

HAROLD MILTON, SIDE ONE

HAROLD

Calm

Will, I have an idea.

WILL

I'm listening.

HAROLD

We can stop the train -

WILL

Quiets his tone almost to a whisper as he struggles to control his temper.

If we stop the train, we can get out and try to access the brakes from the roof. One thing at a time.

HAROLD

The hand brakes. Get a porter or waiter in every car to engage the manual hand brakes.

PULLMAN

How can we coordinate that? One mistake and the cars will be moving at different speeds and crash into each other! Like a row of dominoes!

HAROLD

We can keep rhythm with song, like the way the railroad men would lay track. It'll keep us all turning the brakes at the same rate and slowing the train as a unit.

PULLMAN

Indignant

You're going to *sing* to save the Night Train? Are you out of your mind? This isn't a fairy tale!

HAROLD

Staying focused. Disregarding Pullman's insults.

We just need a signal to know when to stop the train safely all together.

WILL

The flares. We'll use the flare gun out the window from the engine. We'll need two men in each car.

HAROLD

We can do this.

WILL

We'll pull the brakes at 1:30, but don't go until you see Paul's signal.

PAUL

My signal?

WILL

He'll send the flare out the right hand window. As soon as you see that, all the hand brakes should be pulled. I'll guide the train as it goes into the tunnel. If all goes well, we'll slow down enough to make it around the curve.

HAROLD

Understood.

WILL

Go get them ready, Harold. Two men to a car.

HAROLD

Yes, sir.

HAROLD begins to walk out of the boiler room.

WILL

Calls after him

We've got one shot at this, Harold. You'd better make it count.

HAROLD

Smiles

I'm a railroad man, Will. You don't have to worry.