

# **SIX SHOOTERS**

An original screenplay  
by

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based upon a story by

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**Laurence Mark Productions**

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In April 1865, as the bloody American Civil war drew to a close and Union forces lay ferocious siege to the Confederate capital at Richmond, the Rebel government secretly evacuated two trains. President Jefferson Davis and his Cabinet escaped on the first train, the "Government on Wheels." Loaded onto the second train, the "Treasure Train", was the entire Confederate Treasury -- a fortune in gold, silver, jewels, and cash. As the war descended into chaos, the two trains raced Southward in a desperate and perilous attempt to keep the Confederate cause alive. As long as Davis remained at large, and the gold stayed safe, the war would rage on.

Some of the Treasury was disbursed to pay loyal Confederate soldiers along the way. But because a proper accounting was never made and because the details of that secret journey have been forever lost to history, it is believed that some of the Treasure might have fallen into the wrong hands.

This is the story of the wrong hands.

DISTANT SOUNDS, AS IF FROM MEMORY. RUSTLE OF LEAVES. A SMALL BAND PLAYING "BATTLE HYMN OF THE REPUBLIC..."

WE FADE UP ON..

EXT TOWN SQUARE - SMALL PENNSYLVANIA TOWN - 1861

Green spring leaves frame the town square. A BAND plays. A small crowd of WELL-WISHERS cheers a REGIMENT OF SOLDIERS assembling on the green as A PHOTOGRAPHER tries to get the high-spirited soldiers to line up. A UNION FLAG flutters and a banner tells us this is "THE TENTH PENNSYLVANIA."

Title: April 12, 1861. The first shots of the American Civil War are fired as the South secedes and the North mobilizes. Both sides expect a brief conflict.

JEDEDIAH "JED" HAWTHORNE, A HANDSOME CORPORAL, 30's, stands while his FIANCEE buttons his coat. A kiss is interrupted when a PRIVATE pulls him off with an arm around his shoulder.

FIANCEE

Jedediah..

She's got his Union HAT. He turns, and she puts it on him.

FIANCEE (CONT'D)

You be careful. Remember, you're a farmer, not a...

JED

I know. I'll be back before you know it.

IN THE RANKS, Jed pulls down his hat, tidies his crisp new uniform. He glances around the regiment, then looks out..

THE PATRIOTIC CROWD wishing them well, waving little flags. Jed's FIANCEE, smiling a bittersweet smile, waves...

PHOTOGRAPHER (OFF)

Look like soldiers, men Say "Union."

The men take dutiful, soldierly poses, and shout .

JED/SOLDIERS

Union'

PUSH IN on JED as he faces the camera. Clean-cut, proud, and determined, the cheers of the crowd in his ears...

OVERLAP...A DISTANT, DEEP RUMBLE...CREDITS ROLL...

CUT TO.

EXT. VIRGINIA WOODS - DUSK - 1865

A ~~PRIVATE~~ ~~WALKS~~ ~~DOWN~~ ~~THROUGH~~ ~~BROKEN~~ ~~TREE~~ ~~BRANCHES~~. THE ~~WIND~~ ~~WHISTLES~~ ~~IN~~ ~~THE~~ ~~BACKGROUND~~. THE ~~WIND~~ ~~WHISTLES~~ ~~IN~~ ~~THE~~ ~~BACKGROUND~~. THE RUMBLE OF WAR is constant in the background.

~~LOCATION~~: Richmond, Virginia, Capital of the Confederacy. Four years later.

A YOUNG-FACED PRIVATE weaves through the woods, moving against the traffic of UNION SOLDIERS, ARTILLERY, and AMMUNITION heading endlessly toward the ~~edge~~ of the trees.

INT. MEDICAL TENT

The Private steps under the canvas into lamp-light.

A SHIRTLESS MAN, back to the camera, is fussed over by a young DOCTOR who tugs at a BANDAGE stuck to a wound on his side. It's not his first - ugly scars line his back.

DOCTOR  
This'll hurt a little...

He RIPS the blood-stuck bandage off the half-healed scar. JED HAWTHORNE, now thirty seven and drained and hardened by four years of war, doesn't so much as flinch.

PRIVATE  
Sargeant Hawthorne? We got orders.

Jed turns, wordlessly slides off the table, pulling on his shirt, grabbing his uniform. A worn, folded PAPER drops from his jacket, and the Private bends to pick it up.

PRIVATE (CONT'D)  
Sargeant?

Jed ignores him, disappearing toward the front...

EXT. EDGE OF THE WOODS - NIGHT

JED walks with CAPTAIN RIDGEFIELD, a battle-worn veteran, as the rest of his PLATOON march behind them. Jed has a RIFLE over one shoulder and he's checking two COLT REVOLVERS with his free hand, flicking the chambers open and shut.

JED  
Just us, take that hill?

RIDGEFIELD  
Major Cooke's men will be coming from the left. We'll link up with them, then go for the supply depot inside the city.

They stop at THE LINE OF UNION SOLDIERS assembling at the edge of the forest. THOUSANDS OF MEN, anxiously awaiting the charge. Ridgefield's platoon takes a place at the far end.

(CONTINUED)

CONTINUED:

JED

So why not go in force with Cooke?

RIDGEFIELD

Colonel said he'd be hog-tied if Tenth Pennsylvania isn't first up that hill.

THE COLONEL appears behind the line on his horse.

COLONEL

Stand ready, men!

JED

(beyond deadpan)

You know I'd hate for the Colonel to be hog-tied.

THE PRIVATE takes a place beside Jed, the paper in his hand.

PRIVATE

Sargeant? I think you dropped this...

He hands it to Jed as the Colonel rides by again.

COLONEL

Alright, men, you're U.S. Army soldiers, so I expect a good, tight line! Remember what we're fighting for!

CLOSE ON PAPER - it's Jed's REGIMENTAL PORTRAIT. Jed stares at it silently as, around him, the other soldiers shout...

UNION SOLDIERS

Union!

The PRIVATE shouts, excited and scared. He babbles at Jed

PRIVATE

This's my first time in the front line. There any trick to it?

Jed takes a final glance at the photo, then crumples and drops it unthinkingly. He doesn't look at the Private.

JED

Yeah. Don't die.

COLONEL

Charge!

TRUMPETS BLAT, and THE LINE SURGES FORWARD, yelling, bayonets leveled, breaking out of the woods onto.

EXT. FIELD OUTSIDE RICHMOND - NIGHT

...A VAST, HELLISH FIELD, where the battle for Richmond, the Confederate capital, is underway.

(CONTINUED)

CONTINUED:

RED LIGHT throbs as the enemy advances in the distance. FLARES arc overhead, starkly illuminating a torn field.

THE CHARGING LINE OF OUR MEN SPRINTS FORWARD against a driving rain. ENEMY MACHINE GUNS BURST BULLETS. Men scream, fall

RIDGEFIELD  
Up the hill! Move! Move!

JED staggers as SHELLS EXPLODE around them. He's thrown. HEAVY BUT ALIVE, he glances at the PRIVATE beside him. DEATH

JED  
(angry, to Ridgefield)  
They mention artillery?

RIDGEFIELD  
No. Take aim!

JED looks up at THE POSITION ON THE HILL. Rows of entrenched men aim down. Behind them, A LOG WALL protects two cannons.

RIDGEFIELD (CONT'D)  
Fire! Go! Go!

They fire up the hill, then leap up, charging...

JED, PISTOLS DRAWN, surges ahead, yelling and berserk.

AT THE CONFEDERATE WALL

PISTOLS BLASTING, Jed smashes through the line as the rest of the platoon streams through behind him into the trench.

IN THE TRENCH, Jed goes to work. The fighting is close and savage, and JED IS A MANIAC, shooting, stabbing, kicking, and clawing. A fighting machine.

JED  
(to Ridgefield)  
Where the hell is Cooke?

THE TRENCH NARROWS, and the fight becomes HAND-TO-HAND. FISTS, FEET, AND BAYONETS. Jed, fighting for his life, tears away from a dead Rebel opponent and turns..

RIGHT INTO THE BARREL OF A GUN.

.. held by a ragged young BLACK SOLDIER, 17, in a Confederate Uniform (we'll get to know him later as HENRY).

A BEAT. JED stands, breathing hard, hardly caring anymore.

JED  
Well. Go ahead

(CONTINUED)

CONTINUED:

A BEAT. HENRY THINKS, considers the mayhem. Fuck this. He drops the gun, shucks his jacket, and runs into the night.

RIDGEFIELD

The cannon! Get to the cannon!

JED dashes to THE LOG WALL protecting the cannons, CLIMBS...

INTO THE BUNKER

. surprising the cannon crew as they light a fuse. He takes them out, then MUSCLES THE CANNON toward the SECOND GUN CREW.

THE CANNON BLASTS, blows the far side of the bunker to bits. JED staggers away through the debris, only to run right into..

THE BIGGEST CONFEDERATE SOLDIER EVER, who has come running up from behind the bunker. GULP. A BEAT..

...AND A SWORD RUNS THE HUGE CONFEDERATE THROUGH from behind. The sword is yanked out, and the Huge Man falls, revealing..

CAPTAIN EDWARD VAN DER MEER, a dashing young Union officer. Sword in one hand, pistol in the other. A beat...

EDWARD

(brisk)

You're welcome. Now, maybe you can...

He sheathes the sword, looks up to see Jed leveling his pistol in his direction BLAM!

Edward FLINCHES as a bullet whizzes past his head and DROPS a CONFEDERATE SOLDIER taking aim from behind. Edward glances back and adjusts his hat, unruffled. Slightly irritated

EDWARD (CONT'D)

Mind the hat. Who are you?

Jed regards Edward with skepticism.

JED

Hawthorne. Jededi...

EDWARD

No, I mean what regiment?

JED

Tenth Pennsylvania...

Edward turns as RIDGEFIELD approaches.

EDWARD

Are you Cooke?

(CONTINUED)

RIDGEFIELD  
Ridgefield, Tenth Penn...

JED  
Who are you?

EDWARD  
Captain Edward Van Meer, First New  
York. Where's Major Cooke?

RIDGEFIELD  
We're wondering that ourselves.

EDWARD  
Hell. You see, I'm supposed to link up  
with him and then take that...

JED  
...supply depot, yeah, guess everyone is.

Ridgefield peers through binoculars at the city. Looks  
around at the handful of remaining men. Jed and Edward take  
advantage of the lull to start RELOADING THEIR VARIOUS GUNS.

RIDGEFIELD  
Well, it's there. But without Cooke's  
men, I don't know...

JED  
I do. Charging that position with five  
men, that's suicide. We should wait.

RIDGEFIELD  
Yeah...but we have orders...

JED  
Yeah, U.S. army orders, which as usual  
are working out great.

EDWARD  
I still think we should have a go.

JED  
(annoyed)  
And how'll we do that with just five men?

EDWARD  
We have seven men And a cannon.  
(calling)  
Coleman! Junior!

Two dirty men approach. COLE, a gruff, forty-ish fireplug,  
puffs a butt Seventeen-year-old son COLE, JR. follows.

COLE  
What is it?

CONTINUED: (3)

EDWARD  
(correcting)  
What is it, sir

JED  
What the hell is this?

EDWARD  
A plan, Sargeant.  
(to Cole)  
Can you aim this there, at that?

Edward points. Cole considers the remaining cannon One wheel is shattered, but the barrel is intact.

COLE  
Reckon we can jerry-rig somethin' . .

Edward pulls out a pocketwatch and snaps it open.

EDWARD  
Then jerry-rig something. When the hand hits the five, I want you to take out the North corner of that building. And careful, it's an heirloom.

Cole takes the watch, not caring.

COLE  
Junior! Hop to!

RIDGEFIELD  
What've you got in mind?

EDWARD  
Ambush. They won't expect artillery from their own lines. Our people say the main body of troops is outside the city, so we can move through the streets unseen.

JED  
These the same people who missed these cannons and lost Major Cooke?

EDWARD  
Different people.

Ridgefield thinks. Cole Jr. eagerly grabs the cannon ramrod.

COLE JR.  
You want I should load 'er up?

Cole snatches the ramrod away dismissively.

COLE  
Just lift, boy.

(CONTINUED)

CONTINUED: (4)

JED

Let's say we wait. This mess has got  
 enough men killed.

EDWARD

It's a mess if we let this chance slip  
 away. But it's your decision, Captain.

A beat, as Ridgefield thinks. Then, with a glance at Cole  
 and Cole Jr. arranging the cannon, he reluctantly decides.

RIDGEFIELD

Well...we have orders. Let's move.

Ridgefield gives Jed a level glance, then waves to the two  
 remaining privates. Jed glares at Edward, then moves out.

EXT. RICHMOND - NIGHT

The once-beautiful city is now a HELLISH WAR-TORN RUIN of  
 toppled brick buildings and shattered debris. The glow from  
 a hundred fires bathes the city in an infernal half-light.  
 SHELLS fall from distant Union artillery.

JED and the two PRIVATES follow RIDGEFIELD AND EDWARD  
 gingerly down the street, through the fires and rubble.

AT A SHATTERED WALL OF BRICK

RIDGEFIELD AND JED peek up over the edge.

ACROSS THE STREET, CONFEDERATES guard a wagon, as MANY TROOPS  
 move AMMO CRATES from it onto carts to take to the lines.

Jed and Ridgefield crouch back down, grim. Ridgefield opens  
 a POCKETWATCH. The minute hand approaching the five...

JED

Great plan. You really think those men  
 can work that...?

There's suddenly the TEARING SOUND OF AN INCOMING SHELL and.

THE GUARD STATION EXPLODES. The wagon is blasted, men fly.

EDWARD SMILES at Jed and Ridgefield.

RIDGEFIELD

Guess they're smarter'n they look.

EDWARD

No, but they have good aim

EDWARD gets up, aims over the wall. The others follow as.

## AT THE DEPOT

The surviving Confederates attempt to get their bearings. In a hail of gunfire, the UNION SQUAD picks them off. Silence.

## AT THE CORNER

THE UNION MEN creep toward the shattered wagon, past the blasted bodies of soldiers and smashed supply crates

EDWARD

There. Promotions for everyone.

JED

I should have known...

EDWARD

What? That I'm a good officer and I expect the promotion I deserve...?

DISTANT HOOVES interrupt him. They look up the block, where...

TEN CONFEDERATE CAVALRY MEN round the corner. They TURN as...

TEN MORE CAVALRY MEN cut them off. They're trapped. The horsemen quickly fence them in and level guns.

A BEAT, then Ridgefield drops his rifle. The others follow suit. JED reluctantly raises his hands from his gun belts.

Several Confederate horsemen dismount, lead by mustachioed CAPTAIN GAMBLE, who pulls out a CIGAR as he approaches.

GAMBLE

Well. You Union boys look lost..

Tense silence Jed gives Edward a look that would freeze the sun. MORE UNION SHELLS fall somewhere nearby...

HOOFBEATS The Cavalry Men part, make way for a commanding, bearded man on a black horse. GENERAL JEREMIAH BLACKMORE.

GAMBLE (CONT'D)

General..We found these Union boys and was thinking what we should..

BLACKMORE

Don't waste my time, Captain Gamble. You and your men follow me.

(to men on foot)

You men. Kill them.

Blackmore starts to turn his horse as the Confederate footmen ready their guns. RIDGEFIELD steps forward.

(CONTINUED)

CONTINUED:

RIDGEFIELD

We surrendered our guns. By the rules of war, we're prisoners and must be taken..

BLACKMORE

Rules of war? What's the point of war if there's rules?

With a quick motion, Blackmore draws a silver revolver and SHOTS RIDGEFIELD IN THE HEAD. JED, enraged, lunges forward..

JED

No!

..only to find a Confederate's bayonet planted on his chest.

JED GLARES at Blackmore, who turns and leads the rest of the Cavalry away. GAMBLE lights his cigar, goes to his horse.

GAMBLE

You heard the General..

EDWARD

Is that Cuban, Captain?

Gamble turns, realizes he means the cigar. He grins.

GAMBLE

Why, yes it is..

EDWARD

(patting his breast pocket)  
I was going to light mine on the armistice. Would it be too much to ask to smoke it before I'm shot?

JED shoots Edward a "what the hell are you doing?" glare.

GAMBLE

Don't want it said I ain't a gentleman.  
(to troops)  
Let him have a puff, then shoot 'em.

He mounts his horse and rides off after Blackmore. After a glance at Jed, EDWARD reaches for his jacket pocket.

EDWARD

Trouble you for a light?

A FOOT SOLDIER lowers his gun and steps up, lighting a match and extending it. Edward suddenly GRABS THE MAN'S HAND.

..AND PULLS A STICK OF DYNAMITE out of his jacket, which he LIGHTS on the match. THE CONFEDERATES FREEZE..

EDWARD (CONT'D)

We should run..

(CONTINUED)

CONTINUED: (2)

..and Edward DROPS THE DYNAMITE at their feet. THEY RUN as the Confederates stomp at the dynamite, take frantic shots.

THE DYNAMITE EXPLODES, sending the Confederates flying. Jed and Edward pick themselves up, fleeing as.

GAMBLE AND SEVERAL HORSEMEN ride around the corner. UNION SHELLS explode behind them on the next block.

AROUND THE CORNER

They run blindly through the ruined city as A VOLLEY OF SHELLS hits the block. They're thrown...

JED AND EDWARD look up. THE PRIVATES are dead. But horses move in the smoke down the block, so Jed and Edward race off.

ANOTHER STREET

Jed and Edward are lost in the wrecked city as they struggle to escape the distant clatter of hooves.

Edward starts up a side street. Jed doesn't follow. Instead, he dashes to a HOLE BLOWN IN THE SIDE OF A BUILDING. Edward, not wanting to be left alone, follows him.

INT. VAULT

They crawl through the rubble and duck down as GALLOPING HOOVES rattle by outside. A beat. They are in a large, empty ROOM, dimly lit by flickering firelight. Quiet.

JED

Thought your people said they pulled out.

EDWARD

Seems we're victims of bad intelligence.

JED

(glaring at him)  
My Captain sure was.

EDWARD

I'm sorry about...

Jed glares, shakes his head with weary fatalism.

JED

Forget it, he was my fourth one. They'll say he was brave and give me a new one.

(beat)

You always carry dynamite in your pocket?

EDWARD

Can't be too careful. There's a war on.

(CONTINUED)

CONTINUED:

12..

They stand and move into the room. It's a vast space illuminated by PILES OF BURNING CONFEDERATE MONEY. They're in a HUGE, ORNATE BANK VAULT...

...WHICH HAS BEEN CLEANED OUT. SHELVES are empty. SAFETY DEPOSIT BOXES hang open, drawers pulled out. GOLD COINS AND JEWELS are scattered on the floor, as if dropped in haste.

EDWARD bends to pick up a coin, laughs Jed looks up.

EDWARD (CONT'D)  
Optimistic.

He flicks the coin to Jed.

CLOSE ON COIN Jefferson Davis's profile over the year 1866. Jed smirks at it, slips the coin into his pocket.

INT. BANK LOBBY

JED AND EDWARD emerge from the vault into the debris-strewn area behind the counter. Edward recognizes the place.

EDWARD  
This is the Virginia Commonwealth Bank.

JED  
You been here before?

EDWARD  
(looking around wistfully)  
Family business. Before the war..

Firelight illuminates the ruined lobby of Richmond's grandest bank AN ORNATE STAIRCASE circles up the side.

EDWARD (CONT'D)  
It was the nicest building in the city.  
Chandeliers, fantastic entablature.  
(off Jed's look)  
You know, relief around the lintels?  
"Duke of Kent" hung there. Gainsborough.

JED  
(venturing a theory)  
Rich family?

EDWARD  
Me? Yes. Shipping. You?

JED  
Farming. Poor. And I'm sorry about the Duke, but I have no intention of taking his place, so let's get the hell out...

EXT. STREET OUTSIDE BANK

EDWARD AND JED creep out the front door of the bank. Jed starts in one direction, but Edward stops, indicates another.

EDWARD

No. We take Elm street north.  
(off Jed's look)  
Trust me, I know Richmond...

A SHOT PINGS at Jed's feet They look back and see..

A CONFEDERATE HORSEMAN at the end of the block.

HORSEMAN

Over here! Over here..'

THE HORSEMAN RAISES A BUGLE, blows a 'BLAT' as EDWARD draws his pistol. ONE SHOT knocks the bugle from his lips. EDWARD GRINS. Jed, being more sensible, SHOOTs THE MAN.

BLACKMORE leads more horsemen around the corner.

JED SEES BLACKMORE. Ignoring the bullets, he draws his pistol and fires twice before he clicks on an empty chamber..

BLACKMORE reaches up. Blood trickles from a grazed ear.

BLACKMORE

Kill them'

EDWARD fires his last bullet as they dash back into the bank

INT. BANK LOBBY

Jed and Edward run inside. A beat, then BLACKMORE crashes through the window on his horse in a gush of shattered glass.

Jed and Edward dash for the circular staircase.

GAMBLE comes leaping through the window on his horse, followed by more of Blackmore's men on horse and foot.

ON THE STAIRCASE

Jed and Edward sprint up the stairs, as Blackmore, still on horse, charges after them with his men following.

JED, on the run, fumbles a cartridge into his pistol, stops, steadies his hand on the railing and FIRES.

THE SHOT catches Gamble's horse in the flank. THE HORSE REARS, throwing Gamble, then TUMBLES DOWN THE STAIRS. A FOOT SOLDIER looks up to see THE HORSE ROLLING RIGHT AT HIM. Before he can move, he and a comrade are FLATTENED.

AT THE TOP OF THE STAIRS

JED finds EDWARD twisting the fuses of THREE STICKS OF DYNAMITE together. He lights the fuse, drops the bundle down the middle of the staircase, and they run like hell.

BLACKMORE, in a frozen moment, sees the dynamite falling toward him. He tries to turn his horse on the marble steps..

EXT. ON THE ROOF

JED AND EDWARD burst out as a huge BLAST shakes the building. An alarmed look, and they sprint for the edge of the roof...

LEAPING across the alley to the next roof over just as THE ENTIRE BANK collapses. A beat as the dust settles.

ON THE NEXT ROOF, Jed and Edward look down at the rubble.

EDWARD

We'll get a medal for that.

JED

For getting Ridgefield and those men killed? You'll probably get two ..

EDWARD

No, that General. That's Jeremiah Blackmore, the butcher of Bull Run.

Jed reacts coldly to the name of Ridgefield's murderer.

JED

Not any more. Get us out of here

EXT. STREETS OF RICHMOND

RICHMOND IS CHAOS AND RUIN. Hysterical citizens flee with what they can carry as SHELLS fall from the burning sky.

EDWARD AND JED hustle through the chaos. Jed, conscious of his Union uniform, removes his hat and pulls off his jacket.

EDWARD

You can't take off your uniform. That's treason, or something...

JED

Yeah, and being beat to death by a mob is something, too.

