to the car in front of him a crack. He can see the two men entering the car in front of him. They are walking his way. He looks back at the doorway that he just came through.

CUT TO:

84 INT. CAR - DAY

84

Caulfield hurries back in the car. He stops to think for a second. He knows the men can't be more than ten seconds away. He is standing in the narrow aisle. He knocks on the compartment door. He looks around behind him. The compartment door opens. A rather plain-looking WOMAN is seated inside. A YOUNG BOY has opened the door.

(CONTINUED)

MRS. HYATT

Yes?

Caulfield pushes in the compartment and closes the door behind him. The woman and the young boy look at him non-plussed.

CAULFIELD

Hi... I think there has been a mistake. This is my compartment.

MRS. HYATT

If there's been a mistake... it's yours. This is our compartment.

CAULFIELD

Are you sure?

MRS. HYATT

Of course I'm sure. Now, could you please excuse us?

CAULFIELD

Well, the conductor said this is mine.

MRS. HYATT

The conductor couldn't have said that. This is ours.

CAULFIELD

Can I see your ticket?

MRS. HYATT

Can I see yours?

Caulfield can hear the door to the train car closing on the other side of the thin wall. The two men have entered the car.

CAULFIELD

My wife has our ticket.

MRS. HYATT

Well, maybe your wife is in the proper car. This is my son... not your wife. This is my compartment... not your compartment. I would like you to leave.

NICHOLAS

He's lying, Mom.

(CONTINUED)

94

CONTINUED:

84

Caulfield realizes he still needs some more time. The boy stares at him.

CAULFIELD

Look... I'm really sorry if I've caused you any inconvenience. I always get mixed up with things like this. One time, I couldn't find my car in a parking lot... because I forgot where I parked it. You know what that's like.

MRS. HYATT

No, I don't know what that's like. Will you please get out of here.

CAULFIELD

Sure. I'm really sorry.

He opens the door a crack... and looks out.

CUT TO:

85

INT. CAR - DAY

85

The two men are two-thirds of the way down the car. They are looking closely at everybody in a seat.

CUT TO:

86

INT. COMPARTMENT - DAY

86

Caulfield closes the door and turns back to the couple.

CAULFIELD

Is this car five sixty-four?

MRS. HYATT

No.

CAULFIELD

Yeah... Well, I've done it again. I'm supposed to be in car five sixty-four.

MRS. HYATT

Then why don't you go to car five sixty-four.

CAULFIELD

You wouldn't happen to know which car that is... would you?

(CONTINUED)

86

CONTINUED:

86

MRS. HYATT

No, I wouldn't.

NICHOLAS

This guy's lying. He's a train robber.

CAULFIELD

What would I do with a train?

NICHOLAS

He's a robber!

MRS. HYATT

Be still, Nicholas.

NICHOLAS

Do you have a gun?

CAULFIELD

I guess... if I ask a conductor... he'd know which car is five sixty-four... wouldn't you think?

MRS. HYATT

I would expect so. Why don't you do that?

CAULFIELD

That's exactly what I'm going to do... I'm going to go find the conductor... and I'm going to ask him where car five sixty-four is.

MRS. HYATT

Good idea.

CAULFIELD

Yeah... well... I'm really sorry for the inconvenience.

He turns and opens the door a crack.

CUT TO:

87

INT. TRAIN CAR - DAY

87

The two men have reached the end of the car... and have opened the door going toward the last car.

CUT TO:

88

INT. COMPARTMENT - DAY

88

CAULFIELD

I hope you folks have a pleasant trip.

MRS. HYATT

You too.

Caulfield opens the compartment door.

NICHOLAS (O.S.)

This guy's a robber... I'm telling you.

CUT TO:

89

EXT. TRAIN - DAY

89

A long train is climbing higher up into the Rockies. The track follows a violent gorge that looks like a jagged scar in between two breathtaking peaks. There's gravel on either side of the track. Then the tree line starts. A deep carpet of dark green fur goes halfway up the mountain. Above that, it is all rock and snow. The peaks jut straight up into the sky. Although they are beautiful... they are also intimidating.

CUT TO:

90

INT. TRAIN CAR - DAY

90

Caulfield makes his way down the narrow aisle. The train is crowded. He is passing through a sleeping car that consists of upper and lower exposed berths. Right now they are crowded with back-packs and suitcases. People are playing cards and talking to each other. Many of them are eating sandwiches.

CUT TO:

91

ANOTHER CAR (564) - DAY

91

Caulfield enters car 564. Half of the car consists of roomettes. The far half consists of drawing rooms. Caulfield goes to a door marked "A". He knocks on the door. There is no answer. He knocks again.

CAULFIELD

It's me... Caulfield. Open up.

The door opens... and Caulfield slips in.

CUT TO:

92

INT. DRAWING ROOM A - DAY

92

Caulfield enters the drawing room and locks the door behind him. By train standards, the drawing room is spacious. By human standards, it is quite small. There is a leatherette couch that converts to a bed on one wall. There are two chairs facing the window. An exposed sink and mirror occupies the third wall. The fourth wall is taken up by the doorway and a private bathroom.

CAULFIELD

Are you okay?

HUNNICUT

I've been better.

CAULFIELD

So have I.

Caulfield tests the door to see that it's locked. Hunnicut notices what Caulfield is doing.

HUNNICUT

Are we expecting company?

CAULFIELD

There are two of them. It's not going to take them long to find this compartment.

Caulfield looks out of the train window. The trees nearby are a green blur. The gray-white of the mountain tops appears not to be moving.

HUNNICUT

I'm getting off at the next stop.

CAULFIELD

That's impossible.

HUNNICUT

Watch me.

CAULFIELD

We'd be sitting ducks out there.

HUNNICUT

Who said anything about we?

CAULFIELD

You're going to go out there alone?
We're in the middle of the goddamn

(MORE)

(CONTINUED)

92

CONTINUED:

92

CAULFIELD (CONT'D)

wilderness... in case you haven't noticed. Look out the window, for Christ's sake. You're going to go out there on foot? That should be a breeze.

Hunnicut looks out the window.

CAULFIELD

At least here... I have some chance of protecting you.

HUNNICUT

Protect me? You're the one who put me in danger.

Caulfield sits down.

CAULFIELD

They must have been waiting at the air strip... and then followed by helicopter. I don't know how they found out. Shit.

HUNNICUT

I'm not stupid, Mr. Caulfield. I'm never going to make it, stuck on this train until tomorrow.

CAULFIELD

Let me tell you something. A police officer died, trying to help bring you back to Los Angeles. He was a good man. I'm going to get you back there. I promise.

HUNNICUT

I can't tell you what a comfort that is.

CAULFIELD

I don't think I like you.

HUNNICUT

So the weekend in Paris is off?

CAULFIELD

You got a big mouth. At least you can put it to good use when you get on the witness stand.

(CONTINUED)

92

CONTINUED:

92

*

HUNNICUT

*

I don't think you hear very well.
I'm not going to testify at this
trial.

CAULFIELD

You still don't get it, do you?
Those guys are grown-ups. They have
automatic weapons. You can tell
them anything you want... If they see
you... they'll kill you. Right now...
we've got two things going for us.
One... they've seen me... and they might
not have seen you... which means they
might not know what you look like.

There is a pause.

HUNNICUT

And... ?

CAULFIELD

We got one thing going for us.

HUNNICUT

And I have you to protect me.

There's a knock on the compartment door. Both of them jump
up.

CAULFIELD

Who is it?

VOICE (O.S.)

Conductor, sir.

Caulfield pushes Hunnicut into the bathroom and closes the
door. He opens up the door to the drawing room. The
CONDUCTOR is standing outside with Wootton. Wootton looks at
Caulfield. Caulfield looks at him.

CAULFIELD

Yes?

CONDUCTOR

I'm sorry to disturb you, sir... This
gentleman has lost his briefcase.

CAULFIELD

So?

(CONTINUED)

CONTINUED:

CONDUCTOR

Well... we thought the porter might
have put it in here by mistake.

CAULFIELD

There's nothing in here.

He looks at Wootton through the crack in the door. Then
Caulfield opens the door and steps back.

CAULFIELD (CONT'D)

Why don't you have a look.

Wootton looks in the compartment. He sees that it is empty.
He looks at Caulfield. And then smiles.

WOOTTON

I guess it's not in here.

CAULFIELD

I guess not.

CONDUCTOR

(to Wootton)

We'll keep looking.

(to Caulfield)

I'm sorry to have bothered you, sir.

Wootton looks straight at Caulfield.

WOOTTON

I'm sure it's in this car.

CAULFIELD

Maybe not.

He smiles back. He closes the door and locks it. Caulfield
opens the bathroom door. Hunnicut gets out. The two of them
look at each other.

HUNNICUT

He'll be back... won't he?

CAULFIELD

Yes.

HUNNICUT

How do we stop him?

CAULFIELD

We don't.

(CONTINUED)

92

CONTINUED:

92

HUNNICUT

You want me to set out some hors
d'oeuvres?

CAULFIELD

I want you to do exactly what I tell
you.

CUT TO:

93

EXT. TRAIN STATION - DUSK

93

The sun is starting to disappear behind the mountains. The thick streaks of clouds are turning pink and ocher. The sky in the east goes from deep blue to purple.

The long metallic line of train cars is slowing to a stop. You can hear the weight of the train in the deep-throated growl of the diesel engine... and the series of metal thuds... as the train comes to a squealing stop.

In the late afternoon light... the small rural train station looks cozy. There are about 30 PEOPLE waiting to get on. They all look like vacationers... coming from the Lake Louise and Bamff ski resorts. Once the train has stopped... the only sound you hear is the titanic engine idling. Some PEOPLE are getting off the train. Some of them just to stretch their legs... others are carrying their baggage.

CUT TO:

94

INT. TRAIN CAR - DUSK

94

Caulfield enters another compartment car. His progress down the aisle is impeded when a compartment door opens and a COUPLE with TWO CHILDREN file into the corridor. They are all carrying their bags. The family hurries down the aisle to the end of the car. They start to get off the train. Caulfield stands for a second and looks at the compartment door. It says "Drawing Room C."

CUT TO:

95

INT. COACH CAR - DUSK

95

Caulfield is walking through the coach section of the train. Some of the passengers are standing up. Others are still crowded in their seats.

(CONTINUED)

95 CONTINUED:

95

As Caulfield reaches the end of the car... we see the man who was in Caulfield's compartment. He had turned his back to hide his face as Caulfield passed by. He waits for a few moments... and then he gets up.

CUT TO:

96 EXT. TRAIN - DUSK

96

Caulfield steps out on the platform. He looks down at the station and starts to walk toward it. He passes by the people who are getting on the train. There are children... some quite young. There are some elderly people. There is a group of people carrying canvas ski bags. They have just come from the last few days of skiing before the snow is gone.

Caulfield brushes by a man who is not watching his protruding skis. They almost hit Caulfield in the head. Caulfield ducks. A little farther down the platform... in a group of people... is a very ATTRACTIVE WOMAN. Caulfield looks at her for a second. He realizes he doesn't have the time for this... and keeps going.

CUT TO:

97 EXT. TRAIN CAR - DUSK

97

Wootton looks out of the train car. He sees Caulfield. He goes back in the train car.

CUT TO:

98 INT. TRAIN STATION - DUSK

98

Caulfield enters the small station. He goes over to a wall and looks at the schedule.

CUT TO:

99 INT. TRAIN CAR - DUSK

99

Wootton is walking down the aisle. He bumps into the Conductor. It's not a collision really. However... it's enough to knock the Conductor slightly off balance. Wootton grabs a hold of him... to help him keep his feet.

WOOTTON

Excuse me... I wasn't looking where I was going.

CONDUCTOR

That's quite all right, sir.

(CONTINUED)

99 CONTINUED:

99

Wootton walks on... We see him take something from his hand and put it in his pocket.

CUT TO:

100 INT. TRAIN STATION - DUSK

100

Caulfield goes to the telephone. He picks up the receiver and dials. He pauses.

*

CAULFIELD

*

Operator... This is a collect call
for Martin Roth. My name is
Caulfield. C-A-U-L-F-I-E-L-D.

CUT TO:

101 INT. TRAIN CAR - DUSK

101

Wootton enters car 564. He hurries down the aisle to drawing room A. He looks around. He tries the door. It is unlocked. He opens the door... enters... and closes it behind him.

CUT TO:

102 TELEPHONE

102

The light is blinking... indicating a call holding, on a black telephone. A finger pushes the button. A hand picks up the receiver. We FOLLOW THE RECEIVER to a FACE. It is Shannon.

*

SHANNON

*

This is Shannon... Martin's not in.

CAULFIELD (V.O.)

Where the hell is he?

SHANNON

Where the hell are you?

CUT TO:

103 INT. TRAIN STATION - DUSK

103

Caulfield is talking on the telephone.

CAULFIELD

I'm on a train.

SHANNON (V.O.)

You're on a what?

(CONTINUED)

103 CONTINUED:

103

CAULFIELD

We were followed.

CUT TO:

104 INT. SHANNON'S OFFICE - DUSK

104

SHANNON

That's impossible.

