

***BACK*** ««««««««  
***TO THE FUTURE***  
»»»»»»»» ***PART IV***

*(alternate future version or the “Middle Ages in America” in Hill Brook 2135)*

**Original scenario by Michel Labbé**

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Here is a short and partial overview:

In 2055, due to global warming, the ice at the two poles had melted and caused a change in the earth's rotational axis. Some of the inhabitants of northern Europe, Norway, Sweden, Scotland, Ireland, Iceland and Greenland had come to settle in what was known as California on the outskirts of Hill Valley. This had given birth to a number of diverse hybrid Californians, intermixed with the Scottish, Irish, Norwegian and Iceland bloodlines. This had given birth to a new continent that controlled the only source of drinkable water for thousands of miles around, which came from the newly named Hill Valley, (formerly Hill Brook). Rigor Strickland, or the northern clan, had been mandated by CENE (Council of the Elders of New Earth) to locate a certain Baff "The Terrible" Tannen of the Groalian clan, accused of the rape and murder of princess Gaëla. The people of this time had become suspicious of strangers, and had developed a new form of execution which stood at Grand Pine place, called **The Iron Cage**. Doc, Marty, Jules and Verne arrive in this new episode of BTTF to search for a precious manuscript that has been lost in time. This document is the only hope that can save Wilmor Clayton (Clara's father) from a perilous duel in 1895.

NEW CHARACTERS © Michel Labbé

1895

**NEWTON** *Doc's new dog, named in honor of sir Isaac Newton.***THE TELEGRAPH DELIVERY MAN** *from « Western Union ».***PINKLEY** *The locomotive engineer.***PASSANGER 1** *on the train / a young lawyer.***PASSANGER 2** ..... / *an elderly lady.***PASSANGER 3** ..... / *a man with a melon hat.***PASSANGER 4** ..... / *a lady from high society.***PHIL** *Thompson, 43 / founder and boss of the General Store of Hill Valley which was built in 1890.***ALEXANDRINA** *Harris / a widow wearing black / the Brown's neighbor of Hill Valley.***FANG** *a gigantic doberman / Alexandrina's faithful companion.***BENJAMIN** *Strickland, 19 / Marshal Strickland's son and deputy.***THE CRIER** *at the entrance of Buffalo Bill's Circus.***THE PORTER** *at Virginia City's hotel.***JACK RABBIT** *orphan / trapper / an old gold miner who makes friends with Jules and Verne.***MAN 1** *at the saloon of Virginia city / at Jack Rabbit's table.***MAN 2** .....**MAN 3** ..... / *at the next table, Cromwell's table.***MAN 4** .....**MAN 5** .....**MAN 6** ..... / *at Cromwell's table.*

**FRED** *Miller / Virginia city's saloon barman / friend and brother-in-arms of the Wilmor's.*

**CROMWELL** *John-Lee / english loyalist baron / Wilmor's eternal rival.*

**LUDWIG** *the baron's valet.*

**BUFFALO BILL** *The Circus Master.*

**JUDGE HODGE** *a stout one-armed man / Virginia city's judge.*

**OBSERVER 1** *outside the saloon on the street.*

**OBSERVER 2** .....

**OBSERVER 3** .....

**WILL** *Bennett / a warden.*

**COW-BOY 1** *inside the saloon.*

**COW-BOY 2** *outside the saloon on the street.*

**COW-BOY 3** .....

**FERGIE** *Ross / the owner of the ladies boutique.*

**ESTRELLA** *9, the little girl who sat on the galerie and told her vision to Doc.*

1985

**THE VIKINGS** *Drunkards and scoundrels / Marty's worst nightmare.*

**FIREBEARD** *The Viking who will decapitate Jennifer in Marty's nightmare.*

**DOC 1985** *disguised as a Christopher Columbus / Marty's worst nightmare. \*\*\**

**MAN 7** *a driver disguised as a undertaker who almost runs into Marty.*

**THE LIBRARIAN** *of the Hill Valley library.*

**MORE...**

CHARACTERS / Property UNIVERSAL Studios Inc.

DOC Emmett L. Brown(*blacksmith*), Clara(*Clayton*), Jules and Verne Brown, Marshal Strickland, George, Lorraine(*Baines*), Dave, Linda, and Marty McFly, Buford “Mad Dog” Tannen, Biff Tannen(*1985 / at the end of Part 3*), Jennifer Parker, Red(*Thomas / a homeless bum*), Buford’s Gang Members 1 – 2 – 3

\*\*\* Property UNIVERSAL Studios Inc. / Developed by Michel Labbé

## TO THE DIRECTORS ATTENTION

In BACK TO THE FUTURE III Dr. Emmett L. Brown(*Doc*) fell hopelessly in love with Clara Clayton(*a teacher*) in 1885, and he chose to stay instead of returning with Marty(*his best friend*) in 1985. He did return at a later time with his new space-time vehicle, a flying train. He was accompanied this time by Clara and their two sons Jules and Verne, to retrieve Einstein(*his dog*). He reassured Marty and Jennifer(*Marty's Girl friend*) of their future and bid them a final farewell before leaving for the far west.

The first scene of the scenario BACK TO THE FUTURE IV takes place on the 13th of october 1895, in the evening at Hill Valley, at the Brown's residence. Before the scene with the first actors we can see on a global view of Mr. and Mrs. Emmett L. Brown's property. The scene transgresses from a general view (*a colonial style house with a hangar and other structures*) to specific views of details such as the banging of the hangar door by the north wind that raises, sweeps and drives upwards the autumn leaves. A windmill and a weather vane turn and twist under the ravages of the wind. Finally the scene enters the house where we hear the tick-tock of the grandfather clock which shows the time to be 8:23pm. All this is supported by soft and melancholy music similar to BACK TO THE FUTURE III at the beginning of the film(*music of Alan Silvestri*).

## **1. INT. SECOND FLOOR / VERNE'S BEDROOM / EVENING**

HILL VALLEY, 13 OCTOBER 1895 — 8:23pm. On the second floor Clara(*Mrs. Brown*) is tucking in Verne. VERNE Brown, 8, who, still intrigued by the story told by his grandfather asks:

**VERNE**

Is it true that the Vikings discovered America before Christopher Columbus, that they wrought terror wherever they set foot, and that they were unimaginably cruel?

CLARA answers very frankly:

**CLARA**

Yes it's true.

**VERNE**

Grandpa Clayton also told us when he came to visit the other day that it was the Vikings who killed one of his ancestors, the Duke of Edinburgh, Charles-Philippe Clayton, and that they palliaged the castle and burnt all the documents that held titles, good and rights of succession?

**CLARA**

Well... at least that what our ancestors from Scotland told us. Unfortunately, we can't prove it by any reliable means, so it is best for you to forget about it. Don't start believing in tall tales, or you might end up believing in the Loch Ness monster, Leif Eriksson the Viking or Redbeard the pirate.

## **2. INT. GROUND FLOOR / BOTTOM OF THE STAIRS**

At that moment, DOC(*Dr. Emmett L. Brown*) who was listening to part of the conversation on the ground floor, puts on his long jacket and hat and says to Clara at the bottom of the stairs:

**DOC**

Clara, I'm going to get some wood to start the fire in the living-room. At the same time I'm going to tell Jules to go to bed too. He must be in the hangar.



### **3. INT. SECOND FLOOR / VERNE'S BEDROOM**

**CLARA**

It's Emmett!

She kisses Verne and says to him in a soft voice:

**CLARA**

Go to sleep now. Forget about all those horrible stories. If you don't you'll get nightmares, then you'll wake up and have trouble getting back to sleep, and you will get to school tired.

She puts out the light and adds:

**CLARA**

Good night, my dear.

### **4. INT. HANGAR / ELB TRAIN**

Doc has just crossed the rear court and has arrived at the hangar, he opens the door and surprises JULES Brown, 9, who is on the flying train, (*the train with the initials ELB on it*) pretending to drive it. He has found him on the train many times before and is angry. He orders him down:

**DOC**

Jules! Get down here this instant, and get to bed!

**JULES**

But papa! We have a machine that we can travel through time with, and we don't use it. We could make a trip from once in a while, but all it does is sit here and rust.

**DOC**

Jules! I have already told you a thousand times we can't keep on travelling in time with risking damaging the space-time continuum. You must live like all the other boys of this time. That is the way it should be. Now, come on, come down so you can get to bed.

On that note, Jules lets out a sigh, descends nonchalantly from the train, and

visibly upset, answers:

**JULES**

O.K., I'm going.

He walks drudgingly over to the door and returns to the house.

## **5. INT. LIVING ROOM**

Jules and Verne are in bed. — 9:00pm chimes. Doc and Clara are in the living room. She is putting away some books, and he is standing next to the fireplace. The fire is slowly coming to life. Doc wishes to know more about this story that was told by his father-in-law when he was not there. With a curious air, he turns to Clara and asks her:

**DOC**

Clara, can you tell me about this story that your father told the other day to the children? I am intrigued by it. I wasn't there, when he told the story, one of the palms of Judge Mason's wind generator was damaged by the wings from the other day. It had to be mended. For the next day. Who is Charles Philippe Clayton?