Good point. Edward tucks his hat in his belt, starts removing his jacket as they make their way through the mess.

EDWARD

This should put us on Magnolia Avenue, and then it's straight up to...

(CONTINUED)

CONTINUED:

AROUND THE CORNER

Edward and Jed find themselves facing a large public square, now filled with mayhem. Edward freezes puzzled.

JED  
(exasperated)  
What happened to "I know Richmond?"

EDWARD  
Well, the city's...changed. Damm.

Jed looks up and sees what Edward has spotted. A BODY OF CONFEDERATES moves into the square with a CONVOY OF COACHES.

JED  
Great...

Jed and Edward know trouble when they see it, and they shrink back into an ALLEY.

EXT. TRAIN PLATFORM

BEHIND A CHAOTIC PILE OF CRATES AND COTTON BALES

Jed and Edward emerge from the alley, trying to get their bearings amid the stacks of forgotten cargo. They're on a...

TRAIN PLATFORM

A frantic crowd seethes around TWO TRAINS waiting on the tracks, belching steam, each heavily guarded by soldiers.

JED  
(sarcastic)  
Maybe one of those is headed north.

THE COACH CONVOY arrives on the platform, and is immediately surrounded by troops. A GROUP OF IMPORTANT-LOOKING MEN emerges and heads quickly toward the first train. In the center is a BRITTLE-LOOKING MAN with a shock of white hair.

EDWARD  
Christ. That's Jefferson Davis.

JEFFERSON DAVIS and his MINISTERS are led onto the first train. Soldiers are painting department names on the cars, loading boxes of files. The train is a GOVERNMENT ON WHEELS.

A SECOND TRAIN, meanwhile, is comprised of boxcars. Soldiers under the direction of an efficient young officer - COLONEL WILLIAM PARKER - are loading countless UNMARKED CRATES.

Edward, watching Davis disappear onto the train, pulls out a stick of dynamite and prepares to light it.

(CONTINUED)

CONTINUED:

JED  
What the hell are you doing?

EDWARD  
The President of the Confederacy and his cabinet are in that car. I get this through a window, the war's good as over.

Jed grabs his hand, pissed

JED  
And we're dead, so who cares? I'm not risking my neck for you to win medals.

They GLARE as the GOVERNMENT ON WHEELS leaves the station.

A SHOUT causes them to glance up. Two soldiers have dropped a crate beside the SECOND TRAIN. It SHATTERS..

THOUSANDS OF GOLD COINS spill onto the landing. People scramble for them as Parker commands his men to keep order.

JED AND EDWARD stare, then share an astonished look Jed pulls out the coin from the vault. They look from it, up to.

THE BOXCAR. STACKED WITH CRATES. Dozens. The contents of the bank vault. THEY GET ONE LOOK before the DOOR IS SLAMMED SHUT and the "TREASURE TRAIN" crawls out of the station.

EDWARD  
That's a hell of a lot of..

SOLDIER (OFF)  
You drop something?

They turn to see TWO RAGGED CONFEDERATES, guns leveled. One holds Edward's UNION HAT Edward goes into "character."

EDWARD  
Lower your guns, men. Captain Lee and myself are returning from an undercover reconnaissance of the Union line, and...

WHAM!!! Edward takes the butt of a rifle in the face and drops out of sight behind a crate The Confederate marvels.

SOLDIER  
Chatty bastard.

Jed shrugs, nods. BEHIND THE MEN, THERE'S A FLUTTER OF SILK AND LACE, as two PRETTY LADIES hurry by, clutching bags.

WOMAN'S VOICE (OFF)  
Excuse me, gentlemen...

(CONTINUED)

CONTINUED. (2)

THEY TURN and see MAE MONROE A BEAUTIFUL WOMAN in a fine dress, bag in hand. She could be Richmond's most fashionable belle, but her cool gaze is hardly demure

MAE

Is that train headed West?

SOLDIER

South to Danville, ma'am, but it ain't taking passengers.

JED STARES, despite himself. Mae does, too. A beat, then...

EDWARD stands, wiping his bloody nose. REACTS WITH SURPRISED RECOGNITION at the sight of Mae. SHE REACTS to him A beat, as he looks from her to the soldiers with concern.

EDWARD

You'd best clear out, ma'am. This isn't a safe place at the moment...

SOLDIER

That's right, ma'am, this'll be ugly...

MAE holds Edward's gaze, then, as the Confederates take aim, she reaches into her handbag and produces a LEAD PIPE. She CLOBBERS the Confederates unconscious, gives Edward a look...

MAE

My god, Edward. You shouldn't be here.

EDWARD

Mae...I know it's been a long time...

JED reacts. They know each other?

MAE

I mean it, you shouldn't be here. You seem to bring disaster whenever you come to Richmond. Just stay in New York.

EDWARD

Well, as you can see, Mae, I'm in the army, and I can't exactly...

A SHELL lands nearby, and Jed intrudes.

JED

Look, if you have unfinished business...

MAE

(a loaded look at Edward)  
No. It's finished.  
(intrigued look at Jed)  
Come on, girls, we'll find a carriage.

(CONTINUED)

CONTINUED (3)

She disappears into the crowd. Edward stares after her as MORE SHELLS rock the station. The CROWD roils in a panic.

EDWARD

Richmond has officially lost its charm.

JED

Never had any to begin with. Let's get out of here.

They slip back into the alley and disappear.

EXT. UNION CAMP - DAWN

THE CHIRP of morning birds mingles with the STAMP OF MARCHING FEET, as A COLUMN OF UNION SOLDIERS heads through the UNION CAMP. The rubble of Richmond still smokes in the distance.

TEAMS OF CARPENTERS mechanically construct coffins, stacking them in grisly piles beside HUNDREDS OF DEAD UNION SOLDIERS.

A BABY WALLS in the arms of his SOOTY, CONFUSED MOTHER as she pulls a cart past the camp amid a stream of refugees.

JED AND EDWARD, dirty and exhausted, straggle into the camp.

EDWARD

Told you I'd get us back.

Jed just glares at Edward, wanting to punch him.

OFFICER (OFF)

Captain Van Der Meer'

Edward turns to see an officious OFFICER approaching.

OFFICER (CONT'D)

There you are, Captain. Would you come with me? The General wants a word.

Edward smooths his hair and replaces his hat, grins.

EDWARD

Maybe my promotion. I'll let you know.

JED

Don't bother.

Exit Edward. Jed glares after him, then looks up at the COFFINS, at the DEAD, at the refugees and the ruined city. A grim beat as the brutality of it all washes over him...

JED goes to a WATER PUMP and splashes his hands, but before he can raise them to his face, a LIEUTENANT appears.

(CONTINUED)

CONTINUED:

LIEUTENANT  
Sargeant Haw+home? Come with me please.

Jed, exhausted, just wipes his hands. Now what?

INT. MANSION - FOYER

This stately mansion is now the General's headquarters. Flags frame the door as the Lieutenant leads Jed into.

A SITTING ROOM

.where EDWARD sits, waiting. Jed eyes him with displeasure.

JED  
This day just won't end.

A CAPTAIN with a clipboard walks in and stands beside a pedestal holding a large Rococo VASE covered with cherubs.

CAPTAIN  
And this one, General?

GENERAL WEITZEL enters and considers the vase, rubbing his aristocratic beard pensively. Edward stands officiously.

OFFICER  
Sir, the men you wanted to see..

Weitzel turns. Sees Jed. They don't like each other.

GENERAL WEITZEL  
Where's your hat, Sargeant?

JED  
I lost it, sir.

GENERAL WEITZEL  
You should be more careful.  
(to Edward)  
Captain, maybe you can tell the Sargeant why we're going to win this war?

Weitzel starts down the hall. Jed and Edward follow as Edward, looking perplexed, throws out a guess.

EDWARD  
Um...Industrial capacity, sir?

GENERAL WEITZEL  
No. Discipline. The so-called Cause of these Rebels, secession, it's a weak and childish ideal. Union, the highest principle of civilization, draws its greater strength from the sense of duty and sacrifice all our men...

(CONTINUED)

CONTINUED:

THE CAPTAIN catches up.

CAPTAIN  
Sir, the vase?

GENERAL WEITZEL  
Bring it so I can see it on the bureau.  
(continues as Captain exits)  
...all our men possess. And discipline,  
Sargeant, includes appearing in uniform  
before superior officers

JED  
(annoyed with the chickenshit)  
Is that why I'm here, sir?

GENERAL WEITZEL  
Major Cooke took the hill last night and  
you never arrived to support him. Why?

JED  
My Captain said he was supporting us

GENERAL WEITZEL  
Maybe I should talk to your Captain.

JED  
He's dead, sir.

GENERAL WEITZEL  
Oh. A shame. He was a brave man. We'll  
have a man reassigned this afternoon.

Jed shakes his head in near-disbelief.

GENERAL WEITZEL (CONT'D)  
But that still doesn't explain why...

Edward interrupts self-importantly.

EDWARD  
It was my doing, sir. Knowing the  
importance of capturing the depot, I  
devised a plan that allowed us to take  
the position without Cooke's. .

GENERAL WEITZEL  
Bold, but hardly following orders. I  
expect better from your father's son.

Edward bristles, then contains himself, still trying

EDWARD  
Sir, we did obtain key information. Two  
trains left Richmond last night. One  
carried the Confederate cabinet, and  
Jefferson Davis himself..

(CONTINUED)

CONTINUED. (2)

GENERAL WEITZEL  
Yes, yes, we've heard.

The General walks through the doorway into a large, posh.

STUDY

Jed and Edward exchange a look. How did he know?

EDWARD  
You heard? Excuse me, sir but how..?

They step all the way into the study and find their answer sitting in an armchair, drinking coffee from a tea cup.

MAE MONROE looks up at them with subdued amusement.

GENERAL WEITZEL  
Until recently, Miss Monroe ran an establishment frequented by Richmond's elite. This past year, she's worked with Pinkerton's men providing intelligence.

A beat as Edward and Jed react. Jed looks puzzled.

JED  
Establishment?

MAE  
Brothel, Sargeant.

GENERAL WEITZEL  
So we're aware Davis left last night.

Weitzel settles behind his desk in a pose of inaction. Edward, seizing the initiative, jumps in.

EDWARD  
Sir, if there's a party being sent after them, we'd like to volunteer immediately..

GENERAL WEITZEL  
(dismissive)  
No need. We'll regroup here for forty-eight hours, and in due time..

Jed can't help but laugh bitterly.

GENERAL WEITZEL (CONT'D)  
Something amusing, Sargeant?

JED  
So I lose my whole platoon, and you redecorate, and the war goes on..

The General flares.

(CONTINUED)

CONTINUED: (3)

GENERAL WEITZEL

If you have a better idea how this war should be run, you're welcome to think it over in the stockade, Sargeant.

JED

No, sir, you're doing just fine.

Jed and Edward GLARE silently as THE CAPTAIN enters with a tea tray, sets a cup at the General's elbow, and pours.

GENERAL WEITZEL

And lemon, Harkness.

(to Edward)

Is that all? You disobeyed orders and saw a train? What about the other train?

Before Edward can speak, Jed answers with contempt.

JED

Just a train, General.

GENERAL WEITZEL

Then I'll consider the appropriate discipline and let you know. That's all.

Edward glances at Mae, salutes, turns, and heads out. Jed, with a final glare at the General, simply turns to leave.

GENERAL WEITZEL (CONT'D)

Sargeant. .

Jed stops, turns back. Ready to snap.

GENERAL WEITZEL (CONT'D)

I believe a salute is in order.

That's it. The CAPTAIN appears behind Jed, lugging in the vase. A beat, and then Jed PUNCHES the vase, shattering it.

INT. STOCKADE CELL

It's dark and dirty in this cell at the end of the block. A single barred window lets in the only light.

JED broods on a bench staring at THE CONFEDERATE COIN

DEMENTED SOLDIER (OFF)

What'd they get you for?

IN ANOTHER CELL a DEMENTED SOLDIER watches Jed with interest.

JED

I lost my hat.

The Demented Soldier nods like that makes sense...

(CONTINUED)

CONTINUED:

DEMENTED SOLDIER  
I shot my Captain.

JED  
Good work.

EDWARD (OFF)  
I'd resent that if I were a Captain.

Jed looks up to see EDWARD approaching the bars of his cell with an ironic smile on his face and a bottle in his hands.

JED  
You got your promotion?

EDWARD  
Just the opposite. Back to Lieutenant.

JED  
What a terrible shame.

EDWARD  
Yes, I hoped to leave the war a Major. I feel badly for how it went in there...

JED  
Don't bother. You're an officer, ruining my life's part of your job.

Edward smirks, steps up to the bars extending the bottle.

EDWARD  
Well, I'm also a gentleman. To show there's no hard feelings.

Jed stands, takes the bottle. Rips the cork off, takes a solid gulp, and puts the cork back on.

JED  
Not bad.

EDWARD  
Course it's not bad, it's twenty year...

WHAM! Jed abruptly SLAMS him in the crotch with the bottle through the bars. Edward gasps and doubles over.

EDWARD (CONT'D)  
Alright...we'll call us even.

JED  
Not by a long shot

Edward straightens, regaining his composure.

(CONTINUED)

CONTINUED (2)

EDWARD

We both got screwed. I apologized and gave you my best bottle of scotch. I don't know what else I can...

JED

You can get me out of here.

Jed has a driven look in his eye

EDWARD

I'm lucky I'm not digging ditches, I can't get you pardoned...

JED

I just mean out. For forty eight hours.

EDWARD

(interest piqued)  
Why?

Jed flicks something through the bars. Edward catches it  
IT'S THE CONFEDERATE COIN. Edward realizes. Grins at Jed.

EDWARD (CONT'D)

Not sure the army'd approve.

JED

I don't care. The generals want to keep fighting into the next century, that's fine by me, but I've fought this war for four damn years. I've lost everything I had and everyone I knew, and I'd like to have something to show for it. I think a trainload of gold's a good start.

EDWARD

So you're saying you want me to break you out of jail so you can desert the army and steal the entire Rebel treasury?

JED

I'm back before we move out, no one's the wiser, and I'm rich.

EDWARD

You even know where that train's headed?

Jed keeps a steady gaze. He does. Edward, testing...

EDWARD (CONT'D)

Where?

Jed just stares at him You think I'm stupid? Edward grins.

(CONTINUED)

CONTINUED: (3)

EDWARD (CONT'D)

So you have some plan to get past the Rebel lines and pull this off?

JED

Not just...

EDWARD

Right, plans aren't your thing. Then it's a good thing you came to me.

JED

Why'd a rich boy like you be interested?

EDWARD

Maybe I don't like the army, either. Maybe I have my own reasons. But that's the deal. What do you say, partner?

Jed scowls, but what else can he do? He nods. Edward smiles, then turns down the cellblock, raising the bottle.

EDWARD (CONT'D)

Warden. You happen to like good scotch?

JED

So what's your plan?

EXT. UNION CAMP

A FANCY COACH, probably commandeered from the Confederate Minister convoy left at the station, waits in the grass.

MAE is struggling to load her bag into the coach as Edward and Jed approach. She eyes them warily.

MAE

Edward. Here I thought I'd never see you again, and now I can't get rid of you.

EDWARD

There's something we'd like to discuss with you. Mae, this is Sargeant...

MAE

You can drop the formality, I'm not that society bride of yours, what's-her-name.

EDWARD

Miss Temple. And actually, Mae, she...

Mae laughs, looks at Jed.

MAE

Everything we did, he leaves me for a Temple. You've changed, Edward.

(CONTINUED)

CONTINUED:

EDWARD

You, too. When did you develop Union sympathies.

MAE

When they started paying me. We don't all have family fortunes. And don't worry about my Union sympathies. They dried up when your army friends decided that, since you saw the train, too, they didn't have to give me my money

EDWARD

Then you'll be glad to know money just happens to be the reason I'm here.

She gives Edward a withering look and a derisive snort.

MAE

Money's the reason you're anywhere.

EDWARD

I seem to recall you rather enjoyed that money in Richmond..

JED

Hey, let's argue later.

(to Mae)

Here's the proposition. It pays well.

Mae pauses, turns her full attention to Edward and Jed.

JED (CONT'D)

Last night at the station. The second train You see what was on it?

MAE

No

JED

The entire Confederate treasury.

Mae reacts with incredulity and piqued curiosity. Guessing their intentions, she turns to Edward.

MAE

Interesting. Why would the heir of a family fortune bother stealing...

EDWARD

(touchy subject)

Maybe because a fortune of my own wouldn't have strings attached.

(back to business)

So we're doing a funeral. You have anything in black?

(CONTINUED)

CONTINUED: (2)

A beat as she decides. Nods slowly. Then, to Edward...

MAE

You don't get to sleep with me.

EDWARD

You don't get to sleep with me, either.

(to Jed)

Meet me at the stockyards in ten minutes.

EXT. OUTSIDE MAKESHIFT P.O.W. CAMP

Jed approaches a STOCKYARD transformed into a P.O.W. camp with barbed wire and extra walls. A GUARD mans the door.

GUARD

Not without proper authorization.

JED

I'm supposed to be meeting...

The guard shakes his head, and Jed steps back, irked. Just then, Edward walks up with COLE and COLE JR. in tow.

JED (CONT'D)

What are they doing here?

EDWARD

We need extra hands. They're good, loyal men, and we've been through a lot...

COLE

He said something about money.

COLE JR.

Gold money.

COLE

Shut up, boy.

(stern, to Edward)

I'm tired of putting my ass in a sling for you. Better be right about the gold.

EDWARD

Don't worry, I'm right.

(re: the guard)

He asking for proper authorization?

Edward dips into his jacket and produces a PINT OF WHISKEY.

EDWARD (CONT'D)

Proper authorization.

He flips it to the guard as he walks on past.

INT. ROOM

A DOOR opens EDWARD, JED, COLE and COLE JR. look in at..

.A ROOM stacked with CONFEDERATE BOOTY Uniforms, flags, sabres, and various other spoils-of-war type items.

JED  
Alright. Load it up.

He drifts back out the door.

COLE JR.  
All of it?

EDWARD  
Just enough for us. Major for me. Oh,  
and we'll need some other things.  
(pulling out a list)  
I forget, which of you can read?

Cole and Cole Jr. exchange a look, then shrug at Edward.

EDWARD (CONT'D)  
Right. Okay, just remember, we'll need  
twelve Colts, ten Henry rifles. .

EXT. PRISON YARD

DIRTY, PATHETIC CONFEDERATE SOLDIERS mill around the dusty yard. JED watches through the wire as Edward approaches.

JED  
Discipline and sacrifice. Look where it  
got them.  
(beat, turns to Edward)  
So a brothel?

EDWARD  
What?

JED  
Miss Monroe. I saw you going for more  
the...high society type.

EDWARD  
Well, it was a very nice brothel. We had  
some laughs, but it was never...a man in  
my position and a woman like her. .

JED  
What?

EDWARD  
(uncertain)  
It's...complicated.

(CONTINUED)

CONTINUED:

JED

When you're rich. Seems like a hell of a woman to me.

EDWARD

(jealous despite himself)  
I never said she isn't a hell of a woman.

A COMMOTION in the yard causes Jed to glance over.

PRISON GUARD (OFF)

You men! Knock that off!

A KNOT OF REBELS are giving someone a beating, and a PRISON GUARD is breaking it up. A REBEL turns on him haughtily.

REBEL

Come down to Charleston, Yank, and we'll square off proper. You just ask for Jackson Walker Derrickson.

He glares, then walks off. The Rebels disperse, revealing...

HENRY, THE YOUNG BLACK SOLDIER FROM THE TRENCH, picking himself off the ground. As he dusts off his tattered shirt, he sees Jed. A BEAT, as their eyes meet. Recognition.

EDWARD

You know him?

JED

Last night he...didn't kill me. Guess no good deed goes unpunished.

COLE AND COLE JR. appear, straining to lug their sacks

COLE JR.

Could be worse. Could be lugging this...

EDWARD

Can he ride a horse?

JED

Who?

EDWARD

Your friend. We could use another hand.

COLE

Yeah, we don't gotta pay a negro a share.

JED

(thinking)  
If you think we need him...  
(calling to Henry)  
Hey, you!

(CONTINUED)

CONTINUED: (2)

Henry ~~gets up~~ Takes a step over.

JED (CONT'D)  
Can you ride a horse?

Henry is confused, but, after a beat, he gives a nod.

EDWARD  
Junior, get another uniform.

COLE JR.  
They don't got slave uniforms.

JED  
He was a soldier. Get him a uniform.

CUT TO:

EXT. CLEARING OUTSIDE CAMP

JED pulls a CONFEDERATE LIEUTENANT'S HAT down on his head.

COLE JR. and HENRY, dressed as Confederate privates, are trying to lift a SHINY BLACK COFFIN draped with a Confederate flag into the FANCY COACH, also sporting a Confederate flag. They strain against a great weight as Jed watches.

JED  
Rest in peace, General Blackmore.

COLE JR.  
Bastard's damn heavy.  
(to Henry)  
Lift harder, boy!

HENRY  
My name's Henry.

COLE appears with a Confedate Corporal jacket in hand.

COLE  
You're name's boy, boy, when a white man's talking to you.

COLE JR.  
Right. This here's a white man talk...

Edward, nattily attired as a Confederate Major, approaches.

EDWARD  
I wouldn't quite call you a man, Junior.  
Show this poor wretch some sympathy, he's been cruelly enslaved.

They lift the coffin into the coach.

(CONTINUED)

CONTINUED

COLE JR.

So? I been cruelly enslaved back home...

COLE

Shut up, no you ain't.  
(re. Confederate jacket)  
Don't feel right wearin' this Reb trash.

JED

What's it matter? Uniform's just  
clothes, and we got a job to do.

EDWARD

And you have to admit, those Rebels do  
have a certain style.  
(down to business)  
Alright. The Army thinks I'm doing local  
reconnaissance, so long's we're back by...

Jed isn't listening. Edward turns. Jed is staring at..

MAE, who approaches in a luscious black dress. Her hair is  
arranged neatly beneath a hat trailing a veil, and she looks  
stunning. Edward stares. COLE JR. pauses to gawk.

EDWARD (CONT'D)

Everyone, meet the widow Blackmore.

COLE JR.

(nearly paralyzed with lust)  
Ma'am, it is a great pleasure to meet...

MAE

(already annoyed)  
Shut up. Christ, I'm tired of the things  
I'll go through for money.

JED

You just stay with the coach, Ma'am, and  
we'll make sure ..

MAE

Please, I can take care of myself.

EDWARD

He's right, Mae. This is hardly a night  
in the drawing room...

Mae, irked, drops her bag at Cole Jr.'s feet. Lightning fast,  
she snatches Edward's gun, twirls it, plants it on his chest.

MAE

I didn't spend my whole life in a drawing  
room. Tell your cretin to load my bag.

She drops the gun at his feet and walks off. Jed smirks,  
grabs his saddle bag. Cole Jr. is beside himself.