CAULFIELD (V.O.)

Benti is dead.

SHANNON

Oh, no.

CUT TO:

105 INT. DRAWING ROOM A - DUSK

105

The man looks around. The drawing room is empty. There is nothing out of place. There is no suitcase... no clothes... nothing. The man frowns. He looks around.

CUT TO:

106 INT. TRAIN STATION - DUSK

106

CAULFIELD

There are at least two of them. One has an automatic weapon. Maybe the other one does too. The helicopter was destroyed. The pilot's dead. The two perps are on the train. They've seen me. I don't think they've seen the girl. They still don't know what she looks like.

CUT TO:

107 INT. SHANNON'S OFFICE - DUSK

107

CAULFIELD (V.O.)

They sure as shit know what I look like.

Shannon is ashen.

*

*

(CONTINUED)

107 CONTINUED:

107

CAULFIELD (V.O.) (CONT'D)
I don't think we can stay on this
train.

CUT TO:

108 INT. DRAWING ROOM A - DUSK

108

Wootton opens the bathroom door. It is empty. He looks
around. He frowns.

CUT TO:

109 INT. TRAIN STATION - DUSK

109

SHANNON (V.O.)
Where the hell is this train?

CAULFIELD
Headed west. We get in to Vancouver
tomorrow at about ten in the
morning. I don't think we can last
that long before they find her.

CUT TO:

110 INT. SHANNON'S OFFICE - DUSK

110

SHANNON
Where's the next stop?

CAULFIELD (V.O.)
We get in to a place called Golden...
at nine o'clock tonight.

SHANNON
All right... all right... Do what you
can to keep the girl hidden until
then. I'll have you met at the next
station.

CUT TO:

111 INT. TRAIN STATION - DUSK

111

*

Okay.

CAULFIELD

*

CUT TO:

112 INT. SHANNON'S OFFICE - DUSK 112

* SHANNON *
You hang in there.

* CAULFIELD (V.O.) *
Sure.

CUT TO:

113 INT. DRAWING ROOM A - DUSK 113

Wootton is looking for any sign of human life in the compartment. There is none.

CUT TO:

114 EXT. TRAIN STATION - DUSK 114

Caulfield is hurrying back toward the train.

CUT TO:

115 INT. DRAWING ROOM A - DUSK 115

Wootton looks at the one convertible couch. Then he looks at the wall. He reaches in his pocket... the pocket that we saw him putting something in. He removes a conductor's key. He inserts it in the wall and turns it. A Murphy-style bed comes down. He looks behind it. There is nothing. Nobody is hiding in the drawing room. He frowns. He pushes the bed back up and locks it. He puts the key back in his pocket.

CUT TO:

116 INT. TRAIN CAR - DUSK 116

Caulfield is hurrying down the corridor. He stops at a door marked "Drawing Room C." He presses on the door. It opens. The drawing room is empty.

CUT TO:

117 INT. DRAWING ROOM A - DUSK 117

Wootton takes one last look around the compartment... and then goes to the door. He opens the door a crack and looks to see if anyone is coming. It is empty. He steps out of the compartment and closes the door. He walks down the aisle to the far end of the car. There is a door marked "Women." He opens the door and looks in the ladies room. It is empty. He closes the door and exits the car.

(CONTINUED)

117 CONTINUED:

117

The near door to the car is opened just a crack. We see the door open more, and Caulfield looks out. He sees that the man is gone. He walks into the car past the compartment. He goes down the aisle and comes to a door marked "Men". He knocks on the door.

CAULFIELD

It's me. He's gone.

Hunnicut... still carrying her coat... exits from the Men's restroom.

CAULFIELD (CONT'D)

We're changing compartments. That one's getting a little popular.

CUT TO:

118 INT. NEXT TRAIN CAR - DUSK

118

Caulfield and Hunnicut hurry down the aisle. They get to Drawing Room C. He opens the door.

CUT TO:

119 INT. DRAWING ROOM C - DUSK

119

The two of them enter. Hunnicut puts her coat down.

*

CAULFIELD

*

We get to the next station at nine o'clock. They'll have people there to meet us... then we can get off this thing.

HUNNICUT

(quietly)

Okay.

There's a pause.

CAULFIELD

You know... those guys can't just go blasting away at everybody in sight. They're professionals. They start a war on a train, in the middle of the boondocks... and they stand a pretty good chance of getting caught. They've got to find you... and do it
(MORE)

(CONTINUED)

119

CONTINUED:

119

* CAULFIELD (CONT'D) *

clean. They don't want to draw any
attention to themselves. As long as
they don't know where you are...
you're okay.
(pause)
It's going to work out... I'm telling
you.

HUNNICUT

I'm not going to Los Angeles with
you.

Caulfield looks at her.

CAULFIELD

Are you hungry?

HUNNICUT

I don't know.

* CAULFIELD *

I'll go to the club car and get you
something.

* HUNNICUT *

I'm not hungry.

CAULFIELD

Lock the door when I'm gone. If a
porter... or a conductor or the
president of the goddamn railroad
knocks on the door... don't open it.

Caulfield goes to the door and opens it.

* HUNNICUT *

I said I'm not hungry.

* CAULFIELD *

You'll need some food.

* HUNNICUT *

Okay... You stay... I'll go.

* CAULFIELD *

What?

(CONTINUED)

119 CONTINUED:

119

*

HUNNICUT

*

Look... every time you leave this compartment, and every time you come back... you put me in danger. You said they know who you are, and they might not know who I am. I have a better chance... if I go.

*

CAULFIELD

*

Supposing they do know who you are. They may have seen you. Your photograph may have been FAXed when your fingerprints were checked.

(pause)

You want to risk it?

HUNNICUT

You're not going to the club car because you want to get me food.

Caulfield looks at her.

CAULFIELD

Lock the door.

He exits.

CUT TO:

120 EXT. TRAIN - DUSK

120

The train is pulling away from the station. There is a hiss of brakes... the squeal of metal wheels... the clattering of cars... and slowly the power of the diesel engine takes hold and the train starts to move. In a relatively brief amount of time... the train picks up speed... and continues through the Rocky Mountains.

CUT TO:

121 INT. COACH CAR - DUSK

121

Caulfield opens the door to the coach car just enough to look inside. He sees Wootton... sitting alone. Caulfield stops. He doesn't enter the car. He just waits.

Wootton looks out of the window... watching the scenery. After a few seconds he gets up and starts walking toward the door where Caulfield is.

Caulfield sees Wootton coming toward him. He is standing in between the two cars. He goes to open the door to the next car... to avoid Wootton. Just as he is about to open the door... three people emerge from the next car... swinging the door open. Caulfield has no place to go.

He knows that Wootton should be at his door any second. He steps back and flattens himself against the car. The door behind him opens out in between the cars. The three people who had exited the other car block Wootton's view of Caulfield. Wootton opens the next door and disappears into the next car. Caulfield waits a few seconds and then follows.

CUT TO:

122 INT. CLUB CAR - DUSK

122

Wootton enters the club car. He looks around. He sees a figure sitting at the far end of the car... nursing a drink and smoking a cigarette. He walks to him.

A few seconds later the door opens again... and Caulfield enters. He sees Wootton.

Wootton sits down next to the other man. We see that the other man is wearing a pair of light brown cowboy boots with brass tips on them. They start to talk.

* The club car is crowded. At the near side of the club car... where
* Caulfield is standing... is a standing bar area. Caulfield blends
* into the tightly packed group of PEOPLE standing by the bar. *

Revised 4-24-89 **

58-A.

122 CONTINUED:

122

* The BARTENDER sees Caulfield and turns to him. *

* BARTENDER *
May I get you something to drink,
sir?

(CONTINUED)

122 CONTINUED:

122

CAULFIELD

I'll have a beer.

He is looking at the two men while he is ordering.

* BARTENDER *
What kind of beer would you like?

CAULFIELD
Any kind. You choose.

* BARTENDER *
Certainly.

* The Bartender turns away. *

A WOMAN enters the club car. She is extremely attractive. What makes her even more so is that she appears to be unaware of it.. We saw her boarding the train at the last station. So did Caulfield.

He is not looking at her. He is staring at the two men.

* As the Woman starts to walk... the train lurches. She starts to fall. In doing so... she steps on Caulfield's foot. *

Caulfield winces in pain... and puts his arms out to prevent her fall. He catches her.

WOMAN/KATHRYN
Oh, I'm terribly sorry.

Caulfield bends down to rub his foot.

CAULFIELD
It's okay... really.

WOMAN/KATHRYN
Are you hurt?

CAULFIELD
It's only a foot... I can grow a new one in a week.

WOMAN/KATHRYN
I'm so clumsy.

CAULFIELD
It's not you... The train's a little bouncy. That's all.

(CONTINUED)

122 CONTINUED:

122

WOMAN/KATHRYN

No, it's me... I'm always doing things like that.

* The train lurches again... and she starts to fall over.
* Caulfield catches her. She holds onto the bar. She is
* now standing between Caulfield and his view of the two
* men in the front end of the club

WOMAN/KATHRYN

I'm really sorry.

CAULFIELD

It's okay... It was the same foot.

WOMAN/KATHRYN

Can I get you something to drink?

Caulfield moves just enough... so that he can catch a glimpse of the two men.

CAULFIELD

Uh... that's not necessary.

WOMAN/KATHRYN

I would like to.

CAULFIELD

Really. I'm fine.

WOMAN/KATHRYN

I insist. I'm clumsy... except I have money.

CAULFIELD

I don't think I'm that liberated yet.

* The Bartender arrives with Caulfield's beer. Caulfield
* reaches in his pocket. Before he can get his money... the
* Woman puts money on the bar.

WOMAN/KATHRYN

I'll have the same. This is for both of them.

* Caulfield looks at her. The Bartender leaves.

(CONTINUED)

122 CONTINUED:

122

WOMAN/KATHRYN (CONT'D)
That wasn't so difficult.

CAULFIELD
I feel like Phil Donahue.

KATHRYN
My name is Kathryn. Kathryn Weller.

She extends her hand. Caulfield shakes it.

CAULFIELD
My name is Caulfield.

Caulfield looks down the car.

KATHRYN
You don't look like somebody who
takes the train.

CAULFIELD
What does somebody who takes the
train look like?

KATHRYN
Patient.

Caulfield turns back to her.

CAULFIELD
I've never done it before.

The Bartender brings Kathryn her drink. She leaves a tip.

* BARTENDER *

Thank you, ma'am.

* The Bartender exits. *

CAULFIELD
What about you? Do you do this
often?

* KATHRYN *

No... not often... I was trying to
water ski. In Lake Louise. I
wasn't very good at it. I fall down
a lot.

CAULFIELD
I noticed.

(CONTINUED)

122

CONTINUED:

122

* Caulfield takes a sip of beer. He looks past her toward the
* two men. *

KATHRYN

I'm also terrified of flying.

CAULFIELD

I don't mind it.

KATHRYN

I'm in no rush.

(pause)

The one thing I have is time.

CAULFIELD

You also said you have money.

KATHRYN

I had a good divorce lawyer.

* She raises her glass. Caulfield is watching the two men.
* He is not paying attention to her.

* KATHRYN (CONT'D) *

Am I interrupting you?

* CAULFIELD *

What?

* He looks at her. Caulfield tries to be polite. He nods.
* He still keeps his eye on the two men at the end of the car. *

CAULFIELD (CONT'D)

I'm sorry.

* KATHRYN *

Here's to community property. Come
to think of it... I earned it.

(She takes a drink.)

Are you traveling alone?

CAULFIELD

Yes.

(pause)

How long were you married?

KATHRYN

Six years.

(pause)

One day, over bran muffins... he loved
bran muffins... he said he had to find

(CONT'D)

122 CONTINUED:

122

KATHRYN (CONT'D)

himself. Just like that. I'm standing there with a pot of brewed decaf... he only drank brewed decaf... and he said he had to find himself. I asked him if he wanted to finish his breakfast first.

(pause)

Before I knew it... he had taken his air popcorn maker... no cholesterol, you see... and his Life Cycle, and moved into a really nice duplex with a twenty-three-year-old waitress from one of his restaurants. Not bad for somebody who was lost.

(pause)

He owns a lot of restaurants... so I don't think he'll run out of waitresses.

The two men stand up and start to leave the club car. Caulfield sees this. He starts to get up.

CAULFIELD

I'm sorry... I have to go.

KATHRYN

I've been talking too much. I do it all the time.

CAULFIELD

No... not at all... I just have...

KATHRYN

(interrupting)

I understand.

CAULFIELD

No, you don't.

He stands up.

CAULFIELD (CONT'D)

Listen... I...

(CONTINUED)

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122 . CONTINUED:

122

She looks at him.

CAULFIELD (CONT'D)

I can't explain.

He starts to walk away. He stops. He looks at her.

CAULFIELD (CONT'D)

I think your restaurant guy is nuts.

He hurries away.

