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| “Ever forward”  By  Matthew Brandon Beaver |
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FAde In:

Tales as tall as the sierra nevadas

Close up int. of a dime novel that depicts a illustration of a sunset coming over the desert jorizon.

Pecos bill (V.O)

Now, this ain’t no campfire to enjoy spinnin a yarn with but I think y’all won’t mind.

Int.-

Close up of the inside of a dime novel pages flip showing, medium shot of a cowboy riding a tornado, long shot of a strong woman with hands on her pearl necklace on the bow of a ship, and a silhouette of a man with a giant ox stepping over the mountains, and a complex steampunk hammer being held by a statue.

PEcos bill (V.O)

Tales, we’ve all heard one at some point in this cattle rustle called life. Come in all shapes and sizes they do, from as small as a prairie dog to as tall as the Sierra Nevadas. For as long I’ve strode upon this land I can speak for the lot of such tales, that no matter how tall they may seem they’re as real as the sunrise.

A Golden oppurtunity

Ext. Inside a wooden Newspaper stand-Day.

Dolly shot back to a medium shot of a wooden newspaper stand in the middle of 1900’s steampunk New York, raining. Camera Evan right hand on chin same arms elbow resting on the counter, left hand holding the dime novel up. Violin resting on a stand with a for sale sign around it on Evans right side. Newspapers and dime novels gentle sway overhead by strings and clothespins. Evan eyes move right to left keeping an eye out for possible customers. Evan puts the dime novel with the others overhead and grabs a newspaper from the line.

Cut to.

Point of View low angel shot of the newspaper opened to the personals on the counter. Track pan of Evans finger as it goes across the newspaper stopping at the ad for a violin with Evan’s name attached to it. A hand aggressively slams on the paper startling Evan.

Cut to.

Medium shot over the shoulder shot of Evan with the hand still on the counter.

Mr. brooks

So, tell me Evan, how’s the financial weather of today’s prospects of my papers this soggy morning?

Cut to.

Long shot of Evan inside the newspaper booth and Mr. Brooks on the same sidewalk.

Evan

Yes sir, its uh, well, um how can I put this?... If this news stand was a rain cloud and its sales were the droplets this would be the driest spot in New York today.

MR. BROOKS

heh!, good one, expected as much, maybe we should advertise my newspapers as impromptu umbrellas.

Evan

Whatever you say Mr. Brooks.

Mr. brooks

I’m curious Evan how far ya get for saving for that ticket?

Evan

You mean one of the tickets to ride *The Lady of Progress?*

Mr. Brooks

The very one, so how close are you for that golden opportunity of yours?

Evan

Wait, I don’t remember telling you about any of that.

Mr. BRooks

Evan your talkin to your editor in chief here who started as an investigative journalist you know. You reading dime novels or one of our very own papers if it show much as mentions what’s happening out west and the advertisements you leave in my paper for things your selling. It’s not a challenge to figure out what your goals are here.

Evan

Yeah, I suppose so my goals are as easy to read as a headline, if only I can just sell my old violin…

Cut away.

Medium shot of the violin with rain hitting it.

Cut to.

Medium shot of Evan and Mr. Brooks facing each other the violin out of focus in the background.

Evan

I will be able to buy that ticket.

Mr. Brooks

Been sitting there for 5 weeks according to how many advertisements you put in our paper right?

Evan

Yeah, 5 weeks no buyer.

Mr. Brooks

How much?

Evan

Huh?

Mr. Brooks

My daughter’s birthday is in a week and she want to learn how to play something, also I can hire someone else who I can pay less when you leave. The headline for this big deal is “Kind Handsome Newspaper Boss Leads People West”.

Evan

Um, uh, uhhhh... 95!

Mr. Brooks

125!

Evan

Wait, aren’t you supposed to barter lower.

Mr. Brooks

Why? If I give you the money now you can gather your things in just enough time to catch the next ride out of this city with a little extra in your pocket.

Evan

Um, well, um, yeah, yeah, OK!

Cut to.

Medium shot of the violin Evan steps into frame removes the for-sale sign and turns around violin in hand.

Cut to.

Overhead shot of violin and money exchanging hands with a handshake.

Cut to.

Medium shot Evan looking at money in hands.

Mr. Brooks(O.S)

You keep standing there that journey westward is going to leave without ya.

Cut to. Ext.

Long Shot of Evan who looks back and forth between the money and Mr. Brooks before running down the street. Mr. Brooks steps into the shot and shouts at evan.

Mr. Brooks

I better see ya name in our headlines while you’re out there!!!

Cut to. Int. Evan’s empty apartment-Day-cloudy-Rainy

Low angle int. suitcase in the middle of the floor, door opens outside light covers it as footsteps are heard sound of a door opening is heard a hand grabs the suitcase sound of door closes more footsteps.

Cut to.

Ext. Streets of down town New York-Day

Low angle shot of Evan exiting his apartment complex. Camera tracks as he goes down the stairs tracks up as he turns onto and runs down the sidewalk continues up into the sun as it breaks through the clouds.

ALl aboard westward!

Fade in.

High angle shot of a golden ticket with a stylized image of *The Lady of Progress* a massive 3 story high and 2 story wide train, that is rounded at the front with shiny brass parts and engraved with swirling patterns.

Dolly back to a long shot Int-day-sunny train station.

Evan sits looking at the ticket on a bench in the middle of the station. Evan looks up and around.

Cut to.

Int. Giant train station -DAY. -SUNNY

Point of view of people saying goodbye to an assortment of different people as well as the giant ornately decorated with brass, copper, train station filled with sunlight breaking through the clouds and steam dancing wistfully at ground level.

Cut to.

Day Train station medium shot of open double doorway into *the Lady of Progress* the ticket master steps out cups his hands around his mouth.

Ticketmaster

ALL ABOARD!!! ALLLLLL ABBBOOAARRD WESTWARD!!!

Cut to.

Medium shot Evan looks toward the ticket master and gets up joining with the gathering crowd.

Cut to.

Close up crowd slowly moving left to right Evan steps in looking around as a man with a group of people step onto platform with a podium placed in front of him in the background.

Rack focus to the man and his entourage as mic feedback sounds.

Cut to.

Low angle medium shot of Senator Grismen, Senator of a new state, California.

Senator Grismen straightens his tie while clearing his throat.

Cut to.

High angle shot of the crowd with Evan clearly seen amongst them looking toward Grismen.

Crowd

\*Assorted whispers\* Isn’t that California’s Senator… Senator Grismen… What’s he doin here in New York?... He’s from, here isn’t he?

Cut to.

Medium shot of Senator Grismen holds up a hand to silence the crowd.

Senator Grismen

New York, what a wonderful state to aspire to…

Crowd(O.s)

\*Cheers\*

Senator Grismen

It is always good to visit the place where you built yourself, especially if it is a truly civilized city, achieved and made the best it could be, where no opportunity was wasted. Lead by men strong of character, with ideals of Paul Bunyan sized proportions, and a drive just as powerful as the engine that moves our *Lady of Progress* forward. Where they who have constructed this fine city decided not to throw away such potential, instead they chose to build the closest thing mankind has to a utopia. I have met these men whose own fortitude would rival the steel of Joe Magarak himself. I too hope to be amongst these men, to help, create a civilized utopia out there toward the warmth of the western sun. I know however such aspirations will not be achieved without those willing to strive forward, aimed, *focused* at such astonishing goals. *YOU*, are *THEM*, and as we move westward together I hope to lead you to achieve the best that can be achieved past that west setting sun.

Senator Grismen waves as he leaves the platform entering another set of double doors on *The Lady of Progress* closer to the front with his bodyguards surrounding him.

Crowd

\*Cheers wildly, throw hats into the air, and applauds\*

Cut to.

High angle shot of the crowd caught up in their excitement the crowd dies down as Evan is still looking up at the now empty podium in amazement.

Cut to.

Medium shot of Evan still looking at the empty podium from behind someone gives him a gentle shove.

Shover(O.s)

C’mon young man, crowds a movin’ need to get some that opportunity for us!

Evan shakes himself out of his amazement and turns toward the double doors everyone else is entering.

Camera tracks the back of Evans head to high angle pointed toward the double doors.

Fade to black as the Lady of Progress’s train whistle is heard.

It’s called a shindig

Sounds of latches clicking open.

INT. Inside a guest compartment of *The Lady of Progress*-DAY.-SUNNY

INT. Low angle shot looking up to Evan who is looking into his suitcase.

Evan

HOW MUCH OF MY STUFF DID I SELL!?!

CUT TO. Int. Hallway of *The Lady of Progress*-Day

Long shot of people walking by, in the hallway, stop and stare at Evan yelling as he looks over the inside of his suit case before moving on. Evan lifts up his suitcase upside down and floats out is one pair of underwear. Another group passes by and watch questioningly as the one pair of underwear floats out. Evan spots them snatches the underwear out of the air and slams it back into the suitcase which he shuts just as quickly. Evan stares at the group before they leave after a few seconds. Evan puts his suitcase on the rack above the bunks, sighs, yawns and lays on his assigned bunk.

Evan

I guess I’m starting completely anew.

A few seconds pass then music is heard for a few seconds as a group runs by his both. Evan looks up in laying position out toward the door way then lays his head back down.

Fade to black.

Black screen the muffled, distant, music is heard again as rapid groups of footsteps are heard.

Point of View of Evan. Eyes open to the roof Evan grunts as he lifts his head to the noises in the hall. He sees the open door to his cabin a passenger runs past the door while yelling.

PeRSON RUNNING IN tHE HALL #1

C’mon guys the parties this way!

PeRSON RUNNING IN tHE HALL #2

We’re headed west now, parties are called shindig now! YEEEHHAAWW!

Cut to. -Int. -Hallway of *The Lady of Progress*

Medium shot of the hallway the two passengers aran down Evan sticks his head out of the hall way as the two passengers that yelled round the corner.

PeRSON RUNNING IN tHE HALL #1

*NEVER*! Yell that again.

PeRSON RUNNING IN tHE HALL #3(O.S)

*STAMPEDE!!*

Evan turns his head the opposite direction.

Evan

*AHHH!*

Evan ducks his head back in as a large group of people run down the same hallway.

Evan steps out of his booth out into the empty hallway and casually walks down the hallway following the sound of music playing in the distance.

Cut to.

Low angle shot of ornate brass covered engraved doors loud energetic music is heard on the other side.

Evan puts both hands on the door and pushes it open.

Int. Ballroom of the Lady of Progress. -Day.

Loud music floods the hallway as well as the now exposed 3 story high, open room with a *Johnny Apple Seed Cider* stand on the opposite wall, a stage with a live band playing the music that is heard, a dance floor filled with passengers between the bar and the stage, that the passengers are enjoying. High tables set up with guests filling them as well as a roped off section where Senator Grismen and his bodyguards are located. The room is decorated with chandeliers, a dark red wallpaper covers the walls, the ceiling has ornate carvings of buffalos running through the plains, the Sierra Nevada’s, the Lady of Progress along with other western themes in gold/brass plates.

Cut to.

Close up of Evan his head moving around in amazement at the ballroom of *The lady of Progress.* Evan walks forward.

Cut to.

Left to right Tracking shot of Evan as he makes his way to the bar where he leans back on the bar and looks around in amazement. A mug of cider slides into his elbows that are resting on the bar, Evan looks at it in slight surprise and picks it up.

Cut to.

Point of view of Evan who sees a bartender smile and raise a similar mug to him before handing it over to another guest.

Cut to.

Medium shot of Evan who looks at the mug of cider who lifts it up to his mouth.

Cut to.

High angle shot of Evan surrounded by guests who slowly begin to watch as he downs the cider in one drink.

Cut to.

Medium shot Senator Grismen at his table, his attention grabbed from a conversation with a journalist to what is happening off screen.

Cut to.

Over the shoulder of Senator Grismen Rack focus to Evan as he downs his cider with the crowd looking.

Crowd

\*Cheers\*

Cut to.

Medium shot of Evan setting the now empty mug on the bar top. One of Senator Grismen’s bodyguards taps him on the shoulder whispers something to him and points off screen.

Cut to.

Point of View shot of Evan who sees Senator Grismen at his table roped off surrounded by guards he gives a small grin and wave at Evan.

Cut to.

Over the shoulder of Senator Grismen as a guard opens the rope barrier to let Evan in.

Cut to.  
Medium shot of Senator Grismen.

sENATOR Grismen

It does my heart good to see such young lads like yourself making this journey westward. I honestly would like to know what exactly goes through the head of someone who has that inner fire to make such a trip.

A body guard behind Senator Grismen sneezes takes out a black bandana to wipe his nose with.

Cut to.

Medium shot of Evan.

Evan

I just needed uh, a, a new start you know, not sure what I’m going to do when we get there but I hope to do something that doesn’t waste what’s been given.’

Cut to.

Medium shot of Senator Grismen giving what Evan said some thought. The journalist Senator Grismen was previously talking to is writing in his pad and three of the five body guards have a hushed conversation before walking off.

sENATOR Grismen

Well son if all goes to plan and everyone follows through, I will personally see to it that nothing will ever go to waste on that great frontier. Now enjoy yourself.

Cut to.

Close up of Evan as he nervously nods and turns around

Cut to.

Long shot as a guard opens the rope barrier to let Evan leave.

Cut to.

Close up as Evan walks away lets out a nervous built up sigh and looks off screen.

Cut to.

Medium shot of a window inside the shindig room, the sun is high outside the sky is a bright blue with some clouds, a vast landscape of east coast mountains is laid out before the window making apparent the *Lady of Progress* is following tracks alongside a mountain. Evan steps up to the window, opens it and leans himself outside.

Cut to. Ext. The Appalachian Mountains as the *Lady of Progress* heads south east alongside railways on the side of the mountains and bridged rails that connect them.-Day

Medium shot alongside the train Evan leans out the window holding on to his hat smiling as he looks around at the mountains.

Cut to.

Extreme longshot of the *Lady of Progress* moving across a bridge of railroad track linking between two mountains over a lengthy canyon. Along it on both sides are vast mountains underneath blue skies with clouds casting contrasting shadows that take their time gliding across the peaks of the mountains.

Cut to.

Medium shot of Evan enjoying the view and the air hitting his face. Evan closes his eyes to take it all in when a sudden gust of wind blows his hat off and Evan turns around quickly.

Cut to.

Long shot of the hat riding the wind currents swiftly toward the back of the *Lady of Progress*. Near the back out of an open window a lasso shoots out the window around the hat and is pulled back into the *Lady of Progress.*

Cut to.

Medium shot of Evan looking surprised and confused toward the lasso that snagged his hat with his hand still on his now hatless head.

Ain’t ever no good intention behind it

Cut to.

Int.-The dimly lit storage area of the train crates of various sizes fill the sides of the cart stacked on top of each other along with various items like taxidermy, safes, and other cargo. -day

Cut to.

High angle tracking shot of Evan walking through the storage cart. Evan stops and turns to his left.

Cut to.

Close up of a cage and inside it is a steam punk mechanical horse in a cage.

Pans to.

A plaque on the cage which says, “partner of P.B.” Rack focus to a “W.M.” etched into the Steampunk horse.

Cut to.

Close up of Evan leaning in to get a closer look at the Steam punk horse.

PEcos Bill(O.S)

Wouldn’t get any closer than that if I were in your boots.

Pan to a right over the shoulder shot of Evan. Rack focus

To a middle aged, sandy blonde, weathered, male cowboy lazily sitting on the floor. As Evan turns towards him from being startled.

Cut to.

Long shot of Evan standing in the middle of the storage cart, Evans hat is lifted partially obscuring the shot.

PEcos Bill

This hat, this the property you looking for ain’t it young man?

Evan looks left and right as if to confirm the weathered cowboy is talking to him. Evan proceeds to slowly nod.

PEcos Bill

Well. Claim it.

Evan takes a few steps forward and then reaches for his hat carefully.

Cut to.

Low angle shot as Evan grabs his hat and puts it back on his head. Evan stops while adjusting his hat.

Evan

Wait. Wait just one minute. You’re, you’re Pecos- NO! *THE Pecos Bill!* I recognize you from the dime novels at my old job!

Cut to.

High angle shot on Pecos Bill, he sighs, camera tilts aimed at Pecos’s Bills head as he stands with a low grunt. Camera tracks as he makes his way to sit on the only heavy metal riveted shut crate.

PEcos Bill

Was a wishin’ no one was gonna discover my person sneakin’ aboard this here rail. Maybe I can at the least muster up a bit more privacy if I beg your pardon.

Cut to.

Over the shoulder shot of Pecos Bill who nods at Evan to tell him to leave.

Evan looks over his shoulder then back to Pecos Bill quickly.

Evan

OH! UH, sorry to have bother you Mister Pecos Bill Sir!

Cut to.

Medium Shot of Pecos bill. Pecos Bill raises one hand.

PEcos Bill

No Need for such titles as those out here.

Bill’ll be just fine.

Cut to.

Medium Shot of Evan acting a little awkward.

Evan

Ok. Bill? It was amazing seeing a true tall tale and hopefully I might run into you again?

Cut to. Int.

Medium Shot of Pecos bill.

PEcos Bill

Might so happen young man.

Cut to.

Close up of Evan about to turn around he point in the direction of the ballroom.

Evan

Oh well then uh heading back to the “shindig”? You want me to bring you back something?

Cut to.

Medium shot of Pecos Bill sitting on top of the metal crate.

PEcos Bill

Already had all my vittles.

Cut to.

Close up of Evan now looking a little disenhearted.

Evan

Yeah, uh see ya’ then.

Evan turns around a more sadly and walks away shoulder slightly slumped down.

Cut to.

Close up of Pecos Bill. Pecos Bill shakes his head a bit side to side.

PEcos Bill

\*Sighs\* What’s the brand they refer to you as?

Cut to.

Close Up of Evan as he turns around.

Evan

My brand? Ummmm, Evan?

Cut to.

Close Up of Pecos Bill looking up slowly.

PEcos Bill

Evan huh? Well Evan how long is this rail

s’pposed to get to its end.

Cut to.

Close Up of Evan who looks out the window watching the mountain tops pass by then tries to recall some info he read about *The Lady of Progress*.

Evan

From what I remember about how fast and how long it takes for *the Lady of Progress* I’d say… Tomorrow at noon.

Cut to.

Over the shoulder shot of Evan facing Pecos Bill sitting who places an elbow on his knee and puts his hand to his chin in thought.

Peco BIll

Pretty good memory young man. \*to himself\*Well judging by that swiftness this thing ain’t no slower than ole “W.M.” ‘cept truth be told mountain climbin’ takes more time. Any way Evan…

Pecos Bill takes out his lasso.

Camera tracks the lasso swiftly to the left as Pecos Bill lassos a barrel and pulls it to land it a few feet in front of him then pats the top.

Peco BIll

Why don’t you rest your hide on this’n here? Accordin’ to you we got many a hour we need to pass on by, so some company and conversation would do mighty finely to ‘complish that.

Cut to.

Close up of Evan looking a bit happier he gives one quick nod and walks forward.

Cut to.

Low angle shot of Evan walking up to the barrel and sitting on it right across from Pecos Bill

Cut to.

Medium shot of Pecos Bill with one hand on a knee to support his posture while Evan is slouching forward both elbows on his knees.

Pecos BIll

So now Evan ya’ from that there New York city like every other body on this rail?

Evan

Well yeah, used to work at a newspaper stand day in, day out, rain, cold, smog, sometimes I’d play the violin for tips.

Pecos BIll

‘splains knowin’ me from them dime novels like everyone else but you’s a fiddler huh? Ya’ skilled?

Evan

Practiced everyday if I could bu-

Cut to.

Low angle shot of Pecos Bill and Evan in the foreground Pecos Bill holds up a hand to silence Evan and Pecos Bill stands up straight quickly as the camera tilts with him.

Pecos BIll

Ya’ hear that?

Evan

What, what is i-

Pecos BIll

Shhhh… Three… Maybe four and steps with that much vigor there ain’t ever no good intention behind it. Hide.

Cut to.

Low angle shot of the storage carts door 3 men wearing black bandanas on their faces enter the cart swiftly.

Cut to.

Tracking shot as they make their way through the storage cart. Camera stops to show one large crate with Pecos Bill peeking behind it glaring at the three men and a coffin Evan peeks out of to look at Pecos Bill then the men off screen.

Cut to.

Long shot of three men walking up to the iron crate Pecos Bill sat on.

Bandit #1

Must be it. Got the bar.

Cut to.

Low angle shot of Bandit #1 being handed the crowbar and he proceeds to lift it above his head. A lasso is thrown from off screen around his raised arms and is pulled.

Cut to.

Long shot of Pecos Bill moving out of the way as he slings Bandit #1 by his lassoed arms passed him landing with a thud behind Pecos Bill.

Pecos Bill

Ain’t no one claimin another’s property as long as I’m here upon this rail, ‘specially since that property’s my own.

Cut to.

Medium shot of the reaming bandit’s fist raised as they charge Pecos Bill.

Cut to.

Medium shot of Pecos Bill as he lifts the lasso. Camera tracks the lasso as Pecos Bill throws it.

Cut to.

Low angle shot as the lasso wraps around Bandit #2’s leg.

Cut to.

Long shot as Pecos Bill pulls on his lasso causing Bandit #2 to fall as he quickly shoulder tackles Bandit #3 who jumped over bandit #2.

pecos bill

C’MON YA VARMINTS!

Cut to.

Medium shot of Evan moving from storage container to storage container till he’s next to the cage holding “W.M.”. Bandit #1 gets up in front of the cage, lifts the crowbar over his head and start to walk. Evan looks from him to the lock on the cage a few times.

Cut to.

Extreme close up of Evans hands as they lift the bolt lock on the cage.

Cut to.

Medium shot of Bandit #1 who lifts the crowbar above his head. He hears a mechanical horse whinny to his left and looks toward the sound. A Brass hoof kicks him in the head.

Cut to.

Long shot of Bandit #1 landing into a crate of cuckoo clocks that sound off after he lands. Camera pans right quickly as the storage door is kicked open by 2 more bandits with black bandana masks.

Cut to.

Medium shot of Evan looking at the bandits who just entered as “W.M.” backs out of the cage behind him where Evan turns around to look at W.M then back around at the bandits which turns into a glare. Evan begins to climb on top of the steam punk horse name “W.M.”

Cut to.

Low angle shot of Evan now on W.M. who rears up above the newly arrived bandits who lift their arms in a defensive manner.

Evan

I got these two Bill, now giddy… up?

Cut to.

Close up of W.M.’s head turning around to look at Evan the mechanical eyes turn from a light blue glow to a red one.

Cut to.

Long shot as W.M. bucks wildly to get Evan off him.

Cut to.

Longshot of Pecos Bill who has bandit #2 hogtied with the end of the lasso in his right hand as he has bandit #3 in a reverse headlock who’s struggling as Pecos Bill is laughing at him. Pecos Bill stops laughing and moving because the noise of W.M. bucking catches his attention.

Zoom in close up of Pecos Bills face which tightens in frustration and annoyance when he sees Evan and W.M.

Pecos Bill

Oh, GOSH, DARNIT!!

Cut to.

Low angle shot of W.M.s hooves kicking up dust and stomping the ground.

Cut to.

Longshot Evan on W.M. who is kicking and Bucking even more the bandits themselves trying to approach but backing up every time they get near. Suddenly W.M. stops all movement.

Cut to.

Close up Over the shoulder shot of Evan facing W.M. W.M.’s head turns around toward Evan then back.

Cut to.

Medium shot of Pecos Bill throwing Bandit #3 aside then pulls on his lasso.

Cut to.

High angle shot of Bandit #2 hogtied on the ground where the pull of the lasso quickly unties him.

Cut to.

Long shot of Evan sitting on W.M. as the saddle slowly lifts up by a hydraulic pole and Evan looking wildly down at W.M. Evan sees suddenly the plates composing W.M. start turning starting from the tail to the head.

Cut to.

Over the shoulder shot of Evan facing the back of W.M.’s head where the last of the plates stop turning. Slowly W.M.’s head, now a steam punk cougar turns towards Evan, and lets out a loud reverberating roars then rears back.

Cut to.

Medium shot of Evan looking down at W.M.

Evan

Well, gosh darnnit.

Cut to.

Medium shot of Pecos Bill whirling the lasso above his head then throws it.

Cut to.

Long slow-mo shot of W.M. with Evan in its saddle pouncing at a wall. Pecos Bill in the background throwing the lasso directly into W.M.s path.

Cut to.

Extreme close up of W.M.’s neck as the lasso tightens around it.

Cut to.

Longshot of everything speeding up as W.M. breaks through the storage carts wall pulling Pecos Bill through the newly made hole by the lasso.

Camera pans towards the hole as the bandits walk up to look at it for a few seconds.

well this stinks

Cut to. Ext. The Appalachian Mountains many feet from the ground -Day.-Sunny

Extreme Longshot of W.M. Evan and Pecos Bill falling as the *Lady of Progress* moves forward onto a bridge over a mountain valley.

Cut to.

Low angle shot of Evan holding onto W.M. tightly as Pecos Bill pulls himself closer via his lasso while the *Lady of Progress* moves on in the background.

Cut to.

Medium shot of Evan, W.M. and Pecos Bill falling through the air as Pecos Bill pulls closer to W.M. when he squints forward.

Cut to.

Point of view of Pecos Bill as the ground is getting closer and closer.

Cut to.

Medium shot as Pecos Bill pulls himself at a faster rate.

Cut to.

Medium shot of Evan holding onto W.M. as Pecos Bill finally mounts W.M. behind Evan. Pecos Bill looks down.

Cut to.   
Point of view of Pecos Bill as the ground is much closer than before and the distance is closing.

Cut to.

Evan closing his eyes as Pecos Bill pulls on the lasso as a make shift reign.

Cut to.

Longshot of W.M. still in cougar form thrashing wildly midair, Evan hugging W.M.’s neck tightly while Pecos Bill pulls hard on the lasso, suddenly the pull takes some control of W.M. who’s legs stiffen up a bit from its wild thrashing.

Cut to.

Close up of Pecos Bill holding the lasso length wise in both hands as he looks towards the oncoming ground.

Cut to.

Point of view shot Pecos Bill staring at the now much closer ground.

Cut to.

Medium shot of Pecos Bill lifting the lasso held lengthwise up to his chest.

PEcos Bill

Got one shot at dis.

Cut to.

Extreme close up of Pecos Bills eyes that are narrow.

Cut to. Ext.

Long shot of the ground coming closer.

Cut to.

Extreme close up of Pecos Bills eyes that are narrow.

Cut to. Ext.

Long shot of the ground coming closer.

Cut to.

Extreme close up of Pecos Bills eyes that are suddenly open as wide as he can.

Cut to.

Medium shot of Pecos Bill pulling on the lasso with both hands over his head.

Cut to.

Low angle shot of the ground when a stiff W.M. with Evan and Pecos Bill still atop him land kicking up a huge dust cloud. Evan is seen rolling out of the cloud coughing.

Cut to.

High angle shot of Evan getting up on all fours and looking toward the dust cloud while coughing.

Cut to.

Long shot of the dust cloud, a few seconds of silence pass, but the silhouette of a bucking cougar and Pecos Bill on top is seen in the dust. As the bucking intensifies the dust cloud settles.

Cut to.

Medium shot of Pecos Bill trying to gain control of an out of control W.M in cougar mode.

Pecos Bill

W.M. IT’S ME. COOL OFF. W.M C’MON NOW. NOONE ELSE IS RIDIN BUT YOUR BUD! W.M!!! HOLD! YOUR! HORSES!!!

Cut to.