(CONTINUED)

CONTINUED: (2)

COLE JR.  
Ma'am! Dang, sir. ~~J...M...W...G~~ god...

EDWARD...  
Dang?

COLE JR.  
Yeah!...What's a cretin?

AT THE HORSES, Jed finds HENRY waiting. An awkward beat as Jed fusses with his gear, clearly uncomfortable around him.

HENRY  
(shy)  
Guess I owe you, sir, for getting..

JED  
You don't owe me anything.

HENRY  
Well...I know you been fighting to help us colored folks, and I wanted...

JED  
(snapping)  
I been fighting 'cause I swallowed a lot of bullshit and didn't know any better. Has nothing to do with you I don't care if you're free or chained to a rock, long as you can carry a load, so mount up and keep quiet.

Henry shies away, intimidated, then turns to the horse, considering it warily like a creature from Mars A beat.

JED (CONT'D)  
Thought you said you could ride.

HENRY  
You might've said the same thing in my position.

Henry awkwardly waits to be dismissed. Then...

JED  
Up on the left. Kick is go, pull is stop. Just keep up and don't fall off.

Jed mounts his horse. He spots COLE JR., fumbling with his gear and watching Mae.

JED (CONT'D)  
Move, Junior. We're not back in forty eight hours, we're deserters, and you know what that means

(CONTINUED)

CONTINUED: (3)

COLE JR.  
They dock our pay?

JED  
Right. Then they hang us. So let's go.

Cole Jr. reacts - hang? - then scrambles to his horse as...

MUSIC SWELLS. JED leads THE GANG onto the road leading South, into the heart of enemy territory.

EXT. ROAD OUTSIDE RICHMOND - AFTERNOON

Richmond still smolders in the distance. DEBRIS OF WAR lines the road - broken wagons, cannon, scraps and bits.

THE GROUP heads South. EDWARD, JED, and COLE lead the way. COLE JR. drives the carriage while MAE rides. HENRY brings up the rear, awkwardly getting the hang of his horse..

THE SUN SINKS as the group heads further South.

EXT. A VALLEY - SUNSET

WE PAN ACROSS THE VIRGINIA LANDSCAPE, SETTLING ON..

A LARGE CONFEDERATE ENCAMPMENT ALONG THE TRAIN TRACKS IN THE DISTANCE. TWO TRAINS - The Government Train and the Treasure Train - sit on the tracks. A CHECKPOINT blocks the road.

ON THE ROAD

EDWARD, sitting at the head of the group, is scanning the scene through binoculars. He takes in the checkpoint...

EDWARD  
Look like your usual Southern rubes. So, here's what we should...

JED  
Don't recall you being put in charge.

EDWARD  
I'm the only officer here.

JED  
Well, this ain't the army.

EDWARD  
I still should do the talking. You couldn't even get past the prison guard.

JED  
You do seem to enjoy it. Okay.  
(to Cole)  
Just stay sharp for when he screws it up.

(CONTINUED)

CONTINUED:

Cole grins as Jed checks his pistol. Mae laughs to herself, and Edward turns to her.

EDWARD  
Just sit and act sad.

He yanks the veil down over her face as he moves forward

EXT. GUARD POST

FOUR CONFEDERATE GUARDS aim their rifles as the party approaches. A scruffy CORPORAL steps up, and Edward snaps into the character of a Southern Officer, pulling out a folded batch of papers and throwing his voice heavily South.

EDWARD  
Let us by. We have important business,  
and can't be delayed.

The Corporal eyeballs the papers, gives the carriage a look

CORPORAL  
Where you headed, and what's this here  
fancy cargo?

EDWARD  
Our cargo is the mortal remains of  
General Jeremiah Blackmore, recently  
fallen in the battle of Richmond..

CORPORAL  
General Blackmore's dead?  
(searching for words)  
..dang.

EDWARD  
Your words are a comfort, corporal. We  
hope to reach the General's Louisiana  
estate, so if you'd be so kind, we'll be..

He starts to inch forward, but RIFLES ARE RAISED. Serious.

CORPORAL  
Sorry, sir, but I gotta search each.

JED shoots a look to Cole, hand slipping toward his PISTOL.  
Edward sees and gets slightly desperate.

EDWARD  
Corporal, I'm addressing you as a  
superior officer. I must insist..

CORPORAL  
Orders, sir. Sure you understand..

JED grips his PISTOL as the Corporal heads for the carriage

(CONTINUED)

CONTINUED:

MAE  
Corporal?

The Corporal stops and approaches as Mae leans toward him.

CORPORAL  
Yes, Ma'am, what can I..

WHAP! MAE SLAPS HIM. She pulls up her veil, revealing EYES brimming with noble tears. A Scarlett O'Hara accent...

MAE  
Sir, within that coffin is the very symbol of the Honor and Dignity of our cause, and I am appalled you would consider having that symbol sullied merely to comply with some bureaucrat's order. If you are a gentleman, you'll let my beloved husband rest in peace.

A SINGLE TEAR floats down her cheek They haven't invented movies yet, but this is an Oscar-winning performance. THE CORPORAL feels lower than a WORM'S ASS..

CORPORAL  
My apologies ma'am. Please..

He steps back. Mae gives Edward a look, pulls down her veil.

EXT. CONFEDERATE CAMP

RAGGEDY CONFEDERATE SOLDIERS linger among rows of tents. LARGER TENTS bustle with activity as Officers huddle over maps THE TWO TRAINS sit idle in the background amid heavy guard. This camp is now the capital of the Confederacy.

CLEARING BY A TREE

THE CARRIAGE is stopped on the edge of the camp. Everyone dismounts, handing the horses' reins to Cole.

JED  
Great plan Next time, we do it my way.

MAE jumps down, raising her veil for a wry glance at Edward.

MAE  
Nice accent, anyway.

JED  
Let's get a look at those trains.  
(to Edward)  
We need rail maps. You handle that?

EDWARD  
An officer escorting a hero's body? I'll get a bottle of good scotch while I'm at..

(CONTINUED)

CONTINUED:

JED  
Just the map.

EDWARD, irritated, mock salutes and heads off

COLE JR.  
What about me, sir? Need me to..?

COLE  
Just stay with the carriage, boy.

HENRY is standing beside the coach, staring with naive fascination at the train in the distance

JED  
Get back, you'll attract attention.

HENRY  
Sorry. Never seen a train before

COLE JR.  
Well, quit lookin' at it. And keep your eyes off the white woman.  
(to Jed)  
Don't worry, I'll keep an eye on..

JED  
Just keep quiet and stay here

AT THE QUARTERMASTER'S TENT

CONFEDERATE CLERKS struggle to organize the Rebel supplies.

EDWARD, back in "Southern Officer" mode, exits with a salute to the QUARTERMASTER, who hands him a MAP.

QUARTERMASTER  
Terrible shame about the General.  
Anything else you need?

A quick beat, as Edward figures, why not...

EDWARD  
Well...you have any decent scotch.. ?

The Quartermaster smiles, goes back into the tent.

VOICE (OFF)  
Is that your carriage?

EDWARD, worried he's caught, turns to face JOHN BRECKENRIDGE, the no-nonsense Confederate SECRETARY OF WAR.

EDWARD  
Why...yes, I am escorting...

(CONTINUED)

CONTINUED:

BRECKENRIDGE

So is it true about General Blackmore,  
Major...?

Ah. He's safe. Edward snaps heavily back into character,  
groping for that Confederate's name from the prison...

EDWARD

Derrickson, sir. Jackson Walker. I'm  
afraid the General fell with Richmond,  
leading a final charge.

BRECKENRIDGE

(stoic)

I see. Sad news.

EDWARD

Indeed. A great ..man.

BRECKENRIDGE

Derrickson...you have kin in Charleston?

EDWARD

Uh...indeed...

DAVIS (OFF)

John, I need my war secretary a moment...

Edward turns to see JEFFERSON DAVIS approaching with a group  
of MINISTERS. Breckenridge indicates Edward.

BRECKENRIDGE

Mr. President. May I present Jackson  
Walker Derrickson.

DAVIS

Oh. Of the Charleston Derricksons?

Edward smiles, trapped, as the QUARTERMASTER returns with a  
bottle. BRECKENRIDGE waves it away critically.

BRECKENRIDGE

Gracious, don't drink that. Come along,  
we'll find something proper.

EDWARD

Not that I couldn't use one, but I..

Edward is swept along with Davis' group.

DAVIS

Now, that cousin of yours, Lucille. Last  
I saw, she wasn't but this high...

EDWARD

(improvising)

Quite grown, sir, there've been scandals.

EXT. OUTSIDE GOVERNMENT TRAIN

COLONEL PARKER stands at the door to the FORWARD PASSENGER CAR on the TREASURE TRAIN, watching over the GUARDS.

JED AND COLE approach, checking the train. Jed notices PARKER, looks away as he continues his appraisal.

JED

Two boxcars, two passenger cars. Gold's in the first boxcar. Got a cigarette?

COLE

Yeah. My last one...

Jed keeps an eye on the guards while Cole, puzzled, pulls out a battered cigarette and hands it over. Jed drops it. Cole bends for it, but Jed STOPS him, bends down himself.

BENDING LOW, Jed peeks under the train, taking a hard look at the CAR COUPLINGS and the UNDERCARRIAGE. Checking.

PARKER (OFF)

You!

Jed quickly grabs the cigarette, straightens up and turns to see PARKER standing behind him.

PARKER (CONT'D)

Step away from the train. I'm not gonna tell you a second time.

A stare-down. Jed shows the cigarette, puts it in his mouth.

JED

My last one, sir.

PARKER

(to nearby guard)

Pay attention. It's why you're here.

Parker eyes Jed, then heads off. JED turns, head down.

JED

I see their officers're the same as ours.

COLE

Now all we need's a way on that train.

JED

It won't be easy. They've got this thing cinched up tighter than a...

BUMP! Jed, not looking, has knocked shoulders with...

EDWARD, who is strolling by with DAVIS, BRECKENRIDGE, and the MINISTERS, lighting a fine cigar. A BEAT, as he pauses.

(CONTINUED)

CONTINUED.

EDWARD  
Pardon. Allow me.

He lights Jed's cigarette, then moves on with the group.

DAVIS  
This is sad news about the General...

BRECKENRIDGE  
We'll toast his memory with a good  
brandy. The porter should have it...

EDWARD glances back with a "what can you do?" grin as he follows Davis and the other into the Presidential car. Jed, glaring, pulls the cigarette out and hands it to Cole.

AT THE CARRIAGE

THE GROUP - minus Edward - gathers as Jed and Cole return.

MAE  
Where's Edward?

JED  
Seems he was compelled to take cocktails  
with the Rebel Cabinet

Jed is pissed, but MAE laughs. Jed glances up questioningly.

MAE  
Just reminds me. Once he talked his way  
into President Buchanan's opera box and  
convinced him I was the Duchess of...

JED  
The point being...?

MAE  
(wistful shrug)  
He was fun.

JED  
Unless he can "fun" us onto that train, I  
don't see what..

EDWARD takes this moment to appear, looking pleased.

EDWARD  
You wouldn't think it, but these Rebels  
serve a surprisingly good brandy...

JED  
You at least get the map?

EDWARD  
Not only that, I also managed..

(CONTINUED)

CONTINUED:

Edward pulls out the map, and Jed snatches it.

JED

Remember why we're here. Alright..

He unfolds the map. Only EDWARD doesn't hunker down to look.

EDWARD

Before you start, I think..

JED

(annoyed)

We're doing this my way. Alright. We move up the line to here. Junior and I lie on the tracks here. When they slow at the turn, we grab the undercarriage and climb under the cars to the rear..

Cole Jr. reacts. This sounds insane..

EDWARD

If I might just..

JED

You and Cole set up diversionary fire here to draw the guards. We'll attack from behind while you ride around to pull yourselves onto the train. After we've taken out the guards, we uncouple the rear cars, and make our escape.

Awkward silence greets the plan. A beat..

EDWARD

Interesting. Let's call that...plan A. Maybe I suggest a plan B?

JED

You have a better idea?

EDWARD

The Secretary of War was appalled at the thought of the General's body falling into Union hands, so he offered to take it along. With the Treasury.

MAE

So we could just...get on the train.

Edward smiles annoyingly at Jed. Cole Jr., tentative. .

COLE JR.

I think plan B sounds better.

BOOM! An EXPLOSION rocks the outskirts of the camp. THE CAMP surges to life with CRIES of "THE UNION ARMY!"

(CONTINUED)

CONTINUED: (2)

UNION SCOUTS can be seen, far in the distance, on the ridge.

JED

Must be Grant. Only General in this army  
with any balls. Alright, plan B it is  
Here's what we'll do..

AT THE TREASURE TRAIN

CONFEDERATE MEN frantically load the trains as SHELLS fall  
and the Union closes in. The retreat borders on panic.

THE CARRIAGE is being pushed up a ramp onto the second boxcar  
by Cole, Cole Jr. and Henry along with LT. SHELBOURNE, an in-  
over-his-head young officer COLONEL PARKER appears, livid.

PARKER

Lieutenant Shelbourne, what is this?

SHELBOURNE

Sir, the Major has orders..

EDWARD takes charge. He salutes, holds out a piece of paper.

EDWARD

Sir, I have orders from Secretary  
Breckenridge to load General Blackmore's..

Parker doesn't even glance at the orders.

PARKER

I don't give a goddamn. Get this  
carriage out of here this instant!

BRECKENRIDGE (OFF)

Colonel Parker!

Parker turns to see BRECKENRIDGE hurrying to catch the  
Government train with several leather satchels in his arms.

BRECKENRIDGE (CONT'D)

I'll be damned if these blue devils get  
their hands on Jeremiah Blackmore! Load  
that train, they'll be here any minute!

Parker can't argue with that. Edward gives Cole a nod, and,  
with the guards' help, they shove the carriage aboard.

BRECKENRIDGE (CONT'D)

Major, will you join us in our car?

EDWARD

(anxious excuse)  
Uh...Mr. Secretary I can't leave.

(CONTINUED)

CONTINUED.

BRECKENRIDGE

The President wants a personal briefing on the action at Richmond. And he's very concerned about your cousin Lucille.

MAE AND JED shoot a look at Edward. What? Edward squirms, caught. A beat filled with anxious glances, until...

JED

(adios, asshole)

Go ahead, Major. We'll meet up.

Edward, screwed, glares at Jed, who just glares back. Breckenridge turns to Mae, hidden behind her veil.

BRECKENRIDGE

Widow Blackmore, of course you'll join us. We all extend our deepest..

MAE

(another performance)

Thank you sir, but...I can't yet bear to be apart from my husband.

BRECKENRIDGE

I understand. Quickly, then..

EDWARD

(biting the bullet)

Then I'll...catch up with you later.

Edward gives a lingering look, then follows Breckenridge to the Government train. Mae watches Edward go, turns to Jed.

MAE

I thought he was part of the plan.

JED

We'll make do. It'll be quieter, anyway.

PARKER (OFF)

Lieutenant.

MAE

(low)

You're Southern, don't forget...

Jed turns. PARKER approaches, skeptical but professional.

PARKER

You and your men might find it more comfortable in the passenger car.

Hospitality? Wants to keep an eye on them? Jed can't tell.

(CONTINUED)

CONTINUED. (2)

JED  
(not very good Southern accent)  
Of course. Thank you, Colonel.

PARKER  
The colored stays with the carriage.

Jed nods, watches as guards shove Henry into the box car.

CUT TO:

THE GOVERNMENT TRAIN'S ENGINE BLASTS SMOKE, wheels shrieking as it gets under way. THE TREASURE TRAIN follows. GUARDS take positions on the roof of the cars.

INT. TREASURE TRAIN - FORWARD PASSENGER CAR

THE RHYTHM OF THE RAILS quickens as the train accelerates.

THE CAR is plain - a few chairs and small tables. PARKER sinks into a chair at the table, indicates a chair for Mae.

PARKER  
Ma'am, please...  
(to Jed)  
Your men can relax in the next car.

THE COLES give Jed a look, then exit. Parker takes out a DECK OF CARDS, indicates a seat for Jed at the table.

PARKER (CONT'D)  
You play? It's a long ride.

JED  
A little.

Jed sits. SHELBOURNE takes a chair as Parker shuffles.

SHELBOURNE  
Least we're headed toward home this time.

PARKER watches a BURNED-OUT FARMHOUSE pass out the window.

PARKER  
What's left of it, anyway  
(to Jed)  
Where's home for you, Lieutenant?

Jed doesn't have a ready answer. He glances quickly at MAE, who mouths the word "Atlanta."

JED  
Um. Atlanta.

PARKER  
You don't sound like it.

(CONTINUED)

CONTINUED:

Mae gives Jed a "you're hopeless" look as Parker deals

JED

My...mother was from Pennsylvania.  
Outside Gettysburg.

PARKER

Gettysburg and Atlanta. You caught the  
bad end of this affair coming and going.

True. Jed says nothing as Shelbourne nods along.

SHELBOURNE

Think that's bad? Last word from home,  
house's burnt, fields pulled up, damn  
slave ran off, and my sister's wearin' a  
burlap sack. This war's a bitch

PARKER

It'll be over one day.

Jed stares Parker down bitterly.

JED

You think so?

Parker returns Jed's gaze. Shelbourne breaks the silence.

SHELBOURNE

(pleased with his joke)  
Sure. After our . miraculous victory.  
Then we head home, get all them Northern  
boys pickin' our cotton.

Parker glares at Shelbourne, but he doesn't disagree.

PARKER

Maybe. But for now, there's still the  
business at hand.

Parker eyes Jed, who nods, then shoots a look at MAE. She  
takes out a POCKETWATCH, looks back.

SHELBOURNE

I guess. But when this all's over, I'm  
moving on out, is my plan.

PARKER

Don't tell me you'd leave the South for  
some filthy Northern factory...?

SHELBOURNE

Hell, I'm not talking North or South.  
(an invocation)  
California. Sun's always shining and the  
hills're full of gold. Whole new start.

(CONTINUED)

CONTINUED: (2)

He grins at Jed, who can't help but smile at the notion. Parker shakes his head as they reach for their cards.

PARKER

Uncivilized wilderness, if you ask me.

SHELBOURNE

Like Richmond's so civilized these days  
Bet they ain't eatin' rats in Frisco.

(re: his cards)

Hot dog! I got a good feelin'.

HE GRINS at them. PARKER AND JED eye each other as they reach for their cards. THE CLANK of passing rails gets faster.

EXT. CONFEDERATE CAMP

UNION SHELLS ROCK THE CAMP as soldiers rush to the rear. THE QUARTERMASTER hastily sorts supplies for the retreat.

QUARTERMASTER

Get those rifles loaded!

SUDDENLY, A CAVALRY SQUAD RIDES UP THROUGH THE CROWD.

AT THE HEAD IS JEREMIAH BLACKMORE! Alive. CAPTAIN GAMBLE rides beside him, now sporting AN EYEPATCH and nasty scar.

BLACKMORE

Who's in charge here?

QUARTERMASTER

General Blackmore? But...

BLACKMORE

But what? I asked you a question...

QUARTERMASTER

They just loaded your coffin on a train.

BLACKMORE

My coffin? Do I look dead to you?

QUARTERMASTER

No, sir, but...a major was escorting a carriage, with your wife...

BLACKMORE

My wife? Describe her.

QUARTERMASTER

Uh..she seemed very pretty, sir..

BLACKMORE

That's not my wife  
(to his men)  
Form up! After that train!

(CONTINUED)

CONTINUED:

Blackmore leads his men racing off.

EXT. TRAIN TRACKS - VIRGINIA COUNTRYSIDE

THE GOVERNMENT ON WHEELS STEAMS through the night.

INT. PRESIDENTIAL CAR

EDWARD sits in a plush chair, taking in his predicament.

THE PRESIDENTIAL CAR is absurdly luxurious. OIL LAMPS SWAY from the ceiling, illuminating an elegantly furnished drawing room. AN OFFICER plays Chopin on a piano. JEFFERSON DAVIS packs a pipe as he addresses the CABINET from his armchair.

DAVIS  
Sad losses, yes, but also opportunities.

BRECKENRIDGE takes a bowl of peanuts and goes to the corner.

DAVIS (CONT'D)  
We'll regroup in Stantonville. Then, free from defending our cities, our Army can roam at will and bedevil those Yankees 'til judgement day. Show them what true character is.

MURMURS OF APPROVAL from the ministers. Breckenridge sits wearily and extends the dish to EDWARD.

BRECKENRIDGE  
These rides are unbearable...I do hope that widow is alright, poor thing.

EDWARD  
(laughs briefly to himself)  
Oh, she can take care of herself. .

He CRACKS a nut, glances at a wall clock. Nearly midnight...

INT TREASURE TRAIN - FORWARD PASSENGER CAR

CLOSE ON A POCKETWATCH, as the hands approach midnight

JED, tense, looks up from his watch.

THE CARD GAME has progressed and escalated. Jed is doing well. THE POT is big and SHELBOURNE can't make up his mind

SHELBOURNE  
I fold.

He drops his cards, as PARKER glances from JED's classic poker-face to the LOOT on the table. A tense beat...

(CONTINUED)

CONTINUED:

PARKER

You're a craftier player than you let on..

SILENCE, broken only by the rhythmic clatter of the rails, as PARKER STARES from his cards to the pot and back..

JED glances at his watch. TIME SLIPPING BY. He looks from Parker to MAE, who meets his glance with a questioning look.

JED

Long ride. You know, I could stand to...

PARKER

Just a moment.

He looks at his watch, shoots a glance at Shelbourne.

PARKER (CONT'D)

Shelbourne, go wake Mills to relieve private Allen.

Back to his cards. Jed nervously watches seconds crawl by.

JED

I could really stand to stretch my legs..

PARKER

A moment, Lieutenant. We're playing.

Shelbourne stands, heads to the rear car. MAE stands up.

MAE

Excuse me, gentlemen.

JED shoots her a look - "whatever you're doing, don't." MAE coolly returns a glance saying "I know what I'm doing."

MAE (CONT'D)

Play on.

With a loaded glance at Jed, she heads after Shelbourne. Jed, anxious, returns to his cards, waiting for Parker's bet.

HALLWAY AT REAR OF CAR

SHELBOURNE is about to exit the car when MAE calls to him.

MAE

Excuse me, Lieutenant..

Shelbourne turns.

MAE (CONT'D)

Could you tell me where a lady might..freshen up?

(CONTINUED)

CONTINUED:

SHELBOURNE

Well, Ma'am...um..in here..

He opens a door, indicates a CLOSET where a HOLE IN THE FLOOR opens onto the tracks. MAE turns to Shelbourne, lady-like

MAE

Could you stand guard?

He backs up awkwardly to the door as Mae fumbles in her bag. WHONK' Shelbourne crumples, knocked out by Mae's lead pipe.