CUT TO:

123 EXT. TRAIN - NIGHT

123

A long, yellow-white narrow shaft of light blazes from the engine headlight. The train is hurdling around a sharp curve that is cut between two steep mountains. The light dances along the side of one of the mountains... catching the passing trees as it does. The lights from inside the cars glow a warm yellow. The moon is out... and the sky is filled with stars. The mountains cut a pitch black silhouette against it.

CUT TO:

124 INT. TRAIN CAR - NIGHT

124

Caulfield is keeping a discreet distance... following the two men as they walk down the train. They are almost a full car length ahead of him.

CUT TO:

125 INT. ANOTHER TRAIN CAR - NIGHT

125

Caulfield enters. The two men are the same distance ahead. Again, they exit into the next car. As Caulfield is halfway down the car, an extremely FAT MAN enters the car. He is heading Caulfield's way. The two of them get about 10 feet from each other. It is impossible for anybody to pass down the narrow aisle, with a man of that size blocking the way. Caulfield stops. The man stops. They both look at each other.

CAULFIELD

I don't think this is going to work.

FAT MAN

I'll back up... It's shorter this way.

CAULFIELD

I appreciate it.

The man turns around and walks to the near end of the car. At the end of the car there is an L-shaped area. The man backs up into the leg of the L. Caulfield and the man squeeze sideways against each other. It is a tight fit.

FAT MAN

These things weren't designed for people my size.

The two keep squeezing together. Caulfield gets free.

(CONTINUED)

125 CONTINUED:

125

FAT MAN (CONT'D)

Nobody loves a fat man except his
grocer.

Caulfield smiles. He continues on his way.

CUT TO:

126 INT. CAR 564 - NIGHT

126

As Caulfield enters the car, he sees the two men again. They have their backs to him... and are still walking toward the head of the car. They are making their way toward Drawing Room A. Caulfield realizes where they are going.

The two men are one compartment away when the door to the head of the car opens. The Conductor enters the car in front of them. He is facing them. The two men stop in front of Drawing Room A. Caulfield is halfway down the car. The man with the boots starts to reach for the door.

CONDUCTOR

Did you find your briefcase yet, sir?

Boots pulls his hand away from the door knob.

WOOTTON

No... not yet.

CONDUCTOR

Your seats are up at the head of the train... aren't they?

MAN IN BOOTS

Yes... that's right... I get mixed up.

CONDUCTOR

Well, it can be confusing, sir.

Caulfield realizes that the two men are about to turn around. He starts to back track. He gets to the alcove. The men head down the aisle in his direction.

The door to the car opens and TWO PEOPLE enter. The two men arrive at the alcove at the same time. Caulfield turns his back and faces the outer wall. He is shielded by the two new passengers... just as the men arrive. The two men pass behind the passengers and exit the car. They do not see him. The two passengers continue up the car. Caulfield waits for a second.

CUT TO:

127 REFLECTION - NIGHT [INT. TRAIN]

127

Trees are raking violently by from left to right. There are occasional lights that flash by. Over this, we see Hunnicut's FACE. We are looking out of the drawing room window.

Hunnicut stares at the scenery. Then she looks over at Caulfield. He is absentmindedly rubbing the side of his face with his hand. His gaze shifts from the window to Hunnicut and then back again. He is clearly preoccupied.

HUNNICUT

You're supposed to say something.

CAULFIELD

Like what?

HUNNICUT

Something reassuring.

CAULFIELD

It's going to work out.

HUNNICUT

Thank you... That made a world of difference.

Caulfield looks at his watch.

CAULFIELD

We should be getting into the station soon.

(pause)

You'll be safe as soon as we get there.

They continue looking out of the window. Caulfield looks as if he is about to say something. Finally:

HUNNICUT

What?

CAULFIELD

I hope they got to your cabin by now.

(pause)

I hope they took care of Benti. He shouldn't be left there alone like that.

*

HUNNICUT

*

I'm sorry about your friend... I really am.

(CONTINUED)

127 CONTINUED:

127

*

CAULFIELD

*

He wasn't my friend. I just met him.

(pause)

The asshole was two years away from retirement.

HUNNICUT

I'm sorry.

*

CAULFIELD

*

Are you? There are two guys on this train. One of them killed a police officer and a pilot. I couldn't see in that helicopter. I can't identify them... you can't identify them... except they're the guys. They work for Leo Watts. There's nothing I can do. All I can charge them with is riding on a train.

(pause)

They're going to walk. There'll be a funeral for Benti... with a flag over the coffin, and everybody in dress blues.

(pause)

They're going to have his picture in the precinct. Everyone will say how terrible it is.

(pause)

There'll be another funeral for the pilot. It won't be anything as spiffy as Benti's. No flags, or anything like that.

(pause)

So, there'll be two wives serving lots of food to people... and two groups of kids trying to be brave...

(pause)

Those men died trying to help get you back to Los Angeles.

(pause)

And the two men who killed them are going to walk.

(pause)

Unless you testify against the man who sent them here.

She just looks at him.

(CONTINUED)

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127 CONTINUED:

127

He shakes his head.

CAULFIELD (CONT'D)

Two years from retirement.

(pause)

The asshole.

CUT TO:

128

EXT. TRAIN - NIGHT

128

We can hear the sound of the engine starting to decelerate. There is a long wail of the whistle. Up ahead is another small station. A fairly small building is bathed in street light.

CUT TO:

129

INT. DRAWING ROOM C - NIGHT

129

Caulfield stands up and looks out of the window. There is not much to see. He knows the station is drawing near. He quickly walks over to the wall and switches off all of the lights.

CAULFIELD

Keep the lights off.

HUNNICUT

I'm ready.

Caulfield looks out of the window. As the train draws to a loud hissing stop... he can see the station. There are a couple of railroad workers. Two men are pushing a large dolly that is loaded with mail.

There is the squeal of brakes and a lurch... as the train comes to a stop. There is nobody on the platform except for TWO MEN. They're wearing suits. Parked behind them is an unmarked four-door car with black-wall tires.

HUNNICUT

Jesus... they didn't exactly call out the cavalry.

CAULFIELD

They know what they're doing. They don't want to attract too much attention.

(He turns to Hunnicut.)

You stay here. Don't do anything except stay out of sight. When we're ready... when everything's secure... I'll come get you.

He goes to the compartment door and opens it. He looks up and down the corridor. He turns back to Hunnicut.

HUNNICUT

I know... lock it.

Caulfield exits.

CUT TO:

130 EXT. TRAIN - NIGHT

130

Two enormous hoses are being coupled to the fuel at water intakes of the diesel by a group of railroad workers. Plumes of white vapor swirl underneath the massive wheels. The men do their work methodically. There's no sense of urgency.

CUT TO:

131 EXT. TRAIN CAR - NIGHT

131

Caulfield stands in the open doorway. He looks up and down the length of the train. All the way to the rear... a couple of passengers have gotten off... carrying their bags. An Elderly Couple runs over to them. They embrace.

Caulfield steps down on the platform. The two men are about a hundred feet away. They are standing just to the side of the station... their unmarked cars behind them.

CUT TO:

132 INT. DRAWING ROOM C - NIGHT

132

Hunnicut looks out of the window. She can see the receding figure of Caulfield approaching the two men.

CUT TO:

133 EXT. PLATFORM - NIGHT

133

Caulfield is walking. We can hear the sound of crickets. There is the ever-constant hissing from the train. The voices of the two departing passengers and the elderly couple are almost inaudible. We hear Caulfield's footsteps. There is a sense of desolation.

Both of the men have close-cropped hair. They are both about the same size. The one on Caulfield's left speaks first.

*

NIGRO

*

I'm Sergeant Nigro, RCMP... This is Detective Loughlin. Are you Caulfield?

Caulfield reaches them and shakes hands.

CAULFIELD

Yes. How come there are only two of you?

NIGRO

This is a pretty remote area. Backup is on its way.

(CONTINUED)

133

CONTINUED:

133

CAULFIELD

So, you guys are mounties.

*

NIGRO *

Yes. We don't really use horses anymore. That's mostly for tourists. Besides... horses don't have air conditioning.

(pause)

Listen... I don't think we should stand around here any longer than is necessary. Where's the woman?

CAULFIELD

She's on the train. I have her hidden. There are two guys who have been following us. They're armed... and I think I got them on a possible three-fourteen.

LOUGHLIN

I think we should get the woman into safe custody. Your three-fourteens can't go anywhere. We'll send some units to meet the train at the next stop. Then we'll nail them.

CAULFIELD

I think you're right.

NIGRO

Why don't you go get the woman... and we can get out of here.

CAULFIELD

Right...

He starts to turn back to the train... and then stops. He winces.

CAULFIELD (CONT'D)

Listen... I know this sounds dumb... except I don't feel so good. My stomach... must have been something I ate. I've got to run to the can for a second.

NIGRO

Are you serious?

Caulfield starts to hurry toward the station.

(CONTINUED)

133 CONTINUED:

133

CAULFIELD

Hey... I got no choice. You know how it is. I'll be right back.

He breaks into a trot for the station. The two officers remain standing there, watching him.

CUT TO:

134 INT. DRAWING ROOM C - NIGHT

134

Hunnicut is straining to see what is going on. She is growing increasingly nervous.

CUT TO:

135 EXT. TRAIN - NIGHT

135

The man with the boots, and Wootton, step out onto the platform. They look in the direction of the station. They see the two officers standing by themselves.

CUT TO:

136 INT. TRAIN STATION - NIGHT

136

Caulfield runs in. He goes to the public telephone that is hanging on the wall. He picks up the receiver. It is severed. The phone is inoperable.

He looks around. He sees the door to the men's room. He runs over to it.

CUT TO:

137 EXT. TRAIN - NIGHT

137

A COOK... wearing a white uniform and chef's hat, steps off the dining car, onto the platform. He takes out a package of cigarettes. He removes a cigarette... lights it... and inhales deeply. The cool night air is a welcome relief from the hot, cramped quarters of the kitchen. He stretches his arms.

The Fat Man who we have seen before steps onto the platform. He looks around. He looks at the man with the boots. The man with the boots looks back at him.

CUT TO:

138 EXT: TRAIN STATION - NIGHT

138

The two police officers are standing there. Nigro looks at Loughlin. He is growing impatient. Nothing has to be said. Loughlin nods... and heads toward the station.

CUT TO:

139 INT. STATION - NIGHT

139

Loughlin enters and looks around. It is empty.

The ticket agent is not sitting at the window. He's at the far end of the cubicle... filling out some forms. There is the sound of a typewriter clacking somewhere inside the station office.

Loughlin absentmindedly looks at some of the posters on the wall. There is a schedule... as well as some posters advertising discount rates for certain trips. There are a couple of faded posters showing different kinds of trains.

Loughlin looks at the men's room door. He walks over to it. He opens it.

CUT TO:

140 INT. MEN'S ROOM (TRAIN STATION) - NIGHT

140

The bathroom has four stalls and two urinals. On the other wall are three sinks.

Loughlin's shoes echo on the tile floor. The door squeaks closed.

LOUGHLIN

Hey, Detective... are you all right?

There is no answer. The men's room looks deserted. There is no sound.

LOUGHLIN (CONT'D)

Detective?

He looks around. The doors to all four stalls are closed.

Loughlin quietly gets down on his hands and knees... and looks underneath the abbreviated partitions for the stalls. He can see Caulfield's shoes and trouser legs sitting in one of the stalls.

Loughlin gets up. He slowly and quietly reaches underneath his jacket... and pulls out a revolver. He reaches in his jacket pocket and pulls out a dark metal cylinder. He screws it into the end of the barrel of the revolver. It is a silencer.

(CONTINUED)

140

CONTINUED:

140

He slowly walks down the line of stalls until he is in front of the one where Caulfield is. He gently pushes on the door. It is locked. He looks around the door to make sure nobody is coming.

He steps back. He cocks the gun with his right hand. He raises his leg... and, with all his might... he kicks at the stall door.

The crash of the door echoes in the tile room... as the flimsy latch breaks. The door slams against the partition wall and clatters again. Loughlin's momentum has carried him into the stall.

He only has an instant to see that there is an empty pair of trousers draped over the basin. There is an empty pair of shoes underneath them.

He doesn't have time to turn around. Caulfield hammers him in the back of the neck with both hands. He goes flying forward... into the tile wall.

The impact jars his revolver from his grasp. It clatters to the floor.

Caulfield spins him around and slams him against the wall again. Loughlin's face is bloody from the impact. He hits him twice in the solar plexus very hard. Loughlin gasps for breath.

Caulfield pulls him out of the stall and slams him against the wall near the sink. The back of Loughlin's head cracks the mirror. Caulfield has his hands around Loughlin's collar... squeezing the air from him.

CAULFIELD

Okay, shithead. A three-fourteen is indecent exposure. You're not a cop. Who sent you?

LOUGHLIN

Fuck you.

Caulfield knees him in the groin. Loughlin's eyes go wide with pain. He sags to the floor. Caulfield reaches in his jacket pocket... and takes out a pair of handcuffs. He puts one cuff on Loughlin's arm... and the other to a pipe under the sink. He races back to the stall and grabs his trousers. He starts putting them on. Loughlin is wheezing for breath.