Long shot of Pecos Bill on top of W.M who has finally calmed down as the dust settles all around them. The saddle that Pecos Bill is sitting on lifts via hydraulic pipe and the plates on W.M. start spinning one by one until finally the horse form has returned with light blue glowing eyes.

Pecos Bill

Ya, see old buddy, is just me ridin ya, no one else, good, good, letting go of some of that there steam, final droppin a few temps.

Cut to.

High angle medium shot of Evan who picks himself up, brushes dirt off his clothes picks up his hat and just when he puts it on his head he freezes as he adjusts it.

Cut to.

Over the Shoulder of Evan with Pecos Bill on top of W.M. Both glaring at him. After a few seconds of silence, the camera tracks Pecos Bill and W.M. as they pass Evan while still glaring as they enter the surrounding woods without a word.

Cut to

High angle shot of Evan standing in the middle of the clearing looking around for a few seconds as if looking for someone to answer his question of “did all of that just happen.”

Evan

Yeah, this sounds about right for what I just did. Huh.

Cut to.

Close up of Evan as the camera tracks his head movement as it turns to a sound that caught his attention which was the ruffling of foliage.

Cut to.

Close up of moving foliage which intensifies as the camera zooms in slowly. Suddenly two light blue lights shine through the foliage.

Cut to.

Medium Shot of Evan facing the foliage as W.M. and Pecos Bill leave the foliage stopping in front of him. Pecos Bill carrying a large piece of bark.

Cut to.

Close up of Evan standing.

Evan

You could have just left me here, and no one would have blaim-

PEcos Bill

Shut ya trap. Get on the bark.

The large piece of bark hits Evan in the face.

Cut to.

High angle medium shot of Evan standing with the large piece of bark in front of him.

Evan

Like sit?

Pecos Bill’s lasso wraps around Evan.

Pecos bill

Jus’ sit your hide down!

Pecos Bill pulls on the lasso causing Evan to fall stomach first on the large piece of bark where he on the log is dragged off screen.

Cut to.

Low angle close up of Evan on his stomach on the bark sled looking at his current situation.

Evan

This, this is fair.

Evan looks forward when his eyes get wide.

Evan

OK! *THAT’S* NOT!

Cut to.

Close up of the foliage that Pecos Bill and W.M. came out of revealing the low to the ground bushes have thorns.

Cut to.

Low angle shot of Evan still lying on his stomach as he braces himself as he braces for the thorny bushes.

Cut to.

Medium shot of Pecos Bill, W.M. and Evan as the move forward entering the foliage.

Evan

Ow, ow, ow,….

Fade in. Ext. The forest of the Appalachian Mountains-Day-sunny

Evan being dragged through the woods on his log sled as sunlight above shines through the woodland canopy of the mountains. Evan looks up from lying on his stomach. Evan struggles a bit to sit up a bit on the log sled. Evan looks up.

Cut to.

Point of view shot of Evan looking at the clear sky over the woodland canopy.

Dissolve into.

Long shot of Pecos Bill riding W.M. dragging Evan through the woods slightly uphill from left to right but sunlight penetrates the woodland canopy filling the woods with rays of light creating great contrasts between light and dark. A creak is seen flowing peacefully to his right.

Dissolve into.

Medium shot of Evan looking off to his right but now looking forward a little happier now that he’s enjoying the ride.

Dissolve into. -Ext.-A clearing in the woods that is a circke-Day.

High angle shot of a clearing against a cliff face as Pecos Bill, W.M. and Evan enter it. Pecos Bill hops off W.M. points at W.M. then at Evan W.M. shakes in agreement. Pecos Bill leaves the clearing as W.M. walks towards Evan where W.M.s eyes turn from light blue to red as he keeps watch of Evan. Time fast forwards with Pecos Bill entering and exiting the clearing leaving supplies he’s gathered, at some point Evan gets up walks into the woods, W.M. pulls him back into the clearing by the back of his shirt while Evans pants are down because he needed to use the bathroom. Pecos Bill enters the clearing gestures his confusion of why Evan has his pants down. Evan gestures back while still tied up. Pecos Bill unties Evan who pulls his pants up and Pecos Bill lets Evan leave the clearing where he returns. Evan has now started to help create a makeshift camp piling wood for the fire. Finally, Pecos Bill is starting the campfire while Evan sits closely as the sunsets. Finally, all are gathered around the glowing campfire.

Fade out as the fire still burns on the blackening screen.

Gather round the campfire

Fade into the crackling campfire.

Cut to. Ext. The Clearing in the forest now a campsite -Night.

Medium shot of Pecos Bill sitting on a rock lazily.

Cut to.

Medium Shot of Evan sitting on a horizontal log staring at the fire both hands on the ground as he leans back a bit. Evan sits up straight.

Evan

Hey, Bill.

Cut to.

Medium shot of Pecos Bill looking up from the fire to Evan.

Pecos Bill

Hm?

Cut to.

Low Shot of the campfire and above it Evan sitting behind it.

Evan

You said that iron crate those guys back on the train were going to open was your property, what was in there that all of you were willing to fight for it.

Cut to.

Medium shot of Pecos Bill sitting on a rock watching their roaring camp fire.

pecos Bill

I think, cause you got mixed up in that lil’ rodeo you deserve an answer…

Pecos Bill looks up at the night sky.

Cut to.

Ext. Point of View shot of Pecos Bill looking up at the sky watching the embers from the fire float up toward the stars.

pecos Bill

It was, it was a star, no one else claimed it from that wide range of Texas night sky. I recall the reason for why I did so, every time I think about that star.

Cut to.

Medium shot of Pecos Bill now looking nostalgic as if remembering something that brought true happiness at one point in his life that is now lost.

Cut to.

Medium shot of Evan sitting on the log eyes wide with realization on the weight of his mistake. Evan closes his eyes while turning his head downward and away, lifts one hand palm out, points his finger up toward the sky signal to Pecos Bill to give him a moment.

Cut to.

Long shot of Pecos Bill and Evan with the campfire between them Pecos Bill looking confused while Evan still trying to gather himself. Evan leans forward puts his face in his hands.

Evan

\*groans quietly in his hands\*

Cut to.

Medium shot of Evan lifting his head up from his hands lets out a sigh then wistfully looks up at the sky.

Evan

A star, I am the first person not just out west, but *in the world* to lose *a whole star* and not just any lost, whole star, *the lost whole Lone Star of Texas.* If I woke up tied to this log with you gone that’d, that right there would be some true frontier justice you can read about in a dime novel.

Cut to.

Medium shot of the campfire in front of Pecos Bill as he gives what Evan just said some thought. Pecos Bill repositions then looks up at Evan.

pecos Bill

Evan was it? Look here, that mistake back on that there rail was *your* mistake.

Cut to.

High angle shot of Evan looking down guiltily.

pecos Bill

But…

Cut to.

Medium shot of Evan with the campfire in front of him and he lifts his head to look at Pecos Bill

pecos Bill(o.S)

…you recognize that, you’re sizin up that mistake, no one gonna look down on ya reasons for what ya did, you saw an opportunity to make things better, then rounded up that chance to do something, even if it didn’t come out like you’s expected, you’re haulin ya own weight to make up for it like you did with this here fire. You’re trying to make the best out of what ya got, no one faultin ya for that. Well maybe ole’ W.M. might end up blamin ya a teensy bit.

Pan to the left.

W.M. Staring at Evan with only a foot of space, eyes glowing red at Evan. Evan began to scoot away from W.M., W.M. stamps his foot and growls like a cougar in response. Evan stops his movement quickly holds up both hands at W.M. Both turn toward the sound of Pecos Bills voice.

pecos Bill(o.S)

W.M. I think ya could ease up on them reigns there.

W.M.’s eyes turn its normal light blue and walks off screen with Evan still on guard.

Cut to.

Medium shot of W.M. walking spinning in a circle stretching like a cat before sitting down and curling up.

Cut to.

Medium of Evan who is now leaning forward looking at the fire. A sense of peace surrounds him, and he seems to be hypnotized by the dancing flames.

Cut to.

Close up of Pecos Bill the fire reflecting in his eyes through the reflection. He glances up at Evan then the fire then back to Evan.

Cut to.

High angle shot of Pecos Bill on the rock.

pecos Bill

You seem to have takin a liking to that fire there? Gonna say call me surprised, you city folk really are like that towards nature, cause of your personal warmers and the like.

Cut to.  
Medium shot of Evan still looking at the fire.

Evan

Hm oh it’s, it’s nothing as simple as a naïve human rediscovering fire.

Cut to.

Pecos Bill moving off the rock to lay his back against it.

pecos Bill

Well then spin me a yarn and enlighten this worn out cowpoke.

Cut to.

Evan

Unlike all our city folks “personal warmers” this warmer it’s, it’s free out here.

Cut to.

Long and low shot of Pecos Bill and Evan with the campfire between them. Pecos Bill Looking up at the sky while lying on his back the stone as a headrest. Evan still staring at that fire with only the sound of it crackling alongside the crickets’ song filling the air. A coyote sharply howls cutting through the noise. Evan looks startled toward the howl while Pecos Bill picks himself up and makes his way to the sound of the howl with Evan following after a short delay.

Cut to.

Low angle shot of Evan and Pecos Bill standing next to each other with crescent moon in the background. Pecos Bill with a grin on his face, Evan with an uncertain look on him. Evan looks out toward the sound of the howl and glances at Pecos Bill.

Evan

I hope that doesn’t eat us. Whatever that was.

Another howl is heard.

Pecos Bill

Nothin’ to be a scared of just some ole’ kin or coyot’s if you’d prefer.

Cut to.

Close up of Pecos Bill ups his hands around his mouth and howls right back.

Cut to.

Medium shot of Pecos Bill and Evan back towards us Many coyote howls sound right after. Pecos Bill lightly taps Evans shoulder with the back of his hand.’

Cut to.

Low angle shot of Evan and Pecos Bill standing next to each other with crescent moon in the background.

Pecos Bill

See, they just got done saying how surprised to hear my howl on this side of the mountain.

More coyote howls sound through the night air. Pecos bill howls back.

Pecos Bill

You’s said back on that rail you were a fiddler once didn’t ya?

Evan

Yeah, I used to play the violin.

Pecos Bill

That means you can hold a tune I bet, c’mon give it a whirl, say “hello”.

Cut to.

High angle long shot of Evan cupping his hands over his mouth and letting out his attempt at a coyote howl. Evan cups is right ear to better listen for a reply.

Cut to.

Medium shot of Evan leaning forward ear still cupped Pecos Bill standing with a smirk listening also the moon now being covered by a small patch of clouds. After a few seconds one howl is heard with what sounds like coyotes laughing. Evan sighs while Pecos Bill bursts into laughter.

Cut to.

Medium shot of Pecos Bill laughing and Evan looking confused.

Evan

What exactly did I just howl?

PEcos BIll

Nothing. They just asked did I turn on my them and step on one of theirs tail!

Cut to.

Medium shot of Pecos Bill laughing with Evan behind him looking embarrassed. Pecos Bill bends over to catch his breath and a second howl is heard. This one Pecos Bill shoots right back up walks towards Evan nudges him out of the way.

Cut to.

Close up of Pecos Bill who now has a serious look on his face he ups his hands over his mouth and gives a howl back. Pecos Bill stands eyes now narrowed listening.

Evan

I’m guessing your conversation just got serious.

Pecos Bill

IT did. So quiet.

A howl is heard back.

Cut to.

Close up of Pecos Bill the camp fire casting a orange ominous light on his back while his now narrowed eyes and face are partially cast in shadow.

Pecos Bill

Somethings on our tail. Coyot’s got ahold of their scent right behind ours.

Cut to.

Medium shot of Evan moving a bit closer to the fire.

Evan

Did they mention how many?

Pecos Bill

More than one and that theys a dangerous bunch ‘sall they got for us.

Cut to.

Medium shot of Evan laying his back on the log. Pecos Bill walks by him. Evan points in the direction of the howl with a look of worry.

Cut to.

Long shot of Pecos Bill walking up to W.M. and nudging him with his foot W.M. glares at first with red eyes and when W.M. realizes its Pecos Bill looks away in regret he glared like that.

Pecos Bill

No need to worry too much, me and W.M. will patrol our perimeter. You get as much shut eye as you can get, you’re gonna take the second watch.

Cut to.

Long shot of Pecos Bill bending down to pick up W.M.s reigns camera tracks as he stops at the edge of the camp.

Cut to.

High angle shot Evan pushing himself up a bit.

Evan

Hey Bill, one last thing it is kind of important.

Cut to. Ext.

Medium shot of Pecos Bills back W.M. next to him both illuminated by the campfire.

Pecos Bill

Make it short.

Cut to. Ext.

Close up of Pecos Bill looking forward Evan behind him leaning his back against the log.

Evan

What happens if whoever’s following us sneaks pass you and into the camp.

Pecos Bill

Seeing as you’re pulling your own weight now you deserve answers. Distract em till we get back.

Cut to. Ext.

Longshot of Pecos Bill leaving the camp entering the darkness that surrounds it.

Cut to. Ext.

Close up of Evan laying on his side his head resting on his arm eyes wide.

evan

Well *I did* ask.

Evan slowly closes his eyes and drifts off to sleep.

Fade out.

Strong, respectable, people

Ext.-Night.

Black screen the sound of a language is heard with some animal noises in response.

Point of view shot of Evan as his eyes open then closing slowly till finally opening to a blurry image of a native American woman, his age, sitting on his chest and a jackelope sitting above his head

Cut to.

Close up of Evans face looking back and forth at the jackelope above him and then to the Native American Woman sitting on top him.

Cut to.

Medium shot of Evan lying on his back the young Native American woman sitting on his chest, knees on his hands and the jackelope above his scalp. A few seconds of silence pass then the Native American woman starts asking questions in her native language while grabbing his hat rapidly while the jackelope pokes his scalp with his antlers playfully.

Cut to.

Close up of Evans face panicking and looking around wildly for any help while the jackelope pokes his head

evan

BILL! BILL!!! THEY SNUCK PASSED! OW!! BILL!! YOU SAID IF THEY SNUCK PASSED I’D- OW!! DISTRACT THEM OW!! OW!! TILL YOU GOT BACK! OW!! *AND! I!! AM!! DISTRACTING!!! THEM!!!*

Cut to.

Point of view shot of Evan looking at the Young Native American Woman holding his hat while still holding him in place. Suddenly a lasso appears from right above her, which surrounds, binds, and pulls her away.

Cut to.

Low angle medium shot of Pecos Bill lasso in hand as the Native American woman lands right next to him by his lasso.

Cut to.

Medium shot of Evan bending upward to see what is happening. The jackelope looks around Evan sees what is happening and runs off.

Cut to.

Medium shot of the jackelope run toward the brush when red lights shine from above the brush causing the jackelope to freeze the jackelope.

Cut to.

High angle shot of the jackelope in a red spotlight as it switches back and forth between red and blue. The jackelope lifts both of his paws and backs up slowly with the red spot light following him.

Cut to.

Medium shot of W.M. in cougar form stepping out of the brush toward the jackelope who has been spotlighted by W.M.’s red and blue flashing eyes is backing up still. The jackelope turns around slowly paws still raised and hops forward.

Cut to.

Medium shot of the Young Native American Girl on the ground lasso still around her next to Pecos Bills legs. The jackelope is seen slowly approaching her paws up and crouches next to her. The young Native American woman sits up and looks up to Pecos Bill.

Camera tilts up to show Pecos Bill looking down at her with her looking upward at him.

Pecos Bill

(in Choctaw): Chickasaw? Do you speak Choctaw? If that’s the case who are you?

Nuna

(in Choctaw): Yes, yes, and Nuna.

Cut to.

Medium shot of Evan facing them as they talk a few feet from him.

Pecos Bill

(in Choctaw): And your little varmint pal here?

Pecos Bill nods his head toward the Jackelope.

Nuna

(in Choctaw): Koh.

Cut to.

Medium shot of Pecos Bill standing next to the tied up Nuna with a cowering Koh.

Pecos bill

(in Choctaw): How long you been following us?

Nuna

(in Choctaw): When I saw you two falling from the bridge like a bunch of crows that forgot how to fly.

Cut to.

Medium shot of Evan facing Pecos Bill who is talking to Nuna. Evan stands up which catches the attention of Pecos Bill.

Pecos Bill

(in Choctaw): You speak English?

Nuna

Yes, had to learn it at some point.

pecos bill

Evan why don’t you wander down over here and help greet our guests.

Cut to.

Medium shot of Nuna, Koh, and Pecos Bill as Evan walks up to them.

evan

Who is she?

pecos bill

Chickasaw good, tough, respectable people, out near the southern territories, till they were forced to move westward, names Nuna, that lil’ varmints Koh.

Evan

My guess Bill, these are the ones the coyotes said they were following us.

PEcos Bill

Seems like the boot fits. Them coyots do like to make a humorous holler out of folks. These two are as dangerous as well *two* jackelopes.

Cut to.

High angle medium shot Nuna and Koh looking upward to the now offscreen Pecos Bill and Evan.

Evan

Well Bill if they turn out to be dangerous I’m sure you can handle em.

PEcos Bill

I will but only if I get to see how a city slicker stacks up against even the smallest of critters, like this jackelope here.

Nuna

A man named Bill, who talks to coyotes, skilled with rope, and has a two-faced horse.

Nuna stands up a bit excited at her realization.

Nuna

Bill? *Bill* you’re Pecos Bill.

Cut to.

Medium shot of Nuna, Evan, and Pecos Bill standing facing each other.

Evan

Is *this* what I sounded like when I first figured this out?

Pecos bill

You was a bit more high pitched like someone stomped ya toe.

Nuna

You can help me and Koh to head east to the city!

Evan

Why would you want to head that way, back *there* of all places?

Pecos bill

Sorry miss, we’s headin back out west, and no stopping Evan here and without me he bound to get eaten by a jack rabbit given the chance...

evan

Hey! I’d think I possibly, maybe, kind of, sort of have a chance if a rabbit attacked me while alone.

pecos bill

… *as I was sayin* we can’t help ya there.

Nuna looks away and down in disappointment.

Cut to.

Medium shot of their backs.

Evan

Hey Bill, can I have private meeting for a bit?

Nuna

What is it pard?

Evan and Pecos Bill turn around and talk.

Evan

We can still help her, can’t we? Like along with us heading out west.

Pecos bill

I can see them spurs in your head are spinnin, go on.

Evan

If we’re able to get to the nearest train station in two days, we can drop her off there and she can take the Lady of Progress. I’ve looked over the Lady of Progress’s schedules a lot, I know it gives everyone at least 2 days for passengers to buy supplies and tickets before leaving…

Cut to.

Medium shot of Nuna looking up because she can hear what Evan and Pecos Bill are talking about.

Evan

Also, she most likely knows this side of the country as much as you, she can help us navigate the mountains, you know a co-navigator or something.

Pecos Bill gives an acknowledging smile at Evan.

pecos bill

Now that there’s a mighty fine idea you got there Evan.

Cut to.

Longshot of Evan and Pecos Bill turning around they talk to Nuna. Through gestures and body language you can tell they are telling her their plan. She pats Koh’s head who looks a little less afraid and nods to Evan and Pecos Bill smiling at them agreeing to their idea.

Cut to.

Medium shot of the group dispersing.

Cut to.

Long shot of Nuna climbing a tree with Koh, Nuna lays down on a sizeable branch, where Koh rests on top of her.

Cut to.

Medium high angle shot of Pecos Bill going to the rock he was sitting on lying down on his back use the rock as a head rest, arms behind his head, pulling his hat over his eyes. Evan walks by him.

Pecos bill

Hey, where ya think ya goin?

Cut to.

Close up of Evan turning around to face Bill.

Evan

Huh?

Cut to.

Medium shot of Pecos Bill lying on the ground arms behind his head while using a rock as a headrest with his hat over his eyes.

Pecos bill

We agreed you’d take second watch. You need to patrol our border.

Cut to.

Close up shot of Evan sighing, looking downward and turning around.

Cut to.

Long shot of Evan walking across camp, picks up a moderate sized branch and stops at the edge of camp.

Cut to.

Medium shot of Evan staring wide eyed into the dark foliage of the surrounding wilderness branch in both hands.

pecos bill

Don’t worry if you say you have a slight chance ‘gainst a jack rabbit you have a slight chance ‘gainst anything out there. Hehehe.

Evan glances back angrily before sighing, inhaling, and walking into the foliage bravely.

Spicy kick

-Ext. Tunnel into a Mountain -Day.

Black screen sounds of wood creaking and snapping as boards are pulled filling the screen with increasingly light with each board removed. At the entrance removing the boards are Evan, Nuna, and Pecos Bill silhouetted by the daylight as they enter a tunnel entrance with Koh and W.M. up front illuminating things with his glowing blue eyes

Cut to.

Medium shot of Evan, Pecos Bill, and Nuna walking through the tunnel right to left following W.M.

pecos bill

Almost forgot where this tunnel was, good thing our new friend here’s trail crossed the entrance just before seeing our little sky rodeo.

Evan

What exactly is this tunnel?

PEcos bill

One of *the* John Henry’s 25 challenge tunnels.

Cut to.

High angle shot of Evan, Pecos Bill, Nuna, Koh and W.M. walking through the tunnel.

Evan

Really? Wonder which number this one was and what part he took from the steam-powered hammer he beat to add to his own hammer.

Pecos Bill

Not sure but you rarely meet such driven men amongst this prairie of life. Impressive but ashame that 25 did ‘em in but what’s left of number twenty-five won’t even make a decent pair of spurs.

Nuna

Such a hero to his people, he deserves that shrine out on the plains, no one has touched his weapon on it for fear of upsetting his powerful spirit.

Cut to.

Close up of a minecart being illuminated by W.M.’s blue light.

Pecos bill

Exactly what I was hopin to come across. All right hop in, should lead us through the mountain nice and easy.

Cut to.

Medium shot of Pecos Bill going around the minecart.

Cut to.

Close up of the minecarts front lantern being lit by Pecos Bill.

Cut to.

Medium shot of Evan, and Nuna climbing into the mine cart. Nuna hears squeaks as she picks up Koh to put him into the cart. Evan ducks down into the cart and comes back up with a few dynamite sticks in his hand with one eyebrow raised.

Evan

Hey Bill, I’m not an expert prospector here but part of me has got a bad feeling about this.

Pecos Bill walks by the minecart grabs the dynamite sticks from Evans hands.

Cut to.

Medium shot of Pecos Bill walking back toward W.M.

Peco bill

If you have any more in that there cart save me the rest of ‘em might need some vittles for myself later.

A loud crunch is heard as Pecos Bill puts down half a dynamite stick in his hand at his side.’

pecos bill

Always liked the spicy kick of these things.

Pecos Bill hops onto W.M.

Pecos bill

All right pull up on that break handle and we can get a move on through this here mountain.

Cut to.

Medium shot of the minecart with Evan, Nuna and Koh sitting inside. Evan gives a thumbs up.

Cut to.

Close up of the lever in the minecart with Evans hands wrapping around it and pulling the lever.

Cut to.

Tracking medium shot of the minecart with Evan, Nuna, and Koh inside with the cart slowly moving down the rail.

Cut to.

Tracking medium shot of the cart moving steadily right to left with Pecos Bill quickly catching up and riding right alongside it. Slowly the angle of the cart gets steeper and steeper while picking up speed. Evan, Nunan and Koh gradually get more worried as the cart picks up speed. Soon the cart is speeding uncontrollably forward. Pecos Bill is now on top of a full speed W.M. keeping up with the cart.

Cut to.

Tracking close up of Evan, Nuna, and Koh in the speeding minecart. Evan looks at Pecos Bill.

Evan

Lever!?

Cut to.

Medium shot of a serious faced Pecos Bill riding on top of W.M.

pecos Bill

*Lever!*

Cut to.

Medium shot of the speeding mine cart with Evan, Nuna and Koh. Evan ducks down into the minecart a loud grunting is heard then a snap.

Cut to.

Medium shot of Pecos Bill looking worried on top of the speeding W.M.

Cut to.

Medium shot of the speeding mine cart with Nuna and Koh seen in it. A hand quickly emerges up holding the now broken lever, suddenly it waves the lever wildly in the air.

Evan

*WE’RE GOING TO DIE!!!!!*

Cut to.

Medium shot of Pecos Bill he reaches to his side grabs his lasso.

The camera tracks up as Pecos Bill lifts the lasso over his head spinning it.

Pecos bill

NOT ON MY WATCH PARDNER!!!

Pecos Bill throws the lasso forward.

Cut to.

Extreme close up of the minecart hitch the lasso wraps around it.

Cut to.

Medium shot of Pecos Bill leaning forward putting his head next to W.M.’s

pecos bill

Ya ready for this old friend? This might hurt.

W.M’s eyes turn red in reply.

pecos bill

*That’s all I needed to know.*

Pecos bill sits up straight pulls up on the lasso in one hand and reigns in the other. In reply W.M. leaps into the air with the metal plates spinning turning W.M. into his cougar form the camera tracking his upward movement all the way through. W.M. now in cougar form heads down back toward the rail.

Cut to.

Close up of the mine rail as brass claws dig deep into it sending sparks flying while filling the air with a loud screeching sound.

Cut to.

Medium shot of Pecos Bill pulling on the lasso as hard as he can.

Cut to.

Tracking medium shot of the minecart with Evan, Nuna, and Koh inside. Nuna grabs the broken lever from Evan and forces it into the wall closing her eyes due to the strain. Evan quickly grabs the lever also to help try to use it as a wall brake also closing his eyes in concentration.

Cut to.

Close up of the lever digging into the mine wall.

Cut to.

The space between the wall and the minecart with the held lever by Evan and Nuna bridging the two.

Cut to.

Medium shot of the front of the minecart Koh pokes his head up and looks forward.

Cut to.

Point of view shot of Koh he sees a fork in the tunnel, a single wooden support holding up the fork. A lever that switches which fork you enter to the left.

Cut to.

Medium shot of the space between the minecart and wall digging with the lever digging into the wall. Approaching closer the lever that switches lanes entering that empty space between the minecart and wall.

Cut to.

Close up of the lane switching lever. The minecart passes by it.

Cut to.

Extreme close up of both levers hitting each other pulling the lane switching lever forward.

Cut to.

Medium shot of Evan, Nuna and Koh in the minecart. The force of the two levers hitting each other sends it flying out their hands.

Cut to.

Medium shot of Pecos Bill opening his eyes.

Cut to.

Medium shot of the fork in the tunnel. Evan, Nunan and Koh head into the right tunnel win their speeding mine cart. Pecos Bill and W.M. go into the left tunnel with the lasso still connect the two parties.

Cut to.

Close up of the wooden support as the lasso goes across it snapping the support and the lasso.

Cut to.

Medium shot of the fork in the tunnel. The left tunnel entrance is caved in while the right tunnel is untouched with dust kicked up into the air.

Cut to.

Close up of the backs of Evan, Nuna, and Koh speeding down the track in the minecart.

Cut to.

Tracking, medium side shot of Evan, Nuna and Koh in the speeding minecart going left to right.

Cut to.

Medium shot of the front of the minecart with Evan, Nunan ad Koh inside. Koh lifts out of the cart from the speed but Nuna is able to grab him and hold onto him. Nuna eyes suddenly widen.

nuna

Uh-oh.

evan

You know that “uh-oh” is *a lot* more frightening then the constant noise of a crazed minecart!

Cut to.

Medium shot of the railroad the minecart is on leading straight into a dead end of a collapsed section of the tunnel.

Cut to.

Medium tracking shot of the speeding minecart with Evan, Nuna and Koh.

nuna

Down *NOW!*

Evan, Nuna, and Koh duck down into the minecart

Cut to.