IN THE REAR CAR

CLOSE ON POCKETWATCH. Five minutes past midnight

COLE snaps the watch closed and turns to COLE JR., who slumps in drooling-idiot slumber. Cole shoves him awake. With an eye on the sleeping men around them, they stand gingerly..

EXT. TOP OF REAR PASSENGER CAR

WE'RE LOOKING UP from the rear of the train toward the front. A CONFEDERATE GUARD sits atop each car with a rifle.

A SLEEPY GUARD sits at his post on the rear passenger car. A DARK FIGURE in confederate uniform appears on the ladder.

SLEEPY GUARD

About goddamn time. Didn't think I'd ever get relieved.

THE DARK FIGURE steps onto the roof as the Guard heads for the ladder. As he passes, MOONLIGHT ILLUMINATES the figure.

IT'S MAE in Shelbourne's uniform, hair tucked under the cap. A beat as she checks the situation, and then...

A HAND reaches up from the side and GRABS onto the roof. MAE looks back to see COLE JR. hauling himself onto the roof.

THE FORWARD CAR GUARD is staring straight ahead, oblivious.

MAE LOOKS BACK and sees another hand grabbing the roof. COLE'S HEAD pops into view, but the middle-aged man isn't so spry. COLE JR. grabs him and a sloppy job of hauling ensues.

MAE glances anxiously from the spectacle to the Forward Car Guard until finally COLE lands on the roof. They sneak up.

COLE JR

(giggling)

Damn, old man, I's afraid you might up and die on us.

(CONTINUED)

CONTINUED:

COLE  
 (annoyed)  
 Dammit, boy, grow up, this is serious.  
 (sees Mae)  
 Where's the Sargeant?

MAE  
 Indisposed. Come on and keep quiet.

She stands, and, without a word.

JUMPS across the gap between the two cars.

COLE AND COLE JR. exchange a look, then follow.

WIDE SHOT - THE LENGTH OF THE TRAIN - ROOF

CLICK CLACK. The train steams beneath the moon as.

THREE SILHOUETTES - Mae, Cole, Cole Jr. - creep toward THE FORWARD CAR GUARD. They over-power the man and toss him over the side. The REAR BOXCAR GUARD and FORWARD BOXCAR GUARD are dispatched in similar fashion.

Mae, Cole, and Cole Jr. retreat to the rear end of the FORWARD BOXCAR and take stock in terse whispers.

COLE JR.  
 Plan's going good! Should I go set up.?

COLE  
 Just unload the gear, and don't do nothing 'til we get back.

MAE AND COLE go forward. COLE JR. disappointed, heads back.

INT. REAR BOXCAR

A SINGLE OIL LAMP illuminates HENRY, sitting alone, slumped against the wall next to the swaying carriage.

THE TRAP DOOR in the boxcar roof cracks open, and COLE JR. scrambles down the ladder, grumbling.

COLE JR.  
 Man, they get to go do the plan and I'm stuck unloading gear with the colored. You think that's fair?

He looks to Henry for understanding. Henry looks back, deadpan. Cole Jr. realizes what he said.

COLE JR. (CONT'D)  
 Well...gimme a hand, anyway.

CUT TO:

(CONTINUED)

CONTINUED:

THE COFFIN lands heavily on the floor. COLE JR. cracks open a CRATE, revealing a box labeled "COLT ARMS " He grins.

COLE JR. (CONT'D)  
Betcha can't guess what we got here.

HENRY  
Colt arms?

Cole Jr. looks at Henry like he spoiled a surprise.

COLE JR.  
Who taught you to read?

HENRY  
My uncle. Who taught you?

COLE JR.  
...no one. But look

COLE JR. yanks open the COFFIN. INSIDE IS A SMALL BORE HOWITZER CANNON dis-assembled.

COLE JR. (CONT'D)  
I can use it, too

INT. FORWARD PASSENGER CAR

PARKER considers the POT. Looks up from his cards.

PARKER  
What's taking Shelbourne...?

JED interrupts him by shoving a wad of cash into the pot.

JED  
Raise you a hundred.

This gets Parker's attention. He looks at his cards, then at Jed, poker-faced. A beat, then he throws them down.

PARKER  
You'd better not have been bluffing.

EXT. TREASURE TRAIN ENGINE HOUSE

A GIANT GUARD leans against his rifle while THE ENGINEER attempts unsuccessfully to light a cheroot.

COLE and MAE LEAP DOWN. MAE PUNCHES the Engineer and throws him off. COLE attacks the Giant Guard, knocks away his gun. MAE DRAWS HER PISTOL, aims at the guard.

COLE sees the gun, raises a finger to his lips. "Shhhh!"

(CONTINUED)

CONTINUED:

THE GUARD gets ahold of his gun, and a SHOT BLASTS LOUDLY before Mae grabs it, tosses it off the train.

INT. FORWARD PASSENGER CAR

JED scoops in the pot as PARKER REACTS to the faint shot

PARKER  
What was that?

He stands. JED plays along.

JED  
Sounded like a shot.

PARKER, all business now, picks up a rifle and heads towards the forward door. JED picks up his own rifle and follows.

EXT. FORWARD PASSENGER CAR FRONT PLATFORM

PARKER exits, peering forward.

PARKER  
Sounds like it came from the engine.

JED SHUTS THE DOOR BEHIND THEM, barricades it with his rifle.

JED  
Colonel, I should tell you...

Parker turns, puzzled..

JED (CONT'D)  
I was bluffing.

JED PUNCHES PARKER IN THE FACE. He crumples, and Jed KNEELS AT THE COUPLING connecting the passenger car to the box car.

INT. REAR BOX CAR

COLE JR. AND HENRY wait anxiously for Cole's appearance. Cole Jr. looks around, then makes a decision.

COLE JR.  
I'll just set it up so it's ready for Pa..

INT. ENGINE HOUSE

COLE SLAMS INTO THE ENGINE WALL, as the fight with the GIANT GUARD CONTINUES. Cole and Mae manage to KNOCK HIM out the side of the train. A beat to catch their breath...

COLE  
I gotta get back to the cannon..

(CONTINUED)

CONTINUED:

BUT THE GUARD LUNGES BACK ONTO THE TRAIN, grabs him. MORE FURIOUS STRUGGLE. Finally, Mae and Cole grapple the Guard up and out the front window of the engine, where he disappears.

EXT. FORWARD PASSENGER CAR PLATFORM

JED undoes the chain and starts to pull the coupling when...

A PISTOL COCKS right behind him. He turns to see PARKER, coming to, nose bloodied, squeezing the trigger..

JED gets a THUMB UNDER THE HAMMER just in time. They STRUGGLE FIERCELY, slam against the door. THE PISTOL FIRES. THE PASSENGER CAR DOOR WINDOW shatters loudly.

INT. REAR PASSENGER CAR

THE SHOT wakes the sleeping soldiers.

INT. REAR BOX CAR

HENRY AND COLE JR react COLE JR. looks back out the side door and sees...

JED AND PARKER fight on the platform. SOLDIERS rush forward through the passenger car, along the roof. All toward Jed.

COLE JR.

Shee-it!

EXT FORWARD PASSENGER CAR FRONT PLATFORM

SOLDIERS pound on the blocked door as PARKER SLAMS JED AGAINST THE WINDOW. Soldiers grab at him through the glass. PARKER AIMS A KNOCK-OUT PUNCH just as JED tears free.

BOOM!!!

COLE JR. FIRES THE CANNON. The shot BLOWS OUT THE BACK OF THE BOXCAR, THROUGH the passenger car, just misses Jed.

PARKER is BLOWN off the side, vanishing. CONFEDERATE SOLDIERS go flying

JED recovers and yanks the coupling free. The cars start to drift apart, and Jed starts to step over the gap..

BUT A CONFEDERATE SOLDIER SEIZES HIS FOOT, yanking him down.

INT. REAR BOX CAR

COLE JR , powder-blasted, sits up from the floor. HENRY stands by the CANNON, which has recoiled itself askew.

HENRY

It supposed to jump like that?

(CONTINUED)

CONTINUED:

COLE JR.  
Dang, we gotta brace it. C'mon, Henry,  
help me push!

Cole Jr. and Henry throw themselves against the cannon.

EXT. FORWARD PASSENGER CAR PLATFORM

JED KICKS the soldier off the train and looks back. MORE CONFEDERATES are moving through the wreckage toward him.

HE TURNS. THE BOXCARS are pulling away. HENRY AND COLE JR. are visible through the hole in the wall aiming the cannon.

JED MAKES A DESPERATE LEAP, grabbing at the wreckage of the blasted box car wall, struggling to pull himself up just as.

HENRY lights the cannon, and BLAM!

The shot hits low, taking out the forward wheels of the Passenger Car. The front slams onto the tracks and...

THE PASSENGER CAR FLIPS SPECTACULARLY, flies forward, flipping over, just missing JED, who clings to the Boxcar as the Passenger car smashes to bits on the tracks behind him.

ON THE BOXCAR

JED turns away from the spectacle and looks up to see HENRY looking down at him over the shattered boxcar wall.

HENRY  
These trains are something.

JED  
Glad you're enjoying the ride.

HENRY  
(Beat. Plays his hand)  
You maybe gonna say what y'all're doing?

Jed looks down at the racing rails beneath his feet and realizes he has no choice but to level with him. Quickly.

JED  
The Rebel Treasury's in that car.

HENRY  
So everyone helps out...gets a share?

Jed meets Henry's eyes. Not docile, but calculating.

JED  
Everyone gets a share.

A BEAT, then HENRY reaches a hand down and hauls Jed up.

EXT. TREASURE TRAIN ENGINE

JED drops down to where COLE and MAE lean against the wall.

MAE  
Hope you won the hand.

JED meets Mae's wry glance. Not used to a woman like this.

JED  
You shouldn't have left the car. I had everything under control.

COLE  
You get rid of the passenger cars?

COLE JR., bloody-nosed and powder burned, appears with Henry.

COLE JR.  
We did. Blew 'em to hell!

COLE  
Damn it, boy, what're you doing, letting that colored boy go handle that gun?

COLE JR.  
I had to, Pa, you weren't there. But hell, we did it, didn't we, Henry?

Cole Jr. slaps Henry on the back. Henry grins bashfully. JED looks out the window, craning forward, and sees..

THE GOVERNMENT TRAIN AHEAD. The Treasure Train is gaining.

JED  
Shit.

MAE  
What is it?

JED  
We don't slow down, we'll run into the other train. Where's the brake?

He looks from the arcane Engine controls to Cole.

COLE  
This's my first time on a train.

Jed yanks out the railroad map and quickly studies it.

JED  
There's a switch about a mile up.

He grabs a rifle Cole wonders what he's doing.

SIDE OF THE ENGINE

JED appears, rifle in hand, and starts moving up the engine to the furthest point forward - THE CATTLE-CATCHER.

HE EASES TO THE BOTTOM OF THE CATTLE CATCHER..

THE TREASURE TRAIN is gaining fast.

THE SWITCH appears in the distance. JED cocks the rifle.

EXT. GOVERNMENT ON WHEELS - REAR PLATFORM

TWO SOLDIERS stand guard on the rear platform. ONE NUDGES THE OTHER as he notices the approaching TREASURE TRAIN.

EXT. TREASURE TRAIN - FRONT OF ENGINE

JED aims the rifle. The GOVERNMENT TRAIN PASSES THE SWITCH, and Jed tightens his finger on the trigger...

A HAND SUDDENLY GRABS THE RIFLE, knocking it to the rails.

THE BATTERED AND BLOODY GIANT GUARD, who has once again refused to fall off the train, lunges up, punches Jed's face. The two begin a DEATH STRUGGLE on the cattle-catcher

EXT. GOVERNMENT ON WHEELS - REAR PLATFORM

THE TWO SOLDIERS react to this strange sight.

INT. TREASURE TRAIN - ENGINE HOUSE

COLE looks forward. THEY'RE RAPIDLY APPROACHING THE SWITCH. Alarmed, he looks frantically at the various levers.

COLE

One of these gotta be the brake

He YANKS on a lever. The train surges forward, ACCELERATING..

ON THE CATTLE CATCHER

A SURGE OF SPEED. Jed wobbles, and the guard THROWS HIM onto the Cattle Catcher, forcing his head toward the tracks..

JED, UPSIDE DOWN, LOOKS UP. THE SWITCH IS APPROACHING...

HE KICKS FREE, PUNCHES THE GUARD in the face. As he falls off the Cattle Catcher, Jed SNATCHES THE GUARD'S PISTOL FROM HIS HOLSTER. The Guard is SMUSHED under the train as..

JED AIMS THE PISTOL AT THE SWITCH AT THE LAST SECOND..

CLICK EMPTY. Jed panics, and then BANG! A BULLET hits the lever and it SWITCHES just in time. JED looks back.

(CONTINUED)

CONTINUED:

MAE, in the engine window, lowers her smoking rifle, smiles.

EXT GOVERNMENT ON WHEELS -- REAR PLATFORM

THE SOLDIERS watch as the Treasure train veers onto the other tracks, which run parallel just ten feet away.

INT. GOVERNMENT ON WHEELS -- PRESIDENTIAL CAR

THE MINISTERS are nodding in their chairs. EDWARD ponders a way out of this fix, while BRECKENRIDGE waxes nostalgic.

BRECKENRIDGE  
You know what I miss most? My veranda..  
(noticing something)  
What the hell..?

EDWARD follows his gaze out the window.

THE TREASURE TRAIN is passing the government train on the parallel track. JED is visible on the Cattle-Catcher. COLE, COLE JR., HENRY, and MAE glance out from the Engine.

EDWARD STIFLES A GRIN, as the MINISTERS move to the window. DAVIS wakes as the REAR PLATFORM SOLDIER bursts into the car.

REAR PLATFORM SOLDIER  
Sir, the other train..!

But he stops when he sees THE MINISTERS already reacting.

JEFFERSON DAVIS  
Did they lose control.?

BRECKENRIDGE  
But the guards. something's wrong..

EDWARD STANDS PURPOSEFULLY and tightens his gun belt.

EDWARD  
Relax gentlemen. I'll look into it.

Before anyone can comment, EDWARD MARCHES TO THE SIDE DOOR OF THE PRESIDENTIAL CAR AND FLINGS IT OPEN.

EXT OUTSIDE PRESIDENTIAL CAR

EDWARD scrambles up the side onto THE ROOF, then LEAPS across the gap onto the TREASURE TRAIN BOXCAR.

.AND BARELY MAKES IT. He struggles onto the roof as BILLOWS OF SMOKE from the GOVERNMENT TRAIN ENGINE blast around him.

INT. GOVERNMENT ON WHEELS - PRESIDENTIAL CAR

THE MINISTERS cheer as EDWARD SALUTES, DRAWS HIS PISTOL and moves forward toward the engine of the Treasure train.

DAVIS

Gentlemen, that is one brave man.

The two tracks diverge, and the TREASURE TRAIN VEERS WEST

EXT. TREASURE TRAIN - ENGINE HOUSE

JED appears at the Engine House window, where Mae is waiting.

JED

You could've told me there was a giant man out there

MAE

(wry smile)

I assumed you had it under control.

She takes his hand and helps pull him in through the window. Jed stumbles, almost falling into Mae's arms. A close beat.

JED

Yeah, well. .nice shot, though.

COLE

Looks like we lost 'em, anyway.

COLE JR.

So what about the Lieutenant?

EDWARD (OFF)

If the Lieutenant didn't know better...

EDWARD drops down into the Engine, startling everyone.

EDWARD (CONT'D)

...he'd think you were trying to lose him. Isn't anyone glad I'm back?

He gives them all a look of mild reproach. Lingers on JED AND MAE, who step away from each other.

MAE

I'm surprised you left They run out of good brandy?

EDWARD

They're going to Stantonville. I hate Stantonville. And you've got the gold. I know you want me to have my share.

(CONTINUED)

CONTINUED.

JED

Well, then if we've finished the tearful reunion, let's see it.

Jed starts heading back toward the box cars. As the others follow up to the COAL CAR, Edward notices Mae's outfit.

EDWARD

So the Rebels're taking women now?

COLE

Few like her, they might win the war. She throws a nice punch.

Edward gives Mae a particular smirk.

EDWARD

Yes, I felt one once. It hurt. A lot.

MAE

You deserved it, a lot.

Mae climbs up to the Coal Car, with Edward following.

EDWARD

Well, you could have at least hit me in the face instead of in the...

Mae stops, turns

MAE

No, because the point was to make you feel like I did

EDWARD

Mae, you had to understand...

MAE

I do understand. Fun is fun, but you're a man in your position, and I'm a woman in mine, so don't to worry about...

COLE, climbing the ladder to the Boxcar roof, calls down.

COLE

Hey, you're gonna miss the gold.

Mae and Edward hold a long glance. Then...

MAE

Right. Isn't that why we're here?

INT. FORWARD BOXCAR

THE CRATES are illuminated by lantern-light A PRYBAR digs in. JED HEAVES, then rips the lid off, revealing..

GOLD COINS. MILLIONS OF THEM.

COLE JR.

Holy shit, it's the goddamn motherlode!

Cole Jr. takes a bayonet and goes to another crate.

CRACK! GOLD BARS

He lets out a WHOOP, and he and Cole start ripping the lids off all the crates they can get their hands on, revealing GOLD, SILVER, JEWELRY and GEMS...

JED AND EDWARD exchange a look. Antagonism or not, they've stolen a trainload of gold. THEY SMILE, despite themselves.

EDWARD

Looks like our little secession paid off, didn't it, partner.

JED

Yeah So we don't have to be partners anymore.

EDWARD

Well, you weren't much of a partner.

JED

Neither were you.

But they can't help but grin. Jed goes to examine the haul

COLE JR. paws through a crate of jewelry, looping DIAMOND NECKLACES over his neck. A tiara goes on his head.

COLE

Now this beats army pay! I'm gonna get myself some solid gold boots and kick that Colonel right in the...

COLE JR. discovers a cache of CRATES AND BARRELS.

COLE JR.

Hey, they got booze! And preserves! And little fish in a can! God dang!

He starts opening jars and tins, gobbling jam and sardines.

COLE JR. (CONT'D)

Man, I'm gonna get me some silk suits, all in white, then what do you say, Pa, we get us a big spread on the river and spend the rest of our lives fishin'?

COLE

(re: tiara)

Get that damn thing off your head.

(CONTINUED)

CONTINUED:

COLE JR.  
What're you gonna do, Henry?

HENRY  
(shrugs, shy)  
I don't know. All I ever wanted was...  
shake Abe Lincoln's hand.

COLE JR.  
You got millions' What do you people  
like? How 'bout one of them banjoes?

HENRY  
What's a banjo?

COLE JR.  
You know...noing na noing noing...

Cole Jr. performs air-banjo. Henry watches, perplexed.

JED, meanwhile, kneels at a crate of gold, smiling at Cole Jr.'s antics, running coins through his fingers. MAE AND EDWARD approach.

MAE  
Good night's work. Got plans for your  
shares?

EDWARD  
I was thinking of buying my father's club  
and having him thrown out...

MAE  
What about you, Sargeant?

EDWARD  
The Sargeant doesn't do plans, Mae.

JED stares with wolfish intensity at the gold in his fist.

JED  
No, I got plans. .

A beat, and then he drops the fistful of coins, grabs a BOX OF AMMUNITION and leaves the car. Edward shrugs to Mae.

EDWARD  
Think it isn't enough for him?

MAE  
It's enough for me. Enough to finally  
buy some respectability.

EDWARD  
The Rebels couldn't. And you don't want  
respectability. It's...overpriced.

(CONTINUED)

CONTINUED: (2)

Edward is strangely wistful, but Mae doesn't catch it.

MAE

Easy to say when you got yours for free.

EXT. FIELD BESIDE TRAIN TRACKS

THE WRECKAGE OF THE PASSENGER CARS is littered along the rail line. A BEAT, and then something stirs

SHELBOURNE staggers up out of the debris in his underwear, gagged with black silk, hands tied with black stockings.

PARKER (OFF)

Shelbourne!

PARKER is limping toward him, battered from his fall.

PARKER (CONT'D)

What the hell happened to you?

Shelbourne mumbles incoherently. Parker pulls the gag away.

SHELBOURNE

The widow, sir. She asked me to stand guard while she..you know...

THE RUMBLE OF GALLOPING HORSES interrupts. PARKER turns.

GENERAL BLACKMORE'S PLATOON rides up. Blackmore stops his horse and looks down at the devastation.

BLACKMORE

Sweet Jesus. Who's in charge here?

Parker looks at Blackmore in puzzled amazement.

PARKER

General? They said you were dead..

BLACKMORE

They were wrong. Who are you and what the hell happened here?

Parker does the best he can to pull himself together.

PARKER

Colonel Parker, sir. The train we were escorting was ambushed by men claiming..

BLACKMORE

I heard. What was on this train?

(when Parker hesitates)

Goddammit, this is a General talking!

(CONTINUED)

CONTINUED:

PARKER  
(reluctant)  
One train carried the President's  
cabinet. We carried the Treasury.

Blackmore takes this in. Interesting.

BLACKMORE  
The treasury.

PARKER  
Yes, sir We'll pursue them as soon as  
we reassemble..

Blackmore glances at battered Parker and his wounded men.

BLACKMORE  
No time. You stay, I'll deal with this.

There's a hungry look in the his eye Parker doesn't like..

PARKER  
Then my able-bodied men will assist you  
and the rest will catch up when..

BLACKMORE  
Fine.  
(to Gamble)  
Leave them some horses.

Blackmore waves a hand and LEADS THE HORSEMEN AWAY. PARKER  
limps to SHELBOURNE, who is pulling a man from the wreck.

PARKER  
Take some men and follow the General.  
And for god's sake, get some clothes.

EXT. COUNTRYSIDE -- ALONG RAIL LINE

THE TREASURE TRAIN thunders along through the night.

EXT. TREASURE TRAIN -- ENGINE HOUSE

JED loads his rifle, watches the moonlit landscape go by.

MAE (OFF)  
Nice night for loading guns.

MAE steps down into the engine house. A GLANCE between them,  
as she goes to the ammunition box for bullets.

JED  
There is all that gold to hang on to...  
Mae leans against the wall and starts loading her pistol.

(CONTINUED)

CONTINUED:

MAE

Yes. Frankly, I thought you'd be a little more excited about it.

JED

(deadpan)

I am excited.

She smiles at him with an edge of probing flirtation.

MAE

No, I'm familiar with excited men.

JED

I didn't hear much from you. What're your riches gonna buy you?

MAE

After fleeing Richmond with nothing but two dresses and a picture of the mother I never knew? Everything.

JED

You definitely can afford a new brothel.

Jed is fussing with his pistol. A cylinder is jammed.

MAE

No, I'm not a madame anymore. That's why I like money. You can be someone else.

JED

(wry smile)

Well. I already am someone else

MAE steps close to Jed and pulls a HAIRPIN from her head. She shakes her hair loose, takes the pistol from him.

MAE

So who were you before?