Clara stops in the middle of putting a book away. She slowly pushes it in, and then turns to look at Doc with a serious air, that unnerves him. She sits down on the couch and begins to tell the story — stock remains standing in front of the fireplace (*flash back to Clara's story while she is telling it*):

**CLARA** (*v.o*)

Well...my father told it to me long ago...at the beginning of the XI century, the Vikings invaded Scotland, from the North Sea, not too far from castle, which supposedly belonged to the duke of Edinburgh, Charles-Philippe Clayton, my father's ancestor. He lived in peace with his wife, Katherina, and his only daughter, Amely. One of the servants had just been told that the villagers were fleeing the village into the woods. The Vikings were headed towards the castle, and it would be wise to flee. They were outnumbered, and the Vikings were very cruel. Charles-Philippe Clayton was not an easy man to beat. He was a Highlander and had fought at the side of Malcolm II, against invaders. He decided to stay. He armed his servants, and with the help of some knights, and gave a considerable

resistance, which momentarily stunned the Vikings. Despite that, the Vikings prevailed and entered the castle. Seeing that the situation was hopeless, he decided to flee with his wife and daughter, as well as a few other warriors. But then, he became trapped by the pillagers. He had almost defeated the chief, when one of the Vikings stabbed him in the back, ending his life. He then brutally raped and strangled his wife. Amely, who was hiding behind the door that led to the secret passage, saw everything that happened. She was so traumatized by what she saw that at that time, she was permanently muted by fear, and almost by miracle managed to avoid their attention. After the Vikings had gone, she was found by one of the duke's bakers, named Cedric, who had managed to avoid the barbarians. He and his wife Rebecca took her under their roof for some time. One day they returned to the castle and found it already reinhabit. They asked who live there, and much to their surprise, they found it was the count of Oxford Robert Cromwell. Much like the hyena, who waits for the lion to abandon his prey, the count had acquired the land after the Vikings had left. Cedric, as well as all that were with him protested saying, she was the only daughter of Charles-Philippe Clayton, and so the inheritance of the castle, and all its titles were bound to her and should be given to her immediately. But the count of Oxford, who had done his own research when he first arrived. Found no proof of her inheritance, and to his joy supposed that said manuscripts had been destroyed. Hypocritically he demanded that she prove her inheritance by written testament. As she was evidently unable to do at that time, and she was unaware of the secret hiding place, that her father had hidden the documents. Seeing that the crowd was becoming more frustrated, the count, used their anger against her, and threatened to exile her to a far off country, if she, Cedric and all who followed them did not immediately leave the castle, and never return. Later, after she had become a woman she met a Chevalier by the name of Tristan Clayton, a german cousin, three times removed. Taken aback by her beauty he swore to love her until the day they die. They married and had 14 children, eight boys, and six girls. Before she died, Amely Clayton left a long letter about this horrible story, which left her mute. She ended the letter by insisting to her children: « never forget that you are the true descendents of the Duke of Edinburgh, Charles-Philippe Clayton. » A prophet of the 16th century, named Jovianus, a holy Benedictine Monk revived hope when he announced: « The original manuscript has never been destroyed, and one day, near the end of time, after the great cataclysm it will be found and confined to a new world. It will be found near a crystal brook, that separates the Redlands. It will bring

that separates the Redlands. It will bring justice, and will establish the true descendents and all their rights. »

Doc, who is stunned by what Clara has just revealed remains fixed in place. He looks at her with an astonished look on his face, his patented jaw-dropped mouth and fisheye expression, says it all. Baffled, he exclaims:

**DOC**

My goodness, what a terrible tragedy! Why did you never tell me before? you know we can go back in time with my machine and...*(at this point, he is interrupted)*

Clara interrupts him, and with an strained emotional voice says:

**CLARA**

I'll have nothing of it! And if I have not talked to you before... it is because you believe that you can change the past with your time machine. It's too dangerous! Haven't you told us time after time, that there are many risks? Why, didn't you just scold Jules tonight about that?

## **6. INT. SECOND FLOOR / AT THE TOP OF THE STAIRS**

Jules and Verne who undoubtedly can't sleep, are listening in to the conversation. Having heard only part of the conversation from their rooms, they decided to sit at the top of the stairs, where the reception is better:

## **7. INT. LIVING ROOM**

**DOC**

*(continuing)* Useless!!

He is so overwhelmed, that he begins to stutter:

**DOC**

But Clara!... you are... you are...

He begins to have troubles with his conjugations:

**DOC**

will be...

He regains his self-control:

**DOC**

You are the Duchess of Edinburgh! The highest title, under the old regime!

Upset, he concludes:

**DOC**

And all because those barbarians decided to invade your homeland... Oh! what a tragedy!

Clara sees that he is very upset. And she regrets having revealed all this to him, she decides to make you understand the risks and understand that is useless to make a journey through time for this:

**CLARA**

Emmett, listen to yourself. We would have to go back in time to the 11th century in the middle of Viking invasion just to find some documents. No thank you. It's too perilous. Please, let's forget about all that and continue to live like we are now. Are we not happy living like this?

Doc finally agrees with her:

**DOC**

As usual my dear, you are right... anyway, I would have to modify the train, we can't go to Scotland in the middle of the 11th century with a locomotive. How would we land? There are no rails. And what of the prophet Jovianus, who claims that everything will be better "after the great Cataclysm". How are we to know when that will happen. He gives no date or location. So vague we have more luck of finding... a needle in a haystack.

## **8. INT. SECOND FLOOR / TOP OF THE STAIRS**

After having heard what his father said, Jules turns to Verne and whispers in his ear:

**JULES**

You see Verne, the only problem with going back to the 11th century is the type of machine. We must find an appropriate machine from the Middle Age.

Verne the looks at NEWTON(*Doc's dog in 1895*) who has just slipped in between then and then Verne whispers to him in turn:

**VERNE**

What do you think Newton?

Newton growls lowly(*grrr...*) and nods his head as if in agreement.

**9. INT. LIVING ROOM**

And then, looking at the photo of himself and Marty near the town hall Clock in Hill Valley, Doc becomes nostalgic, and begins to reminisce of the autumn goings-on with his best friend:

**DOC**

At the end of the month of October, the 31st... he would get prepared for and go to the Halloween costume ball of Hill Valley with myself and Jennifer. Anyway when I was there. The next weekend to unwind, and this is something I always found amusing with him, even if he the rocker of his High School. He would go down to Pampelo Bay down to an old chalet that his uncle Jeffrey Baines would lend him year after year that was near the edge of the sea. He sat there, no radio, no telephone and watched the migrating birds and fauna all around him. Finally because I was his best friend and had no living relatives, he would invite me to pass "Thanksgiving" with him and his family. Of course, I was always more than willing to oblige... (*fade out*)

**10. EXT. NEAR THE SEA SIDE / DOCK / MID - AFTER NOON**

Meanwhile, while Doc is reminiscing in front of his photo, MARTY in 1985 is having a nightmare after he has dozed off near the sea-side while bird-watching. He is suddenly awakend by the noise of a motor that sounds like a small aircraft propellor. This noise scares a flock of nearby birds that all take flight at the same time. As he is lying flat on his back he gets up and sits straight using one hand.

He then looks around him with eyes half open because he is blinded by the sun:

**MARTY**

What was that terrible noise? The birds were scared off? It sounded like... like a noise from a cesna's motor! And I thought I found a quiet place...

And suddenly stopping, he looks in front of him and sees a hydrofoil, that is heading right for him, blowing its horn all the meanwhile. Panicking, he jumps up and yells:

**MARTY**

Shiiiiittt!! He's gonna kill me!!

### **11. EXT. SEA / HYDROFOIL**

Panicking, he starts running backwards, stumbles over a cooler, that was just behind him, he manages to get back up and then starts to run and limp at the same time. After having gone a few yards(*meters*) he hears the voice of the driver on hydrofoil by way of a loudspeaker. (*The loudspaker is similar to one that the coast guard uses to talk to other ship*). It's DOC 1985 dressed as Christopher Columbus with a cape, a hat, and a sword and scabbard. That proclames in a loud succinct voice:

**DOC 1985**

Marty!! Come back!! It's me!!

### **12. EXT. NEAR THE SEA SIDE / DOCK**

Marty, recognizing Doc's voice, stops dead in his tracks, and relieved, turns slowly around with his usual air with any similar circumstance, that is to say, still a little sceptical. Then, seeing Doc waving his arm in all directions, suprised and still a little dumbfounded he says:

**MARTY**

Doc! Is that really you... what are you doing here on a hydrofoil?