Medium shot of the minecarts railway heading straight into the dead end. Suddenly the minecart speeds into view just as its about to hit the dead end.

humor with misfortune

Cut to. -Int. The tunnel entrance. -Day.

A close up of a wolfs paw slamming down on the ground kicking up dust then a wolf muzzle comes down to sniff the ground.

Track upward of wolf nose.

A pack of wolves are at the entrance of the mine having been following Evan, Nuna, Pecos Bill, W.M. and Koh for a while. The large alpha wolf growls and sprints forward.

Cut to.

Medium shot of the wolves’ backs as they go further down into the mine at a running pace.

Fade out.

-Int. Evan, Nuna and Koh’s crashed mine cart in a now almost pitch black tunnel- Day

Longshot of the now toppled mine cart at the dead end of the tunnel with the only illumination being the broken lantern. Two people coughing is heard behind the toppled cart. Koh is seen hopping around the mine cart. Crawling from the wreckage are both Evan and Nuna who survived the crash.

Cut to.

Close up of the dented minecart lantern that’s barely lit as Evans hand picks it up by its handle.

Cut to.

Close up of Evan and Nuna facing each other, Evan holding up the lantern.

Evan

Well we can count ourselves lucky to have this light and ourselves intact.

The lantern goes out leaving them in complete darkness.

nuna

I do not believe *you’re* lu-

evan

Yup.

nuna

(In Choctaw): Koh, you can see at night find me supplies for a torch

Koh

(In Squeak): Way ahead of ya.

Sound of items being moved, paws moving on the dirt floor.

Nuna

Hold this.

Sound of something landing with a thud.

Evan

\*Painful Grunt\*

Nuna

I should have waited for you to actually grab it.

evan

(painful) Yup, that was my foot.

Something ripping is heard followed by the sound of something being tied and a flint hitting stone causing the light around them to flare up with sparks. Finally, a torch made out of burlap and a pickaxe is made lighting the tunnel up. Evan points past Nuna.

Evan

Hey look, survival.

Cut to.

Medium shot of a dark entry way in the side of the tunnel held up by creaking wooden supports.

Cut to.

Medium shot of Nuna and Evan looking at the side tunnel staring at with a look of skepticism.

Nuna

Possibly, with your luck, *my survival.*

evan

Justifiable. I’ll stand a few feet back behind you guys if the cave takes offense to what little luck I do have. Oh wait!

Evan walks to his left back to the collapsed cart.

Cut to.

Close up of the back of the toppled minecart on the edge of the torches light. The broken lasso is around the hitch just long enough to be considered useful. Evan crouches in front of it and unties the lasso.

Cut to.

Close up of Evan holding up the lasso to show Nuna what he wanted to grab.

Nuna

Not the luckiest person, but I ’am thankful you are clever.

evan

I’ll take it.

Cut to.

Medium shot of the side tunnel Nuna leads with the torch, Koh next to her and Evan behind them as they enter.

Nuna

I noticed though you have a humor to your misfortune.

evan

That, or I curl up and wait for the next bad thing to happen and I’ve done enough of that.

Fade out.

Fade in. -Int. The fork in the tunnel where Pecos Bill, was separated from Evan, Nuna, and Koh.

Long shot the wolves have made it to the fork in the tunnel they look at the collapsed tunnel before running down the right tunnel where Evan, Nuna and Koh headed down.

Fade out.

Fade in.

Int.-Farther down the tunnel Evan, Nuna and Koh found after crashing.-Day

Black Screen close up shot is starting to light up from the torch Nuna is carrying who is moving right to left off screen, behind her Evan is following her and Koh hoping behind.

Cut to.

Medium shot of Evan, Nuna, and Koh moving down the dark hallway with Nuna’s torch being the only illumination in the mine tunnel.

evan

So yeah that’s why we fell out of The Lady of Progress.

Nuna stays silent.

evan

Not going to say anything?

evan

You lost a star and recognize your fault. I don’t really think words are needed.

They continue on for a few seconds illuminated by the torch light

evan

This tunnel has to end somewhere…

Cut to.

Medium behind shot of Evan, Nuna, and Koh. Evan looks behind him for a few seconds while walking. Evan stops for a few seconds Nuna turns around to look at Evan, Koh jumps and smacks into Evan who is standing still. Evan takes a few steps then looks down at Koh.

Cut to.

High angle shot of Koh rubbing his head on the edge of the torch light. A low growl is heard Koh stops all movement, ears perks up twitches, Koh slowly turns his head just when he turns his head all the way around. A wolf pounces at Koh just when Pecos’s Bill’s lasso is thrown around Koh pulling him out of the way.

Cut to.

Low angle shot of the wolf getting up then Evan holding Koh, with Nuna all looking wide eyed at the wolf getting up. More growls are heard and Evan, Nuna, and Kohs focus moves a bit further down the tunnel.

Cut to.

Point of View shot of Evan, Nuna and Koh outside the torch light the eye shine of the wolves bobs up and down from the torch light.

Cut to.

Low angle shot of the wolves moving forward silhouetted by the torch with Evan, Nuna and Koh watching wide-eyed in shock.

evan

Run, *RRRRUUUUNNNN!*

Evan carrying Koh and Nuna holding the torch run down the tunnel, the wolves move quickly to pursue.

Cut to.

Longshot of down the tunnel a light is seen at the end of it then coming down the tunnel is Nuna carrying the torch, Evan holding Koh, then not long after the wolves gaining on them.

Cut to.

Cloe up of Evan Running Koh in his arms, Evan turns around to look behind him.

Cut to.

Point of view shot of Evan looking down the tunnel and seeing the wolves gaining on them quickly just at the edge of the torch light

Cut to.

Close up of Evan with Koh in his arms running. Suddenly Evan bumps into Nuna and falls over.

Cut to.

Medium shot of Nuna looking at the dead end they reached and Evan getting up, with Koh shaking himself from the impact. The wolves’ growls are heard and all of them stare in their direction. Evan looks at the wolves then to Nuna’s torch he gets up and grabs the torch. Nuna then reaches down to grab some stones.

Cut to.

Over the shoulder shot of Evan waving the torch at the wolves a few feet in front of them in the torch illuminated tunnel. Stones thrown by Nuna are seen overhead as they pass by Evan.

evan

*Get back! Back! BBBBAAAAA-*

A huge explosion interrupts Evans yell as part of the wall is blown out, the force blowing out the torch, and kicking up dust in the tunnel. The wolves, Evan, Nuna and Koh stop everything from the newly made hole a red light illuminates and penetrates in the dust a low guttural, reverberating growl is heard. Slowly W.M. in cougar mode makes its way out of the newly made hole into Evan, Nuna, and Koh’s tunnel.

Cut to.

Low angle shot of the hole made in Evan, Nuna, and Kohs tunnel the while tunnel now illuminated with a low red light. Steps out of the red glowing dust, Pecos Bill, dynamite in hand and he does not look happy.

Cut to.

Long shot of Pecos Bill stepping into the tunnel then turning to face the wolves with W.M. next to him.

Cut to.

Medium shot of cougar mode W.M. pacing in front of the wolves many are backing away ears, back, tails between their legs all except for the alpha who is growling at W.M.

Cut to.

Medium shot of the alpha jumping into the air pouncing at W.M.

Cut to.

Medium shot of W.M. pouncing back.

Cut to.

Medium shot of W.M. tackling the alpha wolf mid-air knocking it right back.

Cut to.

Close up of the Alpha wolf hitting the ground kicking up dust the shot tracking the alpha wolfs head as it lifts its head back up in a snarl only to be face to face with a angry Pecos Bill.

Cut to.

High angle shot of the Alpha wolf who leans back and snaps at Pecos Bill.

Cut to.

Medium shot as Pecos Bill catches the alpha wolf by the neck and let’s loose a bear like roar into the alpha wolfs face.

Cut to.

Longshot of the tunnel shaking with the bear like roar of Pecos Bill echoing in the tunnel causing the other wolves to flee.

Cut to.

Medium shot of Pecos Bill as he starts to lift the alpha wolf over his head.

Cut to.

Medium shot of Pecos bill holding the alpha wolf by its neck before throwing it with one hand.

Cut to.

Medium shot of the alpha again hitting the ground hard. This time tail between its legs, ears back it gets up then looks frightfully up, it then whimpering heads down the tunnel with its pack in retreat.

Cut to.

Medium low angle shot of Pecos Bill, W.M., Nuna, Evan, and Koh standing in the tunnel watching as the wolf’s retreat.

Pecos Bill gestures toward the entrance he made in the tunnel with the dynamite. Evan, Nuna, and Koh watch Pecos Bill as he walks to the newly made hole in the tunnel

Ain’t ever no good intention behind it

Cut to.

Int.-The tunnel Pecos Bill and W.M. came through. -Day.

Medium shot of the side exit of the tunnel as Pecos Bill, W.M. Nuna, Koh and Evan walk down it.

evan

Bill, how’d ya find us anyway?

Pecos Bill

Hit me a dead end but heard y’all makin a mess of noise on the other side of it.

nuna

If you were us you would to-

Pecos bill

Don’t you fret about bein seen as yella bellied. Y’all made such a holler I heard just what you were sayin. Y’all stood ya ground, just gonna say I ‘am impressed.

Dissolve to.

Int. -The other side of the mountain-day.

Medium shot of the back entrance to the tunnel. Pecos Bill shielding his eyes as he exits, W.M. shakes himself a little bit, Nuna stretches, Koh hops up a bit higher and happier, while Evan walks out smiling.

Cut to.

Close up of Pecos Bill looking at the plains Evan walks up.

evan

So, what no- *HEY!*

Koh jumps up to snatch up Evans hat off his head and hops away while Evan gives chase. Nuna walks up to Pecos Bill in Evans place.

nuna

So, what now?

pecos bill

Ya know, never thought farther than getting past through this here mountain.

Cut to.

Longshot of Koh with Evans hat in his mouth running into some foliage. Evan chases Koh to the foliage.

Cut to.  
Medium shot of Pecos Bill talking to Nuna.

pecos bill

W.M. at the most seats two, but he doesn’t like anyone but myself riding him and I ain’t gonna leave y’all by your lonesome but all of us on foot will take too long.

Cut to.

Medium shot of Evan looking over the bushes trying to find Koh, with Pecos Bill and Nuna talking to each other in the background. Koh pops up with Evans hat, now impaled on one of his antlers wearing it in an off kilter manner. Pecos Bill notices Koh’s new hat.

pecos bill

Looks like our little varmint pal admires you greatly Evan.

Pecos Bill goes back to talking to Nuna. Evan looks disappointed but reaches down into the foliage and pulls out a flat top brown Stetson.

Cut to.

Longshot of Evan brushing off the Stetson on his leg with Koh poking in and out of the top of the foliage.

Evan

Hey guys…

The back of Pecos Bill’s head moves up into view.

pecos bill

Yeah Evan, hey how’d you get yourself another hat so soon?

Evan

*THIS!*

Evan grabs a handful of the top of the foliage in each hand and pulls. The foliage does not budge but Evan pulls again, and again clearly struggling.

Cut to.

Close up of Pecos Bill and Nuna who both give each other a single, skeptical, sideways glance.

Cut to.

Longshot of Evan pulling on the foliage one last time with all his strength wrenching the foliage free while the force from pulling backwards causes Evan to land on his butt. With the foliage removed an abandoned brass and wooden wagon is revealed.

Cut to.

Low angle shot of Pecos Bill smiling admiringly tipping his hat in acknowledgement. With Nuna standing next to Pecos Bill staring surprised at the wagon.

pecos bill

Well I’ll be…

Pecos Bill walks toward the wagon.

Cut to.

High angle shot of Evan on the ground Pecos Bill walks up and helps Evan up to his feet. Nuna walks past them to the wagon.

Cut to.

Close up of Pecos Bill pulling up Evan.

pecos bill

Mighty good fine Evan, mighty good fine, these here wagons got good enough stability so W.M. can move at full speed without fear of a spill.

Cut to.

Medium shot of Nuna looking over the wagon she reaches down grabs Koh and places him on the ground.

Nuna

This wagon is in good shape, we can tie W.M. to it and we all can get anywhere with the speed of your friend.

Cut to.

Close up of Pecos Bill with Evan standing next to him. Pecos Bill tips his hat toward Nuna.

pecos bill

Sounds like a plan little lady.

Pecos Bill walks forward while Evan puts on his new Stetson and with a smile on his face moves to join them.

Cut to.

Medium shot of Evan walking up to the wagon, picking up Koh, and hoisting himself up into the wagon. Pecos Bill guides W.M. to the front of the wagon then ties him to the front hitch of the wagon before hopping on top of W.M.

Cut to.

Close up of Evan, Nuna and Koh now sitting in the wagon comfortably. The wagon starts to move forward.

Fiddler found himself a fiddle

Background dissolves.

-Int. The great American plains, with green hills, under a golden setting sun. -Day

Medium shot of the wagon with Nuna, Evan and Koh ducking down out of view looking through the wagon’s supplies as it moves full speed. Nuna comes up with a length of strong looking rope with a rattlesnake pattern.

Nuna

New lasso for you Bill.

Cut to.

Close up of the back of Pecos Bill as he moves W.M. at a moderate steady pace. Pecos Bill looks back at the rattlesnake patterned rope.

Cut to.

Medium shot of the wagon going across the plains with Evan, Nunan and Koh sitting inside. Evan Rises slowly with a moderate sized wooden box in hand.

Cut to.

Close up high angle shot of the wooden box in Evans arms. Evan opens the box revealing inside a pristine violin.

Cut to.

Medium shot of Evan, Nuna and Koh sitting in the wagon. Evan drops the box as he grabs the violin inside.

Cut to.

Close up shot of Pecos Bills back riding on top of W.M. Pecos Bill turns around to look at what Evan found.

pecos bill

There we go a fiddler found himself a fiddle, can’t wait to hear ya play.

Cut to.

Close up of Evan looking up at Pecos Bill smiling then setting the violin on his lap. Evan looks up, leans on the side of the wagon to admire the view.

Cut to.

Extreme longshot of the wagon going across the golden great plains under a shining sunset.

Cut to.

Medium shot of Evan, Nuna and Koh sitting in the wagon all facing the sunset. A herd of buffalo come up over a hill and the herd starts moving alongside the wagon.

Cut to.

Long shot of the wagon being pulled by W.M., Pecos Bill steering both, Nuna, Evan and Koh all sitting in the wagon enjoying fully the view. All with warm hopeful smiles on their faces. Camera tracks them as they fade into the sunset.

Fade out.

Fade in.

Ext. Dusk – An early old west steam punk style town by the brass pipes, decorations and reinforcements on some of the buildings.

A wooden sign post that reads “El Paso”

High angle shot of a Western town made out of brass and wood. *The Lady of Progress* resting at a large train station. The wagon pulled by W.M., steered by Pecos Bill with Evan, Nuna, and Koh as passengers enter the town and stops. Evan, Nuna, Pecos Bill and Koh dismount their spots. Pecos Bill sees to W.M. while Evan grabs his violin case, and Nuna grabs Koh. A couple from the general store point in their direction as they run up to them.

Cut to.

Medium shot of Nuna, Koh, Evan and Pecos Bill as the couple reaches them they instantly hug Nuna.

Cut to.

Close up of Nuna, her parents, Evan and Pecos Bill looking over W.M. in the background.

Nuna’s Mother

(In Choctaw): NUNA! NUNA! My BABY! Are you ok? mothers been worried.

nuna

(In Choctaw): Yes, mother I’m ok just couldn’t wait anymore to head east.

Nuna’s father

(In Choctaw): But you could have been hurt we do support your decision, but we told you it’d take time.

nuna

(In Choctaw): I know father, but I thought if I followed the train I would be fi-

NUna’s mother

But you went without telling us, I don’t think you’re ready to go even if we save money for a ticket.

Rack Focus on Pecos Bill.

Pecos bill

(In Choctaw): I think I need to disagree with that there assumption.

Everyone turns towards Peco Bill as he walks up.

pecos bill

(In Choctaw): Names Pecos Bill, sorry to interrupt this family reunion but I can vouch for the grit of young Nuna here. Choctaw still might be a tad rusty, mind if I continue in English, y’all can still continue in Choctaw if y’all like.

Cut to.

Nuna’s Parents glance at each other quickly with wide eyed recognition of who Pecos Bill is and nod at him.

Cut to.

Close up of Pecos Bill and Evan standing next to each other

pecos bill

Without her we might have been lost in the mountains east of here for quite some time without her, and maybe even longer while lost in some tunnels if it weren’t for the torch illuminatin our path.

Evan

Honestly, if I can interrupt also, even though I’m from the direction she wants to go it’s not the best place to live in my opinion. Sometimes I wonder why *anyone* would want to go over there…

Cut to.

Close up of Nuna who raises an eyebrow at Evan thinking he might be insulting her.

Cut to.

Close up of Evan.

Evan

But if she’s willing to head east, on foot, with nothing but a jackelope, no one should get in the way of that determination and when she makes it to wherever she is headed she shouldn’t count herself lucky she made *they* should count themselves lucky to finally have her.

Cut to.

Nuna standing next to her parents who look a bit hesitant

NUNA’S FATHER

Your new friends give strong testimonies. I guess…I guess we…

NUNA’S MOTHER

Don’t need to hold you back any longer when we have enough for a ticket east you may buy one, but you still must help trade and work to help buy the ticket.

Cut to.

Close up of Pecos Bill and Evan standing next to each other. Pecos Bill holds up one finger and walks toward them.

Cut to.

Close up of Nuna, standing next to her parents as Pecos Bill reaches into his boot and pulls out some money and hands it to her father.

pecos bill

I promised Nuna here payment for helping us through the mountains, here just enough for one ticket for *The Lady of Progress.* I’ll tell ya ahead I ain’t gonna except *no* for an answer she well earned her keep.

Nuna’s father turns around to present them with the money.

nuna’s father

With this we can use the rest we saved for her supplies and still have enough to help the village.

Nuna smiles widely, with her mother staring in amazement.

NUNA

We can go to the general store and begin preparing now!

PECOS BILL

That’s what I like to hear but the train leaves in two days how long does it take to get to your village from here?

nuna’s father

This is not our usually town we trade in we went out a day further hoping to find Nuna, it would take us three days to get back.

PECOS BILL

Guessin she’d have to stay in town for up until then but y’all can prepare then head out. I think it’d be for the best the sooner you two get back to ya homes the quicker you can spread the good news.

NUNA

I, I don’t know what to say except. Thank you both for, for…

Evan lifts up a hand.

evan

I think I *kinda* know what you’re thanking us for.

Pecos Bill

Yeah, you just make sure you take care of yourself out there in New York, I’ll be most likely be gone crack of dawn. Evan?

evan

Hm? Me? Well I’m here aren’t I, west I mean, I made it, now just have to figure out how to make it and Nuna if I decide to leave earlier I guess we will most likely see you guys at the saloon tonight but if not I guess this is goodbye.

Nuna shakes Pecos Bill’s hand as well as Evans, Nuna lifts up Koh, Pecos Bill pats his head once and Evan places his hand on his Kohs hat and ruffles it a bit playfully.

evan

You wear that hat better than I ever have.

Nuna walks away with Koh in her arms.

Cut to.

Longshot of Nuna heading toward the general store, she turns around and gives Evan and Pecos Bill a big smile and wave.

Cut to.

Close up of Pecos Bill and Evan watching Nuna, Pecos Bill turns to Evan.

pecos bill

So how ‘bout you pardner?

Cut to.

Cloe up of Evan looking a bit confused at the question. Evan starts to look around as if looking for an answer.

Cut to.

Long shot of Pecos Bill facing Evan with Evan still looking confused both watch as a tumble weed moves in between them and keeps on rolling by.

Cut to.   
High angle shot of Evan looking up.

Cut to.

Point of view shot of Evan looking up at a clear blue desert sky a hawk slowly glides above him.

Cut to.   
High angle shot of Evan looking up and a smile forms on his face.

evan

I’m here.

Cut to.

Close up of Pecos Bill tilting his head to also look up at the sky.

pecos bill

That, that you are.

Cut to medium shot of Evan and Pecos Bill looking down back to each other

evan

I guess, I don’t, I don’t know and I’m ok with that, I guess I can *truly* decide for once.

pecos bill

Now that’s good to hear, well then…

Cut to.

Close up of Pecos Bills hand coming into frame.

Cut to.

Close up of Evan looking down at the hand then grinning.

Cut to.

Close up of Pecos Bills hand as Evan lifts his to shake his.

Cut to.

Medium Shot of Evan and Pecos Bill Shaking hands. Pecos Bill grabs W.M’s reigns and walks off, after a few steps Pecos Bill turns around.

Pecos bill

I’d give you cash to help you on ya way but gave the bigger share to Nuna only have enough for me and W.M.

evan

Hey! Don’t worry about it I can take care of myself with this…

Evan lifts up his violin case then lowers it lengthwise in both hands.

Cut to.

Point of view shot of Evan looking down at the violin case.

evan(Quietly)

Wouldn’t be the first time.

Cut to.

Medium shot of Pecos Bill walking away even more while still facing Evan.

Pecos Bill

Well pardner wish ya luck on every opportunity ya will ta take a chance on!

Pecos Bill walks away as a dust cloud kicked up by the wind covers W.M. and Pecos Bill.

Evan walks off screen.

Play something a little more lively

Ext.-Dusk- Amarillo, Texas in front of the saloon.

Cut to.

Low angle long shot of a Saloon, Evan walks up to the front of the saloon and begins to open the violin case

Cut to.

Low angle close up of the ground as Evan Places the violin case on the ground still opened.

Camera pans up to Evans torso as it tracks his hands holding the violin as he lifts it up to his shoulder.

Cut to.

Extreme close up of the tuning pegs as Evans uses them to tune his new violin.

Camera pans down the length of the violin and stops at the middle of the violin neck. The bow is rested at the bow of the violins neck.

Dolly shot back and pans left stopping to show showing Evans shoulders, arm up ready to play, and with his eyes closed. Evan sighs and begins to play for cash.

saloon keeper

*HEY!*

Evan winces quickly at the sudden, and loud, voice behind him. Evan slowly turns around.

Cut to.

Medium shot of Evans back as he turns around toward the voice.

Cut to.  
Point of view shot of Evan looking at a chubby bald, bearded white and red striped shirt with a white apron over him, saloon keeper standing outside his Saloon.

Cut to.

Close up of the Saloon keeper he points his index and middle finger at Evan.

Saloon keeper

You *can’t* play outside my saloon.

Cut to.

Medium over the shoulder shot of the saloon keeper looking at Evan frozen in wincing position, he nods slowly and starts to pick up the violin case.

Cut to.

Close up of the saloon keeper he points behind him with his thumb giving a half smile and a wink.

Saloon keeper

You’re going to play inside to replace me usual band who done and left me dry of sound for me patrons.

Cut to.

Medium shot of Evan in front of the saloon picking up the violin case he turns around unsure at the saloon keeper who walked out of the doorway and is now leaning on the porch railing.

Evan

And you’ll pay me, right?

Saloon keeper

You’ll get a fair share, but I’ll offer ye a room for as long as you play here.

The Saloon owner holds out his hand Evan shakes it determinedly. The saloon owner turns around to enter his saloon Evan climbing the three steps onto the porch.

Cut to.

Medium shot of the Saloon owner entering his saloon.

Saloon keeper

Me band just left me just this mornin and a need a replacement now and you will do sunny.

The saloon owner enters his saloon, then Evan walks up to the doorway

evan

What town did they leave for any way?

Heard from inside the saloon the Saloon owner answers Evan.

Saloon keeper(o.s)

A town that a bad bet which is gonna leave itself bankrupt, Vegas.

Evan enters the saloon and with each swing of the swinging doors the screen goes darker.

Fade out.

Int. -Night- Inside the filled saloon.

Black screen, a spotlight signs in the middle of the black screen, footsteps on a wooden floor is heard, Evan steps into the black screen and stops in the middle of the spotlight violin in hand.

Cut to.   
Close up of Evan resting the violin on his shoulders and rests the bow on the violin neck.

Evan plays a slow wonderful tune with his eyes closed concentrating on the music he is playing for a few seconds.

Jerk

Oi, boy, OI!, *OI!!!*

Evan shakes himself from his concentration and glares at the man yelling at him.

Cut to.

Point of view shot of Evan who is looking down from the saloon stage at a large bald headed, scar covered, man glaring back at Evan.

Jerk

Yes you! Stop playing that garbage or get off the stage you are making me lose my thirst in the middle of the desert out of disgust here!

Annie christmas

Oh, you don’t pay him no mind darlin’ he obviously hears as well as he looks…

Pan to the left showing a Black woman in a purple cross between a summer dress and river captain outfit, strong natural hair, a pearl necklace around her neck, leaning back in her seat resting her feet on the stage.

Annie christmas

You playin’ some suweet music there, you just keep on making that violin sing.

Cut to.

Close up of Evan who nods toward Annie Christmas acknowledgingly and gratefully. Evan Lifts up the violin and again closes his eyes then rests his bow across the violin neck.

Cut to.

High angle close up of the saloon floors stage the Jerks hand slams on the stage.

Camera pans up to the Jerk giving Evan a hard stare.

Jerk

I *said* QUIT PLAYING THAT GARBAGE! Or do I have to make ya!?

The entire saloon goes quiet with all of the attention on the Jerk.

Cut to.

High angle shot of Annie Christmas still leaning back in her seat feet resting on the stage giving a look of one raised eyebrow of annoyance toward the Jerk. Annie Christmas moves her feet off the stage to stand up.

Cut to.

Int. -Night- the Saloon entrance.

Medium shot of Pecos Bill and Nuna carrying Koh entering the saloon they look at what everyone is focused on that is quieting down the usually lively saloon.

Cut to.

Over the shoulder close up of Pecos Bill looking as Annie Christmas gets up out of her seat.

Cut to.

Medium shot of Pecos Bill looking at what’s happening amused by what he predicts is going to happen next. As Nuna and Koh head to the counter

Cut to.

Int. -Front of the saloon stage- Night.

Low angle shot of Annie Christmas standing up to the Jerk only reaching his chin.

ANnie CHristmas

Now you just hold on for one minute.

Jerk

You want to cause problems you don’t want to, I’ll tell ya right now no one tells me what to do specially no woman who don’t know her place.

Cut to.

Int. -Saloon entrance and front desk/bar- Night-

Medium shot of Pecos Bill whistling at what he knows to be the wrong words to use toward Annie Christmas. While Nuna is conversing with the saloon owner who shakes his head sadly and points to a no vacancy sign sitting on the bar.

Cut to.

-Int.- Front of the Saloons stage- night-

Low angle shot medium shot of Annie Christmas giving the Jerk a very hard glare.

Annie christmas

Hey young man, ya know what? play us something a bit more lively to fit what’s about to happen here.

Cut to.

Medium shot of Annie Christmas and the Jerk facing each other with Evan in the background standing on the stage violin in hand.

Evan

Like this?

Evan starts to play a lively fast paced fiddle tune.

annie christmas

Very nice, *very* nice.

The Jerk pulls his fist back.

Cut to.

Close up of Evan wincing at the sounds of punches and other hits.

Cut to.

-Int- The front Entrance of the Saloon-Night.

Medium Shot of Pecos Bill leaning on the door frame smiling to himself as the noises of a short fight are heard. Nuna still holding Koh whips around at the sound of the fight slightly startled.

Cut to.

High angle shot of the Jerk being lifted up in the air with a few bruises all over.

Low angle medium shot of Annie Christmas with no scratch on her lifting the Jerk over her head effortlessly with Evan still playing in the background.

Cut to.