She uses the hairpin to clear the cylinder. Jed pauses...

JED

(honestly)

I was a man with a farm and a fiancee who went to serve his country when it asked.

MAE

What happened to that man?

JED

Well...his farm is pretty much a ruin after Gettysburg. His fiancee lasted six months before writing to say she was breaking it off to marry our pastor.

(CONTINUED)

CONTINUED: (2)

She hands him the gun back.

MAE  
That'll teach you to trust a woman.

JED  
Or a pastor.  
(beat, intent)  
I'll tell you what I want. I want what  
the war took. I want my life back.

MAE  
Think you can buy a life with gold?

He inches closer to her.

JED  
Aren't we both counting on that?

MAE  
Right. Guess we have that in common.

A close beat. Where is this going?

JED  
You and Edward...?

MAE  
Live in different worlds. That's that.

JED  
You really think so?

MAE  
(laughs)  
You didn't get off the farm much, did  
you? That's how this world works.

JED  
I didn't think it worked at all

MAE  
You're a strange man.

He kisses her. A brief thing, and then MAE PULLS AWAY  
gently, smiling with knowing amusement...

MAE (CONT'D)  
But a man, nonetheless...

EDWARD (O.C.)  
Well, we managed to get a count...

They turn, part, as EDWARD, HENRY, COLE, and COLE JR.  
approach across the coal car Edward drops down into the  
Engine house with a loaded glance.

(CONTINUED)

CONTINUED: (3)

EDWARD (CONT'D)  
Sorry, are we interrupting?

MAE  
We were just .loading guns. There is  
all that gold to hang onto.

Cole Jr. scoops a handful of jam from a jar.

COLE JR.  
And that jam and stuff.

Edward glances at Jed.

EDWARD  
Always ready for action, eh, Sargeant?  
(they stare for a beat)  
We made a rough count of it all, so we're  
ready to make equal shares. Unless of  
course you two made other plans.

MAE  
No. Equal shares for everyone.

She starts back toward the boxcars.

EDWARD  
Where are you going?

MAE  
To count.

EDWARD  
Mae, we did. Don't you trust us?

MAE  
Trust you? Of course not.

EXT. RAIL JUNCTION

THE JUNCTION SWITCH bears the dent from Mae's bullet.

GENERAL BLACKMORE is sitting on his horse, looking down at  
the position of the tracks. Noticing the switch. A beat. .

...then he leads his men down the tracks after the Treasure  
Train. SHELBOURNE and three others struggle to keep up.

EXT. COUNTRYSIDE - RAIL LINE - DAWN

THE SUN IS RISING IN THE EAST as the TRAIN thunders by,  
heading west-northwest around a long bend.

EXT TREASURE TRAIN ENGINE HOUSE

COLE JR. eats a final sardine, then tosses the tin into a large pile of empties. He picks up a jam jar, pauses...

COLE JR.  
I feel weird. I think there's something wrong with this grub.

EDWARD looks up from studying a map.

EDWARD  
Don't worry, it'll be army food again in no time. Once we cross the High Bridge over the Appomatox, we're home free.

JED  
We can divide everything and stash it outside Richmond.

Edward grins at the Coles...

EDWARD  
Sorry to say, but we'll be back in the army by lunch.

They peer out as they round a bend. EVERYONE'S FACES FALL

POV - OUT THE WINDOW UP AROUND THE BEND

THE HIGH BRIDGE, a long trestle bridge spanning the APPOMATTOX RIVER is crawling with CONFEDERATE TROOPS in the midst of a retreat. THE UNION ARMY masses on the north side.

EDWARD  
Maybe dinner.

COLE JR.  
What do we do?

Jed resolutely picks up his rifle.

JED  
We go through.

EDWARD  
Are you crazy? We'll drop back, find a way around, figure out a plan to...

Jed turns on Edward, determined.

JED  
If we're not back today, we've deserted the army, and I have no intention of admiring my gold from the end of a rope. We're going through. That's the plan.

(MORE)

(CONTINUED)

CONTINUED.

JED (CONT'D)  
 (to Cole Jr. and Henry)  
 Get back and load the cannon.

COLE  
 Just remember...

COLE JR.  
 We know, Pa, brace it.

Cole Jr. heads back with Henry    The others ready their guns..

JED  
 Alright. Almost home.

EXT. OVERVIEW OF THE FIELD

THE CONFEDERATE ARMY struggles to mount a fighting retreat.

THE UNION ARMY is visible at the edge of the forest on the far side. FLASHES OF CANNON MUZZLES glint in the trees.

THE TRAIN moves the chaos...

EXT. TREASURE TRAIN ENGINE - DAWN

JED LEANS OUT, takes in the spectacle as they move through the Confederate retreat. He notices the train is slowing.

JED  
 Why're we slowing down?

COLE  
 We supposed to put coal in it?

JED  
 Do it. We have to keep moving.

Jed shakes his head, then hands Cole the shovel.

INT. BOXCAR

COLE JR. AND HENRY load the Cannon. Outside, Confederate soldiers cheer and wave, and Cole Jr. confusedly waves back.

COLE JR.  
 Why're they waving?

HENRY  
 The uniforms. They think we're reinforcements.

Cole Jr. looks down, remembers how he's dressed    He waves more enthusiastically, smiling and calling out...

COLE JR.  
 Dumb Rebs! We're stealing yer gold!

EXT. BESIDE THE TRAIN

THE REBEL TROOPS cheer and AN OFFICER WAVES TO HIS MEN.

OFFICER  
Form up behind that train!

Confederate men rally, and suddenly THE TRAIN IS LEADING A REBEL COUNTER-ATTACK as troops run alongside and behind.

AS THEY NEAR THE BRIDGE...

A DEMOLITION OFFICER spots the train coming and motions to his beleaguered men lugging their boxes of demolition gear.

AT THE REAR BOXCAR

HENRY and COLE JR. turn as the DEMOLITION OFFICER leaps aboard, shouting to his men.

DEMOLITION OFFICER  
Get that primer cord up! Hurry!  
(saluting Cole Jr. and Henry)  
We got the bridge wired to blow and stop those devils, but we been taking too much fire to set the fuses. Good thing you boys came along.

Cole Jr. awkwardly returns the salute. A beat. HENRY starts WHISTLING "DIXIE." The DEMOLITION OFFICER, missing the irony, joins in. Soon, EVERYONE IS WHISTLING "DIXIE."

ON THE ENGINE

JED, EDWARD, MAE, AND COLE watch as the Rebel counterattack builds around the accelerating train.

COLE slams the furnace shut and FLINCHES, annoyed, as Union bullets ping off the Engine. He grabs his rifle, aims toward the Union position, but EDWARD gives him a level stare

EDWARD  
That's our Army, private.

COLE  
Oh. Yeah.  
(yelling at Union troops)  
Quit shooting, we're with you!

Jed just shakes his head at their predicament.

JED  
Damn Union. Does nothing when you need it, attacks when you don't.  
(to Cole)  
You fill it up?

(CONTINUED)

CONTINUED:

COLE  
I reckon. We're picking up speed.

JED  
Alright. Almost home.

NOW IT'S MAE'S TURN TO LOOK OUT THE WINDOW. Her reaction.

MAE  
Oh, hell. There's a problem.

JED LOOKS OUT. ON THE FAR SIDE OF THE BRIDGE, Union troops are prying up the railroad tracks

JED  
Damn. Stop the train!

COLE  
How?

JED  
Pull 'em all! Just stop the train!

COLE yanks ever lever. THE TRAIN SNORTS AND SHUDDERS, and finally SHRIEKS as the wheels grind.

IN THE REAR BOX CAR

COLE JR., HENRY, AND THE DEMOLITION TEAM are heavily jostled

EXT. HIGH BRIDGE

THE TRAIN IS STOPPED IN THE MIDDLE OF THE BRIDGE. UNION ARMY at one end, CONFEDERATE ARMY at the other. A bad situation.

IN THE ENGINE

COLE, MAE, EDWARD, and JED react as the train lurches to a stop SILENCE as it sits still. Edward glares at Jed.

EDWARD  
"We're going through." Great plan.

INT. REAR BOXCAR

Cole Jr. and Henry watch as the DEMOLITION OFFICER leaps up.

DEMOLITION OFFICER  
Let's go, men, get 'em wired! Now!  
(to soldiers)  
Cover 'em from behind the train!

Men jump out with the gear, taking cover beside the train. THE DEMOLITION OFFICER turns and snaps a final salute

(CONTINUED)

CONTINUED:

DEMOLITION OFFICER (CONT'D)  
Thanks, men. Long live the Cause!

EXT. ON THE BRIDGE

UNION FIRE rakes the bridge. Rebels crouch at the train, shooting back.

THE DEMOLITION TEAM huddles behind the engine, covering THE DEMOLITION OFFICER as he races to the middle of the bridge, works at the edge, then runs A LONG FUSE back to the engine.

The Demolition Officer LIGHTS THE FUSE, looks up at EDWARD.

DEMOLITION OFFICER  
Off that train, this bridge's gonna blow!

EDWARD reacts - blow? - as the team runs for the Confederate lines. HE LOOKS DOWN AND SEES THE FUSE BURNING down the rail line. He looks up toward the Union position, where A UNION OFFICER urges his men forward to stop the explosives.

IN THE ENGINE HOUSE

EDWARD DUCKS BACK IN, shoots a look at Cole.

EDWARD  
Back us the hell out of here. Fast.

COLE  
Why'm I in charge? I don't know how to..

EDWARD  
Figure it out, man!

COLE yanks experimentally at levers. Nothing. JED, meanwhile, sticks his head out and checks the scene.

THE UNION ARMY advances slowly through Rebel fire. THE FUSE SIZZLES down the rails. Cole continues pulling levers...

MAE  
We're not going to make it.

JED pulls her away from the door and pulls out his KNIFE.

JED  
Get this train moving.

EDWARD  
What the hell are you doing?

JED  
I didn't come this far to leave my gold at the bottom of a river.

(CONTINUED)

CONTINUED:

To the amazement of the others, Jed jumps off the train and dashes through the gunfire toward the burning fuse.

MAE  
Unbelievable.

EDWARD  
Don't be so impressed It's not brave if  
you're crazy.  
(to Cole)  
Coleman' We're not moving!

COLE yanks a lever and the train starts inching back.

EXT. ON THE BRIDGE

JED hurries along the tracks, flinching through UNION FIRE. Behind him, THE TRAIN creeps backward, oh-so-slowly.

EXT. TREASURE TRAIN ENGINE

EDWARD, tense, looks out as BULLETS ping around.

MAE  
Should we get out and push?

EXT. ON THE BRIDGE

THE FUSE IS SPEEDING DOWN THE LINE. Jed sprints ahead of the sizzling flame and KNEELS, KNIFE READY...

SPLINTERS suddenly spit up around him. He's under fire from..

A CONFEDERATE BOAT TEAM, firing at him from the river below. JED FLINCHES, DUCKS DOWN, then watches in disbelief as..

THE FLAME ON THE FUSE reaches a junction, then SPLITS INTO THREE, each one leading to a different package of explosives. Jed, in disbelief, looks down, following the fuses to...

.. EXPLOSIVES SET IN THE MIDDLE OF THE TRESTLE, more AT THE UPSTREAM WATERLINE, and a third at the DOWNSTREAM WATERLINE.

JED swings over the side of the bridge after the fuses.

EXT. EDGE OF CONFEDERATE POSITION

BLACKMORE AND HIS PLATOON come riding up through the frantic mob and take in the spectacle before them.

BLACKMORE  
Sweet Jesus. What a mess.

Blackmore looks out and spots THE TRAIN creeping off the bridge GAMBLE rides up beside him.

(CONTINUED)

CONTINUED:

BLACKMORE (CONT'D)

There's our train. Take your men to the front, I'll take the rest.

He spurs his horse, and the troop of mounted men RIDES AWAY.

ON THE BRIDGE TRESTLE

A FUSE sizzles down toward the center bundle. JED chases it, climbing through beams, flinching from gunshots.

EXT. ENGINE HOUSE

EDWARD, MAE AND COLE watch as Confederates inch backward, firing to hold off UNION TROOPS advancing on the bridge.

EDWARD

Come on, faster, faster..

ON THE BRIDGE TRESTLE

JED SCRAMBLES through the beams as the fuse nears the bundle.

JED LEAPS across a huge gap in the supporting beams, landing on a crossbeam beside the bundle of dynamite. GUNSHOTS PEPPER THE BEAMS as he takes fire from the REBEL BOAT.

JED LUNGES AT THE BUNDLE OF DYNAMITE and YANKS OUT THE CENTRAL STICK. AS THE FUSE BURNS, he HURLS IT AT THE BOAT.

IN THE BOAT

THE CONFEDERATE BOAT TEAM reacts as the dynamite lands on the deck of their vessel and EXPLODES, blowing them to bits.

JED spots ANOTHER FUSE hurrying down the outside supports toward explosives bundled at the waterline. HE SCRAMBLES, finally reaching the support carrying the fuse.

HE GRABS THE FUSE and JUMPS off the bridge. The fuse RIPS OFF THE SUPPORT as he plummets..

INTO THE RIVER, where the fuse is extinguished. TWO DOWN.

IN THE RIVER, JED COMES UP SPUTTERING, drifting slowly under the bridge in the current. Looking up he spots..

THE FINAL FUSE, which is burning down the cord toward the final bunch of explosives at the waterline. At the last second, he HURLS THE KNIFE..

LOPPING OFF THE FUSE ABOVE THE DYNAMITE, saving the bridge.

EXT. SOUTH OF THE BRIDGE - ALONG TRAIN TRACKS

THE TREASURE TRAIN, slowly gaining speed in reverse, reaches the end of the bridge.

IN THE ENGINE HOUSE

EDWARD, MAE AND COLE notice as they back off the bridge.

COLE  
We're off the bridge.

MAE  
He did it

EDWARD  
Yeah. Crazy bastard.

Flooded with relief, they all trade loopy grins.

MAE  
How do we stop? We can't just leave him.

EDWARD  
Of course. But me; you can leave  
He glances out at the fierce fight raging between ADVANCING UNION and DEFENDING CONFEDERATE SOLDIERS.

EDWARD (CONT'D)  
We can't stop, he'll have to catch up.  
(to the train)  
Come on, baby, faster ..

A RAGGEDY PRIVATE, running for his life alongside the train, looks up. Edward nods and SALUTES as the train passes.

EXT. BESIDE THE BRIDGE

THE TRAIN pulls away in the distance as JED emerges from the river gorge. He runs after it, past Rebel lines, where A CONFEDERATE MAJOR on horseback berates a group of soldiers.

MAJOR  
Form up you maggots! Fix those bayonets!  
I'll shoot any coward who don't form up!

THE MAJOR SEES JED, FIRES HIS PISTOL. Jed looks up, annoyed

MAJOR (CONT'D)  
Damn it, soldier, pick up that rifle and  
get in line...

Barely breaking stride, JED SWEEPS a rifle from the ground, SWINGS IT HARD, knocking THE MAJOR FROM THE HORSE He then jumps into the saddle and rides off after the train as the Rebel soldiers CHEER WITH RELIEF.

EXT. MOVING TRAIN - ENGINE HOUSE

THE TRAIN clears the bridge and gains speed.

EDWARD

Alright, we're moving. We just might...

TWING! Bullets slap off the engine. BLACKMORE'S CAVALRY MEN ride up along the train, firing Edward is confused.

EDWARD (CONT'D)

Now what?

Cole waves frantically, pointing at his uniform.

COLE

Don't shoot! We're you!

A SHOT hits right by him That's it. He fires back...

COLE (CONT'D)

Goddammit!

MAE

Who the hell are these people?

EDWARD

I don't know. Get down!

Edward starts firing with Cole. Mae, ignoring him, joins in.

INT. REAR BOXCAR

COLE JR. AND HENRY watch as Cavalry men swarm at the train.

COLE JR.

Who the hell are those people?

HENRY

I don't know, but they're shooting.

Cole Jr. takes his rifle, heads to the ladder and climbs.

COLE JR.

I'm gonna check it out, you stay..

A BOOT kicks down from the hatch, and Cole Jr. tumbles down. TWO CAVALRY MEN jump down after him, cocking their guns.

ONE CAVALRY MAN looks over, sees Henry - raggedy, scared, and unarmed. He sneers dismissively, then turns back to Cole Jr.

CAVALRY MAN

This is our train now, boy...

(CONTINUED)

CONTINUED:

As the Man trains his gun on COLE JR., HENRY LEAPS INTO ACTION. He grabs a match, lights the cannon fuse, and turns the cannon toward the Cavalry men looming over Cole Jr.

COLE JR. sees what's about to happen ..

COLE JR.  
You gotta brace it!

BLAM! The cannon BLASTS the men to bits as Cole Jr. ducks THE CANNON recoils, flying out the side, knocking Henry out

COLE JR. jumps up and looks out the door. No sign of Henry.

EXT. ALONG TRAIN TRACKS

JED furiously spurs his horse toward the accelerating train GAMBLE and another Cavalry Man are climbing onto the engine over the cattle-catcher.

EXT. ENGINE HOUSE

CAVALRY MEN ride alongside the train, firing...

EDWARD, COLE, AND MAE fire back. Edward yells at Mae. .

EDWARD  
What are you doing? I told you to. .

MAE turns to him, irritated, then sees something.

MAE  
Get down!

SHE FIRES over Edward's shoulder, NAILING A CAVALRY MAN aiming at them from the Coal Car.

A CAVALRY MAN drops from the roof, CLOBBERS EDWARD, then SHOVES Mae OUT THE SIDE. Her leg catches on the rail edge.

COLE takes aim at the man. THEY BOTH FIRE. The CAVALRY MAN drops, while COLE HOWLS, clutching his THIGH, and falls.

OUTSIDE THE ENGINE, Mae dangles upside down as CAVALRY MEN aim. SHE DRAWS HER PISTOL and BLASTS them, then SLIPS

EDWARD looks up just as Mae's leg disappears out the window.

EDWARD  
Mae!

BLACKMORE (OFF)  
Stop this train!

BLACKMORE jumps down from the Coal Car, gun leveled.

(CONTINUED)

CONTINUED:

EDWARD  
We killed you. .

BLACKMORE  
You killed my favorite horse. Now are you going to stop this train?

EDWARD  
Not even if I knew how.

BLACKMORE  
So be it. This is for my horse.

He cocks the gun, preparing to fire.

SUDDENLY, MAE'S HAND shoots up and GRABS BLACKMORE'S JACKET. Blackmore stumbles back as MAE hauls herself up. EDWARD SHOVES Blackmore violently OUT THE WINDOW, reaches down...

...AND GRABS MAE'S HAND. He yanks her into the engine, where she falls into his arms on the floor. He holds her a beat.

EDWARD  
I told you to keep down.

MAE  
I told you, I can take of...

Edward spots something, draws his pistol. FIRES. A CAVALRY MAN creeping through the front window from the Engine falls.

EDWARD  
...yourself, I know. Just let me help.

A beat. Mae can't help but smile.

EXT. ALONG TRAIN TRACKS - AT THE ENGINE

JED reaches the cattle catcher, swings off his horse onto the train. He spots GAMBLE creeping along the engine.

Jed draws and FIRES. Misses. Gamble turns, pistol drawn, and, as Jed takes aim again, Gamble lowers his aim, FIRES. .

...AT A PIPE ON THE ENGINE. It RUPTURES, HISSING STEAM, and GAMBLE JUMPS off the train, rolling in the dirt.

EXT. TREASURE TRAIN - ENGINE

MAE ties a bandage around COLE'S leg wound. JED drops from the roof, surprising them. Shoots a LOOK at Edward

JED  
If I didn't know any better, I'd think you were trying to lose me.

(CONTINUED)

CONTINUED:

EDWARD  
Easier said than done, it seems.

JED  
(seeing Cole)  
He okay?

COLE  
It's just a scratch. Ahhh!

Cole flinches at Mae's touch. Jed, all business, goes and pulls out the MAP as EDWARD looks out the front window.

THE PIPE along the engine is blasting steam

COLE JR., looking dirty and blasted, with splinters in his hair, drops into the Engine House. He sees Cole. Pale.

COLE JR.  
Pa! What happened? He gonna live?

COLE  
I'd be fine if this lady'd leave me be.

MAE  
Where's Henry?

Cole Jr. looks despondent. A beat

COLE JR.  
He fell...didn't make it.

Everyone reacts. Even Jed registers something. EDWARD turns back, looking worried, as the Engine groans, slows...

EDWARD  
Damn Neither did our train.  
(looks back)  
That damn General'll be on our tail soon.

MAE  
He's got to be dead after that fall.

EDWARD  
He's been dead before.

Jed looks up from the map, still intent on his goal.

JED  
We make it back to here, we can switch West, then north at Lynchburg.

EDWARD  
You think this train'll make it?

Jed grabs the shovel, tosses it to Cole Jr.

(CONTINUED)

CONTINUED: (2)

JED

It has to.  
 (to Cole Jr.)  
 Keep it going.

EXT. SOUTH END OF BATTLE FIELD

GENERAL BLACKMORE dusts off his uniform as walks along the tracks. His scattered men are reforming, riding up to him..

CAVALRY MAN

General, are you alright?

BLACKMORE

(furious)  
 Am I alright? I think a better question is how you idiots failed to stop that train when they were right in our hands.

GAMBLE (O.S.)

They won't get far, General

GAMBLE rides up, smirking.

GAMBLE (CONT'D)

took out a good piece of that engine.

BLACKMORE

(a beat. back in business)  
 Good. Then I'll need a horse.

BLACKMORE GRABS THE CAVALRY MAN AND YANKS HIM OFF THE HORSE, leaping into the saddle and kicking his spurs. His troops gallop off behind him down the tracks.

EXT. TREASURE TRAIN - ENGINE

THE TRAIN MOVES UNEVENLY as the ENGINE SHUDDERS and dies.

EXT. VALLEY

THE TRAIN groans to a halt in the middle of a valley near the war-ravaged RUIN OF A FARM HOUSE.

EXT. TREASURE TRAIN - ENGINE HOUSE

EDWARD and the others are frustrated. None more so than Jed.

JED

Damn it.

He swats at the levers. Cole Jr looks up from tending Cole.

COLE JR.

Now what do we do?

(CONTINUED)

CONTINUED.

JED

There has to be something..

Intense, he jumps down from the engine Edward and Mae follow, while Cole Jr. stays in the Engine with Cole.

BESIDE THE ENGINE, Jed stares at the ruptured pipe.

EDWARD

What? We're on foot, we have an injured man, we're low on ammunition in strange country. I leave out anything?

MAE

We're millionaires.

Edward pulls out his pocketwatch, examines it...

EDWARD

And we're deserters.

JED

So what? Forget the army and the war, it's the gold that matters. We take all we can carry and head. .

EDWARD

You crazy? We'd never make it They'll be coming after us on horses, and we got a badly wounded man. .