(CONTINUED)

140

CONTINUED:

140

LOUGHLIN (CONT'D)

You're a dead man... you know that?

CAULFIELD

You don't look like you're in good shape either.

Caulfield has finished buckling his trousers. He grabs his shoes with one hand. He frantically puts them on. He reaches under his jacket and pulls out a service revolver.

As Caulfield faces the mirror over the sink... he sees the reflection of the door being kicked open behind him. Nigro stands there with both arms extended and a silence revolver in his hand.

Caulfield dives for the floor... just as the mirror shatters with the impact of the two bullets. There is the horrible thudding sound from the silenced revolver.

Caulfield scrambles toward the far wall. Loughlin grabs at his ankles and trips him. Caulfield falls down again... losing his gun. The revolver slides along the floor to the far wall. Nigro fires again. The tile above Caulfield's head explodes in a shower of particles. The ricochet is ear-splitting.

There is a window 10 feet from Caulfield. He doesn't think. He doesn't hesitate. He springs to his feet and dives head first into the window... his arms protecting his face.

The glass shatters.

CUT TO:

141

EXT. MEN'S ROOM (TRAIN STATION) - NIGHT

141

Caulfield's dive carries him out onto the pavement. He rolls as he hits the ground. His hands and feet are clawing at the pavement the instant he hits. He frantically gains some traction... and sprints away from the building.

CUT TO:

142

EXT. TRAIN - NIGHT

142

Boots and Wootton hear the sound of glass breaking. They start to walk toward the station.

CUT TO:

143 EXT. MEN'S ROOM (TRAIN STATION) - NIGHT 143

Caulfield comes to the end of the pavement and races over the graveled ground to a tree line about 50 yards ahead of him. He is away from the lighted area... and it's almost impossible to see where he is going. He makes it into the trees... and then stops. He crouches down and looks back at the station.

CUT TO:

144 CAULFIELD'S POV - NIGHT 144

Nigro comes around the front of the station in a run. He slows to a walk and then stops. Even from this distance... we can hear his footsteps. He looks around. He doesn't see anything.

CUT TO:

145 TREE LINE - NIGHT 145

Caulfield looks down at his empty holster inside his jacket. He looks back up at Nigro in the distance.

CUT TO:

146 INT. DRAWING ROOM C - NIGHT 146

Hunnicut knows something is wrong. This is taking too long. She picks up her bag... and goes to the compartment door. She opens it a crack... and looks down the corridor. She sees that no one is there... and she exits the compartment.

CUT TO:

147 EXT. DINING CAR - NIGHT 147

The Cook grinds the cigarette butt into the pavement. He turns and climbs back aboard the car.

CUT TO:

148 EXT. ENGINE - NIGHT 148

The trainmen start to turn the oversized brass fittings around the water and fuel hoses. They are getting ready to leave.

CUT TO:

149 EXT. TREE LINE - NIGHT 149

Caulfield starts to make his way very slowly down the tree line. He is trying not to make any noise.

CUT TO:

150 EXT. STATION - NIGHT 150

Nigro starts walking away from the station. He is walking parallel with the train... in Caulfield's general direction. He is looking for some sign of life.

CUT TO:

151 TREE LINE - NIGHT 151

Caulfield is picking up his pace... still trying to keep quiet. He realizes he doesn't have too much more time.

CUT TO:

152 EXT. ENGINE - NIGHT 152

The trainmen are pulling huge hoses away from the side of the engine. The ENGINEER is climbing back aboard.

CUT TO:

153 EXT. TRAIN - NIGHT 153

Hunnicut appears at the doorway to her car. She looks terrified. She is about to step onto the platform when she sees the man with the boots and his partner walking toward the station. She jumps back inside the car.

CUT TO:

154 [EXT.] NIGRO - NIGHT 154

He stops. He looks around again.

CUT TO:

155 EXT. TREE LINE - NIGHT 155

Caulfield is going faster... trying to keep away from Nigro... desperately trying to keep from making any noise.

CUT TO:

156 EXT. TRAIN - NIGHT 156

The Porters are starting to lift the yellow metal stairs back into the cars.

CUT TO:

157 ENGINE - NIGHT 157

The Engineer starts the titanic engines. They give off a deep, low growl.

CUT TO:

158 EXT. PLATFORM - NIGHT 158

Boots and Wootton hear the engine starting up. They see Nigro and start to head toward him.

CUT TO:

159 INT. TRAIN CAR - NIGHT 159

Hunnicut feels the vibration of the engine starting up. She realizes the train is about to leave... and she is going to be left stranded.

CUT TO:

160 TREE LINE - NIGHT 160

Caulfield has gone along the tree line as far as the front of the engine. There is about a hundred feet of open space between him and the engine. He looks back.

CUT TO:

161 NIGRO - NIGHT 161

Nigro is halfway between Caulfield and the train... about two car lengths back.

The two other men are close to him now. He motions for them to fan out along the tree line.

CUT TO:

162 TREE LINE - NIGHT 162

Caulfield gets down on all fours. He feels his way along the ground below him. His hand starts sweeping the ground... as if looking for something. He finds it. It is a rock. He looks back at Nigro. He sees the two other men.

CUT TO:

163 NIGRO - NIGHT 163

He looks at the train. Then he turns toward the tree line. He is scanning the area, searching for Caulfield. He can't see anything. He looks back behind him toward the rear of the train.

CUT TO:

164 TREE LINE - NIGHT 164

Caulfield sees Nigro turn away from him. He gets to his feet and throws the rock as high and as far as he can down the tree line in the opposite direction.

CUT TO:

165 NIGRO - NIGHT 165

Nigro still has his back to Caulfield. He is straining to see in the dark. The rock lands in the trees about 50 feet in front of him. A small branch snaps from the impact... and there is the rustle of leaves.

Nigro tenses. He hears the sound. He hurries forward... away from Caulfield... toward the sound. He draws his gun. The two other men follow along with him. They draw their guns.

CUT TO:

166 TREE LINE - NIGHT 166

Caulfield takes off. He is running as fast as he can.

CUT TO:

167 NIGRO - NIGHT 167

He is hurrying toward the tree line.

CUT TO:

168 CAULFIELD - NIGHT 168

He is 10 feet from the engine... when he skids on the gravel. It makes a sharp sound.

CUT TO:

169 NIGRO - NIGHT 169

He wheels around when he hears the sound. He is a millisecond too late. Caulfield has disappeared around the front of the engine. He doesn't see anything. He's not sure now. He turns and starts to walk toward the engine.

CUT TO:

170 [EXT.] OTHER SIDE OF TRAIN - NIGHT 170

Caulfield hugs the side of the engine. The thick metal skin is vibrating and warm as he touches it. He makes his way farther down and gets to the first car.

CUT TO:

171 ENGINEER - NIGHT 171

He slowly opens the throttle... and puts the engine in forward.
The row of metal wheels slowly starts to turn.

CUT TO:

172 [EXT.] OTHER SIDE OF TRAIN - NIGHT 172

Caulfield is dwarfed by the giant wheels and huge springs
underneath the train cars... as it starts to creep forward.

CUT TO:

173 NIGRO - NIGHT 173

He looks around again. He is confused.

CUT TO:

174 [EXT.] CONDUCTOR - NIGHT 174

He climbs aboard the first car and closes the door.

CUT TO:

175 EXT. PLATFORM - NIGHT 175

The Fat Man gets back on board.

Nigro and the two men see the train starting to move. Nigro
motions for the two of them to get on the train. He
continues looking. The two men sprint toward the train.

CUT TO:

176 INT. TRAIN CAR - NIGHT 176

Hunnicut is standing by the open doorway to the train car.
She sees the platform moving in front of her... as the train
starts. She is frantic.

CUT TO:

177 [EXT.] OTHER SIDE OF THE TRAIN - NIGHT 177

Caulfield has to pick up his pace to stay with the train as
it's gaining speed.

CUT TO:

178 EXT. PLATFORM - NIGHT 178

The two men are also breaking into a trot to keep up with the
train as they approach it.

CUT TO:

179 INT. TRAIN CAR - NIGHT

179

Hunnicut makes a decision. She is going to get off. Just as she is stepping out into the doorway... she sees the two men running toward the train. She leaps backwards and flattens herself against the corridor wall.

CUT TO:

180 [EXT.] OTHER SIDE OF TRAIN - NIGHT

180

Caulfield is running faster.

CUT TO:

181 INT. TRAIN - NIGHT

181

Hunnicut wants to get to her compartment... except she is afraid to cross in front of the doorway. She looks out. She sees that the two men are racing toward her car.

CUT TO:

182 EXT. TRAIN - NIGHT

182

The two men are 10 feet from the doorway. They cannot see Hunnicut.

CUT TO:

183 [EXT.] OTHER SIDE OF TRAIN - NIGHT

183

Caulfield is running faster. His hand is a foot away from a handrail protruding from the door of the first car.

CUT TO:

184 INT. TRAIN CAR - NIGHT

184

Hunnicut cannot move. She flattens herself against the wall... the open doorway just inches from her.

The two men jump aboard the open doorway leading to the car behind her. Even though the two doorways share the same open area... Hunnicut is shielded by a small metal partition. The two men enter car 564. Hunnicut remains frozen in the alcove.

CUT TO:

185 INT. CAR 564 - NIGHT

185

The two men stand in front of Drawing Room A. They look at each other. There is a silent count of three between them. The man with the boots kicks open the compartment door... and both men jump inside.

CUT TO:

186 [EXT.] OTHER SIDE OF TRAIN - NIGHT

186

Caulfield grabs a hold of the handrail on the first car. He lifts himself off the ground. The train is picking up speed. Caulfield catches his breath.

CUT TO:

187 INT. DRAWING ROOM A - NIGHT

187

Both men stand in the darkened drawing room. Their guns are drawn. The drawing room is empty. The man with the boots goes over to the bathroom door. He kicks it open. It is empty. The two of them look at each other. They exit the compartment.

CUT TO:

188 INT. TRAIN CAR - NIGHT

188

Hunnicut races down the corridor. She gets to Drawing Room C. She opens the door to the compartment and closes it behind her.

A second later... the door at the head of the car opens... and the two men enter. They have left Car 564, and are returning to the front of the train. They walk by the door marked Drawing Room C.

CUT TO:

189 [EXT.] OTHER SIDE OF TRAIN - NIGHT

189

Caulfield starts to pound on the outside of the door to the train car.

CUT TO:

190 INT. FIRST CAR - NIGHT

190

The Conductor hears the pounding on the door. It is the wrong door for someone to be knocking on. He unlatches it and opens it. He is shocked to see Caulfield hanging on outside. Caulfield jumps in.

(CONTINUED)

190 CONTINUED:

190

CAULFIELD

Thank you. That was close. I was taking a walk. I didn't realize the train was leaving.

CONDUCTOR

You could have been hurt.

CAULFIELD

I know... It was pretty stupid of me. I'll never do that again.

CONDUCTOR

I certainly hope not.

Caulfield opens the door and enters the first car.

CUT TO:

191 INT. COACH CAR - NIGHT

191

Caulfield walks down the aisle of the first coach car. When he gets to the door leading to the second coach car... he takes a deep breath... and regains his composure. He opens it.

CUT TO:

192 INT. COACH CAR - NIGHT

192

Caulfield walks in the car. A third of the way down... the two men are sitting. They look up. Caulfield continues walking down the aisle. As he gets near the two men, he looks down at them and smiles "hello." He continues walking. The two men get up... and follow him.

CUT TO:

193 EXT. PLATFORM - NIGHT

193

Nigro stands there watching the train pass by. As the last car starts to recede... he turns and hurries to the station.

CUT TO:

194 INT. CLUB CAR - NIGHT

194

Caulfield enters. He looks over his shoulder. Before the door closes... he can see the two men following him. He sits down at an empty table. He is clearly waiting for them.

(CONTINUED)

194

CONTINUED:

194

The two men enter. They see Caulfield. He looks at them. They walk over to his table... and sit down next to him. The man with the boots speaks first:

NELSON

Mister Caulfield... I have a business proposition that might interest you.

CAULFIELD

Detective Caulfield. You guys traveling in coach? That must get a little uncomfortable.

NELSON

We made our reservations at the last moment. It's a bit cramped... except it won't be for much longer.

Caulfield looks at the other man.

CAULFIELD

(to Nelson)

Does he speak?

NELSON

Sometimes very convincingly.

The WAITER comes over.

WAITER

Would you gentlemen care for something to drink?

NELSON

(to Caulfield)

What would you like? It's my treat.

CAULFIELD

Coffee.

NELSON

(to the Waiter)

My friend will have a cup of coffee, please... I'll have a seven and seven... and a Scotch on the rocks for my associate.

The Waiter leaves.

(CONTINUED)

194 CONTINUED:

194

CAULFIELD

(to the other man)

I kind of figured you for something
with an umbrella in it.

The man looks at Caulfield coldly.

WOOTTON

I'm going to enjoy this.

NELSON

If you're trying to get him to lose
his composure... you're not going to
succeed. He's very good at what he
does. So am I. The difference
between us is that I do it for a
living... he enjoys it.