Medium over the shoulder shot of Evan still playing facing Annie Christmas holding a dazed Jerk over her head. Annie Christmas turns her head to face Evan.

Annie Christmas

Now, you keep on playing no matter what, this ain’t gonna be complete without you doin so baby.

Annie Christmas throws the Jerk into the crowd of patrons commencing a huge saloon brawl.

Cut to.

Close up of Evan playing lively wide eyed at the chaos as items fly all over, boots, tables, chairs, mugs, but the apprehension turns to a look of excitement and as Evan plays he gets more into it.

Cut to.

Medium shot of Pecos Bill leaning on the door frame enjoying the show. A man stumbles into Pecos Bill turns around and swings widely at Pecos Bill. Pecos Bill expertly ducks and lets the man spin facing away from him.

Cut to.

Close up of the man’s backside where Pecos Bill plants a foot onto and kicks.

Cut to.

Int. -Entrance of the Saloon- Night.

Medium shot of Pecos Bill who shrugs and walks forward.

Camera pans right to see Nuna and Koh jump over the bar and peek over to watch the brawl safely behind the counter.

Pecos bill

Might as well get the most I can out of tonight.

Cut to.

Medium shot of Pecos Bill as he walks forward back toward the screen to the chaos cracking his knuckles.

Cut to.

Int. -Saloon Stage- Night

Point of view shot of Evan looking down at his own excited stamping foot then around at the chaos in front of him. Annie Christmas just being one of the dominating people within the chaos the other Pecos Bill. Evan starts stamping his foot to the music and the rhythm of the situation. His eyes stop at the Jerk getting up shaking his head to gather his senses. Camera zooms on his face as he points at Evan. The Jerk starts pushing toward the stage.

Cut to.

Close up of Evan looking left and right for an escape but due to the chaos does not see a clear path

Cut to.

Medium high angle shot of the jerk as he reaches the stages with Evan looking around frantically.

Cut to.

Medium shot of the Jerk about to lift himself up onto the stage.

Cut To.

Close up of Evan looking left and right again before leaping forward.

Cut to.

Close up of the jerk as he watches Evan leap past him.

Cut to.

Medium shot of the crowd brawling with Evan leaping off the stage.

Cut to.

Close up of the top of the crowds’ heads as Evans foot lands on top of one then his next foot goes to another.

Cut to.

Medium shot as he watches Evan leap from head to head the jerk recomposes himself as he strides angrily forward into the crowd.

Cut to.

Medium shot of Evan leaping from head to head still playing his violin he finally slips on a slick bald head and falls into the brawling crowd as the jerk pushes his way further into the crowd.

Cut to.

Medium shot of Evan on the ground he picks himself up and starts playing the violin again as he looks around.

Cut to.

Point of View shot of Evan looking around his vision passes by the Jerk through the hectic crowd but quickly whips back to him as he makes his way toward Evan.

Cut to.

Medium shot of the crowd as Evan still playing his violin ducks down popping up and down in different locations in the crowd and with each new location the jerk moves toward that location.

Cut to.   
Medium shot of Evan moving through the crowd skillfully while still playing his violin. Until his back hits the table and Evan looks forward.

Cut to.

Point of view shot of Evan who sees the Jerk moving toward him now much closer.

Cut to.

Medium shot of Evan facing the Jerk as the Jerk pounces forward Evan leaps backward onto the table. The Jerks upper torso lands and rests on the table.

Cut to.

High angle shot of Evan lifting the violin over his head and brings it down on the jerks head.

Cut to.

Medium shot of the violin hitting the back of the Jerks head the force of the blow creating a seesaw like effects on the table catapulting Evan backwards.

Cut to.

Medium shot of Evan flying backward toward a double window of the saloon.

Course you’d know someone with this much spirit

Ext. Night- The outside of the Saloon-

Cut to.

Close up of the outside of the saloon as Evan crashes through the front window. The crowd all stop and look at of the now broken window.

Entire crowd

\*CHEERS!\*

Cut to.

Medium shot of Evan lying on the ground outside the saloon.

Cut to.

Close up of Evan looking surprised looking straight up.

Cut to.

Medium shot of Evan lying silently outside the saloon. After a few seconds of silence Evan breaks out into laughter, excited yells, and whoops.

Cut to.

Close up of Evan lying on his back just finishing his celebration. A shadow from the saloon light looms over him.

Cut to.

Point of view shot of Annie Christmas looking down at Evan.

annie christmas

Now *that* was a crescendo.

Annie Christmas holds out her hand to Evan.

Medium shot of Evan laying on his back, reaching up to grab Annie Christmas’s hand and she pulls himself up quickly while the camera tracks. Then Pecos Bill and Nuna holding Koh walk up.

Cut to.

Medium shot of Pecos Bill walking up with Nuna and Koh running up to both Evan and Annie Christmas.

Cut to.

Medium shot of Annie Christmas standing next to Evan she looks towards Pecos Bill, then points to Evan.

annie christmas

Hiyah Bill been a while.

Evan dusts himself off a bit and coughs from the dust cloud. Annie turns her head toward Evan.

annie christmas

Ya know this sweetie?

Cut to.

Medium shot of Pecos Bill who tips his hat while Nuna and Koh walk past toward Evan.

Pecos bill

Good to see ya too Annie and yeah I do this pard’ here names Evan.

Cut to.

Long shot of Annie, Evan, Nuna, helping brush Evan off, Evan handing his violin to Koh and Pecos Bill out in front of the saloon.

Annie CHristmas

Evan huh? Ya always meet the liveliest of spirits don’t ya bill.

Annie Christmas slaps Evans back causing him to fly forward a bit. Pecos Bill and Annie Christmas chuckle a bit at Evans landing. Pecos Bill and Annie Christmas walk back to the saloon.

Pecos bill

Lot’sa happened since I last saw ya, might need you to keep an eye out on them rivers of yours for me.

Annie Christmas

Sounds like you got yourself in a little situation and I tell ya sweet ole’ Annie Christmas is always ready to help out.

While Evan gets up Nuna picks up his violin from Koh and out of curiosity places it on her shoulder. Evan notices this and as they walk toward the saloon it looks like he’s explaining how to play a violin to her.

Camera Pans ups toward the moon.

can’t really call it living

Int.- Guest room of the saloon with one bed, a night stand and a unlit oil lamp. -Night.

Dissolve into the inside of a saloon guest room. The moon seen in the same position through a window. Evan walks into frame.

Cut to.

Medium shot of Evan looking around the dark saloon guest room then out the window.

Cut to.

Close up over the shoulder shot of Evan facing his rooms window. Rack focus to Nuna sitting on the ground behind the saloon not to far from the river. Nuna stretches then lays down on the floor. Koh Hops on her stomach and curls up. Evan walks off screen you hear his footsteps then hear a door open then close.

Cut to. Ext. -Outside the back side of the saloon -Night.

Long shot of Evan leaving through the backdoors of the saloon and walking toward Nuna and Koh.

Evan

Hey, what’re you doing out here?

nuna

Saloon had no more rooms. Speaking of which don’t you have one.

Evan

Ehh…I wouldn’t be able to sleep on a bed that comfortable that quickly, and besides…

Medium overhead shot of Nuna looking up. Evan proceeds to lay down on the ground his head opposite of her.

evan

This would not be the first time I had to sleep outside.

Both Evan and Nuna are looking up at the night sky.

Evan

Look at that. You will never see anything like that in the city.

Cut to.

Point of view shot of the clear beautiful star filled night sky each star shining brightly and independently but collectively amazing as they spread across the otherwise darkened sky.

Cut to.

Medium shot of Evan and Nuna Still lying opposite of each other.

nuna

But you lived in the city and I hear it is filled with lights at night.

Cut to.

Longshot of Pecos Bill entering the space between the saloon and the stables with W.M. next to him about to put W.M. into said stables. Evan and Nunas heads taking up the bottom foreground of the shot. Pecos Bill spots them and out of curiosity heads in their direction as he points toward the stable where W.M. moves off by himself.

Cut to.

Medium shot of Pecos Bill walking to the corner to the saloon to partially hide him as he listens in on to Evan and Nuna in the background. Rack focus on Evan and Nuna.

Evan

You said “lived” but I can’t really call what I was doing out there living.

Cut to.

Medium shot of Evan and Nuna laying opposite of each other Nuna’s head turns upward a bit to stare at Evan a little more.

Evan

Had a scholarship to a private school with my violin skills alone when I was younger, but parents took all the money that came with it and ran. Leaving me in a crapmed apartment I lost because I wasn’t able to pay for it. Because I was 12. Still I had my violin though, they tried to sell it but I grabbed it and ran before they could. I Slept, ate, and played the violin on the streets for 2 years before getting a job as a kid selling newspapers also played my violin on the side for change. In New York people are just surviving, grabbing at scraps of opportunities, taking from each other, doing whatever they can just so they can wake up still breathing the next morning, living unfulfilling lives dictated by situation rather than choices. That newspaper stand I worked at, was nothing but a wooden cage.

Cut to.

Point of view shot of the night sky filled with bright stars.

Evan

Look at those stars shining different colors, brightly, freely, fiercely, proudly, all on their own but still close enough so together they make the dark sky they are in bright and beautiful. Yeah…

Evan closes his eyes.

Nuna

When you talk about it that way I don’t mind staying here, like one of those stars.

Nuna Closes her eyes.

Cut to.

Long shot of Pecos Bill turning around thinking about what Evan said with Evan and Nuna now sleeping in the background.

prepare to roll down the river tonight.

Fade in.

Ext. -Outside behind the saloon- Night

Close up of a cricket chirping. The sound of something heavy being dragged at certain intervals is heard in between grunts

Cut to.

Close up of a family of owls within a cactus sleeping the sounds of something heavy being dragged wake them up.

Cut to.

Close up of Evan, Nuna and Koh lying on the ground all asleep. With each interval of the sound of something heavy being dragged Koh’s ear twitch to the sound and eveans eyelids twitch

Cut to.

Long shot of Koh finally sleepily opening his eyes stretching then falling over off Nuna’s stomach. Koh pokes his head above Nuna’s stomach line. This causes Nuna to wake up suddenly. Evan wakes up and lifts himself up and turns his head in the direction of the sound. As the sound grows farther away Evan gets up, Nuna sits up to look at Evan. Evan turns and motions for Nuna and Koh to follow.

Cut to.

Medium shot of a corner of the saloon building Evan, NUna and Koh do not move around the corner instead they stay partially hidden making a over the shoulder shot. They watch as the bandits from the train are pushing the metal crate toward a river dock a few yards from the saloon.

Bandit #2

I can’t. Believe. That. You. Forgot. The. Cart.

bandit #1

You were the one who wanted to bury it with no shovels, so no one would find it.

At the docks there is what looks like an airboat with a steam punk jet turbine on the back with a large metal plate bridging the dock to it. They are pushing the metal crate up the metal plate to the boat

Cut to.

Dolly shot of moving forward into Evans face as sudden realization hits him.

Evan

It’s the star. It’s been here all along buried.

Cut to.

Medium shot of Evan, Nuna and Koh looking around the corner of the saloon. Evan starts to move forward crouched.

Nuna

(Hushed tone) Evan! Evan?! What are you doing?!

Cut to.

Medium shot of Evan approaching the boat crouched. Evan turns turns to face Nuna and Koh. He points at the bot with the metal crate now loaded on top of it.

Nuna

(Mouths)IT’s the Star!

Suddenly a loud bang and sound of a turbine winding up is heard.

Cut to.

Medium shot then zoom on Evans face as panic now hits him.

Cut to.

Medium shot of the boat on the dock Evan in the background now running for it. Suddenly the boat zooms off screen leaving a cloud of smoke that when dissipates leaves a disappointed looking Evan at the dock.

Cut to.

Medium shot of the turbine boat speeding down going down the river with the crate seen on top of it.

Cut to.

Medium shot of Evan standing there dejected with a sigh of the boat just leaving with the star they lost. With Nuna and Koh walking up behind him.

Nuna

Hey. Evan.

Nuna touches Evans shoulder.

EVAN

Yeah.

Nuna

We should get Bill. Quickly.

evan

Yeah. Yeah.

Nuna and Koh turn around and start running toward the saloon. There footsteps loud and clear as their feet hit the sand.

Fade Out.

Int. -Saloon Pecos Bills guest room. -Night

The sound of the footsteps turns into the sound of two pairs of hands hitting a door.

Medium shot of Pecos Bill back toward the screen opening the door of his guest saloon door. Evan and Nuna are standing in front of the door out of breath.

PEcos Bill

Guessn’ it’s important?

evan

The star…it was here all along.

nuna

They just took it up river.

Cut to.

Int. -Saloon Floor-Night.

Tracking shot of Pecos Bill walking with authority with Evan and Nuna behind him. Pecos Bill walks to the saloons counter to talk to the owner.

pecos bill

Map now.

The Saloon owner goes behind the counter and comes up with a rolled-up map. Bill Grabs backwards dolly shot as bill walks up the table and lays the map on it.

pecos bill

Which river? What direction.

Cut to.

High angle shot of the map of the United States. Nuna’s hand moves into frame and points to the river closest to town.

nuna

Here. They headed North.

Cut to.

Medium shot of Pecos Bill, Evan and Nuna looking down at the map.

PEcos BIll

Ok, Evan go upstairs and wake Anni-

Annie christmas

Way ahead of ya there.

Rack Focus to Annie Christmas coming down the stairs of the saloon in her usual clothes.

Annie christmas

Heard y’all banging that door so loud couldn’t help but wake up and hear y’alls lil’ conversation. Y’all gonna need “Big Rivers Daughters MK2” and her crews help. Hold on just one moment babies.

Cut to.

Low angle shot of Annie Christmas she puts her pinkies in her mouth and whistles so loud that the saloon shakes.

Cut to.

High angle shot of the open second floor of the saloon. A few guests quickly open their doors upset at the disturbance. They poke their heads out their doors and glare. Camera Zooms on Pecos Bill then quickly pans to Annie Christmas both glaring back with more intensity. Camera Pans back to the hotel guests a look of fright on their faces as they slowly move back into their rooms and close the door.

Cut to.

Medium shot of Evan Nun, Koh, Annie Christmas and Pecos Bill staring up at the guest rooms. Then the sound of rapid marching is heard, and it just gets louder and louder. Everyone turns towards the sound of the marching which is coming closer to the front of the saloon.

Cut to.

Over the shoulder shot of Pecos Bill, Nuna, Evan and Annie Christmas looking at the double door of the saloon. The Camera dolly shots pass by their shoulders to a longshot of the front of the saloon. Suddenly the double saloon doors swing open as a group of tough women wearing dark blue naval uniforms come walking in. Finally, a woman with a wide brimmed hat, yellow dress and cowboy boots comes in. The chest area of her dress covered in medals. They all stand in a line with the wide brimmed hat women walks forward and stands in front.

Cut to.

Medium shot of Annie Christmas walking up to the wide brimmed hat woman.

Annie Christmas

First mate Annie Oakley prepare *Big Rivers Daughter Mk2* to roll down that there river over behind this here saloon.

Annie OAkley

No problem Captain Annie Christmas only take a few seconds.

Annie Christmas

It always does with your famous precision.

Cut to.

Long shot of Annie Christmas as the group of women lead by Annie Oakley leave the saloon. Annie Christmas turns around the camera dolly shots back to over the shoulder shots of Nuna, Koh, Evan and Pecos Bill.

Annie Christmas

Come now, from the sound of your conversation they have a faster boat and a head start but we can still catch up enough to not lose em.

Annie Christmas turns around and out the still swinging saloon doors.

Dissolves into.

Ext. -The Canadian River in Amarillo Texas. -Night

Long high angle shot of Annie Christmas’s boat “Big River’s Daughter MK 2” which looks like a cross between a steam boat and missile boat. The women in uniform are seen moving on to it. Annie Christmas leading Nuna, Pecos Bill and Evan to the boat.

Cut to.

Longshot Annie Christmas standing in front of “Big River’s Daughter MK 2” arms spread wide as to present her pride and joy.

Annie Christmas

Here she is, toughest lady not just on the Mississippi but the entirety of this lands river system.’

Cut to.   
Medium shot of Pecos Bill, Nun, and Evan looking up admiringly at *Big Rivers Daughter Mk2*.

Annie Christmas turns around and walks up the platform.

Cut to.

Medium shot of everyone walking up the platform. Pecos Bill whistles loudly.

Cut to.

Longshot of the stable’s blue light flickers on and out around the corner comes W.M.

Cut to.

Medium shot of Pecos Bill walking up deck leading W.M. on deck by the reigns.

pecos bill

I’ll admit Annie she truly is a beaut.

Cut to.

Int. -The deck of the Big Rivers Daughter Mk 2. -Night

Low angle shot of Annie Christmas hands on her hips looking proud and reminiscent.

Annie Christmas (quietly with nostalgia)

I do miss that small old keel boat of mine sometimes.

Annie Christmas takes a deep inhale and a long exhale.

The camera pans up to a medium shot and Annie Christmas gets into action of Captaining Big Rivers Daughter MK 2.

The camera pans around her as she walks giving commands to her powerful all women crew as you seem them doing different things to prepare the boat. Pecos Bill, W.M., Evan, Nuna carrying Koh walk up behind Annie Christmas look around as the camera still circles them all.

Annie Christmas

Beth, we get enough provisions for ourselves and our guests?

beth

More than enough Captain.

Annie CHristmas

Laura, sweetie get that ammo off the deck of mah ship I ain’t getting anyone runnin ‘round here blown to bits now!

laura

Yes! Captain!

Annie Christmas

Jackie, darlin’ make sure our guests have a place to stay on this boat.

Annie Christmas

Aye! Aye! Captain.

Annie Christmas

First Mate Oakley make sure our armaments are well maintained and oiled we don’t know if these animals we chasin gonna have fangs or not.

Annie oakley

No problem Captain!

The camera dolly’s back farther as it still circles then is stops panning at a long frontal shot of Annie Christmas, Pecos Bill, W.M., Evan, Nuna and Koh.

Annie Christmas

Let’s roll down this river!!!

Big Rivers Daughter MK 2 Starts to lurch forward. The two big brass steam pipes with ornate smoke swirls carved in them at the back of the boat start spewing smoke as the Big Rivers Daughter.

Cut to.

Close up of two massive metal paddle wheels in the back of the Big Rivers Daughter start picking up a lot of speed.

Cut to.

Medium shot of two other smaller side Paddle wheels also picking up speed.

Cut to.

Low angle shot of the front of the Big Rivers Daughter as it moves toward the camera. The front of the Boat.

Cut to.

Medium shot of the side of the *Big Rivers Daughter Mk2* as it moves quickly down the river the words “*Big Rivers Daughter Mk2*” is seen painted on the side. The camera follows its movement as it goes up north of the river speeding down it at an incredible speed.

Dissolve into.

Ext. -The big River daughter Mk2 going down the Canadian River headed North.-Night

High angle long shot of *Big Rivers Daughter Mk2* moving up river under the clear full moon night sky and desert landscape on both sides.

Cut to.

Ext. -The deck of the Big Rivers Daughter Mk2-Night

Medium shot of a reflection of Evan looking into the waters of the river a he leans over the railing of *Big Rivers Daughter Mk2* moving quickly.

The camera pans up to Evan looking amazed he is riding on a truly legendary boat captained by one of the toughest women in the world. Annie Christmas is reclining back on a red velvet chair in the back. Annie Christmas gestures one toward someone off screen who carries up the wooden violin case.

Cut to.

Medium shot of Annie Christmas and one of her crew mates. Annie Christmas smiles and then nods toward Evan.

Cut to.

Medium shot of Evan still leaning over the railing looking forward now. The crewmate walks over causing Evan to turn around. She presents the violin case to Evan. Evan looks at the case then looks past the crewmate at Annie Christmas.

Cut to.

Longshot of Annie Christmas leaning back in her chair looking at Evan.

Annie Christmas

Ya didn’t finish your first song at the saloon and I was so enjoyin’ it.

Cut to.

Medium shot of Evan and the crewmate this time reversed so the crewmates back are shown. Evan Looks down at the violin case and grabs it gently. The crewmate walks away, and Evan moves forward eyes still on the case.

Cut to.

Long shot of the center of *Big Rivers Daughter Mk2*’s Deck Evan walks to the middle gently places the wooden case on the floor.

Cut to.

Longshot of Annie Christmas smiling watching Evan. The sound of a latch unlocking is heard.

Cut to.

Long low angle shot of Pecos Bill on the second floor leaning over the railing also watching Evan. W.M. pokes his head up at the sound A second latch is heard, and a creaking noise is heard.

Cut to.

Long shot of Nuna holding Koh at the bow of the *Big Rivers Daughter Mk2*. Nuna turns around to watch Evan. The sound of a violin being tuned is heard.

Cut to.

High angle shot of Evan playing the violin. As Evan plays some of the crewmates of the *Big RIvers Daughter Mk2* walk out to watch.

Cut to.

Close up fire flies and dragon flies dancing on the water.

Dissolve into.

Close up of a cactus flower blooming at night.

Dissolve into.

Long shot a group of coyotes with their pups to stop and watch the boat from a cliff in front of the moon.

Dissolve into.

An extreme long shot of the nighttime desert, a full moon and bright stars shine above. As the *Big Rivers Daughter Mk2* goes up the Canadian river.

Fade out.

Yeah mess with the bull

Fade in.

Int.-The inside of the Big Rivers Daughter MK2-Night.

Longshot of Pecos Bill walking forward through the boat’s residential hall. He stops at a door in the hall and bangs on it loudly.

PECOS BILL

HEY EVAN TIME TO GET RIGHT UP OFF YOUR HIDE PARDNER WE HIT LAND!!!... EVAN 4 HOURS GOOD ‘NOUGH FOR YA 40 WINKS AND IF IT AIN’T GOT SOME STRONG COFFEE ON THE DECK!

Pecos Bill walks down the hallway and rounds a corner an audible groan is heard behind the door. Two seconds pass, and Evan sticks his tired head out the door as he steps through he falls and proceeds to snore. Footsteps are heard then Nuna and Koh appear she steps over Evan looks at her and grabs his shoulder and starts dragging him. Koh jumps on him hard enough to cause his arms to fly up. Nuna glares at Koh in response but Evan snores a little more and Nuna proceeds to drag him out of the hallway.

Cut to.

Ext. -The Deck of the Big Rivers Daughter MK2. -Night.

Medium shot of Annie Christmas at the side railing of the *Big RIvers Daughter Mk2* standing next to Pecos Bill who points to something W.M. next to him nods in agreement. Behind them Nuna Koh and Evan still partially asleep walk up the stair case. Pecos Bill and Annie Christmas turn around to face them.

Cut to.

Medium shot of Pecos Bill leaning on the railing, W.M. illuminating what’s on the shore and Annie Christmas standing proud and proper. Pecos Bill thumbs in a direction over his shoulder.

PECOS BILL

We got ourselves a lead pardners, pretty fresh too.

Cut to.

Medium shot of the river shore in the mud a clear signs of something heavy being dragged up shore illuminated by W.M.s blue light. A loud bang is heard and the camera pans to Annie’s Christmas’s crew watching the now burning wreck of the steampunk turbine boat sink while they hold dynamite in their hands. They high five each other before walking back to the *Big RIvers Daughter Mk2*.

Cut to.

Medium shot of Pecos Bill jumping over the railing with a splash followed by W.M. transforming into a more compact cougar form. The crewmates walk up the platform on to the boats deck. Annie Christmas walks up to her crewmates.

Cut to.

Medium shot of Annie Christmas facing her crewmates at the top of the walking platform with bit of the railing seen on screen. Annie Christmas looks down with her crewmates at Pecos Bill.

Cut Away.

High angle shot of Pecos Bill slogging through the waist high water toward the drag marks on the river’s edge.

Back to scene.

Crewmate #1

Want us to come along Captain?

Annie Christmas

Don’t worry bout us baby a smaller group means a better chance capturin these bad men unawares. Just keep this shore as secure as you can and keep mah boat’s engine going just in case we need to skedaddle right quick.

Annie Christmas walks down the platform as her crew moves further onto the deck Nuna shows up puts one hand on the railing the other hand clutching Koh to her chest. Evan walks up as Nuna hoists herself over the railing. Koh jumps out of Nuna’s arms at the last second and into Evans arms. With a splash made by Nuna. Evan, and Koh look down at her, then at each other before walking to the platform.

Cut to.

Ext. The muddy shore of the Snake River. -Night

Close up of the drag marks in the mud illuminated with red from W.M.’s now red eyes. Pecos Bills hand lightly touches it the camera tracks up his arm to show Pecos Bill looking forward, W.M. focused on the marks, Annie Christmas standing behind him with Nuna and Evan as Koh jumps out of Evans arms walking up.

PECOS BILL

They went farther North west…

nuna

About an hour ahead of us ,that is all.

Annie Christmas

Well, let’s not keep them honey’s waitin’.

Pecos Bill nods sternly and stands up straight and starts walking

Cut to.

Long shot of the tree line with drag marks leading into it. Pecos Bill walks swiftly into it with W.M. right next to him, followed by Annie Christmas, Nuna Koh and Evan.

Fade Out.

Fade in.

Ext. -The forest of the Big Rock Candy mountain located in Idaho. -Night

Long shot of Pecos Bill, and Nuna leading the way with their tracking skills while W.M. lights the floor, behind them is Annie Christmas, at the rear Evan and Konh as fire files dance around the forest.

Cut to.

Medium shot of the front of the party Pecos Bill bent down in the front, Nuna right behind checking the sides, Annie Christmas behind her and Evan looking around as always.

evan

Where are we exactly?

Annie Christmas

Wanna hint? We find some hen’s we can get some soft-boiled eggs, and the waters got nice sweet tartness to it.

Cut to.

Medium shot of Evan looking around in wonderment than faces Annie Christmas

Evan

Big Rock Candy Mountain, but wasn’t that attached to the snake river? How did we get here by a boat.

Cut to.

Medium shot of Annie Christmas’s back turning her torso around to talk to Evan.

annie Christmas

That’s right you was asleep most of the way here. Well I ain’t tellin ya now if ya missed it, ya missed it.

Cut to.

Medium shot of the front of Pecos Bill with W.M. net to him then Nuna, Annie Christmas and Evan behind him in that order.

Evan

What do you mean by tha-

Pecos Bill suddenly stops causing Nuna to bump into him, then Annie Christmas and Evan. The only two standing are Annie Christmas, W.M. and Pecos Bill. Annie Christmas bends down to pick up both Evan and Nuna.

Cut away.

Birds eye shot of Annie Christmas grabbing an arm of both Evan and Nuna helping them up.

Annie Christmas

What was that all about Bill?!

Cut to.

Medium shot of Pecos Bills back he turns his head back.

pecos bill

Shh… W.M turn out that light.

Cut to.

Medium shot of Pecos Bill standing straight W.M. eyes flicker out from his cougar head. The moon light slowly re-illuminates the scene, reflecting Pecos Bills eyes.

Pecos Bill

DO y’all hear that?

W.M. shakes is head not hearing what Pecos Bill did.

Nuna

No I heard nothing.

evan

Was I supposed to.

Annie christmas

Yeah… yeah, I did.

A faint sound of what sounds like a large gathering of people is heard in the distance.

pecos bill

C’mon let’s get a move on.

The camera tracks Pecos Bill, W.M., Nuna, Annie Christmas and Evan as they move forward.

Cut to.

Front long shot of everyone moving forward as they move forward light from a gap in the treelined caused by the metal crate illuminates them as the sound of the large gathering is.

Cut to.

Birds eye view shot of Pecos Bill, W.M., Annie Christmas, Nuna, Koh and Evan realizing the light is coming from a camp they all take to the sides of the metal crate made path duck down and move forward.