JED

You just want to stay and watch him die?  
(low, so Cole Jr. can't hear)  
You're a soldier, you know he won't make it.

MAE

We can't leave him.

JED

Think if we watch he'll be any less dead?  
Now's no time to get sentimental.

Edward glances from Mae back to Jed. Making his decision.

EDWARD

We can't leave him. We stick together,  
we have a better chance of holding off...

Jed glances at Mae.

JED

Siding with her isn't going to make up  
for what you...

(CONTINUED)

CONTINUED: (2)

EDWARD  
(flaring)  
Goddammit, leave her out of it.

JED  
(a significant look at Mae)  
That's what you want?  
(she stares back, unmoving)  
Alright, fine. Stay and give up.

He starts to shove past Edward, who grabs his shoulder.

EDWARD  
You can't just...

JED  
(hotly)  
Get your hands off me.

Jed shoves him back, hard. Edward, losing it, PUNCHES HIM.  
Jed reels, then PUNCHES BACK. MAE rushes toward the scuffle.

MAE  
For god's sake! Stop it!

She grabs at them and they part, breathing heavily, glaring.

MAE (CONT'D)  
You're acting like idiots.  
(confronting Jed)  
You want to go, run away...fine, go, but  
I say we stick together.

Jed stands a moment, wiping blood from his mouth, glaring.

JED  
Right. Union forever.  
(beat, considering)  
Fine. But I'm not going to just sit here  
and wait for them to come.

He walks back to the train, grabs his rifle

EDWARD  
What are you doing?

JED  
Not giving up. Stay here with him, I'm  
gonna find us horses

He takes a step Northward...

EDWARD  
There's nothing out there but Union  
troops.

(CONTINUED)

CONTINUED: (3)

JED

Good, I'll take their horses. And when I come back, we load up, and it's every man for himself. Take Cole, do whatever you want. I'll go my own way.

He hurries off toward the North as Edward and Mae watch him go. Behind them, Cole Jr. peers out of the Engine House.

COLE JR.

He coming back?

EDWARD

He better.

Edward heads back, climbs up into the . .

ENGINE HOUSE

...where he sees Cole lying on the floor beside Cole Jr. Pale, clammy, doesn't look good. Mae steps up behind him.

EDWARD (CONT'D)

(to Cole Jr.)

How's he doing?

COLE JR.

(clueless)

He says he'll be fine soon's he rests...

COLE

I can speak for myself, I'm fine. What we should be worrying about is how we're gonna keep those Rebel bastards from taking our gold.

Edward and Mae exchange a look. What can they do?

EDWARD

We hope Jed finds horses, is how.

EXT. WOODED HILLS - COUNTRYSIDE

THE AFTERNOON SUN hangs low in the horizon.

JED, driven and breathless, jogs through the woods. At a rise, he hears THE MURMUR OF DISTANT VOICES. He crouches, then creeps forward, peering through the underbrush.

A PLATOON OF UNION CAVALRY SCOUTS are huddled at the far end of a clearing, talking, eating, and taking swigs from a communal bottle. THEIR HORSES are picketed nearby.

JED eyes them wolfishly...

EXT. VALLEY ALONG TRAIN TRACKS

IN THE DISTANCE, dust indicates horsemen. BLACKMORE'S MEN.

EXT ENGINE HOUSE

Edward lowers his binoculars. He knows who it is.

EDWARD

Damn. He's not gonna make it

He glances around at the others and takes up his rifle. Cole, seeing it's serious, props himself up on his elbow.

COLE

Give me my gun, boy.

EXT. VALLEY BESIDE TRAIN

BLACKMORE'S MEN ride up behind a section of stone fence across the broken-down train. A pause. All is still.

Blackmore nods to a SCROUNGY HORSEMAN, who rides out from behind the fence toward the train. A SHOT from the boxcar drops him. Blackmore reacts with annoyance..

BLACKMORE

(calling out)

Him I didn't like. Now we get serious

IN THE ENGINE HOUSE

COLE, COLE JR. MAE AND EDWARD crouch in the Engine. Edward is busily loading all his guns.

BLACKMORE (OFF)

We just want the train. If you surrender now, I'll let you live. Don't surrender, we'll kill you. That's your choice.

MAE

We surrender, we can at least get another shot at the gold.

EDWARD

I don't know. This guy's...untrustworthy.

AT THE STONE WALL

BLACKMORE SITS TALL IN THE SADDLE as he finishes his parley.

BLACKMORE

You have one minute to think.

Blackmore turns away as SHELBORNE approaches.

(CONTINUED)

CONTINUED:

SHELBOURNE

General? I was thinking we should send a messenger, let 'em know we're bringing the treasury back.

BLACKMORE

Who said anything about bringing it back?

Shelbourne looks puzzled, until Blackmore SHOTS HIM. His comrades meet the same fate from Blackmore's men.

IN THE TRAIN ENGINE HOUSE

MAE reacts to the murders and cocks her rifle.

MAE

I see what you mean Better to try and even the odds.

COLE is propped on his elbow, weakly holding his rifle. It slips from his hands, and Cole Jr. puts down his gun, tries to hand his father's gun back.

COLE JR.

You gotta hang on tighter, Pa...

COLE

Forget me, boy, think about yourself. I ain't always gonna be around to tell you what to do.

COLE JR.

What do you mean?

COLE

Figure it out, Junior! You ain't a dirt farm boy no more, you're a man. A rich man. Take that gold and be somebody. Don't let them push you around anymore. Damn war didn't make you a man, maybe...

BLACKMORE (OFF)

Time's up' What'll it be?

They exchange anxious looks, preparing for an ugly stand-off.

IN THE FIELD

BLACKMORE WAITS SMUGLY. Edward calls out from the train.

EDWARD (OFF)

Sorry, but you'll have to come get it.

BLACKMORE SMILES, pleased at the notion of more carnage.

IN THE ENGINE HOUSE

TENSE WAITING. Cole Jr. glances away from his gun sight toward Cole, who is having difficulty holding himself up.

IN THE FIELD

BLACKMORE looks at his men, raises an arm Guns are readied. Alright then. On my signal...

THE SOUND OF A TRAIN WHISTLE interrupts him. BLACKMORE turns. A SMALL TRAIN is approaching down the line.

IN THE TRAIN ENGINE HOUSE

Edward and Mae react to the sound...

EDWARD  
What's that?

ON THE TRACKS

A BLAST OF STEAM AND SQUEALING BRAKES AND..

PARKER steps down from the New Train, followed by a fresh platoon who take up positions aiming at the Treasure Train.

AT THE STONE WALL

BLACKMORE observes Parker's arrival sourly. Lowers his arm.

IN THE ENGINE HOUSE

MAE sees PARKER and his troops. Glances at Cole, lying slumped over, then starts tying a HANDKERCHIEF to her rifle.

EDWARD  
What are you doing?

MAE  
That Colonel may be a Rebel, but he's no murderer. It's our only chance.

Edward and Mae hold an "end of the ride" look, then she raises the rifle and waves the HANDKERCHIEF.

IN THE FIELD

AS TROOPS TAKE THE TRAIN, PARKER approaches Blackmore, taking notice of Shelbourne and his companions dead on the ground.

PARKER  
General What happened here?

CONTINUED:

BLACKMORE  
Regrettable, Colonel As we prepared to storm the train, they broke formation and were cut down.

Parker considers this while giving Blackmore a hard look.

PARKER  
Strange that only my men were hit.

BLACKMORE  
No offense, Colonel, but they lacked discipline from the start.

Parker harbors suspicions, but, there's nothing he can do.

BLACKMORE (CONT'D)  
But we have captured the train. My men will return it to the President, and you can continue to High Bridge to support General Longstreet.

PARKER  
My orders are from the President himself. If you'd like to support Longstreet...

Blackmore is checkmated, so he gives up. Smiles.

BLACKMORE  
No, we'll accompany you. These prisoners need watching.

AT THE TRAIN

EDWARD, MAE, and COLE JR are pulled off the train under guard. COLE lies motionless on the ground as Guards move toward him into the Engine House. Cole Jr. looks back.

COLE JR.  
Y'all be careful with him, he's hurt bad.

The guards poke at Cole He's clearly not alive.

GUARD  
Leave him. He's dead

Cole Jr reacts with utter disbelief.

COLE JR.  
What? No he ain't! He ain't!

Cole Jr.'s hysterical cries continue as the prisoners are led off and THE TREASURE CRATES are transferred to the new train. The crates and barrels of spoiled delicacies are left behind.

(CONTINUED)

CONTINUED:

STEAM BLASTS as the New Train heads south, leaving the hulk of the old treasure train stuck on the tracks.

CUT TO

EXT. EDGE OF THE WOODS - BESIDE TRAIN TRACKS - DUSK

JED emerges from the woods on horseback, trailing three other horses stolen from the Union Scouts.

THE TRAIN sits, empty and still, on the tracks. Jed stops, cautious. Dismounts and walks slowly toward the tracks.

HOOFPRIENTS and ABANDONED RIFLES - one with a white handkerchief on the end - lie in the dirt. COLE'S RIFLE is planted in the ground over a patch of fresh earth.

A RUSTLE IN THE TREES sends his hand flying to his pistol. He turns and almost shoots at HENRY, who steps out of the woods, ragged and tired. He raises his hands appeasingly.

HENRY

Don't shoot. It's me.

Jed relaxes, holsters the gun. He eyes Henry with suspicion.

HENRY (CONT'D)

They're gone. Another train came and took 'em away. I saw.

(sad beat)

That boy's Pa, he's dead I buried him.

Jed reacts to this news grimly. A silent beat.

JED

Thought you fell off the train.

HENRY

I did. I followed the tracks.

Jed stares down at the broken train, thinking.

HENRY (CONT'D)

What do we do now?

Jed grimly starts walking back to his horse.

JED

I'm going after them.

HENRY

They got a whole bunch of men...

JED

That's my gold. I'm not quitting now.

(CONTINUED)

CONTINUED:

HENRY

Well . I'm coming with you.

JED

I don't have time to wet nurse a kid.

HENRY

What am I supposed to do?

JED

Whatever you want. Take a horse, go live somewhere. It's not my business.

Jed prepares to mount as Henry waits, not wanting to be left.

HENRY

Well...a share of that gold's mine...

JED

(snapping)

Just leave it! You're free, aren't you?  
Isn't that what you people wanted?

Henry stands alone, unable to articulate a response...

HOOVES rumble in the trees. They both turn to see A UNION CAVALRY SQUAD emerging from the woods, guns leveled. Jed goes for his pistol, but the rough-looking SARGEANT - CARTER - already has a bead on him.

CARTER

I do believe these are our horses.

Jed, caught, moves his hand away from his holster as Carter and his CORPORAL dismount and approach.

CARTER (CONT'D)

Your colored boy giving you trouble, Reb?  
(to Corporal)  
Corporal, tie 'em up.

The Corporal starts tying their hands. Jed addresses Carter.

JED

This is a mistake. I'm Sargeant Jed Hawthorne of the tenth Pennsylvania...

THE CORPORAL suddenly CUFFS Jed upside his head.

CORPORAL

Shut yer mouth, Reb!

Carter produces a FLASK. Uncorks it, sinks a drink, glares.

(CONTINUED)

CONTINUED: (2)

CARTER

Wouldn't get too lippy with these boys.  
We lost plenty of friends at that bridge  
getting your boy Lee to surrender.

JED

(reacting, surprised)  
Lee surrendered?

CARTER

Today at Appomattox, after we took the  
High Bridge. Ain't your lucky day at  
all, is it, Rebel?

The Corporal cinches the ropes HARD.

EXT. COUNTRYSIDE - TRAIN TRACKS - EVENING

THE NEW TRAIN steams South.

INT. SUPPLY CAR

A GUARD'S HANDS CINCH A KNOT TIGHT..

COLE JR. sits limply on the ground, staring emptily, as  
GAMBLE ties his hands around a post.

GAMBLE

Tight enough for you?

Cole Jr. says nothing. Gamble shoves him and stands, walking  
past the STACKED TREASURE CRATES to where...

EDWARD AND MAE are tied back to back against a post. Gamble  
approaches, checks their bonds, gives Mae's hair a nasty pet.

GAMBLE (CONT'D)

Too bad about your gold.

He grins, SLAPS Edward, then leaves.

MAE

Well...easy come, easy go.

EDWARD

I'd say it neither came nor went easily

Edward sits quietly, looking across the car at COLE JR., who  
sits despondent and blank against the far post.

EDWARD (CONT'D)

This was a mistake.

MAE

We'd never have made it on foot..

(CONTINUED)

CONTINUED:

EDWARD

I mean this whole thing. I never should have gotten you all involved. The war's one thing, but dying over money..

MAE

We knew what we were getting into, and we all had reasons. This isn't like you...

EDWARD

What?

MAE

This...concern. The Edward Van Der Meer I knew in Richmond was only concerned with having a good time.

EDWARD

Richmond was a long time ago. That why you think I came? To have a good time?

MAE

Sure. Do something adventurous, aggravate the general. Why else?

EDWARD

Same as you. For the money.

MAE

A man in your position? Why, so you can just add it to the pile?

EDWARD

There is no pile

MAE

What?

EDWARD

I was disinherited two years ago

MAE

What? Why?

EDWARD

When I joined the army, it was like you said. Do something adventurous, aggravate my father. With my family name, I was commissioned an officer, and the uniform was very dashing...

MAE

I'm sure. What happened?

EDWARD

Well, it worked. My father was very aggravated.

(MORE)

(CONTINUED)

CONTINUED: (2)

EDWARD (CONT'D)

Our business interests were in the north and south, and he found it uncouth. He insisted on paying for a replacement, but. .

MAE

But what?

EDWARD

But after a year fighting this war, I found I couldn't just .walk away. He threatened, I said go ahead, and... goodbye fortune. So I'm no longer quite a man in my position.

ON MAE as this fact sinks in.

EDWARD (CONT'D)

I hope you enjoyed Richmond. We won't be crashing the opera any time soon.

MAE

How did Miss Temple take all this?

EDWARD

Poorly. She's now Mrs. Carlton Stamford.

A BEAT ON MAE, as she reacts to this news.

MAE

I'm sorry..

EDWARD

She..wasn't really my type anyway.

MAE

I thought she was exactly your type.

EDWARD

Maybe I thought so once, but...well, actually, Mae ..

MAE strains to turn toward him, but she can't. A beat

BLACKMORE (OFF)

Well. Isn't this cozy.

BLACKMORE has entered. He sits on a crate beside them.

BLACKMORE (CONT'D)

(to Mae)

Miss Monroe, seeing you brings back such fond memories of Richmond and your fine establishment.

He leans in, crouching in front of Mae. He touches her hair while EDWARD strains to look back. He can't.

(CONTINUED)

CONTINUED: (3)

BLACKMORE (CONT'D)

I got a real kick out of you passing yourself off as my widow. Did you ever meet the real Mrs. Blackmore?

MAE

No.

BLACKMORE

Hideous troll of a woman. The war's been a welcome break from some dreadful years. If you were Mrs. Blackmore, I don't think I'd ever be bored. If fate brought us together at a more convenient time, I'd relish exploring the possibilities.

He's doing his best to creep her out, but she's unfazed.

MAE

Fate is cruel.

Blackmore sits back down on the crate.

BLACKMORE

Yes, that's why I prefer to fashion my own destiny.

EDWARD

The Union Army's taking care of that. You Confederates can't...

BLACKMORE

Oh, I accepted that fact long ago. The Union will win the war, and the only important thing will once again be money.

EDWARD

You want the gold. We saw you kill..

Quick as lightning, the General's hand is at Edward's throat.

BLACKMORE

I've been chasing that gold since Richmond, and if you mess things up for me I'll be very upset. It'd be all too easy to kill you trying to "escape," so I advise you keep your mouth shut..

THE DOOR RATTLES, and Blackmore pulls his hand away. PARKER walks in, instantly suspicious of the General.

PARKER

General. Is everything alright?

BLACKMORE

I was just...looking for information.

(CONTINUED)

CONTINUED: (4)

PARKER

You should take greater precautions,  
General. These are dangerous men.  
(calling out the door)  
Corporal.

A CORPORAL appears from the platform.

PARKER (CONT'D)

Put two men in this car. I want them  
watched at all times.

With a final warning glance back at Edward, Blackmore exits.

CUT TO:

EXT. OUTSIDE PLANTATION HOUSE - NIGHT

A UNION PLATOON is encamped outside a burned-out PLANTATION HOUSE. Tents are pitched in the yard, and Soldiers cluster around a few fires, boozing themselves into an UGLY MOOD.

CAPTAIN CHAMBERLAIN, the ragged platoon leader, is slightly drunk. He takes a pull off a bottle.

CHAMBERLAIN

It's time for my beauty sleep, men, so  
I'll retire to my mansion. Don't forget  
to show our guests their due hospitality.

With a leer, he tosses the bottle to CARTER, who sits looping a rope into a NOOSE, then heads to the plantation house.

CARTER

Sure thing, Captain.  
(raising bottle)  
A toast to you dirty horse thieving Rebs!  
Thank you for startin' the war, for  
killin' my brother, and for seein' I  
ain't been laid in two years! Thank you  
very goddamn much!

HE TAKES A BIG GULP, leers, then THROWS THE BOTTLE at...

JED AND HENRY, who are tied up to the base of a WHIPPING POST in the SLAVE YARD. The bottle SHATTERS on the post, splashing whiskey, and the drunken troops CHEER NASTILY.

HENRY

Sure looks familiar

Jed takes in the filthy, squalid SLAVE YARD.

JED

This was your place?

(CONTINUED)

CONTINUED:

HENRY

Mine's outside Stantonville, but they're all the same. Big house, big fields, little dirt yard, man stringin' a noose.  
 (nodding towards tree)  
 Hung my Uncle John from a tree like that.

JED

(sober beat)  
 You have anyone else? Family?

HENRY

(a shy laugh)  
 No. Unless you count you strange people.

Jed stares grimly at Carter as he strings the noose he'll hang him with. He speaks with difficulty.

JED

Look...I'm sorry...

HENRY

What for?

JED

This. Getting you involved. You should have shot me when you had the chance.

Jed is doleful and serious, but Henry laughs lightly.

HENRY

And miss out on riding my horse, fighting with y'all on that train? Hell, I was even a millionaire there for a while. I done more in a couple days than folks I know do their whole lives. Forget it.

Henry shrugs it all away, but his words have struck a chord in Jed. He shakes his head, speaking mostly to himself...

JED

I've been trying to forget for the last four years...

HENRY

Forget what?

Suddenly, Jed doesn't even know where to start.

JED

Everything. The war. The life I had once. Why I even volunteered in the first place.

(MORE)

(CONTINUED)

CONTINUED: (2)

JED (CONT'D)

When the war started and my regiment was called, we were full of important words like "duty" and "union" and "sacrifice." None of us had ever fired a shot or seen a man die, or even seen a slave, but we thought we knew what we were talking about.

(a short, bitter laugh)

I wonder if those men thought about those words when they were dying in the mud? I remember the words, but at some point they just stopped meaning anything. How can all this...waste mean anything?

A grim silence, finally broken when Henry speaks quietly.

HENRY

Means something to me.

Jed glances over as Henry continues.

HENRY (CONT'D)

I only seen a little of that war, but I'd take it over this any day.

He nods to indicate the plantation and slave yard, then glances at Carter, who is finishing up the second noose.

HENRY (CONT'D)

This's how it usually ends up for us folks. Slave your whole life, then the rope. But I was as a free man for a while. First time I ever felt like part of something instead of just a...thing. After that, dying don't seem so bad. That means something, Sargeant.

Henry actually smiles. Jed stares at him.

JED

You really think so?

Henry takes his glance as a reproach and shyly adds...

HENRY

Yeah. I mean, I know you said you weren't fighting for the likes of me.

Jed considers Henry, thinking. A realization dawning...

JED

Maybe I thought so, Henry. But maybe I had it wrong.

Henry glances at Jed, moved.

HENRY

You never called me by my name before.

(CONTINUED)

CONTINUED. (3)

A BEAT, as this moment of connection takes hold. Footsteps interrupt. CARTER is approaching, two ropes in his hands.

JED

(with a wry smile)

If we're gonna die together, we should be on a first name basis. Maybe you're right. Maybe dying's not so bad...

CARTER

Alright, Rebels.

Carter and THE CORPORAL loom over them, ropes in hand, as the rest of the drunken troops watch eagerly behind them.

CARTER (CONT'D)

You been found guilty of horse thieving and being goddamn filthy rebels. For these crimes against our glorious Union, you will receive ..punishment.

CORPORAL

Gonna make a funny pair in that tree. A peach and a goddamn raisin'

Nasty laughter from the men. Carter hands the Corporal the ropes, then bends to untie Jed and Henry. Henry, frightened, glances at Jed, who looks back, then suddenly glances up.

JED

(his best Southern accent)

Glad to see you Union boys ain't entirely lost your sense.

CARTER

(pausing, puzzled)

What do you mean, ain't lost our sense?

JED

I mean 'least y'all know how to deal with these darkies, unlike that nigger-lovin' mother humper Abe Lincoln. Just hang me in a white man's tree if you...

WHAM!!! Carter, furious, shuts Jed up with a brutal punch in the face. He grabs him by the collar.

CARTER

Shut your goddamn mouth. Scum like you ain't fit to speak Abe's name.

Pulling out a handkerchief, he angrily gags Jed's mouth, then turns to Henry, jerking his bonds away.

CARTER (CONT'D)

(to Henry)

Get up, boy. It's your lucky day.

(CONTINUED)

CONTINUED: (4)

CORPORAL  
What're you doing?

Henry slowly stands, puzzled, glancing at Jed.

CARTER  
In the name of Abraham Lincoln the great  
emancipator I pronounce you a free negro.  
(to Jed)  
How about that, Reb? Now the man's free  
to go marry your sister.

Another SLAP. MOCKING CHEERS from the men. HENRY stands,  
does nothing. Shoots a look at Jed. Jed holds the glance.  
Go. Henry realizes what's going on, and, after a moving  
beat, goes into a "grateful negro" act, smiling and nodding.

HENRY  
Well, god bless you Union boys. Thank  
you. Thank you..

CARTER  
Go on, before the South rises again.

Laughs from the men. Henry gives a final look at Jed, then  
hurries off into the night. The corporal indicates Jed.

CORPORAL  
What about him?

CARTER  
It ain't his lucky day.

CUT TO:

A NOOSE flies over a tree limb.

JED, GAGGED, is manhandled into position under a tree as the  
UNION SOLDIERS, amid drunken cheers, fuss with the rope. THE  
NOOSE goes over Jed's head and CARTER swigs a drink.

CARTER (CONT'D)  
Any last words, Reb?

JED can't say anything behind his gag.

CARTER (CONT'D)  
Didn't think so. Have a last drink.