CAULFIELD

I think work should be fun... It
makes the day go by quickly.

NELSON

As I said... I have a business
proposition for you.

Wootton reaches in his pocket. Caulfield tenses. Wootton
removes a package of cigarettes. He sees Caulfield's reaction...
and he smiles.

NELSON (CONT'D)

How much money does a detective make
in a year?

CAULFIELD

Enough.

NELSON

I doubt that.

CAULFIELD

You thinking of joining the
department?

NELSON

I'm thinking that perhaps we can
negotiate an arrangement that would
be mutually satisfactory.

(CONTINUED)

CAULFIELD

(to Wootton)

He said he thinks we can make a deal.

Wootton lights a cigarette. The Waiter arrives with the drinks. Caulfield takes his coffee. Nelson puts some money on the Waiter's tray.

NELSON

Keep the change.

WAITER

Thank you, sir.

The Waiter leaves.

NELSON

The people I work for are very determined. They want the woman. You have her. The question is simply how much do you want?

CAULFIELD

What woman?

NELSON

You know we're going to find her. It's just a matter of time. What I'm proposing is that you recognize the inevitable.

CAULFIELD

I still don't know who this woman is. Your friend here lost a briefcase... and you lost a woman? You guys ought to be a little more careful.

NELSON

The people I work for have a large investment in this matter. Like I said... they are very determined.

CAULFIELD

Sounds like you work for interesting people.

NELSON

Very interesting.

(CONTINUED)

CAULFIELD

Do you have a good dental plan?

NELSON

What I'm talking about is probably ten times what you earn in a year... including whatever you steal.

CAULFIELD

I don't steal.

WOOTTON

An honest cop... I like that.

CAULFIELD

To protect and serve... That's our motto.

NELSON

Ten times. You could never get that far ahead if you worked for another thirty years... and there's a possibility you won't survive that long.

CAULFIELD

That's true.

NELSON

All you have to do is point her out... then look the other way. That's not a great deal of effort for more money than you ever dreamed of. And there's no risk for you. You can go through all the motions of guarding her... We'll take care of the rest.

The Fat Man enters the club car. He sees the three men sitting at the table. He stops for a second to look at them. Caulfield looks up and notices him. The Fat Man turns away... and walks through the club car.

NELSON (CONT'D)

Did you ever wonder what it feels like to have a lot of money?

CAULFIELD

Many times.

NELSON

It's a very good feeling.

(CONTINUED)

CAULFIELD

I'm sure it is.

NELSON

It's a lot better than what you have to look forward to. You put in your thirty years. You have a pension. You're probably divorced... so between your alimony and your bar bill... there's not much left. So you eat take-out food in a dingy apartment. You do that for thirty years. Then when you retire... you buy a little boat... and put it on a trailer... and tow it with your rusty little car up to a lake... where you go fishing on weekends. During the week... you go to a policeman's bar... called The 34th Precinct--or something like that--and you sit with all the other retired cops. After a few years of doing that... you put a .38 snub-nose special in your mouth... and blow your brains out. That's what you have to look forward to, Detective Caulfield.

CAULFIELD

Sounds good to me.

NELSON

I'm offering you a way out. I'm offering you enough money so that your whole life will be different.

He looks at Caulfield.

NELSON (CONT'D)

Don't tell me that you're above temptation.

CAULFIELD

Hey... I'm tempted. I'd love to take your offer. There's only one little problem.

NELSON

And what is that?

CAULFIELD

I don't know who this woman is that you keep talking about.

(CONTINUED)

Caulfield looks back at Nelson.

NELSON

This offer does not stay on the table for too long. We are obviously going to find the women. There are a couple of things you should know before you make your decision. Jack... show him what you have.

Wootton starts to reach in his jacket pocket. Caulfield tenses. Nelson smiles. Wootton pulls out two small frayed sections of wire. He puts it on the small Formica table.

NELSON (CONT'D)

Do you know what this is?

CAULFIELD

I have a feeling you're going to tell me.

NELSON

It seems as if something has happened to the communications gear on this train. There is no way for anyone to radio ahead. That's a shame... isn't it?

Caulfield looks at the wires.

NELSON (CONT'D)

The other item that might interest you is that when this train reaches its destination... there will be some more people waiting for you. Quite a few of them. They are not like us. We have no desire for any needless violence. We are professionals... just like you. To have an ugly incident occur... while we are on this train... with no method of escape... that is not in our self interest either. However... the men who will be waiting for you are a different matter. They will have time to have planned what they are going to do. They will have an avenue of escape. They are simply not going to let you and that woman get off the train. It's as simple as that.

(MORE)

(CONTINUED)

NELSON (CONT'D)

Then we will have what we want. You will have lost her... possibly your life... and certainly more money than you have ever dreamed of.

CAULFIELD

I really wish I could help you guys out.

Wootton smiles at him.

WOOTTON

I'm really going to enjoy this.

CAULFIELD

Give it a rest.

NELSON

There are no more stops between here and Vancouver. You cannot get off... and neither can the woman. You don't really have a lot of choice. Think about it.

CAULFIELD

I will.

NELSON

Do you really think you can get her off this train?

CAULFIELD

Get who?

NELSON

Nelson smiles at him.

Caulfield finishes the cup of coffee.

CAULFIELD (CONT'D)

Thanks for the coffee. I've really enjoyed this. I've got to go now.

Caulfield gets up.

NELSON

We'll talk again.

CAULFIELD

I'm in the book.

(CONTINUED)

194 CONTINUED:

194

Caulfield walks away.

Nelson watches him leave. He puts his drink to his lips.

CUT TO:

195 INT. DRAWING ROOM C - NIGHT

195

The drawing room is dark. There is a knock on the door. Hunnicut... who is seated by the window... jumps up. She flattens herself against the drawing room wall. She doesn't answer the knock.

There is another knock.

CAULFIELD (O.S.)

It's me.

Hunnicut rushes to the door. She unlatches it... and Caulfield slips in. Her eyes are wide with fear.

HUNNICUT

Jesus Christ! What happened?

CAULFIELD

Your friend Leo Watts has a friend in the police department... a sergeant named Shannon. Those two guys he sent were not cops.

HUNNICUT

I thought you were dead.

CAULFIELD

Well, I'm not.

Caulfield goes over and sits down by the window. The tracks are curving around a lake. The moon is glinting off the water.

CAULFIELD (CONT'D)

When I get back... Shannon's going to be mine.

HUNNICUT

If you get back.

CAULFIELD

We'll get back.

HUNNICUT

How?

(CONTINUED)

CAULFIELD

I'll take care of it.

HUNNICUT

Are you really telling me not to worry my pretty little head, while you work everything out? This is my life we're talking about! Who the hell do you think you are? I thought you were dead. I thought I was on my own. Then you come prancing in here with your badge and your gun, and tell me not to worry? You want me to go in the kitchen and whip up some pancake batter, while you go out there and beat the bad guys? You really are a jerk.

CAULFIELD

You're wrong.

HUNNICUT

I am?

CAULFIELD

I don't have a gun.

HUNNICUT

Are you serious?

CAULFIELD

It's a long story.

HUNNICUT

My friend Leo Watts? You got brass ones, mister.

Caulfield looks at her.

HUNNICUT (CONT'D)

Do you know what really happened?
Do you know anything about me?

CAULFIELD

I know you were Michael Tarlow's girlfriend.

(CONTINUED)

HUNNICUT

It must be nice not to let knowledge get in your way.

(pause)

I never met Michael Tarlow in my life before that night. I got fixed up on a blind date by a well-meaning roommate. I saw a man get murdered. I don't know if he was a good man or a bad man... except I saw someone take his life as casually as you'd buy a pack of gum.

(pause)

It's not like it is on television. It was horrible. It's not part of my life. It's something you read about... except it doesn't ever happen to you.

(pause)

I don't know how I got through that night. The only blessing was my roommate stayed out that night... so I didn't have to act normal for anyone.

(pause)

The next day... it was all over the newspapers... about who Tarlow was. The papers said he was a lawyer for this famous gangster named Leo Watts. They had a photograph of Leo Watts on the front page. That was the man in the hotel suite.

(pause)

The only thing I could think of was to run. My brother has a cabin. You were there... you know how remote it is. I went there. I figured no one could find me.

(pause)

That's what happened.

(pause)

Don't you ever judge me. Don't you dare. I'm scared stiff. I don't want to die. I certainly don't want to die because of this. I want to do the right thing. I do. I'm just so scared. Can't you understand that?

Caulfield looks at her.

(CONTINUED)

195 CONTINUED:

195

HUNNICUT (CONT'D)

So here's the program. You're going to tell me what's going on. You're going to tell me what ideas you have... if you have any. Have you got that?

Caulfield takes a breath. He rubs his temples. He looks at her.

CAULFIELD

I'm sorry.

Hunnicut looks at him. The two of them sit there in silence. Finally:

CAULFIELD (CONT'D)

They still don't know where you are. I don't think they're going to do anything tonight... because they don't have to. We have to do something before the last stop.

(pause)

We can't get off the train. We'd be sitting ducks. The area is too remote.

(pause)

I can't call for help. Shannon may not be the only one who's dirty. I can't trust anybody.

(pause)

There's somebody else on board besides the two men. I think I know who he is. A big fat guy. I don't know exactly what I'm going to do. I just know that I can't wait for them to make their move. I've got to make mine.

(pause)

See if you can get some sleep. You're going to need it.

HUNNICUT

I don't know if I can.

CAULFIELD

Just try. Don't worry... I'll be up.

Hunnicut is sitting on the couch. She draws her knees up to her chin. She rests her head on her knees. She looks at Caulfield.

(CONTINUED)

195 CONTINUED:

195

Caulfield turns his gaze out the window. A thin cloud draws a gray line across the moon. The water outside is calm and flat. The tall pines are black silhouettes against the moonlit water.

CUT TO:

196 EXT. COUNTRYSIDE - NIGHT

196

The soaring mountains... dotted with stands of Douglas Fir are rimlit by the moon. The yellow-white headlight of the engine splashes along the tree line... as the train curves to the right. The engine blares a forlorn note. It is late... and a lot of the lights in the cars are extinguished.

DISSOLVE TO:

197 EXT. TRAIN - DAWN

197

The train slaloms its way along the Eagle River. The low morning clouds hang just over the water. They hug the green thick mountains like a cummerbund. The mountains rise clear above them. At times... the cloud appear to touch the water.

The sky is turning light blue again. There is a veil of gray haze along the tracks... as the clouds obscure the rising sun. The train barrels past a lonely signal light. The light changes from green to red... as the engine passes it.

CUT TO:

198 INT. DRAWING ROOM C - DAWN

198

Hunnicut has fallen asleep on the couch. Her legs are curled in a fetal position. Her arms are tucked in close to her chest.

Caulfield is awake. He's obviously not slept at all. He is looking out of the window.

He gets up and walks over to Hunnicut. He touches her shoulder gently. She stirs and looks up at him.

Hunnicut jumps up with a start. Caulfield keeps his hand on her shoulder.

CAULFIELD

Everything's okay. Nothing's happened.

HUNNICUT

We're not dead yet?

(CONTINUED)

198

CONTINUED:

198

CAULFIELD

Not yet.

HUNNICUT

Good.

Hunnicut looks at him. She stretches.

Caulfield sits down beside her.

CAULFIELD

I'm going to leave you alone for a while.

HUNNICUT

Why?

CAULFIELD

They don't know where you are. I can't just sit here... unarmed... if they finally say screw it and start checking every compartment on the train, and burst in here.

(pause)

I don't know what I'm going to do... I just know that I've got to do something before they do. I've got to at least see them.

(pause)

If they come after me... at least you won't be right next to me.

Hunnicut thinks about this for a while. She looks back at Caulfield and shrugs.

CAULFIELD (CONT'D)

I'll be back soon. Would you like me to bring you back some coffee?

HUNNICUT

That would be nice.

CAULFIELD

(getting up)

Don't forget to lock the door.

Caulfield goes to the door. He opens it. He looks out. All is clear. He turns back to Hunnicut.

CAULFIELD (CONT'D)

Piece of cake.

(CONTINUED)

198

CONTINUED:

198

He closes the door.

CUT TO:

199

INT. TRAIN CAR - DAWN

199

Caulfield makes his way down the corridor. He goes to the next car.

CUT TO:

200

INT. NEXT CAR - DAWN

200

Most people are still asleep. All is quiet. Caulfield slowly makes his way down the next corridor.

When he's halfway down the corridor... the door at the head end opens up. A young couple enters the car. Caulfield stops to give them room. They smile "good morning" to him as they pass. Caulfield nods an absentminded smile.

There is not a lot of room in the corridor... so Caulfield has to press himself against a compartment door. He watches them go.

He does not see the compartment door silently open. He does not see the barrel of the gun slipping through the open door of the compartment. It is four inches from his back.

The gun barrel presses against his kidney. Caulfield goes rigid. His eyes close. His hands are at his sides. There is no way out.

VOICE

Freeze, mister.

Caulfield is frozen.