Doc turns off the motor of the hydrofoil, which is stil moving towards land and then stops abruptly as it reaches shore, appox. 50 feet(*15 meters*) from Marty. He

then gets down with a single bound, and lands on shore. Doc then marches towards Marty. Terrified he grabs Marty by both hands and says:

**DOC 1985**

Marty, we must leave right away! The Vikings have arrived on shore and will soon be here. Look over there(*pointing*) to the left not far from the headlight! It's their boat... a drakkar!

Marty looks at him confused, scratching his head. Thinking it to be a joke he answers sarcastically:

**MARTY**

Come in Doc... that's impossible! Everyone knows very well the Viking disappeared nearly thousand years ago. And for the drakkar over there, it must simply be a replica. There is nothing done today we don't know about. I don't have to tell you that, Doc. Tell me first... what are you doing in that get up, is it your new Halloween costume?

Doc insisting exclaims:

**DOC 1985**

Argh! Argh! Argh! I don't have the time to explain everything. Marty you've gotta believe me! The Vikings are right here, right now! We must leave before they find us!

Just as Doc finishes, suddenly Marty hears some barbarian singing and the voice of a young woman who is desperately calling for help. It's JENNIFER who the Viking have kidnapped and bound. She calls repeatedly louder and louder:

**JENNIFER (v.o)**

Help!!! Somebody please help me!!!

Exhausted, hopeless, sobbing, she continues intermittently:

**JENNIFER (v.o)**

Please... I'm begging(*weaker*)... somebody please help me!!

The Vikings want to cook her on a fire they just lit. They want to stick her like



a pig-on-a-stick, and then eat her(*They were canniballs*). Marty who hears her voice exclames and looks at Doc:

**MARTY**

That's Jennifer's voice!

Doc then says in turn:

**DOC 1985**

The cries are coming from the woods back there, (*pointing*) I believe. Look at the smoke! Quickly, let's go!

### **13. EXT. WOODS / VIKINGS ENCAMPMENT**

They both run in the direction of the woods, guided by the long trail of smoke which wifts in the air. At the same time that they arrive THE VIKINGS are already settling down to eat, drink and feast. And there, behing the undergrowth they see Jennifer on her knees, hands and feet bound head on a tree stump. A Viking with a red beard and red hair, FIRE BEARD, is preparing to behead her with an enormous axe. Witness to this horrible spectacle, Marty can no longer contain himself and cries out in a voice that would chill your soul:

**MARTY**

NOOOOOO!!!

### **14. INT. MARTY'S ROOM / MORNING**

HILL VALLEY 31st OCTOBER 1985 — The clock at the bedside says 9:53am. Marty is having a nightmare, he is thrashing around violently in his bed. His head, arms and body are fighting violently, turning, and twisting from left to right. He is now at the point of waking up:

**MARTY**

No!No!No!No!NOOOOOOOOOOOOOO!!!

He is caught is in bedclothes, and he rolls of the bed, knocking his head against the nighstands. He wakes up and rubs the wound on the side of his head and says slowly, grimacing from pain:

**MARTY**

Man... what a nightmare!

**15. INT. HALLWAY / NEAR MARTY'S ROOM**

Slowly, he gets up and walks toward his bedroom door. It's Halloween. His family is already up. They heard a lot of noise coming from his bedroom. They are getting ready to surprise him, and are waiting feverishly outside his door. They are disguised in their Halloween costumes. His father GEORGE disguised as a musketeer, his mother LORRAINE as a shepherd, his brother DAVE as a court jester, his sister LINDA as a witch, and finally BIFF Tannen, the family valet — consequence or result of his journey back to 1955, is disguised as the hunchback of Notre-Dame. When Marty opens his door, and unexpectedly finds this medieval array believes for a moment, that he is still in his nightmare, so when he opens his door and screams:

**MARTY**

AAAAHHHH!!!

**16. INT. MARTY'S ROOM**

With lightning speed he runs back into his room, slams the door, locks it, then still screaming yells:

**MARTY**

Get out!!! Get out of my life!!! Get out of my house!!! Leave me alone!!!

**17. INT. HALLWAY / NEAR MARTY'S ROOM**

Breathless, on his last nerve, he stops and hears the voice of his father GEORGE who is knocking on his door and saying incessantly:

**GEORGE**

Marty, come on it's us, your family! (*he stops knocking*). What's the matter? We heard thumping? Did you hurt yourself?

As he does not answer, the others try each in turn, starting with his mother LORRAINE:

**LORRAINE**

Hey, dear... Did you forget that it was Halloween today?

**DAVE**

We just wanted to give you a surprise, looked like it worked.

**LINDA**

Hey Marty, you ate too much at Burger King last night before getting to sleep, that's what happened, eh, and you had one heck of a nightmare? Anyway, I'm not all that scary.

**BIFF**

Mis' Jennifer will soon be here... and we're all gonna have fun tonight, right Marty?

**18. INT. MARTY'S ROOM**

With that said, Marty with his back still against the door, and eyes tightly closed, slowly opens one eye, then the other, turns and looks the calendar hanging on his bedroom door and sees that it is Halloween, and he is no longer in his nightmare. He unlocks his door, opens it, looks at everyone and says repentant:

**19. INT. HALLWAY / MARTY'S BEDROOM DOOR****MARTY**

O.k., I know... I'm sorry... I had a terrible nightmare that Vikings had captured Jennifer. And I woke up screaming just as one of them was about to behead her with an enormous axe, so they could put her on a spit, cook her, then eat her. I fell off my bed and hit my head against the nightstand. When I saw you guys, when I opened the door, all dressed in medieval disguises, I thought I was still dreaming.

Just as Marty finishes, *(everyone still suprised by what he said)* the doorbell rings. BIFF performing his duty as a servant *(as a repentant idiot)* breaks the almost religious silence heads towards the door:

**BIFF**

*(to all)* Stay put. Don't worry about it. I'll get it.

## **20. INT. FRONT DOOR**

Arriving at the door, he opens it. It's Jennifer Parker dressed as a countess. When Biff see her, he stands as if amazed:

**BIFF**

*(to Marty)* Oh, it's miss Jennifer, Marty. *(to all)* Come and look, she looks super!

Everyone heads towards the door to see her. Marty leading the way. Taken aback by her beautiful countess's dress with a lovely wig. All the family admires her, Jennifer smiles at Marty, fan in one hand, umbrella in the other, Marty exclaims as if in ecstasy:

**MARTY**

WOW! You look beautiful in that dress Jennifer!

Ravished and glowing with joy, JENNIFER wishes to prolong this short savoury moment and asks him in an aristocratic manner:

**JENNIFER**

Does thou wish to be my escort or rather my gentleman knight for the glorious ball tonight, Mister McFly?

Marty, flattered plays the game by acting the gentleman. He takes her hand, bends down on one knee and declares — as if he were preposing:

**MARTY**

If thou wouldst have me, lady countess.

And looking up he turns towards Biff, with a mean little smile — because he knows Biff is the family valet and must do everything they ask of him:

**MARTY**

Biff, my good squire could you find me a carriage with white horses for the fair Cinderella to about midnight to the ball? I wish to escort Jennifer there.

Biff begins to hesitate:

**BIFF**

Oh! uhm... I don't know if I can find that for tonight, Marty?

George, who was completely behind the group amassed at the door, retakes control — exactly like BTTF 1:

**GEORGE**

No Biff! They don't make carriages anymore. Here, take my credit card (*giving him his card*). This is for the expenses tonight. O.K. Biff!

Biff leaves to prepare immediately — still acting like the repentant fool as in BTTF 1 — he leaves saying:

**BIFF**

Got it Mister McFly, I'll take care of everything. I'll get it done right away.

And turning back towards her, Marty continues by offering to visit Doc's house, to reminisce and to assure himself that his nightmare is over. His family gives them a moment of privacy, he takes her hand and asks her:

**MARTY**

(*to Jennifer*) Well... what do you say we go out together. Maybe get a drink, fries, maybe a sundae. Then we can head on down to Doc's house... even if he's no longer there. I'd really like to. You know to remember the good old times. I'll drive you home after. What do you say?

Jennifer answers him delighted by the idea, but reminding him of their Halloween Ball rendez-vous — she says this because she half-expects Doc to appear and take Marty on another wild adventure:

**JENNIFER**

O.K., but promise me we won't stay too long... we have a date tonight Marty?

Marty answers, already on his way:

**MARTY**

Great! Let's go!

They each get in their own side of Marty's pick up 4X4 SR5 XTRA-CAB TOYOTA 1984 and leave.

Music: *The Power of Love* from Huey Lewis and The News.