CARTER pours whiskey on his head, then SNAPS A SALUTE as the  
UNION MEN HAUL ON THE ROPE and JED IS HOISTED UP BY HIS NECK.

JED clenches, clinging to life as he's lifted into the air.  
THE UNION MEN start singing "Battle Hymn of the Republic."

HENRY (OFF)  
Hold on!

(CONTINUED)

CONTINUED. (5)

A GUNSHOT. The men stop singing and look up to the.

SIDE BALCONY OF THE PLANTATION HOUSE

...where HENRY stands, holding Captain Chamberlain hostage with a pistol. He's got the Captain's rifle in his free hand

HENRY

You gentlemen've made a mistake!

Henry raises the rifle and FIRES. THE LUCKY BULLET CUTS THE ROPE and JED HITS THE GROUND, GASPING. Henry, pleased with his shot, can't help grinning before getting on with it.

HENRY (CONT'D)

That there's an officer of the Union Army, and not a man you should be hangin'. I suggest you untie him

A pause, as Henry pokes Chamberlain with the gun.

CHAMBERLAIN

Do what he says.

DRUNKEN HANDS untie Jed's bonds and yank out his gag.

HENRY

Now, if we might borrow a couple of your horses, we'll just be on our way.

Jed, bashed and staggering, gathers two horses hitched by the house wall. He mounts one with difficulty.

HENRY (CONT'D)

Appreciate it. Remember, this war ain't over yet. God save Abe Lincoln!

HENRY JUMPS OFF THE BALCONY, LANDING IN THE SADDLE. He salutes the men, then leads Jed's horse off into the night.

EXT FOREST

JED SWAYS in the saddle as they enter a copse of trees on the edge of a field. Jed falls off his horse, and Henry stops.

HENRY

Come on, I barely even ridden a horse, and I ain't falling off.

JED

(grimacing rasp)  
I just got hanged. It hurts.

HENRY

Should be smiling. After they hung Uncle John, he didn't ride away on no horse.

(CONTINUED)

CONTINUED:

Jed stands painfully, then mounts up. A pause.

JED  
Henry. Thanks.

HENRY  
Sure. Where to now, Sargeant?

JED  
Stantonville We got friends who could  
use some help.

A serious look from Jed, and Henry smiles back...

HENRY  
Right. Us thieves gotta stick together.

Jed pauses, then nods with renewed determination. They spur  
their horses across the field, into the night.

EXT. STANTONVILLE

STANTONVILLE, ordinarily, is a sleepy backwater town. A  
cluster of buildings with a TRAIN STATION and a WATER TOWER.

NOW, THE REMNANTS OF THE CONFEDERATE ARMY are camped here.  
They are DIRTY, TIRED, AND HUNGRY The army equivalent of a  
cornered rat. Nothing left but an instinct to fight.

AT THE TRAIN STATION

THE GOVERNMENT ON WHEELS sits at the station under guard. A  
WHISTLE BLAST, and the NEW TREASURE TRAIN pulls up alongside

THE TRAIN HALTS to CHEERS from the Confederate soldiers.  
BRECKENRIDGE is among them, pushing toward the track.

PARKER steps off the snorting train onto the landing.

PARKER  
Sir. We have recovered...

A BUZZ goes up..."The General!" Breckenridge turns to see  
BLACKMORE stepping from the train, the regal returning hero.

BRECKENRIDGE  
Jeremiah! We heard you were dead.

BLACKMORE  
Yes, John but as you see I was raised up.  
And I found a train your men misplaced.

Breckenridge doesn't catch Blackmore's glance at Parker.

(CONTINUED)

CONTINUED:

BRECKENRIDGE

A great day! We find a leader, while our enemy loses theirs.

Blackmore doesn't know what he's talking about.

BRECKENRIDGE (CONT'D)

You haven't heard. Lincoln is dead.  
Shot at the theater.

Blackmore grins big at the news as the men CHEER.

BLACKMORE

Now that's a play I'd pay to see! What do you scum think of that?

He smirks at the reaction of EDWARD, MAE and COLE JR. who are led up in shackles. BRECKENRIDGE looks at Edward, affronted.

BRECKENRIDGE

Whoever you are, you are no gentleman.

EDWARD

Lieutenant Edward Van Der Meer, First New York, United States Army.

Breckenridge SLAPS him in the face.

BRECKRIDGE

You're a liar and a scoundrel.  
(to soldier)  
Lock them up and have them shot at dawn.

SOLDIERS SEIZE THEM and start to lead them away.

EDWARD

Sir!

Breckenridge pauses, turns back.

EDWARD (CONT'D)

War's a man's business. If you're a gentleman, you'll spare the lady.

A BEAT. A glance between Edward and Mae.

BRECKENRIDGE

(he is a gentleman)  
Put her in my quarters, under guard.

ANOTHER GUARD seizes Mae and starts to hustle her away. She glances back for a final lingering look at Edward.

EXT. STREET OF STANTONVILLE

EDWARD AND COLE JR. are marched along by a GUARD. Edward looks back and sees...

(CONTINUED)

CONTINUED:

MAE being ushered into a NICE HOUSE by her guard. The door closes behind her, and Edward turns back.

INT. NICE HOUSE - UPSTAIRS STUDY

THE GUARD shoves Mae into a quaint study. The guard sits, watching her. She wanders to the WINDOW and looks out.

BELOW, soldiers lead Edward and Cole Jr. to the JAIL.

EXT. STANTONVILLE - NIGHT

THE TOWN is quiet, waiting. Confederates linger here and there on the streets.

JED AND HENRY appear, buttoning their jackets, blending in.

AT THE NICE HOUSE

GUARDS man the front door. Jed glances up, notices something. He nods to Henry, who looks up.

MAE is visible in the corner window, staring out at nothing.

A beat, then Jed and Henry slip purposefully into an alley.

INT. STUDY - NICE HOUSE

MAE sits by the window, her hands tied to the arms of a plush chair. She hears A CREAK...

VOICE  
(terse whisper)  
Mae!

She turns and sees A FIGURE IN CONFEDERATE UNIFORM, dimly visible in the window. She gushes in relief...

MAE  
Edward, thank god...

...then sees it's JED. A tiny flash of disappointment, and she collects herself. Jed notices, smiles wryly

JED  
Sorry to disappoint.

MAE  
Jed. How did you...?

JED  
Shhh. We've got to get you out of here.

MAE  
I'm fine You have to get Edward...

(CONTINUED)

CONTINUED:

JED

We will, but I'm taking you...

He starts to creep in through the window.

MAE

(urgent)

They're going to have them shot! You have to go now, I'll be fine.

Jed is reluctant, but Mae's urgency is undeniable FOOTSTEPS sound in the hallway, and Jed creeps back out the window.

JED

Where are they?

MAE

In the jail. Hurry!

JED

I'll be back.

He SLIPS out of sight, just as the DOOR opens, and a GUARD appears, looking around the room. Mae gives him a bland smile, and, after a another glance, he shuts the door again.

JED suddenly reappears at the window.

JED (CONT'D)

You glad to see me, just a little?

MAE

(understanding smile)

Yes A little.

Jed nods, then descends.

OUTSIDE NICE HOUSE - DOWNSTAIRS DRAWING ROOM

HENRY is peering in through the window, intently watching DAVIS and the MINISTERS discuss the situation. FEET LAND beside him. IT'S JED.

JED

Come on, they're in the jail...

HENRY

Look. They're planning it. They're gonna put the gold on the Government train, send the other train off as a decoy, and then Davis and the government stuff'll go on wagons...

Jed looks in the window. His face suddenly hardens when he sees BLACKMORE step into view.

(CONTINUED)

CONTINUED:

102.

BLACKMORE  
(through window)  
Don't worry, Mr. President, my men will  
make the arrangements, and personally  
escort you to Texas.

HENRY  
What is it?

JED  
(glaring at Blackmore)  
Man I'm gonna have to kill again.

A DISTANT RUMBLE distracts them. AN EXPLOSION rocks the edge  
of town. AN URGENT SOLDIER bursts into the drawing room.

URGENT SOLDIER  
The Union! They're at the crossroads!

DAVIS AND MINISTERS dither around anxiously. MORE SHELLS  
fall, and the Confederates rush the exits.

JED  
Let's go.

Jed and Henry head for the front of the house, but A CROWD OF  
MINISTERS AND SOLDIERS block them. PARKER AND BRECKENRIDGE  
appear, then BLACKMORE AND GAMBLE exit the house.

BLACKMORE  
I want everything we need on those  
wagons. We won't be coming back.

GAMBLE  
Right. Everything.

Gamble grins knowingly, then hurries back into the house.  
Jed and Henry slip around the back.

INT. TOWN JAIL

THE GUARDS react as a shell lands outside the window and  
SHAKES the whole building.

GUARD  
Goddamn, we gotta get out of here.  
(glancing at prisoners)  
I'll deal with them, you get to the line.

The other guards take their weapons and scurry out the door

IN THE CELL

EDWARD looks at COLE JR. sitting despondently on a bench.

(CONTINUED)

CONTINUED.

EDWARD

Junior...  
 (Cole Jr. doesn't look up)  
 Cole.

Cole Jr. looks up, face blank.

EDWARD (CONT'D)

Sorry about your father, I should've...

COLE JR.

Don't worry, it's alright. Expect I'll  
 be joining him shortly, anyway...

EDWARD stares, defeated A VOICE suddenly distracts him.

JED

Hey...

Edward turns and sees JED peering in through the window.

EXT. OUTSIDE JAIL WINDOW

HENRY crouches nervously against the jail wall as JED looks in at Edward. UNION SHELLS continue creeping toward town

EDWARD

My former partner. Didn't think I'd see you again.

JED

Yeah, me neither. I'm sorry about Cole.  
 I was wrong to ..

EDWARD

I know.

JED

Yeah. Sit tight, we'll have you out...

EDWARD

Forget about us. They've got Mae...

JED

I know, house down the street. I already  
 talked to her...

EDWARD

(guarded)  
 Should have known.

JED

(reading his thoughts)  
 Don't worry, you're all she asked about.  
 Why do you think I'm here?

HENRY suddenly pokes Jed's arm, pointing.

(CONTINUED)

CONTINUED:

HENRY  
Hey, look.

ACROSS THE STREET, at the station, a cluster of COVERED WAGONS has assembled. Government crates are loaded on, as JEFFERSON DAVIS and wife VARNIA are helped into the lead wagon by BLACKMORE HIMSELF.

GUARD (OFF)  
You! Get away from the window

THE GUARD stands at the cell door, rifle in hand.

GUARD (CONT'D)  
(to Cole Jr.)  
Get up, if you wanna die on your feet.

EDWARD  
(to Jed)  
Work fast, would you?

Edward turns to the guard.

EDWARD (CONT'D)  
Me first, if you don't mind. This was my idea, after all...

OUTSIDE THE WINDOW, Henry stands as Jed draws his pistol.

HENRY  
What's the plan?

As an answer, Jed turns, poking his pistol in through the cell window and SHOOTING THE GUARD

EDWARD  
That works. Now how about...?

SUDDENLY, the SCREAM of an incoming shell is followed by an BLAST The jail is hit, and Jed and Henry are THROWN

INT. JAIL CELL

BOOM!!! HALF THE JAIL IS BLASTED. SMOKE AND FLYING DEBRIS fills the room Everyone is THROWN VIOLENTLY.

EXT STREET OUTSIDE DEPOT

HENRY AND JED look up from the dirt as the jail burns.

INT JAIL CELL

EDWARD, blasted but alive, picks himself up. COLE JR., shocked out of his despair, sits up from the ground.

(CONTINUED)

CONTINUED:

HALF THE JAIL has been reduced to a flaming ruin. The cell door has collapsed, but the cell is now blocked by the rubble of the jail. The rest is on fire. There's no way out.

EDWARD anxiously surveys the burning room as SHELL BLASTS continue to rock the building. A bad situation. He looks through the flames out the window, searching for anything.

POV EDWARD - OUT THE WINDOW

THE WAGON TRAIN is moving out amid Cavalry escort. BLACKMORE, on his Stallion looks over and sees...

EDWARD watching from the burning window of the burning jail. BLACKMORE SMIRKS at him, then rides off.

EXT TRAIN STATION

A TRAIN ENGINE BLASTS STEAM, as the GOVERNMENT ON WHEELS starts to lurch forward. THE ENGINEER jumps down to where PARKER stands beside the tracks with BRECKENRIDGE.

PARKER  
(to Engineer)  
Now send off that other train.

THE ENGINEER heads toward the now-empty NEW TREASURE TRAIN.

PARKER (CONT'D)  
We sent a man north to spread a rumor the gold's on that train. Any luck, the Union boys will chase it and give you all time to slip away. Is the gold aboard?

BRECKENRIDGE  
Blackmore's boys loaded it before they left. We're all set.

PARKER  
(a beat)  
Sir, I have reservations about the General's fitness to safeguard the...

BRECKENRIDGE  
(shaking head)  
Jeremiah's a hard man, Colonel, but he's our man. Anyway, it's out of our hands now, my boy.

Breckenridge steps aboard the slowly moving train.

BRECKENRIDGE (CONT'D)  
We did our best. Good luck, son.

Breckenridge salutes Parker, who then turns to join his men as SHELLS rain down and the UNION ARMY ATTACKS.

## IN THE STREETS NEAR THE DEPOT

JED AND HENRY pull themselves to their feet, stepping back from the fire of the jail building. The walls are in flames, and Edward and Cole are dimly visible through the inferno.

HENRY  
Goddamn. What'll we do?

Good question. Jed looks around frantically, taking stock. He glances at the TRACKS, where the NEW TREASURE TRAIN is starting to move out beneath the WATER TOWER. He spots a LONG COIL OF ROPE IN THE STREET left from loading the wagons..

JED LUNGES FOR THE ROPE.

JED  
Tie this to the end of that train!

HENRY  
What the hell for..?

JED  
Do it now!

HENRY takes the end of the rope and dashes across the street.

JED grabs the other end of the rope and races toward THE WATER TOWER, which rises above him on wooden supports. He starts climbing upward..

## AT THE TRAIN TRACKS

HENRY ties a loop as he runs for the train.

## INT. JAIL CELL

EDWARD watches, desperate and perplexed. BEHIND HIM, COLE JR. beats flames with his coat.

## EXT. DEPOT

THE NEW TREASURE TRAIN is lurching forward.

HENRY SPRINTS FOR THE REAR CAR and finally manages to LOOP THE ROPE OVER THE COUPLING. He turns to see..

JED reaching the top of the water tower scaffold.

## ON THE WATER TOWER

JED STRUGGLES TO TIE THE ROPE on a wooden beam.

## AT THE TRACKS

THE TRAIN is moving, and THE ROPE is playing out. HENRY watches with mounting alarm. It's gonna be close.

## AT THE TOP OF THE WATER TOWER

JED FRANTICALLY FINISHES TYING THE KNOT as the rope starts to go taut. He scrambles down. A CRACK of breaking wood, and...

JED LEAPS off the scaffold as THE WATER TOWER LURCHES OVER.

## INT. JAIL CELL

EDWARD realizes THE WATER-TOWER is TIPPING TOWARD THEM..

EDWARD

Get down!

He jumps away from the window as..

## ON THE STREET

THE TOWER CRASHES DOWN, sends a wall of water smashing into THE JAIL HOUSE, which BUCKLES under the onslaught. FIRE hisses into steam as the water crashes through the walls.

JED gets to his feet as HENRY comes running up. They stand a beat, gawking at the results of their efforts.

## AT THE WRECKED JAIL

THE BUILDING smokes, half demolished. THE WRECKAGE SHIFTS as EDWARD shoves aside debris. JED reaches in to help him out.

EDWARD

Great plan...

Henry digs around and finds COLE JR. clawing at the wreckage. Henry reaches in and Cole Jr. looks up at him in surprise.

COLE JR.

Henry? Hell, I thought we'd lost you.

Cole Jr. smiles despite himself, as Edward and Jed approach.

COLE JR. (CONT'D)

Look, Lieutenant, it's Henry.

EDWARD

Henry. Didn't get rid of us when you had the chance?

HENRY

Nah, you all's entertaining. And I'm still fixin' to shake Abe Lincoln's hand.

(CONTINUED)

CONTINUED.

Edward and Cole Jr. exchange a look. Jed and Henry catch it

JED  
What?

COLE JR  
Abe's dead, Henry. Bastard's shot him.

Henry reacts, stunned. Jed can't believe it.

HENRY  
Goddamn...

JED  
Jesus...this goddamn...

EDWARD  
War. Come on, let's get Mae and get out town while it's still a town.

Nodding, the group heads down the burning streets.

DOWN THE BLOCK, the signs of impending Union attack are growing. Shells continue to drop, while rifles CRACK several blocks away. Jed leads the group down the block.

JED  
Hurry. This place isn't going to...

AROUND THE CORNER, they all stop, frozen.

THE NICE HOUSE is a flaming ruin. A Union shell has blown the house to smithereens.

JED, EDWARD, COLE JR. AND HENRY stand, speechless, as the flaming ruin flares, then collapses in on itself.

EDWARD  
That wasn't the house...

JED  
(fatal certainty)  
That was the house.

A SQUAD OF UNION SOLDIERS appear up the street. Rifles CRACK, and bullets fly. Jed, Cole Jr. and Henry flinch back.

JED (CONT'D)  
Edward, we have to. .

Edward doesn't move. A CRACKLE OF GUNFIRE behind them causes them to turn, as a SQUAD OF CONFEDERATES return the Union fire, sending them back. The Confederate Soldiers rush past them in pursuit, even as Edward remains fixed in place.

JED (CONT'D)  
Damn it, Edward...

(CONTINUED)

CONTINUED: (2)

PARKER (OFF)

Wait!

They all turn as PARKER, detaching his men from the body of Confederate soldiers, trains his pistol on them. As the armed group approaches, Jed stands his ground.

PARKER (CONT'D)

So exactly who are you, anyway?

Jed glances at Cole and Henry, at Edward struggling with his grief in the midst of the mayhem, and turns back to Parker.

JED

Sargeant Jedediah Hawthorne, Tenth  
Pennsylvania, U.S. Army.

Parker stares back at him, glances at the rest of the grubby, defeated group. A BEAT, then he lowers his gun and releases his men with a nod. They rush toward the Union lines.

PARKER

Just do me a favor. If this ever ends,  
tell the North to go easy on Athens,  
Georgia. My Mother would appreciate it.  
(an afterthought)

You see Jeremiah Blackmore again, shoot  
him once for me. I owe him for a friend

A beat, and then Parker heads off, leaving Jed alone. JED watches Parker disappear into the war, then turns back to the others, taking in this tableau of grief.

EDWARD stares emptily at the ruined building where Mae died

COLE JR. stares at nothing, overwhelmed by his loss

HENRY stares with youthful despondency at the ground, shocked by the death of Lincoln.

BEHIND THEM ALL, the fire, gunshots, and chaos of the war surge in the distance.

COLE JR.

So guess we should just wait around for  
our boys to break through.

EDWARD

(fatalistic sarcasm)  
Wait? When our gold's heading south in  
yet another train? All we need is a new  
plan, and we'll be millionaires again...

Jed turns, looking resolute and stern

JED

I know what we should do.

(CONTINUED)

CONTINUED. (3)

COLE JR.

You got a plan to get our gold back?

Jed snaps, a FIERCE LOOK IN HIS EYE

JED

To hell with our gold. I want Davis.

The others look at him like he's a stranger.

EDWARD

Davis? Who cares about Davis?

JED

Who cares? Look around.

(gestures at burning town)

Aren't you tired of all this? Our friends dying, Lincoln shot, nothing but war and death? If Davis slips away, this war'll drag on forever, they'll take to the hills, fight with sticks and rocks as long as they've got a leader. I don't know about you, but I'm sick of the war. We know where Davis is, and together we can run that bastard down and end it.

COLE JR.

And just forget about our gold, after all we done...?

JED

(a beat)

It's just gold. I made my choice, now I'm asking you.

EDWARD

How? With the head start they have...?

JED

We'll find a way. We're soldiers.

HENRY

I know a way cross country, near my old place. Cuts off the main road.

A good start. Jed turns, and Edward meets his gaze.

JED

You know who's leading those wagons?

EDWARD

(intense)

Our old friend. Yeah.

(a beat, deciding)

Yeah. Forget it. I never liked high society anyway. How about you, Cole?

(CONTINUED)

CONTINUED: (4)

A beat, as Cole Jr. thinks. Reluctant and wistful.

COLE JR.

I was gonna take that gold, finally be somebody, like Pa said..

EDWARD

What do you think he'd do now?

Cole Jr. mulls this over Then a reluctant grin ..

COLE JR.

Hell ..Guess all them jams and sardines was treasure enough for me.

EDWARD

Alright, then. Let's go.

He starts to march off, but Jed stops him.

JED

Wait. I think we need a plan.

Edward pauses, surprised.

EDWARD

You've got a plan?

JED

Yes.

(to Cole Jr.)

We'll need horses. And guns.

EXT OUTSIDE STANTONVILLE

THE SUN is rising, casting pink light over the burning town.

FOUR HORSES thunder toward us JED, EDWARD, HENRY AND COLE JR. They are battered and singed. But they are armed to the teeth and ready to rumble. HOOVES THUNDER BY US..

EXT. COUNTRYSIDE - ALONG RAIL LINE

THE GOVERNMENT TRAIN surges through the morning.

INT. GOVERNMENT TRAIN - REAR PASSENGER CAR

BRECKENRIDGE heads into the REAR PASSENGER CAR, where a GUARD nods, opens the door to this car filled with supplies.

BRECKENRIDGE

Thought I'd see if there was anything for breakfast ..

He stops when he sees a noticeable lack of Treasure crates.

(CONTINUED)

CONTINUED:

BRECKENRIDGE (CONT'D)  
Where are the crates of gold?

GUARD  
(puzzled)  
What do you mean, sir? General  
Blackmore's men transferred them before  
we left the station. I assumed you knew.

BRECKENRIDGE  
(aghast)  
What?

EXT. COUNTRYSIDE - ROAD

THE GOLD CRATES are stacked in the back of a COVERED WAGON  
driven by one of BLACKMORE'S MEN.

THE WAGON CONVOY is moving briskly along a country road, long  
gone. BLACKMORE rides along, smiling.

JEFFERSON AND VARNIA DAVIS rattle along uncomfortably in the  
lead wagon. She glares at him. DAVIS calls to Blackmore

DAVIS  
How long before we're there, General?

BLACKMORE  
Sooner than you think, Mr. President.

He looks back at the empty road behind them, then turns to  
GAMBLE Grins at him significantly...

EXT. COUNTRYSIDE DEEPER SOUTH - BACK COUNTRY

A WAR-RAVAGED SHACK. A HILLBILLY in threadbare Confederate  
uniform stalks a scrawny chicken around the ruined yard while  
his WIFE and dirty URCHIN watch.

JED, EDWARD and the rest suddenly BURST through the trees,  
horses leaping the fence and thundering through the yard.  
THE HILLBILLY jumps aside, surprised.