Cut to.

Medium rear shot of Pecos Bill, W.M., Annie Christmas, Nuna, Koh and Evan crouching down, and they move forward as the camera dolly’s forward following them. As they stop the camera moves forward into a bird’s eye view of a brightly lit camp with a large group of people gathering in front of a large stage with a white podium, and a white back wall covered by a large red, white and blue curtain.

Cut to.

Medium shot of Pecos Bill, W.M., Nuna, Evan and Koh peeking out from their hiding spots at the camp.

pecos bill

What in tarnation? Who’s camp is this?

Everyone is looking around scanning the camp Evan is the first to stop and point.

Evan

I’m guessing his.

Cut to.

Close up of along Evans pointing hand at someone surrounded by a group of people covered in shadow as he heads toward the stage.

Cut to.

Longshot the white stage as the light illuminates the man walking up as his guards stop at the steps. The man now walking across the stage is Senator Grismen.

Cut to.

Medium shot of Pecos Bill, W.M., Nuna, Evan and Koh peeking out from their hiding spots at the camp. Evan with a semi shocked look on his face while Annie Christmas with Pecos Bill glare and Nuna looks confused. W.M., lets out a low growl. Pecos Bill starts forward Annie Christmas reaches forward and quickly grabs Pecos Bill by the shoulder

Cut to.

Medium rear shot of Pecos Bill with Annie Christmas’s hand on his shoulder above them Senator Grismen is walking toward the podium.

Annie christmas

We don’t know where the star is and even if we can fight all of ‘em they still can get away with the star. We wait till he brags about it or when we see it.

Pecos Bill looks at Annie Christmas’s hand then at her.

Pecos bill

Alright, alright I’ll reign it in but when we learn where my star is I’m letting loose a whole stampede I’ve been holding back since I lost it.

Cut to.

Ext. -The stage within Senator Grismens Camp- Night.

Low angle shot of Senator Grismen standing at the podium. The crowd cheers.

senator grismen

Salutations, my fine gentlemen!

Cut to.

High angle shot of a group of rough men one skinny one fat standing next to each other.

Skinny Senator Grismen supporter

Sally-tay-sons? What does that mean?

Fat Senator grismen Supporter

I don’t know, but it sure does sound like he likes us!

The crowd cheers louder.

Cut to.

Long shot of the Crowd and the stage Senator Grismen now stands upon. Senator Grismen lifts a hand to calm the crowd.

Cut to.

Medium low angle shot of Senator Grismen standing at the podium.

senator grismen

Salutations, my fine gentlemen! Tis a wonderful land, is it not? I ‘am glad to join men who perceive this land that surrounds, us as I do. A land full of potential, a land full of opportunity, a land truly *wasted*! This land, the Wild West has gone untamed long enough! How long have the Indians moved across its plains and nay, despite their years ahead of us as roamers of this great landscape nary a steam engine has been seen since our arrival! Those who have moved out west to make small farms of precious food and wealth for their generations to come instead of the whole of a city! To those looking for freedom here, only to become a link in the chain that shackles this lands opportunity! They have *WASTED,* they have *SQUANDERED,* and *THEY HAVE YET TO REALIZE THE TRUE POTENTIAL OF WHAT THIS LAND CAN TRULY BECOME!* I have not however, and neither have you. That is why we must be the wielders of the resources of this land, we must be the ones who determine who can reach their true potential, we must be the ones to make this country *GREAT!* I thank you for making this possible, I thank you for making steel to strengthen our resolve, for engines to drive our ideals and for giving us the shining beacon that will let us achieve our…

Cut to.

Long shot of Senator Grismen walking back to the white wall. He grabs a rope attached to the red white and blue curtain. He pulls on the rope causing the curtain to fall curtain falls revealing a giant blue print of a giant steam punk robot. It has a human shaped torso but where the waste begins a giant hull of tank like structure with treads begin. The Robot has one big port hole like eye in its design that take up almost the entirety of the head. It has four arms the two upper arms are three fingered hands, the lower left an excavator claw, and the lower right a bucket wheel excavator wheel that doubles as a circular saw. The robot has railings across the chest and certain parts of it like the sides of the abdominal area and the lower back with a ladder connecting it to another on the upper back. It has four giant steam pipes protruding from its back. One detail on the blueprint is a line that leads from the head to a picture of a star.

Senator Grismen throws his arms wide to the crowd as they cheer widely, throwing hats, hollering, whooping and dancing

senator grismen

*MANIFEST DESTINY!!!!!!!!*

Cut to.

Ext. -The edge of Senator Grismens Camp. -Night.

Medium shot of Pecos Bill, W.M., Annie Christmas, Nuna and Koh. Watching from their hiding place. Pecos Bill eyes wide face in an expression of anger even more intense than everyone else’s.

pecos bill

So, it’s him, Grismen, wanted my star to power his automaton!

annie christmas

He’s talkin bad about everyone, everyone who just wants a better life for themselves and willing to run as far as they can till they feel like… they can finally build a home safely.

nuna

He insults me, and my people, he thinks us ignorant or naïve. Even if we were as he describes we would still know he is a truly savage man!

evan

He wants… all of it… all the opportunities… all the chances to… truly make something of yourself for once… all of it.

Cut to.

Ext. -The stage within Senator Grismens camp. -Night

Medium shot of the podium as Senator Grismen walks up to it to.

senator grismen

Right now, the *Lone Star of Texas of Texas* is currently headed north past the Sierra Nevada’s and by tomorrow afternoon the *Manifest Destiny* shall begin gathering this lands rich resources to construct a utopia like New York back east!

Cut to.

Ext. -Within the forest on the edge of Senator Grismens camp. -Night

Medium shot of Pecos Bill, Evan, W.M., Nuna, Annie Christmas, and Koh looking out at the camp from their hiding spots near at the edge of camp near the tree line.

pecos bill

Now we know where they’sa keepin mah star we can now stop wastin our time here. Let’s saddle up and go.

Pecos Bill, W.M., Annie Christmas, Nuna and Koh turn around to walk away. Evan meanwhile is squinting at something that caught his attention.

Cut to.

Long shot of Pecos Bill, Annie Christmas, W.M., Nuna and Koh walking through the woods for a few seconds before turning around when they realize Evan is not following.

annie christmas

Evan, c’mon honey we need to get a move on.

Cut to.

Medium shot of Evan looking out from behind the tree staring past the camp. Evans head slightly turns to talk to them but keeps his eyes on what he is staring at.

evan

I would guys but I noticed something near the end of Grismen’s speech. It’s those hills past the stage, they’re… breathing…

Pecos Bill, W.M., Annie Christmas, Nuna and Koh appear back in their old hiding spots to see what Evan is talking about. They all squint at what Evan is talking about.

Cut to.

Extreme longshot of Senator Grismen waving at his cheering crowd on the white stage. However, behind him two giant mounds are moving steadily up and down passed the stage.

Cut to.

Medium shot of Pecos Bill, W.M, Evan, Annie Christmas, Nuna and Koh looking at the hills with a look of shock on their face.

Cut to.

Close up of Pecos Bill staring at the moving hills

pecos bill

Paul Bunyan…

Camera pans to Annie Christmas’s face.

Annie CHristmas

And Babe his blue ox. Must of pinned em down in their sleep.

Cut to.

Medium shot of Pecos Bill, Nuna, Evan, Koh, W.M., and Annie Christmas hiding in their spots. Annie Christmas and Pecos Bill look at each other and nod. They proceed to walk out of their hiding spots toward the camp with W.M. following right behind them.

evan

Hey! Where are you guys going?

Cut to.

Long shot of Pecos Bill, Annie Christmas followed by W.M. Pecos Bill partially turns around.

pecos bill

We’s a rescue posse now. Me, Annie and W.M. gonna distract em. You guys get to work lettin loose Paul and Babe. Then head back to the boat, things might get a tad messy after.

Cut to.

Medium shot of Nuna, Evan and Koh peeking around the brush they are hiding behind. They nod in unision and leave the brush themselves.

Cut to.

Ext. -The middle of Senator Grismens camp. -Night

Long shot of the crowd still cheering and celebrating for Senator Grismen’s speech. However, they start to calm down and the sound of hushed conversations start to build up near the back. As the hushed conversation spread through the crowd they being to part as Pecos Bill and Annie Christmas walk through the crowd. Nuna and Evan are

pecos bill

Howdy there senator. I think you’s got some ‘splainin to do and I’m gonna give you one chance to do so.

Cut to.

Ext. -The outer border of Senator Grismens camp. -Night.

Long shot of Evan, Nuna and Koh walking from tent to tent that litters the camp. As they do Senator Grismen is seen in the background on the stage arms spread wide in greeting to Pecos Bill and Annie Christmas.

senator grismen

Aw! Mr. Bill and Ms. Christmas!

Cut to.

Ext. -The stage within Senator Grismens camp. -Night

Over the Shoulder shot of Senator Grismen looking down from the stage at Pecos Bill and Annie Christmas.

Senator grismen

I don’t think you would understand-

Cut to.

Ext. -The middle of Senator Grismens camp. -Night

Long shot of Pecos Bill standing next to Annie Christmas surrounded by the crowd but with some feet separating them from the crowd.

pecos bill

Yup…

Cut to.

Ext. -The stage within Senator Grismens camp. -Night

Medium shot of Senator Grismen standing at the podium now looking confused.

Cut to.

Ext. -The outer border of Senator Grismens camp. -Night.

Long shot of Evan, Nuna and Koh crawling up from the back of a tent with some pickaxes. Senator Grismen looking confused on stage in the background.

Senator Grismen

What?

Cut to.

Ext. -The stage within Senator Grismens camp. -Night

Over the shoulder shot of Senator Grismen on the stage looking down at Pecos Bill and Annie Christmas.

pecos bill

Ya’ correct on that…

Cut to.

Ext. -The middle of Senator Grismens camp. -Night

Long shot of Pecos Bill and Annie Christmas standing as they are surrounded by the crowd.

pecos bill

We’re not gonna understand.

Pecos Bill lifts up one hand to his mouth.

Cut to.

Close up of Pecos Bill as he puts his index finger and thumb in his mouth to whistle.

The camera tilts up to follow W.M. jumping over Pecos Bills Head in cougar form.

The camera dollys back into a long low angle shot of W.M. crouching down ready to pounce at a moment’s notice. Annie Christmas and Pecos Bill standing above him. Pecos Bill turns to Annie Christmas.

Cut to.

Over the shoulder shots of Pecos Bill and Annie Christmas facing each other I the background you can spot Evan, Koh, and Nuna pass behind the stage.

pecos bill

Wanna take the first swing at em’ Annie?

Annie Christmas nods and smiles.

Cut to.

Low angle Shot of Annie Christmas stepping up.

Annie Christmas

Al’right now which one of you sweeties want some?

Cut to.

Ext. -The stage within Senator Grismens camp. -Night

Long shot of the stage of Senator Grismen being escorted to safety off the stage and into a stage coach while the sound of a fight is heard.

Cut to.’

Ext. -Border of Senator Grismens camp where they have pinned down Babe the Blue Ox. -Night

Long shot of Evan, Nuna and Koh. Using the pick axes to strike different ropes that are holding Babe the blue ox down with Koh gnawing on one himself. A few ropes already broken by their pickaxes. The back of the stage is seen in the background now and then a red light from W.M.’s eyes is seen moving around behind the stage, a few men go flying upward or to the sides of the stage knocked out.

Cut to.

Close up of a pick axe hitting a rope snapping the rope.

Cut to.

Medium shot of Evan fist pumping a little bit Nuna looks up from the background to look at Evan.

Cut to.

Medium shot of Evan looking at Nuna.

Evan

Yes! almost got them free!

A low rumbling is heard as the giant thing Evan, Koh and Nuna are trying to free is starting to move back and forth feeling the ropes that once held it down are now loose enough to wriggle free.

Cut to.

Close up of the rest of the ropes holding it down start to snap.

Cut to.

Medium shot of Evan, Koh and Nuna look at the ground then at who they have freed as they rise up.

Cut to.

Low angle shot of Babe the Blue Ox rear up on his hind legs in anger the camera tracks the front hooves as they slam on the ground. Babe the blue ox then charges into the crowd stepping on the stage completely crushing it.

Cut to.

Medium shot of Evan, Nuna and Koh watching Babe start bucking like mad in the crowd. Someone speaks on screen.

Camera pans to longshot of Paul Bunyan tied down to the ground. Paul Bunyan motions his head to his restraint.

paul bunyan

Get these things off me before someone who doesn’t deserve it gets hurt.

Camera pans back to Evan and Nuna who look at each other nod and hold up their pickaxes as they walk toward Paul Bunyan.

Cut to.

Ext. -The middle of Senator Grismens camp as Pecos Bill, Annie Christmas and W.M. effortlessly fend off Grismens men. -Night

Long shot of Pecos Bill punching a man while Annie Christmas kicks another as dust surrounds them due to the fight. One of Babes Giant hooves slams in the ground between them they both look up as the camera tilts upward with their heads as they see the underbelly of Babe stomping and jumping in anger. The camera quickly tilts back down. Annie Christmas turns to Pecos Bill who looks back at Annie Christmas.

annie christmas

I think we should have told ‘em to let out good, ole’ *calm* Paul Bunyan first!

Cut to.

Ext. -The border of Senator Grismens camp where they have pinned down Paul Bunyan with ropes. -Night.

Long shot of Evan and Nuna hitting Paul Bunyans ropes with their pickaxes with Koh chewing on one rope. Paul Bunyan lifts his head while Evan and Nuna look toward Babe stomping around mad they start working a little faster to break the ropes.

Cut to.

Close up of a pick axe hitting a rope snapping it.

Cut to.

Close up of pick axe hitting a rope snapping it.

Cut to.

Close up of Koh chewing on a rope biting through it.

Cut to.  
Close up of Paul Bunyan looking up at Evan and Nuna

paul bunyan

Good Enough. Stand back friends!

Cut to.

Medium shot of Paul Bunyan pinned to the ground by ropes across his body. Paul Bunyan starts to move his upper torso to break his bindings. THecamera tracks his head as he starts to lift up.

Cut to.

Long shot of Evan and Nuna looking at the ropes and stakes in the ground as the start to snap and unembed from the ground.

Cut to.

Long shot of Evan, Nun and Koh watching as Paul Bunyan stands up and strides toward Babe.

evan

We gotta go, we got them free and we gotta get back to the boat!

Nuna nods toward Evan scoops up Koh and runs into the crowd.

Cut to.

Ext. -Senator GRismens camp that has delved into chaos. -Night

Long shot of Evan, and Nuna carrying Koh running through the chaos.

Cut to.

Medium shot of Annie Christmas and Pecos Bill standing back to back fists raised. Evan, Nuna and Koh run past.

Cut to.

Longshot of Evan, Nuna and Koh running from through the camp. Evan turns around runs backwards a bit to yell at Pecos Bill and Annie Christmas.

evan

PAUL AND BABE ARE FREE C’MON LET’S GO!!!

Cut to.

Medium shot of Annie Christmas and Pecos Bill standing back to back fists raised. They nod toward Evan.

Cut to.

Evan and Nuna carrying Koh bout to hit the edge of camp until one of Babes hooves lands right in front of them. They stumble get up quickly and try to run in another direction but another hoof lands.

Cut to.

Close up of Evan and Nuna running. Evan looks up the camera following his movement tilts up to see Babe still stomping until Paul Bunyan puts Babe in a headlock while grabbing one of his horns.

Cut to.

Long shot of Evan and Nuna looking up trying to stay directly under the wrestling match of Paul Bunyan and Babe.

Paul bunyan

Shhh… shhh… calm down buddy just calm down my big ole’ friend shhh…

Babe seems to relax for moment before really fighting back due to its anger. Babe is really stomping and trying to shake Paul Bunyan now. Babe is finally able to shake Paul Bunyan off of him then runs into the woods.

Cut to.

Long shot of Babe breaking Pine trees as he runs into the woods.

Cut to.

Medium shot of Paul Bunyan getting up from being knocked over by Babe he stares at the hole Babe left in the pine trees.

Cut to.

Long shot of the space in the pine trees Babe made a loud stomping is heard as Babe charges through.

Cut to.

Longshot of Paul Bunyan taking a wide stance hands low ready for Babe.

Cut to.

Longshot of Pecos Bill, Annie Christmas, going through the clearing they entered the camp from. Nuna carrying Koh and Evan right next to Nuna as they escape. In the clearing Senator Grismens men are leaving the camp from all directions as Paul Bunyan has Babe in another headlock but is being pushed by Babes charge. Paul Bunyan being tackled makes it to the space where Evan and Nuna are standing. Babe lifts his head to lift Paul of the ground hitting the Pine trees. A loud snapping sound is heard as Paul Bunyan drags Babe toward the ground. Evan looks up at the snapping noise.

Cut to.

Point of view shot of Evan who sees the tops of the pine trees snapped by Paul Bunyan and Babe start to fall on Evan and Nuna.

Cut to.

Medium shot of Evan quickly pushing Nuna as hard as he can. The top of the pine trees land where Evan is standing.

Screen goes black as the pine trees land.

Back East.

Black Screen.

Ext. -The forest of the big rock candy mountain in Idaho. -Night

The sound of pinetrees snapping is faint but heard. Point of view of Evan his eyes have a hard time focusing. He sees one of Paul Bunyans blurry fingers slight curled up. Evan can tell Paul Bunyan is carrying him and running judging how fast things are going by based on his blurry vision. Evan closes his eyes.

Evan opens them again this time he sees Nuna crouching over him Koh pacing back and forth. Everything sounds muffled.

nuna

Evan? Evan!?

Annie Christmas looking at him while standing her hand up to her mouth in worry and W.M. with a light blue light in horse form looking over Evan.

annie christmas

Oh, baby please be ok.

Pecos is seen holding onto one of Paul Bunyas giant fingers Pecos Bill Points in a direction.

pecos bill

The boats that a way!!

Evan closes his eyes again.

Ext. -The shore of the Snake River. -Night.

Evan slowly opens his eyes to see past everyone and Paul Bunyan’s finger he sees the *Big Rivers Daughter Mk2*. Evans eyes close.

Evans eyes open a little bit and can blurrily see Pecos Bill, Nuna, Annie Christmas and Koh run onto the *Big RIvers Daughter Mk2*. Annie Christmas’s entire crew run up to her Annie Christmas points at Paul Bunyan’s hand which Evan is laying in. Evans eyes close slower this time.

Int. -Inside the Big Rivers Daughter MK2 one of the guest cabins. -Dawn.

Evans eyes open. He’s in a bed. He can see a port window with things flying past quickly Evan lifts his arm and sees some bandage on his forearm. Evans eyes close.

Fade in.

Int. -The guest room Evan earned at the saloon. -Day.

Long shot of the room Evan had at the saloon Evan is in the bed, the window shows it’s a cloudy day dimly lighting the room, Nuna laying her back against the bed, with Koh sleeping in her lap. Evan tries to move out of the bed and winces in pain. Evan has bandages on his arms, his clothes are dirty and ripped in some places. Nuna and Koh wake up in response to Evans movements. Nuan and Koh move to the side to let Evan out of bed when Evan tries to stand he falls over a little bit but Nuna catches him. Koh jumps up and down with a blanket in his mouth. Nuna bends down takes Kohs blanket and puts it over Evans shoulders. Evan leaning on Nuna nods at her and they walk off screen Koh slowly following them.

Cut to.

Int. -The saloons main room. -Day

Longshot of the saloon floor from the second floor. Evan and Nuna walk into frame on the second floor Evan nods to Nuna and instead leans on the railing. On the saloon floor at a single table with a large map on it lit by a lantern due to the cloudy day, stands Pecos Bill and Annie Christmas. W.M. is in his horse mode curled up like a cat behind Pecos Bill and Paul Bunyan’s face is seen outside at the closet window as he crouches low enough to be a part of the meeting. Evan, Nuna and Koh walk toward the staircase down.

Cut to.

Long shot of the saloon floor as Annie Christmas, and Pecos Bill stand at the lantern lit table and look over the map.

pecos bill

Ok so we evacuated this here area. Annie thanks again for volunteering your crew to get the word out that Grismen’s automaton is a comin and everyone got get on out here. They gonna get back in time?

annie christmas

They just gonna talk to the local law which can evac and pass the message along and mah crew will still have time to get some ‘xtra ammunition.

Evan is heading down stairs with Nuna not to far behind to make sure he’s fine. Pecos Bill and Annie Christmas hear Evans foot prints. Pecos Bill and Annie Christmas turn around to watch Evan come down the stairs.

Cut to.

Over the shoulder shot of Evan coming down the stairs with the table where Pecos Bill and Annie Christmas stand.

pecos bill

How ya do in Evan?

Cut to.

Long shot of the saloon floor as Annie Christmas, and Pecos Bill stand at the lantern lit table as they watch Evan walk down the final steps.

evan

A bit sore all over but I think I’ll be fine.

Evan makes it to the bottom of the stairs and heads towards the table with Nuna where Pecos Bill and Annie Christmas stand at and Koh jumps in her arms.

Cut to.

Medium shot of Annie Christmas Evan, Nuna, and Pecos Bill standing at the table. Pecos Bill looks out the window at Paul Bunyan

pecos bill

Don’t believe you got properly acquainted with Mr. Bunyan here.

Cut to.

Long shot of Pecos Bill, Evan, Nuna, and Annie Christmas facing Paul Bunyan’s giant face that is smiling warmly at Evan through the window.

paul Bunyan

So, this is the other brave buddy that set me loose. HAHAHA! You certainly have a kind heart, nice to meet ya friend!

Paul Bunyan sticks his giant pinky into an open window.

Cut to.

Medium shot of Annie Christmas Evan, Nuna, and Pecos Bill standing at the table. A giant pinky moves to Evan who is closest to the open window Evan grabs it and shakes Paul Bunyan’s pinky.

Cut to.

Long shot of Pecos Bill, Evan, Nuna, and Annie Christmas facing Paul Bunyan’s giant face staring at them. Paul Bunyan’s eye moves toward another table and he nods at it.

Paul Bunyan

I thought you might wake up soon, so I asked Bill and Annie to make you some food and drink. I would have made you something myself but one of my own meals could flatten this whole saloon. HAHAHA!

Cut to.

Medium shot of Annie Christmas Evan, Nuna, and Pecos Bill standing at the table. Evan nods with gratitude at Paul Bunyan. Then walks toward the table with food. Pecos Bill places both hands on each side of the map.

pecos Bill

So, we know what we’re up against but by the time we get bout half way up there it’d already be movin down south…

Cut to.

High angle shot of a table with a chair. On top of the table is a metal plate with beans, biscuits, corn, and next to it is a glass of water. The shadows of Pecos Bill, Annie Christmas, and Nuna are visible in front of the table. Evan reaches the chair but W.M. nearby pull the chair out for Evan to sit down.

Evan

Thank you.

Evan sits down and starts eating as he listens to everyone at the table.

pecos bill

Ok, so we know we facin a giant automaton, four arms, treads and made of hard cold steel. I’m open to any suggestions…

annie christmas

Me and mah crew can pummel it from a far *Big RIvers Daughter Mk2* can pack a wallop when it has to.

paul bunyan

Me and Babe are ready to size this *Manifest Destiny* up. Doubt it’s going to be bigger than either of us. Nothing is. What about you Bill?

pecos bill

I have a way to hold my own ‘gainst such things don’t ya worry about me. However, I think it will take all…

At the word “all” Evan starts choking on his food.

Cut to.

High angle shot of Evan having a choking fit. Paul Bunyan, Annie Christmas, Nuna and Koh watch him before Nuna walks up and smacks his back to help him.

Cut to.

Medium shot of the table Pecos Bill, Annie Christmas stand with Paul Bunyan looking in from the window.

annie christmas

You sure you ok babeh?

Cut to.

Medium shot of Nuna standing next to Evan looking worried. Evan shakily gets up.

evan

What do you mean exactly when you say “all?”

Cut to.

Medium shot of the table Pecos Bill, Annie Christmas stand with Paul Bunyan looking in from the window.

paul bunyan

Well, I think Bill means “all”

Cut to.

Medium shot of Evan looking down now both hands on the table and Nuna standing next to him. The camera slowly zooms in on Evans face

paul bunyan

You know everyone here at this saloon, me, Annie, Bill, Nuna here and yo-

evan

No…

ANnie CHristmas

What do you mean by no?

pecos bill

Evan, pardner, you forget who ya’ talkin to, we can handle th-

Evan slams his fist on the table.

evan

*NO!!!!*

Cut to.

Medium shot of Pecos Bill, Annie Christmas standing at the table and Paul Bunyan looking into the saloon. Everyone of them looks shocked from Evans outburst.

Cut to.

Close up of Nuna flinching and taking a step back from Evan.

Cut to.

High angle shot of Koh fleeing to hid behind Nuna’s legs.

Cut to.

Medium shot of Evan trying to fight back tears looking down at the table.

evan

No, we almost died… me and Nuna…

Evan looks up a pained expression on his face he gestures at Nuna then himself.

evan

*WE CAN’T!*

Nuna tries to reach out to Evan to comfort him. Evan turns to Nuna before she can touch him.

evan

Nuna! We’re not like them…

Cut to.

Close up of Pecos Bill looking down in contemplation.

evan

We can’t shoot stars out of the sky, we don’t have a transforming automaton horse…

Cut to.

Close up of Annie Christmas looking at Evan with worry on her face.

evan

We can’t lift someone twice our size over our heads with one hand we don’t have a full crewed state of the art steam boat.

Cut to.

Close up of Paul Bunyan’s eye looking in with a sense of sadness.

evan

We’re not big enough to the point most trees are toothpicks and we don’t have an equally giant ox.

Cut to.

Medium shot of Evan and Nuna standing at the table. Evan is looking down Nuna is looking at Evan.

evan

*We* can’t fight this *Manifest Destiny*… we gotta go… we gotta go… back east.

Cut to.

Medium shot of Pecos Bill, Annie Christmas standing at the table and Paul Bunyan looking into the saloon. Annie Christmas stomps everyone but PEcso Bill reacts.

Annie christmas

Now listen here Evan! You came this far babeh…

Cut to.

Close up of Pecos Bills face as he looks down. A memory of his is playing in his head. A woman’s voice is heard yelling for Pecos Bill to look out, explosions are heard, W.M. neighing is heard. The sound of an argument between Annie Christmas and Evan is getting quieter and quieter as the camera zooms in on his face as the sounds of the memory gets louder. Pecos Bill head snaps up just as a woman yells “BILL!” in his memory.

Pecos bill

He’s right…

Cut to.

Over the shoulder shot of Pecos Bill Annie Christmas turns around to face him, Evan looks at Pecos Bill, and Nuna looks toward him also.

annie christmas

Bill what are you saying? As you would say “they should’ve earned their spur-“

Pecos bill

Nah, Annie…

Cut to.

Close up of Pecos Bills face lit by the orange lantern light.

Pecos bill

If Sue couldn’t make out here, they definitely ain’t either, especially when facing this thing…

Cut to.

Long shot of the saloon floor Evan, Nuna, Annie Christmas, and W.M. Peco Bill walks by all of them grabs W.M.’s reigns and walks toward the saloons front door.

Pecos bill

C’mon you two… the *Lady of Progress* is in the next town over picking up as many people as it can to make room for our fight with this thing.

Evan and Nuna solemnly follow behind.

Cut to.   
Low angle hot of the saloon double doors. Pecos Bill goes through them, then Nuna and finally Evan. The double doors continue to swing.

Dissolve into.

Ext. -Across the American Plains. -Day. -Rainy.