## **21. EXT. DR. BROWN'S HOUSE 1985**

After they get their drinks they arrive at Doc's house 1646 Riverside street. He and Jennifer get down, drinks in hand. After their short visit to a local snack-bar, in order to satisfy Marty's overwhelming curiosity since his nightmare. They head towards the house. Marty checks one side of the house, then the other, outpacing Jennifer, who due to her high heels, crinoline dress which she must constantly lift to be able to walk, find the tour more difficult. Jennifer is still sucking on her Milk Shake straw. Marty stops on the corner(*on the Burger King side*). She says:

**JENNIFER**

*(looking around)* You see Marty... nothing's changed.

They stop at a hangar or some kind of annex between the house and Doc's workshop that they never notice until now. Drawn by the words PAINT SHOP that are written on the door, he murmurs aloud with Jennifer following him closely now:

**MARTY**

*(reading slowly)* PAINT SHOP!

Continuing, but astonished and curious, he says to Jennifer who is content to follow him without asking any questions:

**MARTY**

That's weird, I never noticed this part of the house before... *(advancing)*

## **22. EXT. DR. BROWN'S HOUSE / HANGAR / WINDOW**

Arriving finally at the door, he tries to open it but finds it locked. Being that there is no window they look around until they find a window. Getting up on tip-toe, and trying to peer through the dirty glass he looks inside. Jennifer copies him and looks over his shoulder. Through the twilight they see a nearly-

assembled vehicle which almost resembles a hydrofoil. In reality it is a « aerohydrofoil » as Doc will reveal further on. At this time however, because it is not completely assembled Marty believes it to be a hydrofoil, similar to the one in his nightmare. He shields his eyes and describes it to Jennifer:

**MARTY**

Do you see that! It looks like an all terrain vehicle, with an elongated DeLorean body mounted on an air cushion, looks like Doc didn't finish it. There's something written on the side of the body...*(reading)* DMC EXPLORER IV. Well, then there's no doubt it's a Delo. It's look's a lot like the one in my nightmare last night.

Meanwhile, Jennifer is standing behind him, not saying a word, with her head on his shoulder, content to listen to him. She decides to remind him of his evening plans, seeing that he is becoming captivated by Doc's inventions, and she doesn't want Marty going off on another one of Doc's crazy adventures:

**JENNIFER**

Hey, Marty, did you forget about our date tonight?

Marty answers. Trying to reassure her*(inside, he believes his nightmare will cometrue, but he doesn't what to show his worry to Jennifer)*:

**MARTY**

No, I haven't forgotten. And nothing's changed Jennifer. Don't worry. We'll be at the dance as promised.

He slowly approaches closer to her while looking right into her eyes and says seductively, and very romantically:

**MARTY**

And we're going to enjoy ourselves!

Then he tenderly kisses her:

**MARTY**

o.k.

Jennifer, still captivated by the kiss, answers in turn, in a sensuel tone:

**JENNIFER**

o.k.

He then takes her by the hand, and says as if to show her how important she is to him:

**MARTY**

I'll take you home now. We'll see each other later on tonight.

Marty drive her home and then drives himself home.

**23. INT. MARTY'S ROOM**

Back in his room, he gently closes his door and stops to look and his souvenir photo(*the one that he and Doc took next to the big clock in Hill Valley in 1885 and that Doc gave to him just before leaving for the far west in BTTF 3*). He then takes the photoframe on top of his dresser and becomes nostalgic, just like Doc in 1895 was previously:

**MARTY**

I wonder what he's doing right now... (*talking about Doc living in the far west*).

Looking at the photo closer, he realizes the cardboard holding the photo in back is not very solid. He turns the frame around to try to find the problem and discovers that there is something written on the back on the top right. He murmurs:

**MARTY**

Well! Well! What do we have here. There is something written...(*reading*)

*We'll see each other again. Your friend in time always,  
Doc Emmett Brown*

He adds:

**MARTY**

Hmmm! maybe everything that happened today is a sign of things to come. Maybe something... very important.



With this last phrase said, Marty stands there, one hand on his head, the other on the frame and thinks about all that this signifies. *(fade out)*

#### **24. INT. THE BROWN'S HOUSE / LIVING ROOM**

HILL VALLEY 1895 — Doc, has been standing and staring at his photo, while Clara was sitting in the living room. Clara calls to him to bring him back to earth:

**CLARA**

Emmett! Are you all right?

Doc comes back down to earth and answers:

**DOC**

Hmm, oh... yes, yes... it's just that this photograph was distracting me and I got to thinking of old times.

They stay there a while longer and then go to sleep.

#### **25. INT. SCHOOL / CLASSROOM / MORNING**

It is 10:27am on the pendulum clock hanging in the classroom. Clara is writing on the chalkboard and teaching when suddenly, someone knocks at the door. She goes to open it. It is the Western Union TELEGRAPH DELIVERY MAN who coldly says:

**TELEGRAPH DELIVERY MAN**

Are you Mrs. Emmett L. Brown?

**CLARA**

Yes, it's me. What is the meaning of bothering me in the middle of my class?

With an imperative tone (*wishing to leave quickly*) he answers:

**TELEGRAPH DELIVERY MAN**

A telegraph madam! It comes to you from Virginia City. It is from... (*looking*) Mrs. Wilmor Clayton. Please sign here!

She signs the manifest. He then gives her the telegraph and quickly leaves. Unexpected news. Clara slowly closes the door. Jules and Verne look at her over their shoulders. The class watches her quietly as she returns to her place. She is visibly shaken by the telegraph. She reads:

**CLARA**

*Baron John-Lee Cromwell has just arrived in town, and during a violent argument in the saloon with your father regarding the inheritance of the castle of Edinburgh, Cromwell has challenged your father to a duel. It will happen in ten days, not far from the town, near the “Seven Hangman’s” crossing. It could turn out very badly for your father, seeing that he is near sighted. He is so stubborn that he will surely show up for the duel, even if he knows it is a trap. Please! Come and help me convince your father not to do this stupid act of Barbary!*  
*From Mama Clayton who loves you deeply.*

Clara interrupts the class and lets the students leave early. She then takes Jules and Verne by the hand without telling them anything and leaves the school.

**26. EXT. ON THE BROWN’S PROPERTY**

Clara runs and walks intermittently and briskly towards her property, dragging along her two sons who have trouble keeping up with her. Out of breath and full of bitterness, she calls out to Doc with a loud voice:

**CLARA**

Emmett!! Emmett!! He is going to kill my father...

She stops momentarily to catch her breath and then continues:

**CLARA**

We must do something... quickly!

**27. INT. HANGAR / WORKSHOP**

Doc, who is repairing a wind generator in his hangar, stops working and turns towards Clara. He is surprised to see her at such an early hour and says:

**DOC**

Great Scott! What is going on? Clara... back before school is over? This must be serious!

He leaves the hangar.

**28. EXT. BROWN'S PROPERTY**

Doc runs up to her, taking big steps as he goes. With his tools in his hands and his workbelt on his back he arrives in little time. Clara, now in a near-panick state is having problems catching her breath. When they meet, she fall to her knees, sobbing, and sputters out with difficulty:

**CLARA**

He is going to kill my father! We must do something! He's going... to kill... my father!

Arriving next to her, Doc drops his tools that are still in his hands and bends towards her, and asks in dismay and exasperation:

**DOC**

But who is? Calm down and explain yourself! I don't understand!

After, he takes her by the shoulders and helps her up. Their two sons, still at her sides, and somewhat dizzy from running their little marathon, and not understanding any more then their father decided to speak out in turn. The eldest on spoke first:

**JULES**

I don't know what is the matter. After she read the telegram she dismissed the whole class...

Verne follows in suit, saying excitedly:

**VERNE**

She then grabbed us, and ran back here without even stopping to catch her breath! It's too bad we didn't have our stopwatch, she has probably beaten one of our records!

Clara gives Doc the telegram and says, anguished:

**CLARA**

Read this Emmett, it's awful!

Doc takes the telegram and quickly reads it. After having read it his arms fall to his side, and he exclaims(*while still holding the telegram*):

**DOC**

But, this is insane! We must stop this! Quickly!(*looking at his watch*) It is 11:10am. The train to Virginia City arrives at the Hill Valley stat exactly one hour. Clara, pack the bags! Jules, ready Da Vinci!(*their horse*). As for you Verne, don't forget to give Newton something to eat before we leave. As for me I need to pack some personal affairs. Then we're off to the station to buy our tickets. Hurrynow, we haven't a second to lose!

Doc returns to Clara , and tries to reassure her from this troubling possibility:

**DOC**

Please Clara, stop crying. If necessary, I will take care of this John-Lee Cromwell myself, because I know your father would die from this duel, and this would afflict you greatly. You know that I love you more than anything else in this world, and I couldn't bear to see you sad and unhappy. I swear I will do everything in my power to stop that from happening, you have my word!

The family do everything they were supposed to and arrive at the train on time.

## **29. INT. PASSANGER TRAIN / AT THE SEAT WHERE THE BROWN'S ARE**

After almost missing their train, and still out of breath, the Browns take their place in the passanger compartment. However, Verne is upset that Newton is obliged to be in a cage and in a different compartment during the trip. Upset, he says to his mother:

**VERNE**

Mama, why does Newton have to be in a cage and in another compartment?