EXT COUNTRYSIDE ROAD - LATER IN THE DAY

THE COUNTRY is getting a little wilder. The road meanders  
along steep hillsides and through forests.

BLACKMORE leads the Wagon train along the wooded road, now at  
a brisk trot. GAMBLE rides with him.

BLACKMORE  
You'll like Texas, Mr. Gamble. A good  
place for an enterprising man with money.

GAMBLE  
I look forward to being enterprising.

(CONTINUED)

CONTINUED:

BLACKMORE SMILES. GAMBLE GRINS BACK.

A GUNSHOT! A CAVALRY MAN behind Blackmore drops and everyone looks LEFT INTO THE WOODS, in the direction of the shot. MORE SHOTS rattle off - it sounds like twenty men.

BLACKMORE  
Form up! They'll show themselves soon!

IN THE WOODS ON THE LEFT SIDE

COLE JR. is seated in the woods on the hill behind a log, on which he has lined up as many guns as they could find. He scrambles back and forth, firing them in rapid succession.

IN ANOTHER PART OF THE WOODS

JED, HENRY, and EDWARD wait, guns drawn, on their horses, in a thicket. Edward turns to Jed...

EDWARD  
I wasn't crazy about this plan the first time you suggested it.

JED  
Sorry, but it's the only one I've got.  
(here goes)  
Hyah!

He spurs his horse through the thicket...

ON THE ROAD

Blackmore's men are all looking Left when JED, EDWARD, AND HENRY burst out from the Right, catching them off guard. COLE JR. appears next from the Left.

CONFUSION. Men fall. Then BLACKMORE SPOTS THEM.

BLACKMORE  
Goddammit! Kill them! H'ya!

He spurs his horse. The convoy breaks into a gallop, as JED, EDWARD, HENRY AND COLE JR. fall in behind them.

ON THE ROAD

THE SITUATION IS AS FOLLOWS:

FIVE COVERED WAGONS race along in a line We'll call them by number (#1 in the lead, #5 bringing up the rear).

BLACKMORE AND GAMBLE ride along the #3 WAGON, while the REMAINING SIX CAVALRY MEN cover the rear.

(CONTINUED)

CONTINUED.

JED, EDWARD, HENRY, AND COLE JR. are gaining from behind, pistols blazing, ducking shots from Cavalry Men. Their HORSES LEAP OVER TUMBLING BODIES as Blackmore's men drop.

JED looks toward BLACKMORE riding at the front of the line.

JED

Hold 'em off! I'm going for Davis!

He spurs his horse and races forward as the chase heats up.

GAMBLE looks back and calls out to the #4 WAGON DRIVER.

GAMBLE

Block them off!

THE #4 WAGON DRIVER steers his team alongside THE #5 WAGON blocking both sides of the road.

EDWARD spurs his horse and rides AROUND THE OUTSIDE of the #4 WAGON, ducking under tree branches. #4 WAGON DRIVER taking aim, but EDWARD SHOOTS HIM, leaving the #4 WAGON DRIVER-LESS.

AT THE #3 WAGON

JED is gaining on BLACKMORE, who blasts back at him. Then, his rifle dry-clicks - EMPTY.

JED BLASTS the #3 WAGON DRIVER. BLACKMORE throws down his gun and JUMPS onto the careening #3 Wagon, GRABS THE REINS AND THE RIFLE. #3 Wagon accelerates past the #2 Wagon.

AT THE #5 WAGON

HENRY CHARGES between the #4 and #5 Wagons. THE #5 WAGON DRIVER spots him and grabs his rifle. COLE JR. spots him.

COLE JR.

Henry!

Henry looks up as the #5 WAGON DRIVER takes point blank aim. Henry grabs the rifle barrel. The DRIVER YANKS, pulling him off his horse. HENRY GRABS THE WAGON, drags along.

COLE JR. spurs his horse between the wagons and FIRES, blasting the #5 WAGON DRIVER. Henry pulls himself onto the wagon and Cole Jr. GRINS. But shots ring out...

THE THREE REMAINING CAVALRY MEN are on his tail, gaining as they ride up between the wagons. HENRY sees Cole Jr. in trouble. He seizes the dropped rifle.

HENRY

--Come on!

Henry AIMS AT THE #4 WAGON WHEEL. As Cole Jr. rides out from between the wagons, HE FIRES.

(CONTINUED)

CONTINUED:

THE SHOT HITS THE CENTER OF THE WHEEL and it crumbles. THE #4 WAGON lurches toward the #5 WAGON. HENRY LEAPS OFF onto the back of COLE JR'S HORSE as...

THE #4 WAGON SLAMS into the #5 WAGON, crushing the horsemen between them as the WAGONS SMASH TOGETHER and disintegrate.

COLE JR'S HORSE barely escapes the wreck, but the two men can't hold on. COLE JR. FALLS, TAKING HENRY WITH HIM

EDWARD sees them fall, but A SHOT forces him to look up. GAMBLE disappears behind the rear of the #2 WAGON.

MEANWHILE, THE #3 WAGON HAS PASSED THE #2 WAGON

JED CHASES IT, firing at Blackmore until his gun CLICKS EMPTY. HE DRAWS HIS SECOND PISTOL as he pulls even.

BLACKMORE sees JED edging up alongside the Wagon and yanks the reins. THE WAGON JERKS SIDEWAYS.

JED realizes he's being forced off the road into the trees. HE JUMPS OFF HIS HORSE and grabs ahold of the canvas side of the covered wagon as his horse tumbles into the trees.

JED clings desperately to the covered wagon's canvas siding. BLACKMORE steers the wagon toward the side of the road.

JED is BATTERED BY BRANCHES. He DROPS HIS PISTOL and clings with both hands. He holds on, but up ahead he sees A BIG LOW BRANCH approaching fast

JED WHIPS OUT HIS KNIFE, and, with a desperate slash, rips a hole in the canvas HE JUMPS INTO THE BACK AND DUCKS as..

THE BRANCH RIPS THE CANVAS TOP OFF THE WAGON.

AT THE #2 WAGON

EDWARD pulls even with the #2 wagon's horses, just as GAMBLE appears on the far side, FIRING AT HIM EDWARD drops back.

SUDDENLY, MASSIVE ARMS grab him around the neck. THE #2 DRIVER - a massive guy - grabs Edward from behind and jerks him bodily out of the saddle, FLINGING HIM into the wagon.

IN THE #2 WAGON

EDWARD tumbles over ammo crates and comes to rest in the back of the wagon. He looks up and finds himself staring at...

MAE, MIRACULOUSLY ALIVE! Hands tied behind her. Gagged.

EDWARD

Mae!

(CONTINUED)

CONTINUED:

They stare at each other a wide-eyed beat, then...

THE #2 WAGON DRIVER grabs Edward and throws him violently across the wagon. He SMASHES into a crate labeled 'COLT ARMS.' Guns and ammo spill onto the floor.

Edward struggles to his feet, raising his fists. The Driver grins, then WHAM! Drops him with a smashing fist.

MAE notices the broken crate. PISTOLS AND CARTRIDGES spill out. She crawls over, grabs a pistol behind her back, and fumbles a cartridge into the cylinder, operating by feel.

THE #2 WAGON DRIVER BASHES Edward, drops him again.

MAE  
(through gag)  
Mmmmmmm!

...and turns just in time to see Mae aim the pistol at him behind her back and FIRE. The driver FLIES out the back.

IN THE #3 WAGON

BLACKMORE glances back and sees JED, pulling himself up in the back of the wagon. He levels his rifle and FIRES as Jed ducks behind crates of supplies.

JED hears the CLICK OF AN EMPTY GUN and jumps up, knife at the ready. Blackmore draws his own knife. A face-off.

JED  
Get out of my way, General.

BLACKMORE  
Over my dead body, boy.

JED  
Fine.

JED LUNGES, and a KNIFE FIGHT erupts on the careening wagon.

IN THE #2 WAGON

MAE slithers over to the battered Edward.

MAE  
(through gag)  
Mmmmmmm! Mmmmm..

EDWARD stands, looks back and sees GAMBLE racing up behind them, firing. He looks forward. More bad news.

AHEAD ON THE ROAD, A NARROW WOODEN BRIDGE spans a deep chasm over a river. WAGON #1 careens toward the bridge, with WAGON #3 behind it. WAGON #2 is headed for the chasm.

(CONTINUED)

CONTINUED

He turns, quickly KISSES MAE over her gag. .

EDWARD

I'm glad to see you, too.

...and then GRABS HER, slinging her over his shoulder.

AT THE DRIVER'S SEAT, Edward climbs down onto the wagon harness, balancing Mae over his shoulder.

GAMBLE rides up alongside, taking aim, as EDWARD GROPEs for the reins dangling between the running horses.

GAMBLE

That's the General's property, Yank.  
She's comin' to Texas with us.

EDWARD

Sorry, we've made other plans.

JUST AS GAMBLE TAKES AIM, Edward grabs the reins and PULLS HARD. THE HORSES veer, twisting the harness until THE BEAM SNAPS. The horses go one way, and the wagon goes another.

THE WAGON tilts on two wheels, then SLAMS OVER, RIGHT ONTO GAMBLE. Lights out. The battered wagon slides to a stop.

EDWARD AND MAE are thrown from the horse team They tumble together in the dust, free of the wreckage.

IN THE #3 WAGON

JED AND BLACKMORE fight in the back of the wagon. Blackmore staggers, falls over the driver's seat. As Jed advances...

BLACKMORE JUMPS OFF THE WAGON ONTO THE YOKE HOLDING THE HORSE TEAM. HE SEPARATES THE YOKE FROM THE WAGON and the Team, with Blackmore on the yoke, start to pull away.

JED scrambles to the front of the wagon and JUMPS ONTO THE BACK OF THE LAST HORSE. JED CLIMBS ONTO THE YOKE. They trade blows and JED NEARLY FALLS, dropping his knife.

BLACKMORE moves forward and climbs onto the back of the lead horse as they approach the rear of the #1 WAGON.

JED JUMPS ONTO THE OTHER LEAD HORSE AS BLACKMORE prepares to jump. JED PULLS BLACKMORE BACK onto the horse, then JUMPS.

..ONTO THE #1 WAGON.

HE GRABS ONTO THE BACK OF THE WAGON COVERING, steadies himself, and then RIPS ASIDE THE CANVAS, steps in..

..AND FINDS HIMSELF FACE TO FACE WITH THE CRATES OF GOLD. JED STARES, perplexed. THE #1 WAGON DRIVER looks back, confused.

(CONTINUED)

CONTINUED:

BLACKMORE JUMPS ONTO THE WAGON, KNIFE OUT.

JED  
Where's Davis?

Blackmore grins condescendingly.

BLACKMORE  
Davis? We dropped him miles back. Isn't  
he beside the point?  
(re: the crates of gold)  
This is what we want.

BLACKMORE RAISES HIS KNIFE, smiles forward at THE #1 WAGON  
DRIVER, who drops the reins to aim his RIFLE back at Jed.

THE WAGON HITS THE BRIDGE, bounces hard, veers. THE #1 WAGON  
DRIVER loses his balance and MISFIRES.

THE WAGON HITS THE RAILING, rebounds, and CRACKS INTO THE  
OPPOSITE SIDE, breaks through the railing, jerks to a halt.

THE DRIVER is thrown sideways and PLUMMETS INTO THE CHASM.

IN THE BACK, BLACKMORE AND JED are thrown down onto the  
treasure crates.

A CRACK! THE BACK WHEELS slip off the bridge, and the WAGON  
SHUDDERS, slipping backward. BLACKMORE AND JED cling for  
balance as the Wagon slides again, teetering over the gorge

BACK AT THE WRECKED WAGON

EDWARD, battered but alive, sits up and sees MAE lying there  
in the dust. He pulls her up in his arms, and she looks up,  
smiling through the gag. He rips it off.

EDWARD  
God. I thought I lost you.

MAE  
The General wanted company I got the  
feeling he's actually a lonely...

EDWARD KISSES HER. LONG AND HARD. Then a smiling moment.

MAE (CONT'D)  
So, you never did tell me...

EDWARD  
What?

MAE  
If the society girls aren't your type  
anymore, what is your type?

(CONTINUED)

CONTINUED: (2)

EDWARD

A woman who takes care of herself.

More kissing. Finally, Edward opens his eyes, and sees. .

HENRY AND COLE JR. standing there, awkwardly watching.

EDWARD (CONT'D)

You never seen a man kiss a lady before?

COLE JR.

(intrigued)

No.

HENRY

What about Jed?

MAE breaks off, concerned. Jed Right. They turn, and see THE #1 WAGON teetering on the edge of the bridge.

EDWARD

Get her untied.

He jumps up and races for the bridge.

IN THE WAGON

BLACKMORE PICKS HIMSELF UP and looms over JED, knife at the ready. He smiles..

BLACKMORE

Now, get off my wagon

THE HORSES STRAIN as the wagon tilts at an angle on the edge of the bridge. It slips further with a JOLT..

IN THE WAGON

BLACKMORE falls and his KNIFE goes skittering. JED slides, flailing, and almost tears through the canvas. He kicks against a CRATE and GOLD COINS leak out, falling...

JED CRAWLS BACK as BLACKMORE SCRAMBLES FOR THE KNIFE. They scuffle. THE KNIFE clatters, disappears amid the crates, as the frantic fight continues hand-to-hand.

DOWN THE ROAD

EDWARD SPRINTS toward the bridge.

IN THE WAGON

The Wagon SLIPS FURTHER, and Jed loses his hold on Blackmore. ANOTHER JOLT, and Jed finds himself sprawled on his back, head toward the rear of the wagon, as the chasm sickeningly lurches into view GOLD COINS tumble around his head.

(CONTINUED)

CONTINUED:

BLACKMORE jumps on top of him, going for Jed's throat.

ON THE BRIDGE, EDWARD comes running up. HE GRABS THE REINS and struggles to pull the horses away from the edge, but the wagon is too heavy, and it's slipping.

EDWARD

Come on!

IN THE WAGON

JED is being slowly STRANGLED in Blackmore's death-grip.

AS THE WAGON TILTS OUT OVER THE CHASM, detritus slides out the back, falling into space. A CRATE SLIPS FREE, leaking gold as it falls. BLACKMORE, leers in triumph, grins at Jed as GOLD COINS trickle around them.

BLACKMORE

Know what your mistake was, Yankee? You let winning the war go to your head. Should've just let me take the gold.

JED'S FACE is turning purple THE WAGON SHIFTS AGAIN, and THE KNIFE slides out from under a crate toward the rear of the wagon. JED SEES IT, pulls a hand away to grab it.

JED

(gasping)  
Okay. Take the gold.

JED TAKES THE KNIFE AND SLASHES THE ROPE holding the crates onto the wagon. THE CRATES slide toward the rear.

BLACKMORE, kneeling on the crates, slides with them. He grasps for purchase, but he's too late.

THE CRATES SLIDE OUT THE BACK and BLACKMORE GOES WITH THEM, clawing at air as he falls down, down, down, into the gorge. The crates SMASH against rocks, SPRAYING GOLD that disappears after the General beneath the surging waters.

JED GRASPING THE END OF THE ROPE, DANGLES, SAVED.

BUT THE WAGON slides again, and it's going over. JED claws his way upward, grasping at the seat...

EDWARD PULLS THE REINS, but it's futile. THE FRANTIC HORSES ARE BEING PULLED OVER THE EDGE.

JED PULLS HIMSELF INTO THE SEAT and then JUMPS ONTO THE BACK OF THE NEAREST HORSE. HE CLAWS HIS WAY OVER THE BACKS OF THE SLIPPING HORSES, ONE AT A TIME, desperately reaching...

HE MAKES IT TO THE LEAD HORSE, THEN LEAPS OFF OVER ITS HEAD, just as the whole affair slides off the side of the bridge.

EDWARD SHOOTS OUT A HAND..

EDWARD AND JED'S HANDS CLASP as the horse team and wagon follow the General and the Treasure into the river below.

EDWARD HAULS JED back onto the bridge. The two men look down as the wreck is swallowed up by the raging waters. A beat.

EDWARD

You're welcome. Partner.

Jed gives a gruff smile. He looks back down the road at the others, then at Edward.

JED

Former. Come on, let's finish this.

OFF EDWARD'S NOD, WE..

CUT TO:

EXT. STREETS OF STANTONVILLE - MORNING

PAN DOWN FROM A SPRING SKY. Stantonville smolders in the morning after as UNION TROOPS start clearing up the mess.

CAPTAIN CHAMBERLAIN, CARTER, and the Cavalry Scout platoon are gathered at the South end of the main street, sort-of guarding but mostly cooking breakfast. They look up to see a group of horsemen approaching. JED AND THE OTHERS, ragged but alive CARTER steps forward, rifle ready.

CARTER

Hold up! Who're you?

JED pulls up and Carter frowns in recognition.

JED

Surely you remember. Hawthorne, tenth Pennsylvania. We met at my hanging.

Jed grins at him. CHAMBERLAIN puts down his coffee, steps forward He, too, recognizes Jed and Henry. He scowls.

CHAMBERLAIN

What's this all about?

JED

Just making a delivery, Captain.

Chamberlain reacts, puzzled, as COLE JR. shoves a figure off the back of his horse. JEFFERSON DAVIS, hands tied, tumbles to the ground. Chamberlain sprouts a grin as Davis glowers.

CUT TO.

EXT. STREETS OF STANTONVILLE

CROWDS OF UNION MEN CHEER as the news of Davis' capture spreads through the town JED, EDWARD, MAE, HENRY and COLE JR. walk up the crowded street, looking ragged but happy.

GENERAL WEITZEL (OFF)  
Sargeant Hawthorne'

GENERAL WEITZEL angrily shoves toward them, CAPTAIN in tow.

EDWARD  
General. We..

GENERAL WEITZEL  
Don't even try to talk your way out of this, Lieutenant.  
(to Captain)  
Captain, I want these men taken into custody and a court martial convened immediately on charges of desertion..

VOICE (OFF)  
These're the men I heard about?

General Weitzel turns, dumbfounded to find himself facing a GRUFF, BEARDED GENERAL (uncredited cameo by, say, Clint Eastwood) - ULYSSES S. GRANT.

GENERAL WEITZEL  
General Grant. These men are deserters, and I'm determined to make an example..

GENERAL GRANT  
They are. Capturing Jeff Davis...they're an example to deserters everywhere...

GENERAL WEITZEL  
But sir, I think you'll agree such transgressions must be dealt with in..

GENERAL GRANT  
Yes, of course. Sargeant...  
(to Jed, with a smirk)  
Cut out the transgressions.

JED  
Yes, sir.

Grant starts to walk away, but Weitzel grasps his jacket.

GENERAL WEITZEL  
General Grant, I insist...

GRANT, pissed, SLAPS WEITZEL HARD.

(CONTINUED)

CONTINUED:

GENERAL GRANT

War's over, General. Pull the stick out of your ass.

General Grant turns to walk away from the shocked Weitzel.

JED

General Grant.

He turns. Jed gives him a SALUTE. Grant returns it, then walks off. JED looks around at the Celebration, the high spirits and flag-waving. Smiles wistfully.

JED (CONT'D)

Well, maybe this is worth it.

EDWARD

What?

JED

This. The war, over. Maybe it's worth a trainload of gold after all.

EDWARD

Maybe. I'm still doing the accounting...

Mae suddenly smiles to herself.

MAE

Well, don't worry, boys, we didn't come away entirely empty handed.

JED

What do you mean?

She just smiles at them.

EXT. COUNTRYSIDE - TRAIN TRACKS

THE BROKEN DOWN TREASURE TRAIN lies stranded in the valley, right where they left it. HORSES AND WAGON stand nearby.

THE RIFLE IN THE DIRT still stands. Cole Jr., dressed in a clean uniform, looks up from a silent moment over Cole's grave as Jed, Edward, Henry and Mae, also back in sharp outfits climb up into the Engine. He follows into the...

FORWARD BOXCAR

...where Edward, Jed and Henry wait for Mae to tell them what she's talking about. She smiles, gestures toward the CRATES AND BARRELS of food and booze left behind.

COLE JR.

Gosh, I don't know if I can ever eat more...

(CONTINUED)

CONTINUED:

MAE

No, not that.

She HEAVES against a barrel and rolls it to the door.

EDWARD

Brandy? Mae, that's not even a good...

WITH A GRUNT, she shoves the barrel out the boxcar door.

THE BARREL SHATTERS on the ground and THOUSANDS OF GOLD COINS AND JEWELS spill out onto the grass. Everyone stares at the gold, then at Mae. She shrugs.

MAE

My share. Rest is in that apple barrel.  
Still not a bad split...

(explaining)

I told you I didn't trust any of you.

Jed grins, eyes the apple barrel, sizing up the amount.

JED

Looks like a little more than your share.

MAE

Well...shouldn't've trusted me, either.

EVERYONE SMILES, as the gold glitters in the grass.

CUT TO:

EXT. FIELD ALONGSIDE TRACKS - SUNSET

THE SUN sets in the West. JED gazes toward it, as Henry and Cole Jr. load the wagon. EDWARD AND MAE approach behind him

EDWARD

I'm sure Richmond's half rebuilt already.  
We have more than enough ..

MAE

No, Edward, I'm tired of the South.

EDWARD

We're not going back North, Mae, I've had  
enough of New York...

Jed smiles, listening, then pulls something from his pocket.  
THE GOLD COIN they found at the bank. Edward sees this.

EDWARD (CONT'D)

What, you think we should just flip a  
coin? Heads North, tails South?

JED

That's not our only choice.

(CONTINUED)

CONTINUED:

Edward and Mae watch as Jed FLIPS THE COIN into the air...

CLOSE ON THE COIN as it flutters down, landing in. .

A HAND. We pull back, revealing we're in...

EXT. SAN FRANCISCO HARBOR - 1865

JED, smiling and sharp in a new suit, catches the coin as Edward, Mae, Henry and Cole Jr., all smartly dressed, step down the gangplank of the steamer "San Francisco Belle." Cole Jr. is somewhat green.

COLE JR.

God dang, if I ain't ever on the ocean again, it'll be too soon.

HENRY

I thought it was kinda peaceful.

EDWARD

You know what they really need? A rail line across the whole country.

JED

I've had enough of trains for a while.

MAE

And I don't think train engineers can marry people.

MAE'S HAND on Edward's arm wears a ring. They smile at the SHIP'S CAPTAIN who stands at the end of the plank.

They step onto the dock and take in the bustling new city. The streets are strung with banners, celebrating the wars' end and a new beginning for the nation.

JED

Think you can handle respectability, Miss Monroe?

EDWARD

I think a better question is can respectability handle Mrs. Van Der Meer? What about you, Mr Hawthorne? Think you can handle peace for a change?

Jed looks around, nods.

JED

I think I can.

They walk into the bustling crowd toward their new start.

FADE OUT