NICHOLAS (V.O.)

You're not robbing anybody else on this train.

CAULFIELD

(silently)

Jesus Christ.

Nicholas steps out into the corridor. He keeps his gun trained on Caulfield.

CAULFIELD (CONT'D)

That thing's not real, is it?

Nicholas continues walking around Caulfield. He is now facing him.

(CONTINUED)

200

CONTINUED:

200

NICHOLAS

Of course not. I'm a kid.

Caulfield relaxes.

NICHOLAS (CONT'D)

I didn't say you could move.

CAULFIELD

You shouldn't go around pointing those things at people. You could get hurt.

NICHOLAS

You shouldn't go around robbing people. You could go to jail.

CAULFIELD

I'm not a robber.

NICHOLAS

I don't believe you.

CAULFIELD

Listen... I gotta go.

NICHOLAS

Hey... you're not supposed to move.

CAULFIELD

I gotta get going.

NICHOLAS

I'll be watching you.

CAULFIELD

I'm sure you will.

Caulfield starts to walk away. Then he stops. He turns around.

CAULFIELD (CONT'D)

What's your name?

NICHOLAS

Nick.

CAULFIELD

You always go around pretending you're a cop?

(CONTINUED)

200

CONTINUED:

200

NICHOLAS

Sometimes I'm the bad guy.

CAULFIELD

I understand... it pays better.
You're a cop now... right?

NICHOLAS

Yes.

CAULFIELD

Can you keep a secret?

NICHOLAS

Of course I can.

CAULFIELD

No... I mean, really keep it a
secret.

NICHOLAS

Really.

Caulfield walks over to him. He kneels down so his head is
even with the boy's. He puts his hand on Nick's shoulder.

CAULFIELD

Suppose I told you I'm really a cop.

NICHOLAS

No way.

CAULFIELD

Suppose I could prove it to you.
Suppose... I told you I needed your
help. Would you help me... and tell
no one... I mean no one?

Nicholas is really interested.

NICHOLAS

Prove it.

Caulfield reaches inside his jacket... and pulls out his ID.
The boy's eyes go wide.

NICHOLAS (CONT'D)

Is that real?

CAULFIELD

Yes, it is.

(CONTINUED)

200 CONTINUED:

200

NICHOLAS

No shit?

CAULFIELD

No shit.

NICHOLAS

Are you on a case?

CAULFIELD

Yes... a big one.

NICHOLAS

Where's your gun?

CAULFIELD

I don't have it.

NICHOLAS

If you're a real cop... how come you don't have a gun?

CAULFIELD

That's my problem. The bad guys took it.

NICHOLAS

Are you kidding me?

CAULFIELD

I wish I was.

(pause)

I need your help.

NICHOLAS

You do?

CAULFIELD

I need to borrow your gun.

NICHOLAS

It's not real.

CAULFIELD

But we won't tell anybody... will we?

NICHOLAS

No... nobody.

Caulfield puts his hand on the gun. They are both holding it now.

(CONTINUED)

200 CONTINUED:

200

CAULFIELD

One more thing... Raise your right hand.

The boy is gaping at him. He raises his hand... as if in a trance.

CAULFIELD (CONT'D)

Put your left hand on the gun.

He does so.

CAULFIELD (CONT'D)

I'm going to have to deputize you.

NICHOLAS

Really?

CAULFIELD

According to the law of the State of California... and the international laws of criminal justice... I do hereby deputize you as a police officer's assistant. You are subject to the laws of secrecy and jurisprudence, so help me God.

Nicholas looks at him.

CAULFIELD (CONT'D)

Say "I do."

NICHOLAS

I do. What does it mean?

CAULFIELD

It means if you say anything about this... your ass is grass.

NICHOLAS

Okay.

CAULFIELD

Okay, Deputy... Now, go back to your mother... and act normal.

NICHOLAS

Yes, sir.

Caulfield gets up. He puts the gun in his belt... and starts to walk away.

(CONTINUED)

200

CONTINUED:

200

NICHOLAS (CONT'D)

Hey... Are you going to give it back?

CAULFIELD

I promise. Get back inside.

NICHOLAS

You bet.

Nicholas goes back in the compartment and closes the door.
Caulfield goes to the front of the car.

CUT TO:

201

INT. DINING CAR - MORNING

201

Caulfield enters the dining car. There are a number of early risers seated at various tables. White uniformed WAITERS carrying trays are serving them their breakfast. Caulfield walks over to an empty table and sits down. A Waiter comes over.

WAITER

Good morning, sir... Would you like some breakfast?

CAULFIELD

Just some coffee, please... black.
Can I have another cup to go?

WAITER

Certainly, sir.

The Waiter leaves. Caulfield looks out of the window. The morning mist is dancing over the still water. The view outside is serene.

KATHRYN (V.O.)

Good morning.

Caulfield looks up and sees Kathryn. She looks even more attractive than she did last evening.

KATHRYN (CONT'D)

Do you mind if I join you?

CAULFIELD

Uh... I'm not really having breakfast...
just some coffee... Sure... sit down.

Kathryn sits opposite him.

(CONTINUED)

201 CONTINUED:

201

KATHRYN

Did you sleep well?

CAULFIELD

Not much.

KATHRYN

Me too. I didn't think it would be
so difficult to sleep on a train.

She looks out the window.

KATHRYN (CONT'D)

My God, it's beautiful, isn't it?

CAULFIELD

Yes.

The Waiter arrives. He puts down a Styrofoam cup. He is
carrying a pot of coffee. He pours coffee into the cup.
Then he fills the china cup in front of Caulfield.

WAITER

(to Kathryn)

Good morning, ma'am... Would you care
for some breakfast?

KATHRYN

Just some tea, please... and some
toast.

WAITER

What kind of bread?

KATHRYN

Any kind... wheat.

The Waiter leaves. Kathryn looks at the Styrofoam cup in
front of Caulfield.

KATHRYN (CONT'D)

Are you getting coffee for someone?

Caulfield looks down at the Styrofoam cup.

CAULFIELD

No. It's for me. I thought I would
have a cup here... and then I have to
get back to my compartment. I have
a lot of reading to do before we get
there... reports and stuff.

(CONTINUED)

201 CONTINUED:

201

KATHRYN

Oh.

(pause)

What kind of work do you do?

CAULFIELD

Sales.

KATHRYN

What do you sell?

CAULFIELD

Construction supplies... heavy equipment.

KATHRYN

You don't look like the salesman type.

CAULFIELD

What type is that?

KATHRYN

Somebody who looks comfortable with a name tag on their pocket. The kind that says "Hi, my name is..."

CAULFIELD

I don't really have to do that kind of thing.

KATHRYN

Good.

The Waiter brings her tea and toast. She thanks him... and he leaves. Caulfield sips his coffee and looks around the dining car.

KATHRYN (CONT'D)

Where do you live?

CAULFIELD

Los Angeles.

Kathryn takes a sip of tea.

KATHRYN

I go there quite often. As a matter of fact... I'm going to be there next week.

(CONTINUED)

201

CONTINUED:

201

Caulfield is distracted. He takes a sip of coffee.

KATHRYN (CONT'D)

I stay at the Bel Air.

CAULFIELD

It's a nice place.

There is a pause.

KATHRYN

Would you like to see me?

Caulfield looks around. An Elderly Couple enters the dining car. They look over at Caulfield. Caulfield doesn't answer.

KATHRYN (CONT'D)

I'm really bombing.

CAULFIELD

What? Oh... I'm sorry... I wasn't... I wasn't... What did you say?

KATHRYN

It wasn't important.

CAULFIELD

I'm sorry... It is important. What did you say?

KATHRYN

I feel like an idiot.

(pause)

I asked you if you would like to see me.

CAULFIELD

I would like that very much.

The Elderly Couple has gone to a table. The Elderly Man leaves his wife sitting at the table... and has walked over to Caulfield by the time he has finished speaking.

ELDERLY MAN

How is she doing?

Caulfield looks up and sees the man.

CAULFIELD

What?

(CONTINUED)

201 CONTINUED:

201

ELDERLY MAN

Your wife... How is she doing?

Kathryn looks like she's been slapped in the face. The Elderly Man turns to her and smiles.

ELDERLY MAN (CONT'D)

I gave him my compartment. He only had coach seats. His wife looked like she was about to have the baby in the train station.

CAULFIELD

She's doing just fine. It was really kind of you. I hope you and your wife weren't too uncomfortable.

ELDERLY MAN

Hell, no. We played cards all night. I cheat. So does she. I cheat better... That's why she's buying breakfast.

(pause)

I've got to go... I hope everything works out fine.

CAULFIELD

Thanks... thanks again.

The Elderly Man leaves. Caulfield looks at Kathryn. Her eyes are beginning to well with tears.

CAULFIELD (CONT'D)

You don't understand. It's not...

Kathryn starts to get up from the table.

KATHRYN

I do understand.

CAULFIELD

Look... I'm really...

KATHRYN

This is ridiculous... You have nothing to apologize for. It's me.

Caulfield grabs her hand and holds it.

CAULFIELD

No. I can't explain. Please...

(CONTINUED)

201 CONTINUED:

201

Nelson and Wootton enter the dining car. They look around. They see Caulfield and Kathryn. They see him holding her hand. Caulfield looks at the far end of the dining car. He sees the two men. He realizes what he has just done. He gets up. He holds Kathryn's hand firmly.

CAULFIELD (CONT'D)

Come with me.

KATHRYN

What?

Caulfield starts to pull her arm.

CAULFIELD

Come with me... now. Don't ask any questions. Just do as I say.

KATHRYN

No... I don't want...

CAULFIELD

I'm not asking you... I'm telling you. You're in danger.

KATHRYN

What?

CAULFIELD

Let's go... now.

The two of them leave the dining car... in the direction of Caulfield's drawing room. The two men are at the far end of the dining car. They are watching Caulfield and Kathryn.

CUT TO:

202 INT. NEXT CAR - MORNING

202

Caulfield is pulling Kathryn down the aisle of the next car.

KATHRYN

Where are you taking me... who are you?

CAULFIELD

I don't have time to explain. There are two men... They think you're someone else.

KATHRYN

Let go of me!

(CONTINUED)

202 CONTINUED:

202

CAULFIELD

I want you to go to your compartment.
Get in there and lock the door.

The Fat Man enters the car from the direction that Caulfield is heading.

KATHRYN

My compartment's back the other way.

CAULFIELD

You can't go back that way.

KATHRYN

Please... tell me what's going on!

CAULFIELD

There's no time.

The Fat Man is now three feet away from them. He is completely blocking the corridor. Caulfield starts to pull at her again.

FAT MAN

What seems to be the problem?

Kathryn starts to answer.

CAULFIELD

There's no problem.

FAT MAN

Looks like there's one to me.

CAULFIELD

I don't give a shit what it looks like to you.

FAT MAN

That's no way to talk.

CAULFIELD

Get out of my way.

FAT MAN

I'm afraid you're going to have to come with me.

Before Caulfield can answer, the Fat Man reaches in his pocket and takes out a leather I.D. It has a badge on it.

(CONTINUED)

202 CONTINUED:

202

FAT MAN (CONT'D)

My name's Keller. I'm with railroad security. Now, you let go of that lady... and you come with me.

CAULFIELD

You're a railroad cop?

Caulfield takes the I.D. from the man and looks at it. He lets go of Kathryn. He reaches in his pocket and takes out his I.D. and shows it to the Fat Man. Kathryn looks at Caulfield's I.D.... and then at Caulfield.

CAULFIELD (CONT'D)

There are two men on this train.
They're here to kill someone.

FAT MAN

I think I know who the two are.
I've been watching them.
(pause)
I've been watching you too.

CAULFIELD

The person they're after is a woman.

FAT MAN

Where is she?

CAULFIELD

She's safe at the moment. I believe they think that she's the woman.

He motions to Kathryn.

FAT MAN

What do you want me to do?

CAULFIELD

Where is your compartment?

FAT MAN

One car behind me.

CUT TO:

203 INT. NEXT CAR - DAY

203

The Fat Man opens his compartment door. Caulfield ushers Kathryn into it. He turns to the Fat Man.

(CONTINUED)

203 CONTINUED:

203

CAULFIELD

Keep her there. They won't think of looking in here.

FAT MAN

I have a radio inside. I can call ahead for help.

CAULFIELD

I thought all the communications were down.

FAT MAN

Mine's a portable unit.

CAULFIELD

I want you to have your people contact the Los Angeles Police Department. I want them to talk to Captain Dominick Frigo. Tell them he is the only one they can talk to. It's very important. I want them to tell Captain Frigo... that Shannon is dirty.

FAT MAN

I'll do it right away.

CAULFIELD

It's not just your grocer who loves you.

The Fat Man goes inside and closes the door. Caulfield runs down the corridor.

CUT TO:

204 INT. CAR 564 - DRAWING ROOM A - DAY

204

Hunnicut opens the door as Caulfield rushes in.

CAULFIELD

I'm moving you to another car.

HUNNICUT

What's happened?

CAULFIELD

Things are looking a little better. There's a railroad cop on the train.