He's a good dog. I'm sure he doesn't need a cage, and besides, I think it makes him sick. Isn't that right, Newton?

To show that he understands Newton nods his head and moans. The moaning continues for more than half an hour of the trip. Doc and Clara fall a sleep. Jules scribbles with some chalk on his chalkboard. Verne, sitting beside him watches with curiosity at what he is doing and then finally asks:

**VERNE**

*(to Jules)* What are you drawing, Jules?

**JULES**

It's called a hydrofoil. It's a machine that can go almost anywhere on Earth. It can go on ground, on the sea, through marshes, and maybe... with enough Power... it could fly! It's not for certain yet, anyway, if it could it would be a « aerohydrofoil ». Unlike, Ader and the Wright brothers, the motor and propellor would be placed right at the back... you see this new engine would be driven by propulsion!

Verne, who is visibly impressed, exclaims:

**VERNE**

Wow... Jules, you're a genius!

And continuing, he asks him, whispering in his ear:

**VERNE**

Do you think it can go across the Atlantic?

Just as Verne asks his question, the train suddenly stops. Evidently, everyone starts asking what is going on. It's BUFORD « MAD DOG » TANNEN and his gang. They have escaped from prison and are blockading the rails in order to stop the train. It's a hold-up.

### **30. LOCOMOTIVE / ENGINEER**

After having climbed on board, they force(at gunpoint) the engineer "Old Pinkley" to lead them to the passengers compartment. Aggressively putting his pistol to the engineer's head BUFORD says:

**BUFORD**

Listen up Pinkley, you're gonna take us to the "big hats" that you're carrying her to show them that it's us who are in control here... Understand?

The train engineer Mr. PINKLEY is not intimidated and says forbiddingly:

**PINKLEY**

You scoundrel! Wait until Marshal Strickland gets his hands on you!

Buford, annoyed by his lively response, answers smugly:

**BUFORD**

Yeah... but for the moment I have my hands on you, and your old steam driven rustbucket! (*Loud laughing is heard from Buford and his gang*)  
Haaa! ha, ha, ha, ha, ha, Haaa! ha, ha, ha, ha, ha, (*continuing*) Now move it! We don't have a minute to lose!

The engineer, Buford and his gang then go to the passenger compartment.

**31. INT. PASSENGERS COMPARTMENT**

Buford enters into the passenger compartment. When they see him, they each, in turn murmur under their breath, so as not to be heard. PASSANGER 1(*a young lawyer*) – PASSANGER 2(*an elderly lady*) – PASSANGER 3(*a man with a melon hat*):

**PASSANGER 1**

It's Mad Dog...

**PASSANGER 2**

The Scourge of the West...

**PASSANGER 3**

Heaven, help us...

But Buford hears their whispering, and aggressively yells at them:

**BUFORD**

Awww... we packed all these suitcases without saying goodbye to uncle Buford, did we now!

He strolls about, with his pistols in his hands and says sarcastically:

**BUFORD**

Well, it wasn't worth it... Because me and my gang are gonna help you unpack them! (*Loud laughing is heard from Buford and his gang*) Haaa! ha, ha, ha, ha,ha, Haaa! ha, ha, ha, ha, ha,

Then, there is silence, and then continuing more sarcastically:

**BUFORD**

Gold, money, and jewelry, anything too heavy a burden for people like yourself to carry around.

And then raising his voice, he angrily says:

**BUFORD**

Come on, move it!! Empty out your boxes, or we'll make them your coffins!!

And then, he says to his gang in the same voice:

**BUFORD**

Move it!! Get your rears over here!!

He then strolls in the alley, and laughs to himself:

**BUFORD**

Heh, heh, heh, heh(*singing*)... Heh, heh, heh, heh(*singing*)

### **32. INT. PASSANGERS COMPARTMENT / AT THE BROWN – HARRIS SEATS**

Doc, who is sitting right at the back, sees them coming and whispers to Jules and Verne:

**DOC**

Quick... hide under the seats, boys! And whatever happens, don't make a sound!

While Buford and his gang slowly stroll down the aisle, harassing the passengers while stealing from them. Jules and Verne try to think of a way to get rid of these dirty bandits. Jules says:

**JULES**

We must find a way to get rid of them. Got to think... think...

Verne has his finger on his mouth, and then he says to Jules with a mean little smile(*whispering*):

**VERNE**

Eureka! I have an idea. Here is what we're going to do...

He turns his head slightly upwards and pokes it out slightly from under the bench. Mrs. Harris sees him and she asks her:

**VERNE**

Mrs. Harris, where is Fang? Normally he is always by your side, and never leaves you!(*talking about her giant doberman*)

ALEXANDRINA(*Mrs Harris*) bends down towards him and answers (*whispering*):

**ALEXANDRINA**

That's true my boy, but I was obliged to leave him in the baggage wagon. It's too bad. He would have swiftly taken care of this band of coyotes!

Verne turns towards Jules and asks(*to Alexandrina*):

**VERNE**

Mrs. Harris, as I am small, I can crawl under benches and head towards the rear door, so I can sneak into the baggage wagon, and get your dog. It's our only chance!



They look at each other (*Jules, Verne, and Mrs. Harris*) and they all agree. Alexandrina then says:

**ALEXANDRINA**

Here my boy! Here is the key for his lock (*she gives him the key*). Good luck... and may God be with you, little one!

Verne begins crawling under the benches just as Buford slowly arrives near the seats of Doc and Clara. He recognizes them and approaches saying in a sarcastic voice to Doc:

**BUFORD**

(*to Doc*) Well, well, well, this is unexpected... how goes it scrap collector... (*he laughs*) heh, heh, heh, heh! (*continuing*) maybe you thought that after all the time I spent in the clink, I had forgotten your little debt to me! Well, that's where your wrong blacksmith. Come to think of it... (*raising his voice*) where is that little mangy rat Eastwood? No-one has seen him since! (*lowering his voice and rubbing his knuckles*) My hand is still sore from our last encounter...!

Not in the least bit intimidated, Doc answers:

**DOC**

I told you already, I don't owe you anything, and I won't change my mind. As for Eastwood, he is far away from here. I strongly doubt even you could find him, Tannen!

Seeing Clara he changes the subject:

**BUFORD**

(*to Doc*) I see you brought your lady friend with you. Just great. We were looking for someone like her to teach us the "alpha-debt".

**MEMBER 1 – BUFORD'S GANG**

(*to Buford*) Uhm... I think it's **alphabet**, boss.

Buford becomes more audacious, he sits down next to Clara and pulls her closer to him and Buford says:

**BUFORD**

*(to Doc)* You know blacksmith, it's mostly because of you and that Clint Eastwood that I lost some good time in prison. But, if you'd like to know... I've been missing the company of a lady like the one you have here... maybe it's time for a little "wreck-creation".

As this word is wrong again, he is told by Member 1, who being annoyed by his ignorance, raises his tone and says:

**MEMBER 1 – BUFORD'S GANG**

*(to Buford)* **Recreation**, boss!

Buford, who is used to giving, has much trouble swallowing this bitter pill of humility, stubborn mule-headed individual that he is. He finds it uneasy being corrected by one of his disciple, and mutters the word "recreation". Doc looks at him with fire in his eyes and warns:

**DOC**

I'm warning you Tannen... don't touch her... don't even think about it. If you hurt her I swear I'll hunt you down like the dog you are... even if I have to go to the ends of the earth!

Buford smiles and looks at his friends in the alleyway and says:

**BUFORD**

*(to his gang)* D'ya hear that boys...

He then turns and looks at Doc and replies:

**BUFORD**

*(to Doc)* I always said blacksmith, you gotta always watch your back if you don't want to end up with a bullet in it. Well, I changed my mind...

He puts the tip of gun on Doc's forehead and continues:

**BUFORD**

It'll end up in your head... if you don't sit still "old man"!

At the same moment Jules is watching from beneath the seats, when he recognizes the pistols — flash back to a moment when Jules was at Phil

Thompson's General Store, a little while ago. Phil said to Jules: « These are toys. They're for the Independence day celebrations. They are not real, they are loaded only with blanks... ». — They are the same pistols that he saw the other days at Phil Thompson's General Store. They are pistols loaded with blanks that were leant to children for the Independence Day festivities. He stretches his head out a little further and sees that all of his gang members are holstering false pistols. Meanwhile Buford is continuing to harass Clara and is trying to kiss her with his other arm while Doc watches helplessly. Clara is putting up quite a battle, however and screams:

**CLARA**

*(to Buford)* Leave me alone, you dirty brute!

Jules gets out from his hiding place and cries:

**JULES**

*(to all)* They're not real!!

Surprised, and in shock, Doc doesn't know whether to laugh or cry. Inquisitively, he asks:

**DOC**

*(to Jules)* What's not real, son?