Long shot of the wagon Evan found earlier hitched to the back of W.M. with Pecos Bill riding on top at a moderate pace. The rain started to fall as the ride.

Cut to.

High angle shot of the inside of the wagon Evan is near the front leaning on the side, Nuna and Koh are taking a nap. Evan is looking at Nuna but turns around to talk to Pecos Bill.

evan

Hey Bill, you mentioned Sue were you talking about Slue Foot Sue?

Cut to.

Low angle shot of the back of Pecos Bill riding W.M. he turns partially around to talk to Evan.

Pecos bill

One and the same Evan.

evan

You mentioned she didn’t make it… what happened?

Cut to.

Close up of Pecos Bills face as rain hits it.

Pecos bill

I’ m gonna carry the recollection of the day we met till I reach the end of mah own personal prairie…

Dissolve into.

A long shot of a younger, cleaner, Pecos Bill on top of a shinier newer looking W.M. looking at the Rio Grande.

Pecos bill

I met Sue at the Rio Grande, fishermen was complaining ‘bout a giant catfish that was destroying fishing lines, nets and other such essentials…

Dissolve into a tracking long shot of young Pecos Bill on top of W.M. moving alongside the river. Time moves quickly in this flashback changing from day to night.

Pecos bill

Me and W.M. went all along that there river looking for that mangy catfish wasn’t till sunrise till I saw it… and her…

Dissolve into.

Ext. -Along the edge of the Rio Grande. -Sunrise.

Over the shoulder shot of young Pecos Bill with the river going off in the distance to his right. The sun is coming up where the horizon line meets the river. A splashing noise is heard and get closer from the river.

Cut to.

Cloe up of current Pecos Bill the rain hitting his face. It is clear from his expression this memory brings sadness to himself.

Pecos bill

I remember how I felt that moment I laid eyes on her…

Dissolve into.

Close up of young Pecos Bills face his eyes grow wide in wonder as the sunlight starts to slowly rise on his face.

Cut to.

Long shot of the Rio Grande a beautiful red headed lady is riding on top of a bucking horse sized catfish. She has a rope around its head as reigns.

Pecos bill

It was during the sunrise, I thought the sunrise looked even more beautiful that mornin’. I think now the sun was tryin’ ta out shine her in jealousy or she just made the sunrise more beautiful due to her presence…

Cut to.

Long shot of along the Rio Grande Pecos Bill looking at her in wonder. Slue Foot Sue passes by on the bucking catfish. She waves a hand at young Pecos Bill.

Slue Foot SUe

HOWDY PARDNER!

Slue Foot Sue moves off of screen on the bucking catfish. Young Pecos Bill still watching her while she does this.

Cut to.

Long shot of the other end of the Rio Grande Slue Foot Sue on the bucking catfish headed down that way. Slue Foot Sue turns her head around at young Pecos Bill.

Slue Foot SUe

You gonna stand there and gawk or are ya gonna help me rassle this thing?!

Cut to.

Medium shot of young Pecos Bill coming to. He grabs his lasso and throws a loop off screen at the catfish.

Cut to.

Long shot of the lasso going toward the giant Catfish with Slue Foot Sue on top of it. W.M. is racing alongside Pecos Bill as he is now water skiing on his cowboy boots behind the giant catfish as it pulls him forward.

Dissolve into.

Ext. -American plains. -Day. -Storming.

Medium shot of the back of Pecos Bill. Pecos Bill partially turns around to face Evan by a little bit.

Pecos bill

You couldn’t separate us after that day…

Pecos Bill turns back around.

Cut to.

Medium shot of Pecos Bill facing forward the rain hitting him. Pecos Bill looks slowly up at the sky and closes his eyes.

pecos bill

The star, *The Lone Star of Texas,* I did that for her… all for her.

Dissolve into.

Ext. -Texas plains. -Night.

Medium shot of Young Pecos Bill looking up at an empty night sky. Young Pecos Bill lifts up his lasso and throws it and starts pulling.

pecos bill(v.o)

I knew the moment I saw her… I knew… that… I found someone… nah… not just someone… the most amazing, beautiful, human being I have ever come across. I was gonna ask, ya know, the big question, of if she wanted to saddle up with me for the rest of our wild days but Sue deserved more than just a ring made of things that came from the dirt. Nah, she needed somethin’ one of a kind, somethin’ that shined as brightly as she did.

As Pecos Bill says this young Pecos Bill is pulling frantically at something he got at the end of his lasso. What he caught, as it draws closer, emits a bright white light that shines from it, as the light hits young Pecos Bills body the light gets stronger and bigger as it gets closer to Pecos Bill. Finally, young Pecos Bill stops and smiles proudly.

Cut to.

Long shot of the *Lone Star of Texas* a giant glowing sphere with giant rays of white light coming off of it and young Pecos Bill standing in front of it his hands on both hips.

Dissolve out.

Ext. -American plains. -Day. -Storming.

Medium shot of Pecos Bill opening his eyes and slowly looking down.

pecos bill

Never really got the chance though… Sue and I was back at the Rio Grande… people down at northern Mexico and southern Texas were in a draught and the Rio Grande was too far for them to travel to… That was when Sue and I decided to bring the Rio Grande to them…

Lighting flashes and thunder is heard and at the same time the sound of thunder is heard and lighting flashes the scene cuts to a medium shot of young Pecos Bill bending back up with a pick axe in hand he wipes his forehead and W.M. whinnies next to him.

Ext. -A desert in Mexico. -Day.

pecos bill(v.o)

We were digging the Rio Grande further south and we were going to link the Rio Grande to a canyon we were tunneling to the northern part of the Rio Grande.

Slue Foot Sue pops up next to Bill with two pickaxes in each hand.

Slue foot sue

Ready for a lil’ vittle break Bill?

Young Pecos Bill turns to Slue Foot Sue and gives a smile we have never seen before one filled with love, respect, and admiration.

pecos bill

I don’t know Sue? This sun ain’t never bothered me and I can keep a workin, until uh let’s say up into next week.

Sue playfully hits Bills arm.

Slue Foot SUe

C’mon Bill you already earned my respect a long time ago. Besides it’ll allow me to pester you bout what’s inside that metal crate ya always dragging around now.

Both turn around to walk out of the canyon they made.

Cattle russler

BILL! PECOS BILL!

Pecos Bill, Slue Foot Sue and W.M. both instantly react to the yell. They both slightly crouched looking around for the source of the voice both of them back to back looking up at the canyon walls.

Cut to.

Point of view shot of young Pecos Bill. Camera pans around the canyon walls until it stops on a human shape at the top of the canyon.

Cut to.

Ext. -The top of the canyon dug out by Pecos Bill and Slue Foot Sue. -Day.

High angle shot of a cattle rustler looking down at Pecos Bill, Slue Foot Sue, and W.M. wires connected to dynamite and detonation plungers litter the top of the canyon. The Cattle Rustler is not alone others are near other detonation plungers on both sides of the canyon. The Cattle Rustler points down at Pecos Bill.

Cattle rustler

I KNOW FOR SURE THAT IS YOU DOWN THERE PECOS BILL YOU AND THAT WOMAN SLUE FOOT SUE!!!

Cut to.

Long low angle shot of the Cattle Rustler as he yells down at Pecos Bill.

Cattle rustler

YOU HURT ME AND MINE AND NOW I’M GONNA HURT YOU!!!

Cut to.

Ext. -The bottom of the canyon. -Day.

Over the shoulder shot of Pecos Bill looking up at the cattle rustler.

pECOS bILL

I ‘MEMBER YA’! YOU AND YOUR BROTHERS KEPT STEALING CATTLE FROM HARD WORKIN FOLKS AND SELLING THEM AS YOUR OWN!

Cattle rustler

AND NOW THERE AIN’T NO WAY OF GETTING BACK MY BROTHERS AND OUT OF THOSE PRISIONS SO I MIGHT AS WELL HURT THE ONE RESPONSIBLE FOR PUTTIN THEM THERE!!!

The Cattle Rustler turns around and walks out of sight.

Cut to.

Long shot of Pecos Bill and Sue Foot Slue. Both hurriedly running to get on W.M.

peCOS bILL

C’MON WE GOTTA GO!! WE GOTTA GO!!

Cut to.

Ext. -Top of the canyon. -Day.

Longshot of the top of the canyon the cattle rustler running toward one of his men pretty far off.

Cattle rustler

DO IT!!! BLOW UP DAT DERE DYNAMITE!!!

Cut to.

Long shot of a row of detonation plungers each with a hand on top of it. One by one starting from the farthest each plunger goes down by the hands on them.

Cut to.

Longshot of the Cattle Rustler running toward his men as the dynamite goes off behind him.

Cut to.

Ext. -Bottom of the canyon. -Day.

Medium shot of Pecos Bill and Slue Foot Sue on top of W.M. just as they are about to move on W.M. the thunder of dynamite is heard. Both Pecos Bill and Slue Foot Sue look up in alarm.

Cut to.  
The low angle long shots of the top of the canyon walls as chunks start falling.

Cut to.

High angle shot of Pecos Bill, Slue Foot Sue and W.M. looking up wide eyed at the large chunks of rock descending on them. Pecos Bill quickly whips W.m.’s reigns to get him moving.

Cut to.

Longshot rear of Pecos Bill, Slue Foot Sue and W.M. dodging and weaving through the falling rubble.

Cut to.

Medium tracking shot of Pecos Bill, Slue Foot Sue and W.M. racing out of the canyon as quickly as they can as giant pieces of rubble and dust surround them.

pecos Bill

C’mon, C’mon, C’mon, we gotta make it!

Cut to.

Point of view of Pecos Bill seeing the end of the canyon in between hitting dust clouds kicked up by the falling rubble.

Cut to.

Close up tracking shot of Pecos Bill, Slue Foot Sue and W.M. racing out of the canyon as quickly as they can.

pecos Bill

Ccccc’mmmmoooonnnn!!!

Cut to.

Point of view of Pecos Bill seeing the end of the canyon now closer in between hitting dust clouds kicked up by the falling rubble. The end of the canyon gets closer and closer as Pecos Bill skillfully guides W.M. through the collapsing canyon.

Cut to.

High angle tracking shot of Pecos Bill, Slue Foot Sue and W.M. Slue Foot Sue points at something in front and above them.

Slue foot Sue

Bill! LOOK OUT!!!

Cut to.

Low angle longshot of Pecos Bill and Slue Foot Sue riding out of the canyon. Ahead and above them is a giant piece of rubble that would block off the exit of the entire canyon.

Cut to.

High angle tracking shot of Pecos Bill, Slue Foot Sue and W.M. Pecos Bill whips W.m.’s reigns again to get him to move faster and W.M. does that right off screen.

Cut to.

Low angle longshot of Pecos Bill and Slue Foot Sue trying to ride out of the canyon. The giant piece of rubble looks like it lands right on top of them as a gigantic dust cloud kicks up obscuring the view of the entire screen.

Cut to.

Ext. -Top of the Canyon. -Day.

High angle shot of the Cattle rustler and his men looking down at the giant dust cloud.

cattle rustler

A’right men I think we got him let’s go.

Thedust rises from the canyon covering the whole shot.

Dissolve into.

Ext. -The exit of the canyon. -Day

Longshot of the entrance to the canyon as dust wafts out of it. A silhouette of Pecos Bill and W.M. is seen then it exits and races out.

Cut to.

Close up shot of Pecos Bill face covered in dirt with a look of relief on his face.

PEcos bill

YIIIPPPIIIEEE!!! SUE WE DID IT SUE!! WE DID IT WE GOT OUT………………Sue?

A look of worry of hits Pecos Bills face. His head slowly turns around and the camera zooms out to reveal that Slue Foot Sue is no longer on the back of M.M. a look of panic hits Pecos Bills face.

Cut to.

Medium shot of Pecos Bill pulling on W.M.’s reigns as hard as he can he turns around and as he does the camera pans to the blocked off entrance to the canyon dust still leaving it.

Cut to.

High angle shot of Pecos Bill a look of panic still on his face. Pecos Bill charges on W.M. toward the entrance to the canyon the camera pans with him to watch him grow smaller as he gets closer to the entrance.

pecos bill

No…no… no NO NO *NO!!!*

Cut to.

Medium shot of Pecos Bill facing the rubble of blocking the canyon. The camera tilts down with Pecos Bill as he starts to move away chunks of rubble with his hands.

pecos bill

*SUE!! SUE!!! SUUUUEEEEE!!! ANSWER ME!!!!!*

AS Pecos Bill yells the camera dolly’s back.

Dissolve into.

Long shot of Pecos Bill riding on top of W.M. pulling the wagon holding Nuna, Koh and Evan in the rain. The all ride on in silence for a few seconds.

Cut to.

Ext. -American Plains. -Day. -Storming.

Over the shoulder shot of Pecos Bill facing forward head down so his hats brim covers his eyes. Evan leaning on the front right side of the wagon. Pecos Bills story has left a very somber mark on him. Pecos Bill sounds like he is truly on the verge of tears. Evan looks at Pecos Bill when he finally speaks.

pecos bill

I *dug,* Evan… I *dug* for months… till my hands bled… and hollered so much that I couldn’t let out a whimper for a year… that canyon was emptied… but I… could not … find her… Sue…

Pecos Bill lifts up a hand to cover his eyes. Pecos Bill cries a bit and sniffles. Pecos Bill sniffles a bit more and is able to collect himself.

Cut to.

Medium shot of Evan one arm out of the wagon he looks down looking very somber at this point. Evan looks up slowly at Pecos Bill

evan

And the cattle rustlers what happened to them?

Cut to.

Low angle long shot of Pecos Bills back. Without turning around Pecos Bill answers Evan.

pecos bill

Them low down varmints? … They was hit by a tornada’…

pecos bill

We’re here.

The wagon stops. A sound of people talking is heard.

The camera dollys back and upward as it does Evan is seen in the wagon waking Nuna up and starting to climb out of the wagon revealing the *Lady of Progress* loading a large line of people.

Cut to.

Ext. -A train loading dock in a small town where the *Lady of Progress* is parked. -Day. -Storming.

Medium shot of Evan climbing out of the wagon Nuna hands Evan Koh and then she climbs out.

Cut to.

Long low angle shot of Pecos Bill climbing off W.M.

Cut to.

Long shot of along the wagon Evan helping Nuna out of the wagon with one hand and holding Koh with the other. Pecos Bill walks toward both of them unhitches W.M.

Cut to.

Medium shot of Pecos Bill facing Evan, Nuna, and Koh. Pecos Bill puts his palm at the back of his neck in contemplating what to say.

Evan

Bill again I’m sorry for everythi-

Cut to.

Medium shot of Pecos Bill with W.M. behind him. Pecos Bill raises a hand palm out to quiet down Evan.

pecos bill

I ain’t gonna ‘llow you to apologize Evan cause I intend to thank ya’ it’s been a heck of a cattle drive with ya parnders… I just wanted to say ya found me at a time where it felt like a bobcat only left shreds of me, after what happened to Sue but It’s been a revitalizing experience what y’all put me through… I see so much potential in both of ya’s, that’sa worth fightin for so I ain’t gonna hesitate to go back to challenge that there *Manifest Destiny,* so more people like you two can come down west to grab themselves some opportunity, so y’all can shine as brightly as those stars you were a talking about.

Pecos Bill extends a hand to shake Evan starts to look down at it.

Cut to.

Point of view shot of Evan looking at Pecos Bill with nothing but respect on his face. Evans slowly looks down at Pecos Bills extended hand and he takes it to shake.

Cut to.

Close up of the hand shake between Evan and Pecos Bill.

Cut to.

Medium shot of Pecos bill, Evan and Nuna where the handshake just finished. Pecos Bill turns a round.

Cut to.

Point of view shot of Evan as he watches Pecos Bill climb onto W.M. Pecos Bill tips his hat at both Evan and Nuna.

Pecos Bill

Hopefully I might run into you two again. Let’s go W.M. we need to meet back up with Annie and Paul can’t keep them a waitin.

Evan watches as W.M. nods at him then at Evan in respect before his eyes turn red and takes off back west before disappearing in the rain.

Cut to.

Medium shot of Evan, Nuna and Koh watching Pecos Bill leave Evan turns to Nuna.

evan

You originally wanted to head back east, see New York?

nuna

I can’t Evan.

evan

Your parents huh?

nuna

I’am afraid so, I need to make sure they’re ok. Their settlement is not to for from here I need to go.

Evans voice begins to strain.

evan

Well… if you ever decide to take that trip to New York… try to find me… I’ll be… I’ll be found in these wooden boxes selling papers that are found on the street… and if you want to stay in New York I can always use a friend to split rent with.

Koh hops out of Nunas arms.

Cut to.

High angle shot of Koh looking between Evan and Nuna.

Cut to.

Medium shot of Evan and Nuna suddenly Nuna hugs Evan.

Cut to.

Medium shot of both of them hugging both trying to hold back tears both afraid of what is to come for both of their futures they don’t really want and sad that they have to say goodbye to each other.

Cut to.

High angle shot of Koh hugging Evans leg and at a sign of movement let’s go.

Cut to.

Medium shot of Evan and Nun finishing their hug.

Cut to.

Point of view of Evan he watches Nuna turn around Koh jumps in her arms and she to disappears in the rain.

Cut to.

Close up of Evan his face twists in sorrow and he uses one hand to press a thumb and forefinger on his closed eyes as he turns around head down.

Camera tracks Evan as he gets in line to evacuate the west on the *Lady of Progress.*

Cut to.

Close up of Evan slowly lifting his head and looking at everyone around him.

Cut to.

Ext. -In line for the *Lady of Progress.* -Day. -Storming.  
Point of view shot of Evan. Evan sees a family where the 3 kids look scared and the father is seen worriedly talking to his wife who is holding a baby.

father

You sure your mother has room for us in that apartment in New York?

Mother

I know it’s not a spacious as our farm being two rooms and all, but we’ll survive, I hope.

Evan looks slowly to the family’s left he sees a couple with a dog.

Pecos Bill

Honey you don’t have to get that terribly dangerous job at the steel factory you know that?

boyfriend

I know that, but to feed both of us and Roscoe here. I need to do this like you do at the docks.

girlfriend

But, we don’t even know if we can get those jobs back.

Cut to.

High angle shot of a puddle Evan is looking at, he himself is clearly reflected in said puddle. Evan slowly reaches up and takes off his Stetson.

Cut to.

Close up of Evans right thigh as his hand holding his Stetson comes down at his side.

Cut to.

Longshot of the line Evan is in. The line moves forward.

Dissolves into.

Ext. -Somewhere in the northwest mountains. -Day. -No rain but windy and cloudy.

Long shot of Annie Christmas standing at the bow of *Big RIvers Daughter Mk2* that sits on a river at the bottom of a rocky cliff with a water fall feeding that river behind her, Paul Bunyan is standing next to the rocky cliff as tall as he is and Pecos Bill suddenly appears at the top of the cliff. Both Annie Christmas and Paul Bunyan turn their heads at Pecos Bill.

Cut to.

Close up of Pecos Bill he nods at Annie below him and Paul Bunyan above him.

Dissolve into.

Ext. The line for boarding the *Lady of Progress. -*Day. -Rainy.

The line Evan is in moves forward.

Dissolve into.

Int. -A Choctaw Chukka. -Day. -Rainy.

Long shot of Nuna entering a tent both her parents get up from bending over and turn toward her. They run toward her and hug her.

Cut to.

Close up of Nuna who is crying into her parent’s hug.

Dissolve into.

Ext. -The line leading into the *Lady of Progress. -*Day.

Long shot of Evan in line he is next to enter the *Lady of Progress.* Evan does enter the *Lady of Progress* the camera fades out.

3 minutes

Fades in.

Int.-Inside the same cabin that Evan took a nap in on the *Lady of Progress.* -Day time. -Rainy.

To the same room Evan was assigned to when he first boarded the *Lady of Progress*. The door opens to show Evan and an usher who opened the door.

usher

Going to be honest with you sir, we are fitting as many people as we can in here. So please do not be surprised to have at least 5 more people to share this room with you even if the *Lady of Progress* is moving.

Cut to.

Over the shoulder shot of Evan facing the doorway of the room. Evan turns his head to talk to the usher.

evan

That is no problem…

Evan enters the room.

Cut to.

Over the shoulder tracking shot of Evan looking around the room. Evan stops at a familiar suitcase resting on the bunk he slept on.

Cut to.

Long shot of the rooms doorway and through it is Evan reaching for the suitcase. He places his Stetson on the bunk and picks up the suitcase. Evan rests the suitcase on his forearm and opens it in one hand. Evan reaches in grabs a pair of underpants and lifts it up. Evan lets out one chuckle before placing the underpants back in the suitcase, closes the suitcase, turns to the window on his left opens that and finally throws the suitcase out the window. Evan stares at the window silently before he sits on his bunk and turns his head toward the window.

Cut to.

Medium shot of Evan leaning forward both elbows on his knees. The view outside of the window is seen it’s dark and raining hard. Suddenly the *Lady of Progress* starts to move. After a few seconds of movement Evan puts his head in his hands and starts to cry. He does this for a few seconds before a knocking from the doorway is heard. Evan wipes his eyes and looks toward the doorway.

Cut to.

A very muscular and tall African American man wearing a long green cloth jacket with a hood up causing the shadows of the hood to cover most of his upper face. He has both muscular arms on the doorway.

Mysterious figure

Heard they tryin’ to fit as many folks as they can on this train. Mind if I bunk here?

Cut to.

Medium shot of Evan leaning forward elbows still on his knees looking at the mysterious figure off screen.

evan

You can go ahead parnder.

Footsteps are heard as Evans head flows the mysterious figures movements in the room until it stops at the bunk opposite of him.

mysterious figure

Pardner? Gotta tell ya’ last time I heard that phrase was from a good ole friend of mine.

Cut to.

Longshot of the room Evan looks at the stranger on the bunk across from him then turns towards the window again to watch as everything goes by. The stranger also leaning forward both hands also on his knees turns his head toward the window.

Cut to.

Medium shot of the Mysterious stranger head turned toward the window.

Mysterious stranger

Beautiful wasn’t it, the tall mountains with the shadows from the clouds sailing on em…

Out the window a shot of the mountains Evan saw out the window while he was first on the *Lady of Progress* is seen.

mysterious figure

The golden wide-open landscape under the sunset,

The scene on the window switches to Evan looking at the buffalo moving under the sunset of the plains before he reached town.

Mysterious figure

Then those stars shining in that clear night sky.

The scene on the window switches to Evan lying on the ground opposite of Nuna looking up at the sky where it switches to the beautifully star filled sky.

Mysterious figure

And all that opportunity to become more yourself then you ever could be back east and show everyone what you can add out there. I mean that’s why you went through all the trouble to come way out here ain’t it?

Cut to.

Over the shoulder shot of the mysterious figure who is facing Evan who still has both elbows still on his knees looking out the window.

evan

Yeah…

mysterious figure

Never really got the opportunity to give it ya’ all did ya? Never really did back east and now those same opportunities is closing itself off all over again here in the west, trapping ya in a life that ain’t truly yours no more.

At this Evan slowly looks away at the window and down at his feet.

Cut to.

Longshot of the room with Evan sitting across from the mysterious stranger. The mysterious stranger reaches over and places one of his big hands on Evans shoulder.

Cut to.

Over the shoulder shot of Evan crying with the Mysterious Strangers hand on his shoulder.

mysterious figure

There, there, friend, what if I told you I got an opportunity to do just that… give it your all for once in your trapped life.

The stranger removes his hand.

Cut to.

Over the shoulder shot of mysterious stranger facing Evan. Evan lifts his head to look at him eyes red from the tears.

Cut to.

Over the shoulder shot of Evan facing the mysterious stranger. The mysterious stranger motions toward the door.

mysterious figure

You got 3 minutes, after that there will be no more opportunities like this one. You miss it and you go back to the wooden cage on the street, selling news of other people’s progress, to those who can’t make it due Senator Grismen keeping all that opportunity to give out or keep as he pleases.

Cut to.

Medium shot of Evan sitting opposite of the mysterious stranger with the door in the background. Evan looks at the stranger than the door.

mysterious figure

At the front of this train they have an emergency break you make it to that break close to the 3-minute mark and you’ll get the opportunity to show who you truly are and what you are capable of.

Cut to.

Medium shot of Evan giving the offer some shot. As he does the camera slowly zooms on his face as it gets closer an expression of determination gets stronger. Finally, Evan gets up.

Cut to.

Medium shot of the mysterious stranger watch as Evan heads to the door and throws it open to step out of the hall.

Cut to.

Long shot of the hall as Evan runs downs it toward the camera. Lighting flashes from the room.

Cut to.

The lightning flash transitions to low angle shot of Pecos Bill on top of W.M. looking north.

Ext. -A mountain range in the North Western United States. -Day. -Windy and Cloudy.

Cut to.

Long shot of the back of Pecos Bill on top of W.M. an orange light is seen between two mountains in the distance. Out between the two Mountains comes *Manifest Destiny*.

Cut to.

Low angle shot of the *Manifests Destiny* moving forward on its treads heading toward them.

Cut to.

Close up of the *Manifest Destiny’s* head on it is a giant orange glowing eye. With two skinny windows on the side in the right side stands Senator Grismen.

Cut to.  
Low angle shot of Pecos Bill riding W.M. on top of the rocky cliff, Paul Bunyan stands next to the cliff with Babe, and Annie Christmas standing on the bow of *Big RIvers Daughter Mk2*.

Cut to.

Medium shot of Paul Bunyan he nods toward Annie Christmas then Paul Bunyan cracks his knuckles, rolls his shoulders, cracks his neck and flexes his muscles and stomps forward.

Cut to.

Ext. -The deck of the Big Rivers Daughter Mk2. -Day. -Windy and Overcast.

Longshot of Annie Christmas standing on the bow of *Big Rivers Daughter Mk2* hands both behind her back and her back toward the camera. Annie Oakley steps into the left foreground of the shot.

Annie Oakley

Orders captain?

Annie Christmas turns her head to partially face Annie Oakley.

annie christmas

Battle Stations.

Annie Oakley salutes then leaves to carry out her captains’ orders.

Cut to.

Long low angle shot of the *Big RIvers Daughter Mk2* on the river. Parts of it open up as giant canons start rising up as well as open from the sides and the front under the bow.

Cut to.

Close up of these giant cannons rising from the deck.

Cut to.

Long shot of Annie Christmas stoically standing on the bow of *Big Rivers Daughter Mk2*. A gigantic Howitzer like cannon rises slowly behind her.

Cut to.

Long shot of the opened-up hole in the deck where the Howitzer is rising from. On one side you can see a system that feeds shells into the howitzer and on the other side has a way to safely eject them back into the ship. O the right side above this belt like system is a chair surrounded by many wheels with handles to turn them a dashboard with measurements for heat, pressure and other measurements to maintain the firing. Ahead and about head level of the chair is what looks like a giant lever action rifle sight for long distance firing.

Cut to.

Close up Of Annie Oakley who is sitting in the chair of the howitzer strapped to it safely and checking all the gauges.

Cut to.

Longshot of the now full armed and battle-ready *Big Rivers Daughter Mk2* with Annie Christmas standing on the bow. Slowly another chair with various seatbelts rises at the bow with a brass dome with a band of glass reinforced with iron bars around it over it in front of the chair is a helm with various gauges showing all the Big Rivers Daughters Mk2 systems. There is a pipe that leads from the top of the dome to the hole it came from used as a intercom like system so Annie Christmas can give orders from inside the dome.

Cut to.

Long shot of Annie Christmas watches as the seat in the dome rises. Annie walks over to it opens a door on its side and sits down in the chair.

Cut to.  
Close up of Annie Christmas as she straps herself in.

Cut to.