CUT TO:

205 INT. RAIL CAR - DAY

205

Caulfield and Hunnicut are hurrying down the corridor.

CAULFIELD

I'm going to put you in his compartment. I think you'll be all right. If nothing else... it will give us some more time.

He gets to the door at the end of the car. He opens it cautiously to see if anyone is coming. There is no one there. The two of them enter the next car.

CUT TO:

206 INT. NEXT CAR - DAY

206

Caulfield and Hunnicut run down the corridor. Caulfield stops at the Fat Man's compartment. He knocks on the door.

CAULFIELD

Keller... It's me.

Caulfield looks around nervously. There is no answer. He knocks again. This is the wrong time for someone to take so long answering a knock at the door.

Caulfield pushes at the door. It is not locked. It swings open.

CUT TO:

207 INT. KELLER'S COMPARTMENT - DAY

207

The Fat Man is sitting on the couch. He is looking out of the window.

The problem is, his eyes are in a fixed gaze. His mouth is open. Hunnicut puts her hands to her mouth. She sees the blue hole in the Fat Man's temple... and the smear of blood on the wall.

CAULFIELD

(quietly)

Oh, Christ... they got her.

Hunnicut is horror-struck. She looks as if she is going to lose it.

CUT TO:

208 INT.. TRAIN CORRIDOR - DAY

208

As Caulfield and Hunnicut back out of the compartment... the door behind them opens. Wootton enters the car from the far end. He sees Caulfield and Hunnicut. Caulfield looks around in time to see Wootton. He grabs Hunnicut and they start to run. Wootton does not run. He walks steadily and deliberately.

CUT TO:

209 INT. NEXT CAR - DAY

209

Caulfield and Hunnicut are running.

CAULFIELD
Why isn't he running?

HUNNICUT
What?

CAULFIELD
Forget it.

They get to the door at the end of the car. Caulfield opens it. He sees Nelson entering the next car. Nelson goes to the first compartment and knocks on the door. The compartment door opens.

NELSON
I'm sorry... I must have the wrong compartment.

He goes to the next compartment.

Caulfield and Hunnicut double back to the previous car.

They get to the L of the corridor. It is where the doors leading to the outside are.

Caulfield frantically looks around. He sees the doors are solid. He looks above him. The door is in two halves. The upper half opens like a Dutch door. Caulfield unlatches it and pulls it open.

There is a rush of air that howls into the car. The roar of the train is deafening. Caulfield looks out of the opening.

CUT TO:

210 EXT. TRAIN - DAY

210

Caulfield can see above the Dutch door are a series of handrails leading to the roof of the car.

CUT TO:

211 INT. TRAIN CAR - DAY

211

Caulfield grabs Hunnicut. He has to shout above the noise.

CAULFIELD

I'll help you up. Grab onto the handrails... and get on the roof.

HUNNICUT

I can't.

CAULFIELD

You have no choice.

Hunnicut is terrified. She is frozen.

CAULFIELD (CONT'D)

Don't even think about it. Just do it.

He starts to lift her out.

CUT TO:

212 EXT. TRAIN - DAY

212

The upper half of Hunnicut's body stretches out through the opening. She grabs onto the handrail.

The wind is like a hurricane against her. She is half crying... and half gasping... however, she is doing it. She grabs onto the first handrail.

CUT TO:

213 INT. TRAIN CAR - DAY

213

Wootton is almost at the entrance to the next car... where Caulfield and Hunnicut are.

CUT TO:

214 INT. OTHER CAR - DAY

214

Nelson is knocking on another compartment door. He is conducting a compartment-by-compartment search.

CUT TO:

215 EXT. TRAIN - DAY

215

Hunnicut is starting to climb onto the roof. Caulfield leans out of the opening. He shouts to her.

(CONTINUED)

215 CONTINUED:

215

CAULFIELD

When you get on top... lie flat.
You're doing great.

CUT TO:

216 INT. TRAIN CAR - DAY

216

Caulfield realizes he's running out of time. He goes across the "L" of the corridor... and flattens himself against the opposite wall... so that he can't be seen.

Wootton enters the car. He walks steadily forward.

CUT TO:

217 EXT. TRAIN - DAY

217

Hunnicut has scrambled onto the roof. She is holding on for dear life. She presses the side of her face against the metal roof of the train car.

CUT TO:

218 INT. TRAIN CAR - DAY

218

Nelson is knocking on another compartment door.

CUT TO:

219 INT. TRAIN CAR - DAY

219

Wootton is halfway down the corridor.

Caulfield tries to flatten himself even more against the wall... to become even less visible.

Wootton reaches the "L". He feels the rush of air... and hears the tremendous noise. He looks to his right... and sees the open Dutch door. He hurries over to it and looks out.

CUT TO:

220 EXT. TRAIN - DAY

220

Wootton looks out through the opening. He cannot see the roof of the car... so he cannot see Hunnicut. He knows they are there.

CUT TO:

221 INT. TRAIN CAR - DAY

221

Wootton starts to climb out. He does everything without wasted effort. There is no rush.

As he reaches both his hands outside of the train car... Caulfield leaps from his hiding place. he pulls out the toy gun... and jams it hard into Wootton's neck. The barrel of the gun presses up under Wootton's jaw... causing his skin to pucker.

CAULFIELD

End of the line... asshole.

Wootton lets go of the handrail above him... and settles his weight back down in the car.

He looks at Caulfield with a cold glare. We can sense his repressed rage... however, we can't see it. He is motionless.

CAULFIELD (CONT'D)

Try something. Wiggle your ear...
move your toe... do something... so I
can do you. I'd like that.

Wootton doesn't move. Caulfield grabs him and spins him around so his back is to him.

CAULFIELD (CONT'D)

You know the drill... spread 'em.

He quickly frisks him. He finds Wootton's gun... and takes it out. He throws the toy gun away... and holds Wootton's gun in his hand. He puts the gun behind Wootton's head.

The train lurches. It is enough to throw Caulfield slightly off balance. That is all Wootton needs.

Wootton spins with surprising speed and grace for a man his size. His elbow catches Caulfield's arm... knocking the gun from his hand. The gun flies behind Caulfield and lands in the middle of the corridor.

Wootton lunges for Caulfield. Caulfield sees it coming and ducks out of the way. With all his might... Caulfield drives his shoulder into Wootton's chest. The impact slams Wootton against the train door. The upper half of his body bends backwards out of the opening of the Dutch door.

CUT TO:

222 INT. TRAIN CAR - DAY

222

Nelson is knocking on another compartment door. He is getting to the end of the car.

CUT TO:

223 INT. TRAIN CAR - DAY

223

Caulfield brings his head from Wootton's chest directly up. We can hear the crack of Wootton's jaw. His head snaps up.

Caulfield follows with his fist. Wootton's nose sprays blood... as it's pushed into a position it shouldn't be. Caulfield crouches down. He puts his shoulders underneath Wootton's legs... and springs up.

Wootton... who is leaning back through the opening of the Dutch door to begin with... now has nothing to stand on. He is thrown out of the opening... and disappears.

Caulfield wheels around. He sees Wootton's gun lying in the corridor. He races toward it.

The door to the car opens. It is Nelson.

Caulfield is almost at the gun... when Nelson realizes what is happening. Nelson reacts with precision and speed. In a flash... he has reached under his jacket pocket... and removed an Uzi pistol with silencer attached.

He fires a burst at the ground.

Caulfield pulls his hands back just as the floor around around the gun ignites in a shower of sparks from the bullet impacts. He flattens himself in the alcove for a second. He looks at the gun. There is no time.

Caulfield races to the Dutch door.

CUT TO:

224 EXT. TRAIN - DAY

224

Caulfield frantically grabs a hold of the handrail... and scrambles to get a grip.

CUT TO:

225 INT. TRAIN CAR - DAY

225

Nelson is hurrying toward the alcove.

CUT TO:

226 EXT. TRAIN - DAY

226

Caulfield has the handrail now... and he is making fast progress toward the roof.

CUT TO:

227 INT. TRAIN CAR - DAY

227

Nelson is at the alcove. He sees the opening.

CUT TO:

228 EXT. TRAIN - DAY

228

Caulfield is on all fours. He gets to Hunnicut. He grabs a hold of her hand. She looks at him. She is desperate. He pulls at her.

HUNNICUT

I can't move... I'm afraid.

CAULFIELD

So am I. Let's go.

The two of them start to run along the top of the train car. They have to fight the wind... the slippery metal roof... and the terrifying vertigo from being so high up on an object that is moving that fast. The mountainside streams past them on both sides.

As the car shakes... Hunnicut loses her footing. Caulfield reaches back and grabs her. They stumble on.

CUT TO:

229 EXT. SIDE OF TRAIN - DAY

229

Nelson is climbing up the handrails. He is nearing the roof of the car.

CUT TO:

230 EXT. TOP OF TRAIN - DAY

230

Caulfield and Hunnicut jump over the seam between two moving cars. They land on the next car and both fall down. They scramble up and continue on.

CUT TO:

231 EXT. - NELSON - DAY

231

Nelson has reached the roof of the car. He is on his hands and knees. He looks forward. He sees Caulfield and Hunnicut two cars ahead. He gets up, and starts to run after them.

CUT TO:

232 EXT. TRAIN - DAY

232

The train is in an area of winding track. It is slaloming between the sloping mountainsides. Occasionally, the mountains on one side will disappear and we see the river. The scenery is streaking by at a ferocious pace.

CUT TO:

233 EXT. - CAULFIELD AND HUNNICUT - DAY

233

They are running as fast as they can... trying desperately to keep their balance.

CUT TO:

234 EXT. - NELSON - DAY

234

He is steady enough now on the top of the roof to remove the Uzi pistol. He fires a burst at Hunnicut and Caulfield.

CUT TO:

235 EXT. - HUNNICUT AND CAULFIELD - DAY

235

Caulfield dives forward... pulling Hunnicut down with him. Bullets scream off the metal roof, causing sparks where they hit. Even with an automatic weapon... it is difficult to aim with any steadiness... because of the violence of the moving train cars.

Caulfield and Hunnicut get up and start to run again.

CUT TO:

236 EXT. - NELSON - DAY

236

He starts to run after them. He is faster than they are... and he starts to gain on them.

CUT TO:

237 EXT. TUNNEL - DAY

237

As the train curves sharply to the left... the engine thunders into a deep black tunnel. The train is entering an area where there are a series of such tunnels that cut through the mountains.

CUT TO:

238 EXT. - TOP OF TRAIN - DAY

238

Caulfield and Hunnicut see the front of the train being swallowed up by the tunnel. There is not enough clearance for them to remain standing. Caulfield looks behind him. He sees Nelson pursuing them. He can't continue to go forward because of the approaching tunnel... however, he doesn't want Nelson to get too much closer.

At the last second... Caulfield and Hunnicut dive forward on the roof of the car. The mouth of the tunnel roars overhead... perilously close to them.

CUT TO:

239 EXT. - NELSON - DAY

239

He sees Caulfield and Hunnicut disappear... as they are engulfed by the tunnel. He sees the mouth of the tunnel waiting to do the same to him. He has to dive down to avoid it.

CUT TO:

240 INT. TUNNEL - DAY

240

All is black. The sound of the train is even louder. All Nelson can do is hold on for dear life. The train stays in the tunnel for 10 to 15 seconds.

Suddenly... morning light starts streaming through the opening at the other end of the tunnel. The engine is clear... then the cars behind it, one by one, emerge into the daylight.

The sunlight streaks across Nelson. He is lying prone on the roof of the car. The Uzi is in his right hand. He gets up and looks ahead. There is nobody there. All he can see is the endless line of regaling silver cars.

He gets up and looks around. He starts forward again.

CUT TO:

241 EXT. - NEXT TRAIN CAR - DAY

241

Nelson hurries along the top of the train. He is looking for some sign of what happened to Caulfield and Hunnicut. He is holding the gun in one hand... and uses his other arm to keep his balance.

He jumps over the seam between cars. The movement of the cars makes him wobbly. He regains his balance and starts forward again.

CUT TO:

242 EXT. SIDE OF TRAIN CAR - DAY

242

Caulfield and Hunnicut are hanging on the handrails. Their bodies are pressed against the side of the car so that they cannot be seen from the roof.

Hunnicut has her eyes squeezed shut. It is difficult to gain a footing... so sometimes she is actually hanging by her arms. She doesn't look like she can hold on for too much longer.

Caulfield waits. He can see the shadow of the train against the passing mountainside. In the shadow he can see the silhouette of Nelson on the top. The silhouette is moving forward. When it has passed Caulfield's position... he starts to climb back up.

CUT TO:

243 EXT. ROOF OF TRAIN - DAY

243

Nelson is moving forward. There is no way he can hear Caulfield climbing back on the roof. There is no way he can hear Caulfield taking the four steps toward him.

Caulfield leaves his feet and dives in the air. He tackles Nelson. The impact throws both of them forward. The Uzi splatters on the car roof... and then slides off the side and is gone.

Nelson has the wind knocked out of him from the impact. Caulfield is still holding on to him. Nelson kicks at him with all his might. It causes Caulfield to lose his grip. Nelson rolls on his back.