**JULES**

Their guns! They're the exact same ones I saw the other days Mr. Thompson's General Store! He told me they were loaded with blanks! They are toys for the kids for the Independence Day celebrations. We never were in any danger!

Having heard this, Buford picks up Jules and places him in front of everyone, and then begins to ridicule him in a mama's boy voice:

**BUFORD**

Heh, heh, heh... what a brave little boy... he wants to save his mommy and daddy, eh!

Instantly and courageously Jules' response is scathing:

**JULES**

Yes, and my father is more of a man than you ever could be, you smelly ignoramus!

Everyone is dumbfounded by Jules' reaction, especially Buford. Scratching his head, because he really is an ignoramus, and then he realizes what Jules says, with fire in his eyes he says:

**BUFORD**

*(to Jules)* Oh, yeah... Well, we'll just see about that!

Seeing that Buford is starting to lose control MEMBER 3 tries to calm him down:

**MEMBER 3 – BUFORD'S GANG**

*(to Buford)* Hey boss, don't get all worked up over this kid. Don't forget we have to get to the gold convoy with Stinky Lomax and his gang.

*(N.B. Stinky Lomax is still alive. He managed to escape « by the skin of his teeth » because of a surprise attack by Apache Indians during his hanging.)*

Buford calms down and says:

**BUFORD**

*(to Member 3)* Hmm... yeah! You're right, we got more important things to do.

**33. INT. PASSANGERS COMPARTMENT / CENTRAL ALLEY**

Buford smiles and looks at his companions who start laughing like idiots. Then, as he enters the central alley he becomes suddenly serious, and his gang imitate him by following in suit. He looks at the people in the compartment and says sarcastically:

**BUFORD**

*(to all)* Don't you find it a little stuffy in here, boys! Maybe it's because there's too many people... or maybe we just need a little more... ventilation. *(laughing)* Haaa! ha, ha, ha, ha, ha, Haaa! ha, ha, ha, ha, ha,

The laughing stops and silence returns, Buford takes out one of his pistols and

fires off a few rounds at the ceiling. Sure of himself, he looks around and says:

**BUFORD**

*(to all)* That should convince y'all!

Just as Buford finishes his sentence MEMBER 2 of his gang, the least intelligent, who had been given the task of getting guns, looks up at the roof and says in a hesitant, ashamed voice — a voice similar to Averell Dalton of the Dalton brothers in the famous Lucky Luke cartoon series:

**MEMBER 2 – BUFORD'S GANG**

*(to Buford)* Uhm... boss, I... uh... I... uhm... I think the kids right. There are no holes in the ceiling.

Buford, the rest of his gang, and all the people on the train look up at the ceiling and see with dismay that what he says is true. Meanwhile, Member 2 lowers his head slowly and sees his chief and other members watching him. He swallows hard and says hesitantly and ashamed:

**MEMBER 2 – BUFORD'S GANG**

*(to Buford)* But, boss... I was sure that... *(He is scared to death)*

Buford grabs him by the collar and says furiously:

**BUFORD**

*(to Member 2)* You idiot, these aren't guns, THEY'RE TOYS!!!

Member 2 answers naively:

**MEMBER 2 – BUFORD'S GANG**

*(to Buford, inquisitively)* Didn't I just tell you that boss?

Buford, enraged but seeing he's getting nowhere with this idiot says "as-a-matter-of-factly":

**BUFORD**

Don't you worry, we're gonna keep'em. Cause when I find me some real bullets... *(screaming in Member 2's face, who has now shrunken into his clothes)* I'm gonna use your thick head for target practice!!

Trembling under this threat, Member 2 begins to cry sheepishly. Verne arrives with Newton and FANG, the one third – wild wolf / one third Cleveland horse / one third giant doberman of Alexandrina Harris. As he first enters the room he is calm, but when he senses the danger and Buford's fear, he begins to salivate and growl. Not losing a moment, Verne says loudly:

**VERNE**

Mrs. Harris, I got him, I got him!!

Immediately, Alexandrina gets up and looks at Buford's gang with fire in her eyes. Buford and his gang start slowly and cautiously backing away from her towards the exit and murmur — Member 1 first — Member 3 next:

**MEMBER 1 – BUFORD'S GANG**

*(to the other members)* Oooohhh, this is gonna hurt...

**MEMBER 3 – BUFORD'S GANG**

*(to the other members)* Looks like we'll be leaving now?

Then Alexandrina stops, looks at the gang, smiles, and says loudly:

**ALEXANDRINA**

Fang... meal time!!

**34. INT. PASSANGERS WAGON / DOOR**

The two dogs (Fang and Newton) begin their attack. Fang in front, with Newton bringing up the rear. The next obvious scene is total chaos, the bandits run, dispute, and all want to be the first out the door. — Buford says firstly — then Member 2 secondly:

**BUFORD**

*(to gang members)* Move it ya vermin!!

**MEMBER 1 – BUFORD'S GANG**

*(to gang members)* Shiiittt, lemme' out!!

Member 2 is the last one out. Seeing the dog heading towards them, he pushes against the others and yells:

**MEMBER 2 – BUFORD’S GANG**

AAAHHH!!!

**35. EXT. TRAIN / FIELD**

Buford and his gang finally get outside, but only by falling down the stairs and tripping over each other. They manage to run towards a tree lying in the middle of a field not far from there. This tree has been previously struck by lightning. All this has been witnessed by the train passengers who relish the moment by laughing at Buford and his gang and applauding Fang. Mr. Pinkley encourages Fang and yells:

**PINKLEY**

Make mincemeat outta’ them!!

Alexandrina also scolds them:

**ALEXANDRINA**

That’s what you deserve you dirty band of highway robbers!!

Verne concludes:

**VERNE**

Go get’em Fang!

**36. MIDDLE OF THE FIELD / TREE**

But the laughter only escalates when one of the bandits, Member 2, has the back of his pants torn off by Fang, while trying to avoid his teeth, and exposing his Polka-dot boxers. Sometimes, however, fear can lift you, as high as the next branch. There are now too many on the branch and Buford and Member 1 try to knock Member 2 off. They push him, and hit him with the heels of their boots. Buford, getting annoyed says to Member 1:

**BUFORD**

*(to Member 1)* Get him down!! He’s gonna break the branch!!

Member 1 obeys without arguing, and answers:

**MEMBER 1 – BUFORD’S GANG**

*(to Buford)* Right away, boss!

Then, turning to Member 2(*who is holding on for dear life*) he shouts:

**MEMBER 1 – BUFORD’S GANG**

*(to Member 2)* You heard him! You have to get down, if you don’t, the branch will break!

In a tearful et desperate voice Member 2 says:

**MEMBER 2 – BUFORD’S GANG**

*(to Member 1)* But, I can’t!! That monster will tear me apart!!

Since he refuses to get down, Member 1 has no choice but to hit him on his fingers with the heel of his boot. Member 1 then says:

**MEMBER 1 – BUFORD’S GANG**

*(to Member 2)* Get down, I tell ya!! *(he hits his fingers)*.

Member 2 whines and cries out:

**MEMBER 2 – BUFORD’S GANG**

No!! Ouch!! Stop it!! Oohh, mi’ poor fingers!! Argh!!! NO!!!

At the moment member 2 is about to let go, the branch breaks all of them BUFORD AND MEMBERS 1 – 2 – 3 yell together and fall:

**BUFORD AND MEMBERS 1 – 2 – 3**

**AAAHHHHH!!!**

**37. MIDDLE OF FIELD / TREE / GROUND**

They all find themselves lying face down on the ground, except Buford. He is lying face down in a cowpie. After the fall they are all complaining and lamenting pitifully. The train passangers see far off MARSHAL STRICKLAND AND HIS SON BENJAMIN, 19(*his deputy marshal in 1895*), and his men. They are on their way to capture these bandits. Alexandrina calls back Fang, who is just about to pounce on the bandits. The passangers are cheering, now they know



justice will be done:

**ALEXANDRINE**

*(to Noireau)* Let them go Fang! The marshal will take care of them!

Fang comes to heel, everyone meets up near the tree where Buford slowly raises his head from the cowpie and says slowly — as in BTTF 3:

**BUFORD**

*(slowly)* I hate being in crap!

Satisfied with the turn of events, Doc and Mr. Pinkley each give their own remarks. Doc says first:

**DOC**

*(to Buford)* This time you've had it, Tannen. You're going away for a long time. You'll be lucky to avoid the gallows!

Mr. Pinkley then adds his two cents:

**PINKLEY**

*(to Buford)* I told you, you scoundrel, that marshal Strickland would get his hands on you!