Over the shoulder shot of Annie Christmas pointing at all the gauges to check if everything is running smoothly. Annie Christmas reaches for lever at the side of the helm.

Cut to.

Close up of Annie Christmas pulling the lever.

Cut to.

Longshot of the *Big Rivers Daughter Mk2* on the river. Four holes appear on its right side facing the camera.

Cut to.

Low angle shot of the *Big Rivers Daughter Mk2* as steampunk, thick, brass, solid looking spider legs emerge from the holes in the side and lift the *Big Rivers Daughter Mk2* out of the river on all eight legs.

Cut to.

Ext. -On top of the Rocky cliff. -Day. -Windy and Overcast.

Long shot of Pecos Bills back. In the distance he can see Paul Bunyan and Babe stomp toward the *Manifest Destiny* on his left and Annie Christmas piloting *Big Rivers Daughter Mk2* on his right. Pecos Bill reaches in his back pocket to retrieve something small enough to fit in his hand. What Pecos Bill pulls out is wrapped in a dirty cloth.

Cut to.

Medium shot of Pecos Bills hand holding the thing wrapped in dirty cloth. Pecos Bill unwraps it and it’s a dusty slightly rusty, scratched up, Texas Ranger badge. Pecos Bill wipes some dust from it to reveal his name on it.

Cut to.

Long shot of Pecos Bill on top of W.M. looking down at his badge. He then looks at W.M. and places his hand on W.M.s back in front of him.

pecos bill

Ready for this old pardner?

W.M. eyes turn red W.M. rears up high in the air and lets loose a loud neigh. When W.M. is back on all four hooves. Pecos Bill nods at W.M.

Cut to.

Point of view shot of Pecos Bill. Bill looks down at W.M.’s back, Pecos Bill removes a panel on the back of W.M. where the abdomen and neck meet. There is a slot that is the exact shape of Pecos Bills old Texas Ranger badge. Pecos Bill places the badge in the slot and closes the panel.

Cut to.

Longshot of Pecos Bill on top of W.M. W.M.’s eyes slowly turn off. But the metal plates composing W.M. start spinning like they do when it turns into its cougar form. However, this time the plates won’t stop spinning. As more and more plates spin the camera begins to circle this transformation. What looks like a tornado starts to form around W.M. and starts to extend farther out toward the front of W.M. as well as the back. The saddle Pecos Bill is on rises as the tornado takes on thickness and length. Finally, the camera stops at a shot of Pecos Bill holding reigns that extend to the front of the tornado while on the middle section of the tornado with the front of it down near the ground and the back also down. A sound of a very deep loud rattle snake rattle is heard. The Backside of the tornado rises behind Pecos Bill revealing a rattlesnake tail made up of the tornado. Finally, a tornado in the shape of a rattlesnake’s head lifts up as the front of the tornado, it opens its mouth wide and hisses at the screen.

Cut to.

Longshot of the outside of the *Lady of Progress* through the windows and the rain we can see Evan running down the halls.

Cut to.

Int. -The hallways of the *Lady of Progress*. -Day. -Rainy.

Longshot of Evan running toward the camera as it dollys back. Evan jumps over people, luggage and other thins as he rushes through the train almost trips a few times stumbles but does not. Evan stops.

Cut to.

Low angle shot of Evan looking at the double doors to the *Lady of Progress’s. Evan then pushes the two heavy doors.* Through the space between doors Paul Bunyan’s giant fist swings through.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

The camera tracks the fist changing the scene to the battle of Pecos Bill, Paul Bunyan and Annie Christmas fighting the *Manifest Destiny.* Paul Bunyan’s fist makes contact with the *Manifest Destiny’s* head.

The camera tracks the *Manifest Destiny* being knocked back a bit and it prepares to swing back with one of its mechanical arms but just as it lifts its arms cannon fire hits its arm.

Cut to.

Low angle shot of the *Big Rivers Daughter Mk2* its cannons are smoking from the shots fired.

Cut to.

Medium Shut of the *Manifest Destiny* looking at it shot arm still in the air and suddenly and quickly Pecos Bill and Tornado W.M. wrap around its upper torso and uplifted arm.

Cut to.

Close up of the *Manifest Destiny’s* closed fist as Pecos Bill pulls it towards its head. As the fist of the *Manifest Destiny* comes in contact with its own head the light on the *Manifest Destiny’s* dissolves into a shot of a chandelier in the ball room of the *Lady of Progress.* A sound of the ballroom filled with people murmuring and having conversations. The camera tilts down to see Evan is pushing his way through the crowd of people that fill the ballroom. Evan is clearly headed for the bar. Evan finally reaches the bar.

Int. -The *Lady of Progress’s* ballroom. -Day. -Rainy.

Cut to.

Medium shot along the top of the bar Evan lifts himself up on the bar.

Cut to.

Longshot of Evan running on the bar the crowd watching him at the other end of the bar Evan starts to hop from one person’s head to the other like he did back at the saloon.

Cut to.

Medium shot of the top of the crowd’s heads as Evan hops from head to head until he reaches the other end of the door.

Cut to.

Close up of Evans feet as the hit the ground which.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Close up of Paul Bunyan hitting the ground.

Cut to.

Long shot of the *Manifest Destiny* holding tornado W.M. by one of its hands and with the excavator claw throws boulders toward the screen. Babe the ox charges at it from the side successfully tackling it.

Cut to.

Int. -The Big Rivers Daughter Mk2 control pod. -Day. -Windy and Overcast.

Over the shoulder shot of Annie Christmas in her metal protective dome piloting Big Rivers Daughters Mk2 the boulders through the site band of the domed are seen flying at them. She turns her head.

Cut to.

Medium shot frontal shot of Annie Christmas turning her head to the tube placed behind her she yells into it.

annie christmas

Crew!!!

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Low angle shot of the *Big Rivers Daughter Mk2* the steampunk legs bend down then launches the ship forward.

annie christmas

BRACE YOURSELVES!!!

Cut to.

Longshot of the *Big Rivers Daughter Mk2* bobbing and weaving through the thrown boulders. A large pile of boulders are piling up where Big Rivers Daughter was.

Dissolve into.

Int. -The *Lady of Progress’s* coal feeding room. -Day. -Rainy.

A pile of coals being conveyer belted down into an orange flaming glow of a tunnel by one of many conveyer belts that lead to the *Lady of Progress’s* massive engine.

Cut to.

High angle shot of Evan running between two conveyer belts with two workers with bags of coal being emptied on to the conveyer belt.

Cut to.

Medium shot of the two conveyer belt workers looking toward the direction Evan ran. One puts down their coal bag and lifts up a finger.

coal worker

Sir! Sir! You are not allowed to be in here!

Cut to.

Long shot of Evan opening a door at the end of the coal feeding room to the control room.

Cut to.

-Int. -Cockpit of the *Lady of Progress.* -Day. -Rainy.

Low medium angle shot of the conductor and his crew monitoring all the valves and gauges of the *Lady of Progress*. The sound of a door slamming open is heard and everyone turns around to the sound.

Cut to.

Medium shot of Evan out of breath hand on the open door. Evan looks at the crew.

Cut to.

Over the shoulder shot of Evan looking at the crew of the *Lady of Progress.* The crew looked surprised a passenger made it to the control room.

Cut to.

Medium shot of Evan he does a double take to something that caught his attention.

Cut to.

Medium shot of an ornate lever covered in brass with brakes engraved in it.

Cut to.

Longshot of the outside of the Lady of Progress tht just entered a tunnel Evan is seen in the windows pointing at the emergency brakes. The conductor shakes his head in a no and the two conveyer belt workers enter the door grab Evan by both arms as he resists. Evan is able to shake them off and sprints for the lever.

Cut to.

Low angles hot of the ornate lever labeled brakes. Evan is seen shaking off the conveyer belt workers off of him and running for the lever.

Cut to.

Longshot of the ornate lever with brakes engraved into it Evan quickly stops and pulls it as hard as he a can. The *Lady of Progress* suddenly shakes and vibrates due to the sudden stop.

Cut to.

Long shot of the ballroom crowd almost all of them stumbling and trying to regain their balance due to the sudden stop.

Cut to.

Ext. -Outside the lady of Progress into the soaked American plains. -Day. -Rainy.

Close up of the *Lady of Progress’s* wheels stopping all movement on the tracks causing Massive sparks to flare up.

Cut to.

Longshot of along theside of the *Lady of Progress* Evan is seen running out from this side and running to the back of the *Lady of Progress*.

Cut to.

Long shot of Evans back running westward as fast as he can then he enters a tunnel.

Cut to.

Int. -A railroad tunnel for the *Lady of Progress.* -Day. -Rainy.

Point of view of Evan he sees the end of the tunnel he is heading down. As it gets closer there seems to be a person at the end of the tunnel standing sideways to the tunnel. This person seems to be on a pedestal and has both elbows bent with something resting in his hands. As Evan gets near the end of the tunnel it’s not a person it’s a statue that’s a part of a monument.

Cut to.

Ext. -AT John Henry’s outdoor monument. -Day. -Rainy.

Close up of a brass plaque set at an angle on the short 6-inch pedestal of the monument says “Ever Forward” engraved on it as the rain hits it. Through the plaque’s reflection Evan is seen walking up to it and looking at the plaque. Evan begins to look up.

Cut to.

Over the shoulder shot of Evan the camera matches his head movement of tilting up. The statue is one of John Henry presenting his steampunk sledge hammer with a warm smile on his face.

Cut to.

Medium shot of Evan looking up at the statue of John Henry and stepping up to it and onto the pedestal.

Cut to.

High angle shot of the statue’s hands with Joh Henry steampunk hammer across both. In each palm however, is a metal arch riveted into the hands that go across the handle of John Henrys steampunk sledgehammer. Evans hands grab the middle of Joh Henrys Steampunk hammer and pull once then twice.

Cut to.

Medium shot of Evan trying to pry the hammer out of statues hands. With a flash of lightning the mysterious stranger suddenly appears behind Evan. The mysterious stranger nudges Evan out of the way. The mysterious stranger grabs Joh Henrys Steampunk hammer by the handle and with one good tug that destroys the hands of the statue. The mysterious stranger turns around and holds up the statue to Evan laying the steampunk statue across both open palms. Evan looks at the strange then John Henry’s steampunk hammer.

Cut to.

High angle shot of John Henry’s steampunk hammer in the mysterious strangers open palms. You see Evans hands grab the handle of the hammer and accepts it.

Cut to.

Over the shoulder shot of the mysterious stranger facing Evan who hold the hammer and Evan lifts it up and down with one hand to show how light it really is. Evan look at the stranger with a questioning look about John Henrys steampunk Hammer. The mysterious stranger nods at Evan and Evan runs westward.

The camera circles around the mysterious stranger till it gets to a medium shot of the mysterious stranger the upper half of his face obscured by shadow with the Joh Henry Statue behind him. In a few bright flashes of lightning we get a glimpse of the mysterious stranger’s face revealing that it looks exactly like the statue of John Henry. When the flash of lightning is over the mysterious stranger is gone.

The thunder rumbles dissolving the shot into.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

The fight of Paul Bunyan, Annie Christmas, Babe, and Pecos Bill now slightly out of breath circling the *Manifest Destiny* that barely has a scratch on it. Pecos Bill, Paul Bunyan, and Babe charge it while the cannons on *Big Rivers Daughter Mk2* fire at the same time at the *Manifest Destiny.*

Cut to.

Close up of the top of the trees, a tornado rattlesnakes body slithers over the trees, the hooves of Babe stomp through the same ground and finally the foot of Paul Bunyan stomping down.

Dissolves into.

Ext. -The completely muddy and soaked American Plains. -Day. -Rainy.

A close up of Evans foot hitting a puddle in the rain.

Cut to.

Long shot of Evan running toward the camera that is dollys back Joh Henrys steampunk hammer in his hands. Evans faces is filled with determination as he runs as fast he can. Finally, Evan trips and lands face first in the mud.

Cut to.

Medium shot of Evan laying face first I the mud as he gets up and lifts his head he stops in shock as the camera pans a bit more left to reveal Koh looking at him.

Cut to.

Longshot of Evan picking himself up from the ground while his eyes don’t leave Koh.

evan

Koh? What, what are you doing here.

Cut to.

Longshot of Koh he looks at John Henrys steampunk hammer I n Evans hands then to Evans face. Koh then looks at the ground where Koh is standing is dry enough for a thumping noise to be heard.

Cut to.

Longshot of Evan and Koh. Evan looks at Koh with a little confusion till you start to hear a little rumbling sound that starts to get louder. Evan starts to look at the ground in a wild confusion.

Cut to.   
Longshot of Koh’s back as he still thumps the ground with his foot. Evan is seen popping up from behind Koh looking behind him.

Cut to.

Over the shoulder shot of Koh facing forward the camera starts to zoom on a particular spot as the rumbling grows louder. Suddenly out from the ground sky rocketing into the air as the camera tilts back to track it is a Jackelope the size of a buffalo. The camera tilts back to follow it until it lands on a long shot of Evan with his back toward the screen and Koh in front of him. Koh turns around to address the giant jackelope.

Cut to.

Over the shoulder shot of the giant jackelope Koh seeking to it in rabbit noises and Evan behind him looking very surprised.

Cut to.

Longshot of Evan, Koh and the giant jackelope. The giant Jackelope nods at Koh then looks at Evan and lowers itself far enough to the ground to let. Koh moves behind Evan who is just standing there and pushes the back of Evans legs. Evan looks down at Koh.

Cut to.

Close up of Evan looking down at Koh he nods down at Koh and the camera pans with him as he moves to the giant jackelope. Evan nods at the giant jackelope and climbs on top of it. The jackelope then rears up a bit to the point Evan needs to grab a hold of its hair as it starts thumping with one of its hind legs.

The camera dolly’s back to reveal more and more jackelopes coming out of the ground. The giant jackelope points with one of its front paws as all the other jackelopes look to it. All the jackelopes nod and begin to move in front of the giant jackelope as it goes back to all fours.

Cut to.

Medium shot of Evan on top of the giant jackelope he tilts to the side to get a better view of what the other jackelopes are doing.

Cut to.

Point of view shot of Evan watching as the jackelopes are now tunneling at a very rapid rate into the ground. The giant jackelope then leaps high in the air and plunges into the tunnel made by the other jackelopes into complete darkness.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of Paul Bunyan punching the *Manifest Destiny* the *Manifest Destiny* then the *Manifest Destiny* takes the momentum from a right hook thrown by Paul Bunyan to spin extend one arm and hit the back of Paul Bunyan’s head.

Cut to.

Low angle shot of Paul Bunyan hitting the ground with the *Manifest Destiny* over him. Babe the blue ox then tackles the *Manifest Destiny.*

Cut to.

Medium shot of the *Manifest Destiny* grabbing both of Babes horns with its upper set of arms and then putting his excavating claw around Babes neck.

Cut to.

Long shot of the *Manifest Destiny* spinning while lifting Babe off the floor. Finally, the *Manifest Destiny* let’s go of Babe throwing him.

Cut to.

Close up of Paul Bunyan as he watches Babe fly over his head and land in the distance. Paul Bunyan turns his head back angry.

Cut to.

Over the shoulder shot the *Manifest Destiny* as Paul Bunyan gets up to face it. Paul Bunyan reaches back and pulls out a double-sided lumber axe. Paul Bunyan revs the handle of his double-sided lumber axe and both blades on each side start to spin in a circular motion. Paul Bunyan arcs the axe back and swings it down in a large arc.

Arc of the swing dissolves into a large amount of jackelopes jumping through the air followed by Evan on top of the giant Jackelope. Camera tracks them as they land.

Ext. -Muddy, and wet, American Plains. -Day. -Overcast.

Cut to.

Longshot of Evan on top of the giant jackelope with the giant herd of jackelopes in front of him.

Cut to.

Ext. -Nuna’s Choctaw village that was moved from the south to the west. -Day. -Rainy.

Medium shot of a Native American village. Nuna steps out of her dwelling and notices something to her right in the background.

Cut to.

Close up of Nuna her eyes squint to get a better look at the heard of jackelope. Nuna spots Evan.

nuna

Evan.

Cut to.

Int. -Nuna’s Choctaw tribes meeting Chukka. -Day. -Overcast.

Longshot of one of the tribe meeting chukkas. It suddenly opens as Nuna is standing in the doorway.

Cut to.

Ext. -Muddy and wet American plains. -Day. -Overcast.

Evan riding on the giant jackelope facing forward suddenly from behind Native Americans surrounding to herd a large amount of buffalo appear behind them. Evan turns around to look at them but as he turns back around he stops and looks surprised about something on his left. The camera pans right a little bit more to show Nuna on top of a horse riding next to Evan. Nuna turns toward Evan smiles and nods, Evan smiles and nods back.

Camera Dolly’s back to get a high angle shot of the entire group led by Evan and Nuna.

Fades out.

A BONIFIDE PLAN

Fades in.

Ext. -A mountain range within the North Western United States. -Day. -Overcast.

Longshot of the rocky cliff Pecos Bill was on before the fight. From the cliff you can see the fight between Pecos Bill, Paul Bunyan and Annie Christmas against the *Manifest Destiny*.

Cut to.

Low angle shot of the cliff as Evan on top of the jackelope and Nuna on her horse appear at the to.

Cut to

Longshot of the rocky cliff Pecos Bill was on before the fight. From the cliff you can see the fight between Pecos Bill, Paul Bunyan and Annie Christmas against the *Manifest Destiny*. Evan, Nuna, Koh, the herd of buffalo, jackelope and native Americans on horses are at the op of the cliff. Evan hops off of the jackelope.

Cut to.

Medium shot of Evans back waving John Henrys steampunk hammer around trying to get either Pecos Bills, Annie Christmas, or Paul Bunyan’s attention. Pecos Bill on tornado W.M. is seen moving past the cliff. It stops as Pecos Bill turns toward the cliff.

Cut to.

Medium shot of Pecos Bill with a look of confusion on his face because of the group Evan and Nuna are in front of on the cliff.

Cut to.

Point of view of Pecos Bill as he sees Evan waving John Henrys steampunk hammer and Nuna trying to yell at Pecos Bill.

Cut to.

Medium shot of Pecos Bill on tornado W.M. he pulls the reigns towards the cliff’s location.

Cut to.

Long shot of the cliff where Evan, Nuna and Koh are on. Pecos Bill leading tornado W.M. to the cliff. As Pecos Bill reaches the cliff W.M. reverts to normal to land on the cliff.

Cut to.

Medium shot of Pecos Bill climbing off of W.M. Evan and Nuna walk up to Pecos Bill.

Pecos Bill

What in tarnation are ya two doing here!? Thought we’s established this rodeo too much for both of ya!

Cut to.

Medium shot of Evan talking to Pecos Bill.

evan

Bill! I know! I know! But I have an idea and I *ain’t* gonna waste this opportunity!

Cut to.

Medium shot of Pecos Bill facing Evan and Nuna. Pecos Bill looks down.

Cut to.

Close up of Evans hands both gripping John Henrys steampunk hammer.

Cut to.

Medium shot of Pecos Bill facing Evan and Nuna with a serious look on his face.

pexos bill

Al’ right pardners shoot!

Cut to.

Medium shot of Evan Nuna and Koh facing Pecos Bill while Paul Bunyan and Annie Christmas in the background fight the *Manifest Destiny.* Evan points at the *Manifest Destiny.*

EVAN

I just need to get in that thing!

Pecos Bill turns around to look at the *Manifest Destiny.* W.M. shakes his body and his eyes turn blue. This gets the attention of Pecos Bill.

pecos bill

W.M. you think this plans a goodin’?

W.M. shakes again.

pecos bill

Al’righty then!

Pecos Bill hops on W.M.

Cut to.

Low angle shot of Pecos Bill on top of W.M. Pecos Bill motions for Evan to hop on.

pecos bill

C’mon pardner you’s a ‘fficially made yourself a part of this rodeo.

Cut to.

High angle shot of Evan standing next to Nuna with the jackelopes, buffalo and Native Americans on horses behind them. Evan tips his hat and walks forward.

Cut to.

Low angle shot of Pecos Bill on top of W.M. Evan walks up and hops on W.M. behind Pecos Bill. Pecos Bill looks at the rest of the group.

pecos bill

Y’all gotta plan for ya selves?

Cut to.

High angle shot of Nuna with the jackelopes, buffalo and Native Americans on horses behind her.

nuna

We plan to help all of ya by giving you guys as much of a stationary target we can.

Cut to.

Low angle shot of Pecos Bill on top of W.M. with Evan riding behind him. Pecos Bill tips his hat then W.M. jumps off the cliff turning into his tornado mode.

Cut to.

High angle shot of Nuna with the jackelope and buffalo herd with the Native Americans from her Choctaw tribe behind her. Nuna nods and turns around and hops on her horse Koh jumps on her horse to in front of her.

Cut to.

Longshot of Pecos Bill with Evan on top of tornado W.M. heading toward the fight Paul Bunyan and Annie Christmas are having with the *Manifest Destiny*. Paul Bunyan gets knocked back but still keeps his feet.

Cut to.

Medium shot of Paul Bunyan his lumber axe in both his hands with Pecos Bill, Evan and tornado W.M. moving closer in the background. Pecos Bill lifts a hand to his mouth to whistle as loud as he can. This definitely catches Paul Bunyan’s attention.

Cut to.

Longshot of Pecos Bill with Evan on top of tornado W.M. with Paul Bunyan a little farther off turned toward them.

PEcos Bill

Mr. Bunyan, we need ya’ to hold that varmint still! We got ourselves a bonafide plan!

Paul Bunyan looks at Pecos Bill, Evan and tornado W.M. for a few seconds before nodding. Pecos Bill turns tornado W.M. downward.

Cut to.

Long shot of *Big Rivers Daughter Mk2* about to fire up on the *Manifest Destiny* again but tornado W.M. moves in front of the *Big Rivers Daughter Mk2*.

Cut to.

High angle shot of Pecos Bill, Evan and tornado W.M. looking down at *Big Rivers Daughter Mk2*.

Pecos bill

Annie, we need you to hold fire till we can get Evan here up in that there *Manifest Destiny*. After that we need you to only use interceptin’ fire make sure those arms don’t make a full swing at anyone!!

Cut to.

Long shot of *Big Rivers Daughter Mk2* with tornado W.M. in front of it.

annie christmas

I hope ya heard him crew! We need to hold fire till we get Evan in that thing then we make sure that thing can’t get good use of its arms!

Cut to.

Medium shot of Pecos Bill and Evan on tornado W.M. Pecos Bill turns his head toward Evan and just nods. Evan nods in response both with a look of determination on their faces. Pecos Bill pulls on the reigns and heads toward the *Manifest Destiny* that is moving toward Paul Bunyan.

Cut to.

Medium shot of Paul Bunyan putting his axe away as he moves toward the *Manifest Destiny*. The *Manifest Destiny* brings back his excavation claw to swing at Paul Bunyan.

Cut to.

Point of view shot of Annie Christmas in the howitzer chair of the *Big Rivers Daughter Mk2*. The ring site on the side of the Howitzer lines up with the excavation arm of the *Manifest Destiny* and the howitzer looking canon goes off.

Cut to.

The *Manifest Destiny* excavation arm pulled back to hit Paul Bunyan that is within range. Just as the excavation claw is pulled back fully and starts to move it gets swung back again from a shot made by Annie Oakley. Paul then side steps ducks under the op arm extended due to the impact and gets the *Manifest Destiny* in a double arm hold.

Cut to.

Medium shot of Paul Bunyan’s back as he Keeps the *Manifest Destiny* from moving. Moving up to the *Manifest Destiny* is Pecos Bill, Evan and tornado W.M.

Cut to.

Over the shoulder shot of Pecos Bill lifting his lasso over his head and throwing it at the *Manifest Destiny*. The lasso wraps around one of the spikes on to of the railings that wrap around the torso of the *Manifest Destiny* to help with construction and repairs. Pecos Bill pulls the reigns of tornado W.M. up to get as much height as they can.

Cut to.

Medium shot of Pecos Bill pulling back the rope and *Manifest Destiny* with Evan behind him.

Pecos bill

GO!!! knows ya’ chance as long as we can keep it still you can go cross the rope.

Evan nods, carefully balances himself on the saddle reaches past Pecos Bill for the rope and places John Henrys steampunk hammer horizontally on the rope then uses it as a zip line.

Cut to.

Longshot of Evan moving toward the *Manifest Destiny* on the John Henry Steampunk hammer and Pecos Bill rope zip line.

Cut to.

Medium shot of the *Manifest Destiny* in Paul Bunyan’s arm hold. Pecos Bills lasso is seen The *Manifest Destiny* is finally able to shake Paul Bunyan’s hold and swings at him.

Cut to.

Long shot of Evan moving on the zipline the arm of the *Manifest Destiny* from swinging at Paul Bunyan passes behind Evan snapping the lasso. Evan for a few seconds is seen falling.

Cut to.

Medium shot of Pecos Bill with a truly panicked look on his face.

Pecos bill

EVAN!!!

Cut to.

Ext. -Ground level of the battle within the mountain range. -Day. -Overcast.

Low angle shot of Nuna riding alongside the battle. She looks up to tee Evan falling!

Cut to.

Close up of Nuna eyes going wide at seeing Evan fall.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

High angle Longshot of Evan one hand still holding John Henrys Steampunk hammer and the other hand reaching for the rope.

Cut to.

Cloe up of Evans hand wrapping around the broken lasso.

Cut to.

Longshot of Evan swinging toward the *Manifest Destiny*. He hits the side of the *Manifest Destiny*.

Cut to.

High angle shot of Evan hitting the side of the *Manifest Destiny*, but the impact makes him drop John Henrys steam punk hammer.

evan

NO!!

Cut to.

Point of view of Evan as he watches John Henrys steampunk hammer fall below him.

Cut to.

Close up of Evans face looking with disappointment and sorrow at dropping John Henrys Steampunk hammer but that expression is slowly replaced with the same determination he had when he arrived at the battle. Evan reaches with his other hand that held the hammer for the rope up to the *Manifest Destiny*.

Cut to.

Medium high angle shot of Evan climbing the rest of the lasso.

Cut to.

Ext. -Ground level of the mountain range. -Day. -Overcast.

Low angle shot of Nuna looking up at Evan climbing the lasso up but she notices something shining falling beneath him.

Cut to.

Close up of John Henrys steampunk Hammer falling toward the ground.

Cut to.

Medium shot of Nuna Looking shot of Nuna she turns to her Choctaw tribe riding along her with the buffalo they brought.

nuna

Stick to our plan!!! I NEED TO GET THAT HAMMER!

The Choctaw tribe member riding next to her nods as Nuna reigns her horse in the direction of the treads of the *Manifest Destiny*.

Cut to.

Longshot of the shine given off by John Henrys hammer is seen falling for a giant dust cloud made by the *Manifest Destiny* and Nuna riding into that dust cloud with no hesitation.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Longshot of the railing of the *Manifest Destiny* that goes across its chest. Evan is seen climbing up and over the railing while in the background Paul Bunyan is lifting both fists in a boxing stance.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of the *Manifest Destiny* moving forward but suddenly stops and dips forward a bit.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Longshot of Evan running along the walkway across the *Manifest Destiny*’s chest when it abruptly stops it causes Evan to stumble so he grabs onto the railing.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of the *Manifest Destiny* looking down

Cut to.

Low angles shot of the jackelopes popping up from multiple holes in front of the *Manifest Destiny*. The camera takes a dive into one of these holes and follows it to the jackelopes creating large trench like pot holes in front of the *Manifest Destiny* then leaving when they are done with one trench.

Cut to.

Ext. -Ground level of the mountain range. -Day. -Overcast.