He savagely kicks at Caulfield's face. Caulfield... who is on his knees... has to use both hands to keep his balance. He cannot avoid the kick. He is knocked backwards and starts to roll sideways. He looks as if he's going to slip off the roof of the car. He digs his hands and feet into the metal... to gain some traction. It stops his slide. One foot is hanging completely over the car. He looks down and sees the ground whizzing by.

Nelson starts to crawl away... as fast as he can. Caulfield gets back on the top of the car and goes after him. He grabs Nelson's leg and pulls at him.

CUT TO:

244 EXT. SIDE OF TRAIN CAR - DAY

244

Hunnicut can't last any longer hanging on the handrails. She reaches up to the next handrail... and, by swinging her legs, she gains a footing. She starts to climb back up to the roof of the car.

CUT TO:

245 EXT. ROOF OF TRAIN CAR - DAY

245

Caulfield has a hold of Nelson's right leg. Nelson starts kicking savagely at Caulfield with his left. His foot slams into Caulfield's shoulder. Caulfield doesn't let go. Nelson kicks at him again. Caulfield doesn't let go.

CUT TO:

246 EXT. - HUNNICUT - DAY

246

She has made it to the roof of the car behind Caulfield and Nelson. She is on all fours. She looks ahead and sees the two men struggling.

CUT TO:

247 EXT. - CAULFIELD AND NELSON - DAY

247

Caulfield is possessed. He will not let go. He pushes forward... causing Nelson to slide along the roof of the car.

The car lurches more violently than normal. Nelson loses his hold on the car, roof... and starts to slide toward the edge. He tries to grab onto something. It is too late. There is nothing to grab onto. Nelson continues sliding.

Caulfield... who has been holding on to Nelson's leg for dear life... falls with him. There is nothing either of them can do. Both men start to fall over the side of the moving train car.

CUT TO:

248 EXT. SIDE OF TRAIN CAR - DAY

248

Nelson manages to grab hold of the handrails as he goes over headfirst. As the rest of his body tumbles over the side... Caulfield goes with it. Nelson squeezes the handrails with all of his might. He is now hanging straight down the side of the train car. Caulfield has his arms wrapped around his leg. Caulfield's body is swinging wildly as the two men dangle off the side of the car. Caulfield's face is bloody from the impact of Nelson's kicks.

Nelson is an uncaged animal. He is trying to shake off Caulfield. He flails his legs violently. All Caulfield can do is try to hold out. He is losing his grip.

Each time Nelson kicks out... Caulfield's body is slammed against the side of the car.

CUT TO:

249 EXT. - TUNNEL - DAY

249

The engine races into another tunnel. There is a blare of its horn.

CUT TO:

250 EXT. SIDE OF TRAIN CAR - DAY

250

Both men see the tunnel approaching. There is not a lot of clearance between the side of the tunnel and the side of the train car. Nelson tries to kick Caulfield away from the side of the car... so he will be smashed by the tunnel as the train enters. Caulfield is fighting to stay close with everything he has.

The train car flies into the tunnel. All goes BLACK. The roar increases. The two men tear at each other in the darkness. The rock walls of the tunnel are horrifyingly close.

At intervals along the tunnel there are lights. Caulfield and Nelson go from the blackness of the tunnel to the harsh yellow light and then into blackness again. We can only catch glimpses of the violence between them.

Caulfield's legs are perilously close to the ground. As they swing, they come close to the train wheels that are sparkling on the tracks. The sparks illuminate him in blue-white flashes.

Caulfield desperately looks for a footing. He pulls himself up higher on Nelson's writhing back.

In an instant, they are bathed in light... as the train passes out of the tunnel.

CUT TO:

251 EXT. TOP OF TRAIN - DAY

251

Hunnicut looks up after the tunnel has passed. She sees no sign of either man. She doesn't know what to do.

CUT TO:

252 EXT. SIDE OF TRAIN - DAY

252

Caulfield's leg finds a footing on a grab rail that is at window height. Still climbing desperately with one arm to Nelson, Caulfield lets go with the other and searches for something to grab a hold of.

CUT TO:

253 EXT. TRAIN - DAY

253

The train comes out of a curve and enters a long fast straightaway. Half the train is streaked in hot morning sun. The other half is in shadow. The metal glistens in the sunlight.

CUT TO:

254 EXT. SIDE OF TRAIN - DAY

254

Caulfield grabs hold of the same handrail that Nelson has one hand on. Nelson tries to kick out at him. Caulfield catches a knee in his chest. It forces him to let go of Nelson. He hangs by one hand from the handrail.

Nelson... free of Caulfield's weight... starts to climb up to the roof of the car again. When he gets higher up... he takes his foot and smashes it down on Caulfield's hand that is wrapped around a railing. Caulfield's face is contorted in pain.

Just as Nelson is about to slam his foot down again, Caulfield... with all his might... swings his body to the opposite side and grabs hold of the other handrailing. His body starts to sag... however, he catches it. He uses his free hand to also grab hold of it and starts to scramble up toward the roof.

CUT TO:

255 EXT. TRAIN ROOF - DAY

255

Nelson has his upper body on the roof of the train and brings his legs up. Caulfield is coming up the opposite handrail. He is behind Nelson. Nelson gets to the top first. He gets to his feet and starts to run.

Caulfield is a few paces behind him... by the time he gets to his feet.

Both men are running as fast as they can. There is a combination of fury and panic on Nelson's face. He is running as if he is oblivious to all of the risks on the top of the train.

CUT TO:

256 EXT. TRAIN CAR - DAY

256

Hunnicut sees the two men. She gets to her knees. She starts to make her way toward Caulfield.

CUT TO:

257 EXT. - CAULFIELD AND NELSON - DAY

257

Nelson is the first to jump over the seam onto the next car. It is the vista dome car. In the middle of the roof is an enormous Plexiglas and metal dome. As Nelson nears the dome, Caulfield leaves his feet again. His full body weight slams into Nelson's back.

Nelson and Caulfield topple over on top of the dome. There is nothing to hold onto. The Plexiglas is slippery. Nelson reaches back to try to tear at Caulfield's face. His fingers rip at Caulfield's skin. Caulfield is looking for some kind of footing.

CUT TO:

258 EXT. NEXT CAR - DAY

258

Hunnicut is making her way toward Caulfield.

CUT TO:

259 EXT. - CAULFIELD AND NELSON - DAY

259

There is a thin metal trip along the bottom of the dome... where it meets the surface of the car roof. Caulfield's foot finds it... giving him a foothold. This enables him to let go of Nelson with one hand. With his free hand, he drives his fist into the side of Nelson's ribs. He does it again. Nelson's face goes white with pain.

Caulfield lets go of Nelson with his other hand. He is now on the side of the dome. Nelson is more on top of the dome.

Nelson reaches back to kick at Caulfield's head with all of his might. Caulfield sees it coming. Using his feet along the thin ledge on the bottom of the dome to keep his balance... Caulfield lets go of Nelson with both arms. He catches Nelson's leg just as it shoots forward... and ducks his head under it.

He springs upward... still holding Nelson's leg. The force spins Nelson over onto his back.

Both of them realize it as soon as it happens. Nelson has nothing to hold onto. He starts sliding off the dome. There is one look between the two of them. Then the wind and the train motion carry Nelson off the dome. He rolls to the edge of the car roof...

Nelson grabs at the bare metal. It is futile. He goes over the side of the train.

(CONTINUED)

259

CONTINUED:

259

His body hits the ground at 60 miles an hour. He bounces like a rag doll. It comes to rest in a broken pile... along the side of the tracks.

Caulfield looks at the roof of the car... and the space where Nelson used to be. He is trying to catch his breath. His face is bloody. He puts his head down for a moment.

CUT TO:

260

EXT. - HUNNICUT - DAY (TOP OF TRAIN)

260

She jumps over the seam between the two cars... and comes to Caulfield. He is leaning against the dome.

Hunnicut grabs hold of Caulfield's arm. He turns back and looks at her. The two of them stare at each other for a long moment. Her hair is splaying wildly in the wind.

Both of them can't believe it is really over. However, it is.

Hunnicut tries to say something. She can't. Neither can Caulfield. She puts her arms around him... and rests her head against his shoulder. She is facing forward. He is leaning back against the dome... facing the rear of the train. Caulfield closes his eyes with relief.

Hunnicut's expression changes. Her eyes open wide. Her expression is one of terror. She lifts her head off Caulfield's shoulder... still staring forward. Caulfield sees the look on her face. He turns to see what she is looking at.

Kathryn is standing on the roof of the car. She is ahead of them... on the other side of the dome. She is facing them. In her hand is a gun with a silencer on it.

She looks sure of herself. Her balance is good. Her expression is cold.

Caulfield stands up. He pushes Hunnicut behind him... so that he is shielding her from Kathryn.

Kathryn slowly starts to walk toward them. There is nowhere they can go. There is nothing they can do.

KATHRYN

I don't want you... just her.

Caulfield shakes his head... as if in disbelief. Kathryn edges closer to them.

(CONTINUED)

260 CONTINUED:

260

KATHRYN (CONT'D)

You understand... this is strictly business.

Kathryn is about 25 feet from them.

CUT TO:

261 EXT. TRAIN - DAY

261

The train makes another sharp turn. There is another blast from the engine's horn.

CUT TO:

262 EXT. TOP OF TRAIN - DAY

262

KATHRYN

You should have taken the money.

Caulfield looks at her with hate. Then his expression subtly changes.

CAULFIELD

You want to know what I like best about you?

KATHRYN

What is that?

CAULFIELD

You're tall.

Kathryn never sees the tunnel that hits her. She probably never even felt anything. It is simply the collision between billions of tons of stone and a woman's body.

Caulfield throws Hunnicut and himself down on the roof of the car just in time. We don't see what happens to Kathryn's body. We don't want to see it. She is gone.

When the train emerges from the tunnel... Caulfield and Hunnicut are alone on the top of the car. They both look up. Caulfield brushes Hunnicut's hair away from her face with his hand.

The two of them stay there... on the roof of the car. Neither of them says anything.

CUT TO:

263 EXT. TRAIN - DAY

263

The train comes out of the curve. Continues down a long straightaway. We are coming to the end of the mountain pass. We can see the beginning of flatter, gentler land ahead.

CUT TO:

264 EXT. VANCOUVER TRAIN STATION - DAY

264

The long train slowly comes to a tired stop. The station is a large metropolitan terminal. It is radically different from anything that we have seen before.

There is an army of UNIFORMED POLICE OFFICERS... and a phalanx of cars, both marked and unmarked, by the platform.

The train is finally still. CONDUCTORS put the yellow metal steps out in front of the open corridors. PORTERS begin helping people off. RED CAPS and TRAIN SERVICE PEOPLE are everywhere.

CUT TO:

265 EXT. - ANOTHER AREA OF TRAIN STATION - DAY

265

Two cars arrive. There are four men in each car. They get out and hurry toward the platform.

CUT TO:

266 EXT. CAR 564 - DAY

266

Caulfield and Hunnicut step out onto the platform. They are immediately surrounded by the scores of policemen. A man in street clothing is the first one to greet Caulfield.

WINDOM

Detective Caulfield? I'm Lieutenant Windom.

Caulfield shakes his hand. He has cleaned up... however, he has looked better.

WINDOM (CONT'D)

Are you Miss Hunnicut?

HUNNICUT

Yes... Yes, I am.

(CONTINUED)

266

CONTINUED:

266

WINDOM

We have transportation here.
There's a chartered plane waiting
for you at the airport. We will
accompany you on the flight.

(pause)

I've spoken with your Captain Frigo.
He will meet you when the plane
arrives. A special security detail
will take you and Miss Hunnicut
directly to the Superior Court
building. Captain Frigo asked me to
give you a message. He said that
someone named Shannon has been dealt
with. He said you would understand.

CAULFIELD

I do.

WINDOM

I think we should get going.

CAULFIELD

So do I.

He looks at Hunnicut. She stares at him for a moment...
deciding. Finally... she shrugs.

HUNNICUT

Why not?

CUT TO:

267 EXT. - ANOTHER AREA OF PLATFORM - DAY

267

The EIGHT MEN see the Army of Police. They look around.
Then they look at each other. They turn around and start to
walk back to their cars.

CUT TO:

268 EXT. CAR 564 - DAY

268

Surrounded by police officers... Caulfield and Hunnicut start
walking away from the train. Caulfield has his arm around
Hunnicut. He looks at her.

CAULFIELD (CONT'D)

You don't just do that health food
garbage... do you?

(CONTINUED)

268

CONTINUED:

268

HUNNICUT

No... why?

CAULFIELD

You like ribs?

HUNNICUT

Sometimes.

CAULFIELD

I know a good place. Major
cholesterol.

HUNNICUT

Why the hell not.

CAULFIELD

You know... this trial... the whole
process... it's not going to be easy.

Hunnicut looks at Caulfield.

HUNNICUT

Piece of cake.

The two of them... surrounded by police... disappear into the
line of waiting cars.

THE END