Then, MARSHAL STRICKLAND arrives with his son and his men. They approach Buford, who has managed to stand, marshal Strickland sticks his large calibre gun to Buford head and says in a strict tone — as in BTTF 3:

**MARSHAL STRICKLAND**

Tannen, last time you took advantage of the mercy of the court. This time... it won't happen again. I'm going to choose the members of the jury myself. If they choose prison, you can believe me that when you get out... if you get out... you'll be so old... you'll be wondering if you can stand up and hold a gun at the same time! And, if its the rope... you can be sure I'll have the pleasure of putting it around your neck personally, so I can watch your filthy carcass twitch as you life drains away! And trust me, Buford, you won't have a chance to escape in an Indian raid, like your old buddy, Stinky Lomax did.

Buford shudders at these words and says in a tearful voice:

**BUFORD**

Now, now, marshal... I can see you're upset... but it was all a big misunderstanding... if you'll just hear me out...

Marshal Strickland doesn't let him finish. He sends his son Benjamin, and says in a commanding voice, keeping his two pistols on Tannen:

**MARSHAL STRICKLAND**

*(to Benjamin)* Read him his rights, son!

BENJAMIN, puts his double-barreled gun to Tannen's head and says in a Strickland voice like his father:

**BENJAMIN**

Buford Tannen, in the name of the law, I place you and your band under arrest, on the charges of murder, burglary, and train robbery!

Marshal Strickland congratulates his son and says:

**MARSHAL STRICKLAND**

Perfect, you did well, son!

Buford, who now has two double-barrel guns pointed at his head begins to crack under the pressure and says:

**BUFORD**

*(to Strickland and his son)* Are all your family this trigger-happy or what?

But marshal Strickland quickly calms him down by saying:

**MARSHAL STRICKLAND**

Don't worry Tannen, he's young. The trigger on his gun is well oiled. But, he's just as good a shot as I am, if you understand what I mean.

Scared to death, Buford answers:

**BUFORD**

I understand, marshal Strickland. I won't say another word.

The marshal and his son lower their guns. Marshal Strickland addresses the crowd and says:

**MARSHAL STRICKLAND**

*(to all)* There is a reward of 5 000 dollars that is offered for the capture of Buford Tannen and his gang. I would like to know who was the person or persons who engineered this capture, and personally give them the reward.

At that moment the passengers answer him, each giving their own comments. Alexandrina first — Passenger 1 second — PASSANGER 4 (*a lady of high society*) thirdly:

**ALEXANDRINA**

It is *(pointing)* those two boys marshal Strickland.

**PASSANGER 1**

*(to marshal Strickland)* They saved our lives!

**PASSANGER 4**

*(to marshal Strickland)* They are brave boys!

Mr. Pinkley adds:

**PINKLEY**

*(to marshal Strickland)* She's right. They're heroes!

Passanger 3 adds the final comment:

**PASSANGER 3**

*(to marshal Strickland)* Give them the reward. They deserve it!

After such testimony, Doc and Clara are touched. Clara bends down, takes both her sons in her arms, and hugs them firmly and murmurs:

**CLARA**

*(to Jules and Verne)* You were simply marvellous!

Doc stares proudly at his sons and says with a voice filled with emotion:

**DOC**

*(to Jules and Verne)* I'm very proud of you boys!

Jules and Verne shake hands to congratulate each other. Jules says:

**JULES**

*(to Verne)* We did it!

Then Verne says, enthusiastically:

**VERNE**

*(to Jules)* Yeah, you said it, we did it!

Jules and Verne walk towards marshal Strickland. Jules, being the elder begins talking to the marshal. He says:

**JULES**

About the reward marshal Strickland, we want half of it to go to Mrs. Harris. She is a widow, and it is thanks to her dog Fang, that we were able to capture these bandits.

After hearing these words, Alexandrina Harris, who usually has a rough outward appearance, is very moved by this generous offer. She takes a large handkerchief out of her handbag and wipes away the tears that are beginning to run down her face:

**ALEXANDRINA**

*(to Jules and Verne)* What wonderful boys! *(She blows her nose)* What courageous boys you are!

On this Verne answers candidly:

**VERNE**

Thank you Mrs. Harris, but we're only doing what we're supposed to do!

Jules continues:

**JULES**

*(to marshal Strickland)* With regards to the other half of the money, we want you to give it to our parents, so they can pay off their loan for the house, and we can then use the money so we can study in a British University when we get older.

Pulling on his brother's shirt, Verne reminds him of what they agreed to previously (*if they ever managed to catch Tannen*) and whispers in his ear:

**VERNE**

*(to Jules)* Hey, you forgot about the train, you know... driving the train!

Jules reassures him and whispers back:

**JULES**

*(to Verne)* I know. Don't worry. I'll ask him. Be patient!

Jules finally asks what they would like to have as a reward:

**JULES**

*(to marshal Strickland)* This is what we would like marshal. We would like to drive the train to Virginia City, with Mr. Pinkley's permission, of course!

Marshal Strickland looks around at everyone, then he stops and looks at the boys:

**MARSHAL STRICKLAND**

*(to Jules)* For two courageous boys like yourselves, I think it is the least we can do.

He turns to Mr. Pinkley and says:

**MARSHAL STRICKLAND**

*(to Pinkley)* What do you think Mr. Pinkley?

Mr. Pinkley, very happy to have gotten safely out of a train robbery answers:

**PINKLEY**

It will be a pleasure marshal Strickland! *(to Jules and Verne)* Come, children! Climb aboard my locomotive, and full steam ahead to Virginia City!

He invites the passengers to climb aboard. He calls out in a loud voice:

**PINKLEY**

*(to all)* Come on... ALL ABOARD! ALL ABOARD!

Marshal Strickland turns to Doc and Clara and says:

**MARSHAL STRICKLAND**

My congratulations Mr. and Mrs. Brown. It's rare to come across children who are so courageous and educated nowadays.

Doc and Clara are very flattered by the marshal's compliment. Clara says both in a happy and shy tone:

**CLARA**

Oh, please marshal...

Doc, also gratified asks the marshal:

**DOC**

*(to marshal Strickland)* For the money marshal, deposit it in my account at the Hill Valley bank.

**MARSHAL STRICKLAND**

As you wish, blacksmith.

Clara finishes by complimenting the marshal in turn:

**CLARA**

Hill Valley is renowned for its law and order, thanks to you marshal.

Marshal Strickland honored, and proud of his work answers:

**MARSHAL STRICKLAND**

You honour me ma'am. Thank you. Like I still say often to my son « It's a question of discipline. Of discipline that's all! ».

On his mount, he motions his gun in one hand, then raises his big black hat, and orders his captives(*talking to Buford and his band*):

**MARSHAL STRICKLAND**

Let's get these bandits to the Hill Valley prison! And tomorrow...(*looking at Buford and his band*) Judge Mason will sentence them.

On that the train whistle, is activated simultaneously by Jules and Verne. Everyone goes their own way, happy at the turn of events.

**38. EXT. VIRGINIA CITY TRAIN STATION / BEGINNING OF AFTERNOON**

At the Virginia City station, Doc and Clara disembark from their compartment and see through the slowly dissipating steam, Jules and Verne with Mr. Pinkley heading in their direction. Stopping near them, Old Pinkley exclaims, stunned:

**PINKLEY**

Well, Mr. and Mrs. Brown, it was a pleasure to have your two sons accompany me. I was suprised to see how well they knew the equipment, even the dials. They seemed to know how a train works, as if they have driven one before.

Doc looks at his two sons who wink back at him, unnoticed by Pinkley. He then turns to Clara who gives him a tight-lipped smile. He then attempts to give an explanation, while trying to remain serious:

**DOC**

(*to Pinkley*) Well, I've driven a locomotive a few times in my day, they must have picked it up while they accompanied me!

**PINKLEY**

Strange... all these years I've worked I've never come across you before. I must talk about it at the next meeting.

The entire Brown family looks at each other. Verne puts his hand on his mouth, unable to stop laughing. Pinkley walks away muttering to himself. Finally he turns back towards them, raises his hat and waves goodbye. Doc returns the gesture in kind. Once far enough away Doc collects his family around him and says attentively:

**DOC**

Good, now that he is gone I'll find a horse and buggy. We can then get to a hotel. Once there we can rent a room for the night and profit from a few hours to look around and maybe do some shopping. *(Doc leaves to find a buggy)*

### **39. VIRGINIA CITY / IN THE BROWN'S BUGGY**

Driving down the main street, they are marvelling at the glamour of this city. Doc exclaims exuberantly:

**DOC**

What Beauty! What an exciting end to an exciting century... a tornado of amazing inventions and aspirations yet to come... due to the intelligence and imagination of men who have amazing creative potential... like Thomas Edison, Alexander Graham Bell, the Wright Brothers, Marconi... Smell the air! *(breathing deeply)* It vibrates with the hum of machinery and inventions!

Clara, dazzled by the beautiful clothing of the town women walking on the street, says in turn *(somewhat in marvel, somewhat sadly)*:

**CLARA**

My goodness, what beautiful clothing! I wonder if I could afford even one of those dresses...