Close up of the *Manifest Destiny*’s treads in a jackelope made trench as it moves up and out of the trench with some difficulty. But when the treads start to move out of the trench it slowly gets pulled back into it.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Close up shot of the *Manifest Destiny* turning its head and seeing a massive herd of buffalo with ropes tied to them pulling the opposite direction with the ropes going the other way.

Cut to.

Ext. -Ground level of the mountain range. -Day. -Overcast.

Long shot of one Choctaw tribe member tying a rope around a buffalo’s neck taking the arrow at the other end of the rope and firing.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Close up of the walkway with railing as the arrow goes above the railing, fall and then goes around the railing a few times effectively wrapping and tangling itself to the railing.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Close up of the *Manifest Destiny* as it turns its head back around Paul Bunyan right hooks its head.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Long shot of Evan reaching a sealed metal door on the walkway he tries to get it open. The punch from Paul Bunyan connects causing the heavy door to swing open and Evan dives in.

Cut to.

Int. -Within the *Manifest Destiny.* -Day.

Long shot of the dark metal hallway as Evan bursts in. He looks down and up the hallway before heading down it.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of the *Manifest Destiny* about to bring all four arms down on Paul Bunyan in retaliation for the Right hook. Then explosions surround the arms causing them to come together.

Cut to.

Low angle tracking shot of the *Big Rivers Daughter Mk2* circling the edge of the fight its cannons smoking again as it rapidly moves from right to left.

Cut to.

Over the shoulder shot of Annie Christmas in her piloting dome she looks over her shoulder to deliver a message.

Cut to.

Long shot of Annie Oakley turning wheel checking valves and squinting at the howitzers side site.

Cut to.

Medium shot of Annie Oakley squinting down the side site. She jumps a bit from Annie Christmas’s intercom system.

annie christmas

First Mate Annie that was some very fine shooting just then!

Cut to.

Over the shoulder shot of Annie Oakley in the gunner seat on the deck you can see *Big Rivers Daughter Mk2* piloting dome and Paul Bunyan facing the *Manifest Destiny* farther off.

annie oakley

Just following your orders captain “Get dem arms together!”

Tornado W.M. is seen lunging from the side at the *Manifest Destiny* as the latter arms are close together.

Cut to.

Tracking close up shot of Tornado W.M.s head as it goes along the four arms of the *Manifest Destiny* when it reaches the length of its outstretched arms the head of tornado W.M. goes under and start to wrap around the *Manifest Destiny* arms tightly stretching all four together out.

The camera circle to the front of the *Manifest Destiny* as Paul Bunyan puts both hands on its shoulders and pushes it back now and then he throws a hook at its head.

Cut to.

Ext. -Ground level of the mountain range. -Day. -Overcast.

Long shot of the massive herd of buffalo tied to the *Manifest Destiny* pulling the other direction with the Choctaw tribe now have their own horses tied to the *Manifest Destiny*. Nuna rides up holding in the air John Henrys steampunk hammer.

Cut to.

Low angle shot of Nuna riding her horse with the *Manifest Destiny*’s back looming in the background as its pushed and pulled back. Nuna points at the *Manifest Destiny* the Choctaw tribe member wraps a rope around her horses’ neck and fires an arrow at the other end of the rope at the back of the *Manifest Destiny*. Nuna points to an extra lassoed rope on the Choctaws members horse, they hand it to her. The rope goes slack. Nuna lowers John Henrys Steampunk hammer to Koh who puts it in his mouth. Nuna grabs with both hands the rope then wraps her ankles around it to Koh Jumps up on to her stomach.

Cut to.

Longshot of Nuna climbing u the rope upside down with Koh holding on tight while he keeps John Henrys steampunk hammer in his mouth.

Cut to.

Int. -Within the Manifest Destiny. -Day.

Longshot of Evan running down the halls he now is armed with a monkey wrench, a person who helped construct the *Manifest Destiny* left behind, Evan is breaking pipes, valves and gauges as he rounds a corner the *Manifest Destiny* shakes making him drop the monkey wrench.

Cut to.

Close up of the space between the inner walkway and the wall as the monkey wrench falls into it.

Cut to.  
Medium shot of Evan looking down at the falling monkey wrench he then looks right and moves on.

Cut to.

Long shot of Evan walking up some metal stairs.

Cut to.

Long shot of the top of the stairs as Evan runs up them. Evan looks right then left and heads right.

evan

The star has to be here somewhere.

Dissolves into.

Longshot of a metal door inside the Manifests Destiny it’s blasted off its hinges and standing in the doorway is Nuna holding John Henrys Steampunk hammer. With Koh at her feet.

Cut to.

Over the shoulder shot of Nun as she steps into the *Manifest Destiny* camera tilts down as her Nuna looks down at Koh. Koh sniffs the air and starts pointing in a direction.

Cut to.

Medium shot of Nuna who looks surprised.

Pecos bill

You smell him? Evan?

Cut to.

Medium shot of Koh who nods and points frantically.

Cut to.

Longshot of Nuna with Koh standing in front of her. Nuna motions to Koh.

NUNA

Then go! GO FIND EVAN!

Koh races down the hallway and Nuna follows the camera pans to follow them as they run down the hallway.

Dissolve into.

Long shot of along the hallway of the *Manifest Destiny* a single door is open. Evan walks up to the doorway then cautiously enter it.

Cut to.

A Over the shoulder shot of Evan entering the room as Evan Surveys the room he sees a giant square extending from the wall at the end of the room. The giant metal square has a giant safe like door that has been padlocked three times and has three vents you would see on a stove pipe stove with an intense white glow coming from behind it. On each side of the square a little past it are two skinny windows on both sides which you can see Paul Bunyan pushing the *Manifest Destiny* back.

Cut to.

Int. -The *Lone Star* room. -Day. -Overcast

Medium shot of Evan in the doorway looking around the room carefully before entering it.

Cut to.

Longshot of the room Evan entering from the right and slowly walking toward the metal box that holds the *Lone Star of Texas*.

Cut to.

Low angle shot of Evan placing his hand on the locked door.

Cut to.

Cloe up of Evans hand on the door next to that are the padlocks keeping the door closed.

Cut to.

Low angle shot of Evan with his hand on the locked door Evan looks left and right for something to break the padlock with. His head stops at the second look to his right.

Cut to.

Cloe up of an old metal fire extinguisher.

Cut to.

Low angle shot of Evan with his hand on the padlocked door. Evan walks away and comes back with the fire extinguisher which he lifts up with both hands.

Cut to.

Close up of the three padlocks as they are hammered by the fire extinguisher Evan is able to bash off one with the fire extinguisher.

Cut to.

Ext.-A side head platform of the *Manifest Destiny.* -Day. -Overcast.

Medium shot of Senator Grismen leaning on a railing with a stern look on his face.

Cut to.

Over the shoulder shot of Senator Grismen looking at Paul Bunyan, Big Rivers Daughter MK 2, and Senator Grismen turns his head.

Cut to.

Long shot of along the left arm of the *Manifest Destiny* Senator Grismen looks at the tornado W.M. wrapped arms of the *Manifest Destiny*. Before turning and walking toward the camera.

Cut to.

Long shot of a small railed platform that is revealed to be just outside the left side of the Manifest Destiny’s head.

Cut to.

Int. -The *Manifest Destiny’s* lone star room*.* -Day.

Medium shot of Evan hammering at the locks with the fire extinguisher. A door in the background opens and Senator Grismen enters.

Senator Grismen

*YOU!!!*

Evan starts hammering at the lock faster as Senator Grismen charges him.

Cut to.

Low angle shot of Evan lifting up the fire extinguisher and bringing it down with a clang twice.

Cut to.

Close up of the final lock on the safe door. Finally, with one more good hit it breaks off.

Cut to.

Low angle shot of Evan now bathed in light with the rest of the room smiling in relief. Then Senator Grismen tackles Evan.

Cut to.

Over the shoulder shot of Senator Grismen trying to restrain a struggling Evan.

Senator grismen

YOU! On the train, and the camp! You set these icons who have lived past their prime at me.

Cut to.

Low angle shot of Senator Grismen with a maddening look upon his face as he tries to hold down Evan.

enator grismen

I WILL FEED YOU TO THE ENGINE SO YOU MAY LIVE TO YOUR FULL POTENTIAL OF HELPING MAKE THIS LAND GREAT!!!

Evan fires the fire extinguisher in his face.

Cut to.

Long low angle shot of Senator Grismen getting knocked back from the fire extinguisher coughing Evan gets up from the ground and runs toward the *Lone Star of Texas* he lifts the fire extinguisher. Evan is suddenly pulled back by Senator Grismen.

Cut to.

Point of View of Evan Looking up at Senator Grismen standing over him Senator Grismen lifts up his leg to stomp on Evans head but Koh suddenly jumps up to bite his lifted leg. Then a lasso wraps around Grismen and pulls him back.

Cut to.

Medium hot of Nuna holding the other end of the lasso with one and leaning back to in her other hand is Joh Henrys steampunk Hamer.

nuna

EVAN!!! CATCH!!!

Nuna throws John Henrys Steampunk hammer.

Cut to.

Low angle tracking shot of John Henrys Steampunk hammer flying through the air over the Heads of Senator Grismen and Evan. Evan gets up and runs toward the hammer.

Cut to.

Longshot of Senator Grismen lassoed with Koh still biting his leg and Nuna Holding onto the lasso in the doorway. Senator Grismen suddenly gets up and tries to move forward but Nuna plants her feet into the ground and holds Senator Grismen in place.

Cut to.

Long shot of the length of the room on the left side is Evan running to catch John Henrys steampunk hammer.

Cut to.

Long shot of Evan leaning forward as the hammer lands in his outstretched hands as Evan draws closer to the light of the *Lone Star of Texas*. Senator Grismen Leaning forward to try to stop Evan but in farthest in the doorway is Nuna holding back Senator Grismen with the lasso.

The Camera follows Evans hands as it catches John Henrys steampunk hammer and lifts it up.

Cut to.

Longshot of Evan from behind bringing down John Henrys steampunk Hammer onto the *Lone Star of Texas*. Upon contact a large blast alongside a huge burst of light occurs knocking Evan back.

Cut to.

Long shot of Senator Grismen being held back by the lasso Nuna is holding on to. They are both blown back to the ground. Senator Grismen quickly gets up and runs forward.

sentaor grismen

NO! NO NO NO NO NO!

Cut to.

Longshot of Evan on his back looking at the *Lone Star of Texas* that is growing hotter and brighter. Senator GRismen runs past him from the background. Evan gets up after Senator Grismen runs past him and Evan runs back towards Nuna picking up John Henrys steampunk hammer.

Cut to.

Medium shot of the open metal door to the *Lone Star of Texas* as Senator Grismen lasso still pinning his arms to his torso tries to desperately close the door.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Long shot of the *Manifest Destiny* being pushed by Paul Bunyan all of its arms wrapped up by Tornado W.M. Suddenly the eye of the *Manifest Destiny* glows three times brighter. The *Manifest Destiny* starts shaking violently and is able to violently shake off tornado W.M. and knock back Paul Bunyan. The *Manifest Destiny* starts swinging all four of its arms violently acting erratically.

Cut to.

Long shot of Paul Bunyan getting up, behind him Tornado W.M. that was thrown and in the back *Big Rivers Daughter Mk2*. Paul Bunyan keeping his eyes on the *Manifest Destiny* lifts up one hand back at Tornado W.M. and *Big Rivers Daughter Mk2*.

Cut to.

Long shot of the *Manifest Destiny* being pushed by Paul Bunyan all of its arms wrapped up by Tornado W.M.

Paul bunyan

NO! We cannot strike this thing any longer friends Evan is still in there somewhere but what ever happened in there made it lose its focus. It’s only a threat if it gets near one of us. We wait for our little friend to get out of there then we can pummel it until then we don’t let it leave this mountain rage.

Cut to.

Int. -Within the *Manifest Destiny. -*Day. -Overcast.

Long shot of the doorway as Nuna bends down to pick up Koh who ran to her and Evan who stops to talk to her.

Cut to.

Medium shot of Evan facing Nuna who’s holding Koh, in the back Senator Grismen is trying to force the giant metal door close.

evan

I think the *Lone Star of Texas*s gonna blow any second we gotta go now!!’

Nuna

I know the way me and Koh entered Follow me!

Evan nods at Nuna and they run right.

Cut to.

Long shot of the hallway Evan and Nuna are running through the *Manifest Destiny* shakes violently causing them to stumble.

Cut to.

Long low angle shot of the walkway that Nuna climbed to with the ropes still attached to the bison are seen tied to the railing. The door is swung open as Nuna kicks open the door while still holding Koh. Evan runs out also quickly Evan hands Nuna John Henrys steampunk hammer as she places Koh on her shoulder where he proceeds to grab her face.

Cut to.

Medium shot of Senator Grismen still trying to force the metal door to the now unstable *Lone Star of Texas* close.

Cut to.

Long shot of the large metal door the *Lone Star of Texas* getting brighter and brighter while Grismen is trying to close the giant metal door. Finally, the *Lone Star of Texas* explodes.

Cut to.  
Medium shot of Senator Grismen trying to push back the metal door yelling as he is swallowed by pure light.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Low angle shot of the *Manifest Destiny*s head exploding followed by more explosions heard from the inside of the *Manifest Destiny.* The camera tilts down to a medium shot of Evan and Nuna at the railing Koh still holding onto Nunas face as.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Low angle long shot of Evan and Una standing at the railing with the ropes leading to the bison in front of them. Evan is taking off his shirt to use for his own zip line but points at the rope.

evan

Use the hammer to zip line down I’ll be right behi-

Cut to.

Close up of holes being blown into the *Manifest Destiny* from the inside the camera tilts directly downward at Evan and Nuna looking up.

Cut to.

Medium shot of Evan in his under shirt looking up with Nuna at the explosion eh looks at Nuna and pushes her a little.

EVAN

JUST GO GO GO!!!!

CUT TO.

Long shot of Evan watching Nuna go over the railing and zipline down while.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Over the shoulder shot of Paul Bunyan he spots someone zip lining from the back of the *Manifest Destiny*. However, Paul Bunyan thinks its Evan.

paul bunyan

There’s Evan let’s lay this thing low once and for all!!!

Cut to.

Longshot of Paul Bunyan behind him to his left is tornado W.M. and on the rocky cliff is *Big RIvers Daughter Mk2*. Paul Bunyan reaches back pulls out his double-sided axe revs it to get the blades spinning lifts it and charges forward. Tornado W.M. lunges forward, and the Big Rivers Daughter lets loose all of her cannons.

Cut to.

Medium shot of the *Manifest Destiny* having holes blown into it from within while still swinging widely. Paul Bunyan runs up and is able to cut a very deep gash across its chest before ducking its wildly swinging arms to move past it.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Longshot of Evan on the walkway at the back of the *Manifest Destiny* the strike by Paul Bunyan knocks him down.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of The *Manifest Destiny* with a giant gash in its chest is then pummeled and has more holes punched into it. The shots continue until the arms themselves are destroyed at the shoulders.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Longshot of Evan on the walkway picking himself up from the strike of Paul Bunyan by using the railing but holds on tightly as *Big Rivers Daughter Mk2* shots hit the front of the *Manifest Destiny*.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of the *Manifest Destiny* just twisting its damaged torso. Tornado W.M. then coils itself around the rest of the *Manifest Destiny*.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Long shot of Evan about to zipline down using his shirt he already has the shirt horizontally bridged across the rope and has both hands folding to it tightly.

Cut to.

Low angle shot of Evan at the top of the rope with Nuna looking up from a corner of the shot at Evan riding on top of one of the buffalos.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Medium shot of the *Manifest Destiny*’s damaged torso with tornado W.M. coiled around it. Tornado W.M. then proceeds to start to drag the rest of the *Manifest Destiny* down to the ground while it still struggles to stay up running on nothing but fumes from the *Lone Star of Texas*.

Cut to.

Ext. -An outer walkway of the *Manifest Destiny.* -Day. -Overcast.

Longshot of Evan just starting to go down the zipline when the *Manifest Destiny* starts being dragged down by Tornado W.M. This causes the line to go slack making it very dangerous for Evan.

Cut to.

Ext. -A mountain range within the North Western United States. -Day. -Overcast and Windy.

Low angle shot of Evan now going down the slack zipline at a faster more dangerous speed to the point he is almost free falling. The smoke and dust cover him up completely. All the while Nuna is watching what is happening. The camera follows the slow fall of the *Manifest Destiny*’s damaged torso due to its struggling to stay up while yelling.

nuna

EVAN!! EVANN!!!

Cut to.

Longshot of Pecos Bill on top of tornado W.M. notices Nuna yelling and looks in her direction. Pecos Bill quickly reverts W.M. to his horse mode and rides across the Manifests Destiny’s chest quickly rides toward Nuna.

Cut to.

High angle shot of Nuna about to run into the dust cloud but Pecos Bill arrives jumps off his horse and holds Nuna back by grabbing her by both shoulders.

Cut to.

Medium shot of Pecos Bill grabbing Nunas shoulders as the *Manifest Destiny* falls in the background.

pecos bill

Nuna! Nuna! Whats wrong where’s Evan!?

Nuna points to the falling *Manifest Destiny*.

Cut to.

Medium shot of W.M. above Pecos Bill and Nuna W.M. looks at Nunas pointing hand then back the dust cloud. W.M.’s eyes turn red it shakes itself and gallops forward,

Cut to.

Longshot of the dust massive smoke and debris Cloud with the silhouette of the *Manifest Destiny* seen. W.M. charges into it.

Cut to.

Medium low angle shot of Pecos Bill with a look of anxiety on his face to match Nunas panic as he still is holding her shoulders in anticipation.

Cut to.

Longshot of the smoke and dust cloud a trotting is heard and the silhouette of W.M. I seen through it eyes blue. As he gets a closer a second silhouette on top of W.M.’ is seen. It is that of a person slumped over forward on top of W.M.

Cut to.

Low angle long shot of W.M. entering the shot from the right with Evan slumped forward on top of him. To the left Pecos Bill and Nuna give a small smile and relax a bit while Evan gives thumb a weak thumbs up before falling off W.M. collapsing to the ground causing Pecos Bill and Nuna to sprint for him.

thE LAND OF OPPURTUNITY

Int. -Evans guest room at the Saloon he played his violin at. -Day. -Sunny.

Point of view of Evan his eyes are closed. Evan eyes slowly open revealing he is looking at the ceiling he turn his head and sees Nuna in one corner asleep with a blanket wrapped around her with Koh nuzzled next to her leg. Evan looks at the other corner of the same wall and sees Pecos Bill sitting in a chair his hat down sleeping also

Cut to.

Longshot of the bed Evan is lying in as he moves the covers off of himself then and painfully get out of bed.

Cut to.

Close up of Koh his ears twitching at the sounds Evan is making. Koh head lifts up, eyes slowly open, looks at Evan and then proceeds to poke Nuna’s Legs with his antlers. Camera pans up to Nuna who yawns and rubs her eyes.

nuna

Koh? Koh what is it?

As Nuna opens here eyes they grow wider and the camera tracks her as she stands up.

nuna

Bill! Bill! Get up! Evan’s awake!

Cut to.

Medium shot of Pecos Bill lifting up his hat with one thumb and giving a half smile.

pecos bill

Well look at that, a day’s whole rest and he’s back up on his feet.

Pecos Bill stands up.

Cut to.  
Long shot of the room Evan standing up Nuna walks up to him from the left and like before puts one of his arms over her shoulder to help carry him and Pecos Bill grabs the Stetson off the dresser next to him and opens the door.

Cut to.

Medium shot of Pecos Bill holding the door open for Evan and Nuna. As Evan and Nuna Enter the doorway Pecos Bill places Evans Stetson on Evans head.

pecos bill

Ya’ gotta stop ending up back here Evan. Risking ya life but saving others in the end. At this rate ya gonna make us Tall Tales look bad.

Cut to.

Close up of Evan and Nunas face. Evan looks at Pecos Bill with a smile and nods at him.

Cut to.

Int. -The saloons main room. -Day. -Sunny.

Longshot low angle shot of the saloon floor you can see Evan, Nuna, Koh and Pecos Bill on the second-floor walkway. Evan stops leaning on Nuna and starts to walk normally. First down the stairs is Pecos Bill then Evan followed by Nuna and finally Koh.

Cut to.

Over the shoulder shot of Evan following Pecos Bill down the stairs

evan

You said I was out for an entire day what exactly happened while I was out?

pecos bill

A lot pardner let’s see…

Cut to.

Medium tracking shot of Pecos Bill with Evan behind him going down the stairs.

pecos bill

That there *Manifest Destiny* is nothin’ but a pile o’ scrap with no sign of Grismen…

Cut to.

Over the shoulder shot of Evan following Pecos Bill down the stairs

Evan

Grismen tried to close the door to the *Lone Star of Texas* when it finally exploded.

Pecos Bill stops turns his head around to partially face Evan.

pecos bill

Well guess that solved itself then ain’t it?

Cut to.

Medium tracking shot of Pecos Bill with Evan behind him going down the stairs.

pecos bill

Ok let’s see, Babe was just knocked out during the fight and is fully recovered, Mr. Bunyan himself only suffered a few bruises, W.M. got a few dents and scratches that have been fixed up, Annie’s *Big Rivers Daughter Mk2* got some scratches but is runnin smoothly, we still have John Henrys hammer, Nuna made sure to that, no lives were lost ‘cept Grismens acordin to ya’…

Pecos Bill, Evan, Nuna and Koh reach the bottom of the stairs.

Cut to.

Over the shoulder shot of Evans following Pecos Bill on the saloon floor.

pecos bill

… none surprisingly some writers want to make a dime novel ‘bout the adventure ya’ had.

Cut to.

Medium shot of Evan following Pecos Bill. Evan has a look of surprise on his face.

Evan

What? A dime novel with me in it?

Pecos Bill nods without turning around.

pecos bill

That they do pardner, that they do.

Cut to.

Over the shoulder shot of Evan. Evan watches Pecos Bill turn around next to the saloons front swinging double doors you can hear a crowd just behind the double swinging saloon doors talking with anticipation.

pecos bill

Oh by the by when *The Lady of Progress’s* crew got a wind it was safe to head back west they were just a days out from here. They turned right back round and we told all of ‘em what ‘xactly happened. Then we all a figured you might wake up soon and well…

Pecos Bill nods toward the door

Cut to.

Medium shot of Evan looking at the door then to Pecos Bill Nuna walks up behind him taps Evans shoulder. Evan turns around to partially face Nuna where she nods at the door.

Cut to.

Point of View of Evan looking at Pecos Bill standing next to the double swinging saloon doors. Judging by the light outside it seems like its just before sunset. Evan walks forward out of the doors the light outside blinds him at first but when his eyes adjust he can see a large crowd of people cheering to his right while to his left closest to him is Annie Christmas next to W.M. farther stands Paul Bunyan next to Babe and in front of them is Annie Christmas’s *Big Rivers Daughter Mk2* with her crew all a standing on the deck.

Cut to.

Int. -Amarillo Texas, outside of the Saloon. -Day. -Almost sunset.

Medium shot of Evan exiting the saloon walking forward. Evan stumbles a bit, but Annie Christmas extends an arm to catch Evan and she gives him a smile and a nod.

annie christmas

It’s a relief to see ya’ doin fine babeh!

Evan walks forward a little better with no help.

Cut to.

High angle shot of Evan looking right and left at this amazing greeting everyone is giving him.

Cut to.   
Long shot of the *Big Rivers Daughter Mk2* Evan walks up to and then looks up. The walkway has been already extended for Evan and he begins to step on it followed by Annie Christmas, Pecos Bill, W.M., and Nuna who of course is carrying Koh.

Cut to.

Int. -the Deck of the *Big Rivers Daughter Mk2*. -Day. -sunset.

Longshot of the top of the *Big Rivers Daughter Mk2* walkway as Evan reaches the top. The camera tracks him as he walks farther on to the ships deck toward the bow. Annie Christmas is seen behind him and she motions Annie Oakley to go get something, followed by Pecos Bill. When Evan reaches the bow with his back now toward the shot he looks over the crowd while everyone lines up next to him in this order: Annie Christmas, Nuna holding Koh, Evan, Pecos Bill, and W.M. Suddenly the *Big Rivers Daughter Mk2* starts to lift up in the air. Evan stumbles a little before looking up.

Cut to.

Close up of Evans face as he looks up and behind him. The camera than pans to Paul Bunyan’s giant warm smile as he lifts the *Big Rivers Daughter Mk2* with both hands while on one knee and he does not stand up. Paul Bunyan has positioned the *Big Rivers Daughter Mk2* enough for the crowd to clearly see everyone on the Annie Christmas’s boat.

paul bunyan

On behalf of everyone Evan thank you, thank you.

Cut to.

Long shot of Evan, Pecos Bill, Nuna holding Koh, Annie Christmas and W.M. lined up on the bow looking up and back at Paul Bunyan then turning around to face the cheering crowd. Annie Oakley carrying the wooden violin box walks up from behind and taps Evan on the shoulder and Evan turns fully around in response.

Cut to.

Over the shoulder shot of Annie Oakley holding out the wooden violin box to Evan. Evan looks at the wooden violin box then Annie Oakley Evan smiles and gently accepts the Box. Annie Oakley walks away. Annie Christmas who is visible past Nuna on the left speaks and nods.

annie christmas

You forgot this here on mah boat. Thought you’d like it back.

Evan turns right and the camera pans in the same direction to show Pecos Bill now leaning on the bows railing. Evan looks from the wooden violin case to Pecos Bill. Pecos Bill smiles and nods at Evan.

pecos bill

C’mon pardner give em’ a proper greetin’.

Pecos Bill gestures to the crowd. Evan gives a very hopeful smile and turns toward the crowd. Evan bends down you here the latches on the wooden violin case unlatch.

Cut to.

Close up of Evans hands reaching into the open wooden violin case and lifting out the violin.

Cut to.

Medium shot of Evan resting the violin on his shoulder as he places the bow across the strings and begins to play the crowd grows quiet.

Cut to.  
Medium shot of Annie Christmas relaxing by leaning on the railing while miming conducting the song with one of her hands listening to the music while watching Evan.

Cut to.

Low angle shot of the entire crew of the *Big Rivers Daughter Mk2* with Annie Oakley in the exact middle swaying to the music while on the second floor and third floor of the deck building.

Cut to.

Close up of Paul Bunyan smiling warmly down at Evan on the *Big Rivers Daughter Mk2* that I in both of his hands. Paul Bunyan’s head is swaying to the music. The camera pans right to show Babe also swaying to the music alongside Paul Bunyan

Cut to.

Pecos Bill nodding his head slowly to the music and at Evan smiling proudly with W.M. next to him with blues eyes. W.M. reigns quietly up to a part of the violin song in joy.

Cut to.

Nuna holding Koh upright in both arms just watching with a proud smile on their faces at Evan.

Cut to.

High angle Medium shot of the crowd down below watching from above

Cut to.

Close up shot of Evan playing his violin eyes closed for a few seconds the camera circles him playing and dollys back gradually as it circles. Finally, it stops on a medium shot that captures everyone in this order: W.M., Pecos Bill, Evan, Nuna holding Koh, and Annie Christmas above them two stories of Annie Christmas’s crew and above them Paul Bunyan and babes face who decided he wanted his head next to Paul Bunyan’s cheek to cheek. Behind them all however, is a bright orange sunset the sun still high enough to be seen above Paul Bunyans head. Evan Spreads his arms wide a violin in one hand and the bow in the other.

EVAN

***WELCOME!!! TO THE LAND OF OPPURTUNITY!!!!***

Cut to.