Doc hears her and quietly says:

**DOC**

*(talking to himself)* One day, I'll get you a dress worthy of a lady of your class, Clara!

Clara having heard him murmuring, but not understanding what he said, asks



curiously:

**CLARA**

What did you say Emmett?

Doc answers evasively:

**DOC**

Hmm... oh, it's nothing. I was talking to myself.

#### **40. EXT. BUGGY / CIRCUS**

Passing in front of a large tent they see a sign Buffalo Bill's Grand Circus, they now can see and hear THE CRIER at the entry saying in a loud voice he is standing at a announcement pedastal with large letters in front reading « Buffalo Bill's Grand Circus »:

**THE CRIER**

Ladies and gentlemen.... Come one, come all! Enter and see « Buffalo Bill's Grand Circus ». It's an event of a lifetime... that you will be telling your grand-children about in the years to come.

Verne sees the crowd moving towards the big tent entrance, becomes curious and says:

**VERNE**

Do you see all those people going to the circus, it must be a really amazing show!

While they watch the people go in, Jules adds:

**JULES**

Father, wouldn't it be great to go in? It would do us all some good? After all we've through in the past couple of days? We would all laugh and have a good time... and anyway, you said we have some time ahead of us... so why not go? We may not have a chance to go here again? Please, father... what do you say?

Doc must unfortunately refuse:

**DOC**

(to Jules and Verne) I'm sorry boys. It will have to be another time.

**JULES**

(insisting) But father... please!

Verne points out the situation, and exclaims:

**VERNE**

But what will we do during the meantime?

Clara tries to calm things down by changing their minds. She suggests to the boys:

**CLARA**

We'll soon be arriving at our hotel. There must be a saloon nearby where you can get a cream soda. What do you say, boys?

Verne, easily taken by the idea, responds to his mother:

**VERNE**

Yes, great! That sounds like a good compromise. I accept!

Jules also accepts the idea. But he does not show as much enthusiasm as his younger brother, and returns with the former suggestion — to one day see the circus:

**JULES**

(to Doc and Clara) Well, o.k. But you have to promise us one day we will all go and see this circus?

**DOC**

Of course, it's a promise! You deserve it after all. After all that has happened (*talking about Buford*). Don't forget the reason why we have come on this trip... you're grandfather's life is in danger, and we must do something to save it.

As they love their grandfather, Jules and Verne understand the situation and make this small sacrifice for their grandfather Clayton. Verne speaks out first:

**VERNE**

You are right father. We must first deal with this dirty rascal who tricked him.

Jules is as determined as his younger brother and reminds him by saying:

**JULES**

Yes, it's true. And as marshal Strickland always says: « It's a question of discipline. Of discipline, that's all! ».

They arrive at their hotel "Virginia City Town House". They get their luggage down off their vehicle. Doc enters in to rent a room. He turns to the porter and says:

**41. INT. HOTEL / RECEPTION****DOC**

I would like to rent a large room for the night with a view of the street, please. For one night only. We're just passing through.

THE PORTER requests of him:

**THE PORTER**

You are Mister...

**DOC**

Doctor Emmett Brown. I am with my wife and my two sons.

The bag boy gives him a key and says:

**THE PORTER**

Here is the key, Doctor Brown. It's room number five, on the first floor. As you will see it is the room on the left, at the end of the hallway. You can leave your bags here. I will have them taken to your room. If you need anything, please don't hesitate to ask, and welcome to Virginia City, Docteur Brown.

**DOC**

Well, thank you, until later.

**42. EXT. HOTEL / SIDEWALK**

As soon as Doc is outside he sees Clara window shopping in front of a boutique for women, located on the other side of the street. The name of the boutique is “Fergie Ross ladies Shop”. Jules and Verne are walking along behind her, but are misbehaving. Doc crosses the road, taking large strides as he goes. When he arrives near them he grabs the boys and says, raising his voice:

**43. EXT. LADIES BOUTIQUE / SIDEWALK****DOC**

That’s enough boys! Stop you’re misbehaving! Here... *(reaching into his pocket)* here is some change. Go to the saloon across from the hotel, and get yourself each a cream soda. Join me at the General Store on the corner over there, *(pointing)* when you are done. Oh... and bring Newton with you!

**JULES**

Okey-dokey!

**VERNE**

All right, and thank’s father. *(to Newton)* Come, Newton!

While Doc is talking to his two boys, Clara continues window-shopping. She does however, keep on listening to what Doc, Jules and Verne say between them. Doc, now aware that she is not focused on him, asks her if she understood what was just agreed to by him and the two boys, and repeats it to her to be sure:

**DOC**

Clara, did you understand? Jules and Verne are going to have a cream soda at the saloon with Newton, and will join me after at the General Store.

Clara, captivated by what she sees, hears what he says and responds without turning:

**CLARA**

That’s nice dear. You just run along. I understand, and if I haven’t caught up to you later... it’s because I’m here in this boutique.

**DOC**

O.k., see you later. (*rolling his eyes and murmuring*) Thank goodness, this isn't a strip-mall! Women and shopping... it's like beans and gas, you can't have one without the other!

They each go their own way.

**44. INT. SALOON / JACK RABBIT'S TABLE**

Doc heads off towards the General Store watching his two sons cross the road heading towards the saloon. Jules and Verne penetrated into the usual chaos, that is found in those kinds of places. They walk slowly towards the bar, and cross in between the tables where the men are playing poker and drinking whisky. Occasionally, some of the men look through the thick cigar smog to glance at the boys. One of them by the name of, JACK RABBIT, who is looking for trouble asks:

**JACK RABBIT**

Aren't you two a little young to be hangin round a saloon?

Looking at Verne, he frowns and says:

**JACK RABBIT**

(*to Verne*) Especially you, little one... If you are lookin for your mother, I doubt you'll find her here.

Jules is not intimidated and says clearly:

**JULES**

Not only do our parents know that we are here, but it was them who sent us, sowe could each get a cream soda. And they did that because we helped marshal Strickland capture Buford Tannen and his band!

Jack Rabbit mocks them and says:

**JACK RABBIT**

So, you and your little brother helped a marshall capture a band of dangerous bandits... (*to his friends*) Do ya hear that boys!

Jules response is immediate:

**JULES**

Exactly sir!

Verne, who up to now has said little, talks frankly and angrily to Jack:

**VERNE**

If our parents let us come to this saloon, its becaue they trust us, and they know we can behave ourselves. I doubt however your parents(*looking at Jack Rabbit*) would have let you come into a saloon at my age. They probably wouldn't have let you go anywhere because you were such a troublemaker!

Jack Rabbit did not expect such a lively response. He has the wind taken out of him and his mouth is open like a gaping hole. All around him, his friends are laughing at him. Exasperated by the teasing, he jumps from his chair and tries to grab Verne by the arm and says very irritably:

**JACK RABBIT**

Why you little... come here you midget! Wait'till I get my hands on you!!

But his friends hold him back, and stop him from grabbing Verne. They say — MAN 1 first — then MAN 2 second:

**MAN 1**

(*to Jack Rabbit*) Come, now Jack, calm down!

**MAN 2**

(*to Jack Rabbit*) Yes... He's only a kid!

**45. INT. SALOON / BAR**

Meanwhile, the barman FRED Miller, who has seen what happened, and is still laughing, invites them to the bar and offers them a cream soda “on the house”:

**FRED**

Over here boys, here's a drink for ya “on the house”.

Jules and Verne approach the bar. They sit on the chairs, and thank Fred — Jules first — then Verne:

**JULES**

Thank you sir! That's very kind of you.

**VERNE**

Thank's sir! But you don't have to! We have what we need to pay you... you know.

Fred Miller wanting to talk with them to get to know them better, starts the conversation by telling them about Jack Rabbit:

**FRED**

Don't pay too much attention to Jack. (*talking about Jack Rabbit*) Especially when he's has a little too much whisky. From what I understand you both have parents who love and take care of your education. He wasn't so lucky. He's an orphan, and he never knew his father or his mother. He doesn't even know how to read or write. On the other hand, he's a good gold miner, and an excellent trapper. He spends most of his time in Colorado or Montana. We see him every two or three years during the autumn. He's leaving tomorrow. He's heading towards the Yukon this time. Sounds like there may be a "gold rush" down there.

While drinking his cream soda. Jules becomes more curious of « Jack Rabbit » and asks:

**JULES**

Sir... where does the name « Rabbit » come from?

**FRED**

Well! They say whenever he is in a forest in winter with his snowshoes, he's very hard to follow. He's agile and rapid. That's why they gave him the nickname « Rabbit », because he moves like a snowshoe rabbit.

Verne, while listening and drinking his cream soda, looks around the saloon. His eyes come to rest on someone who is sitting at a table near a piano, playing poker. He asks the barman:

**VERNE**

*(to Fred)* Tell me sir, who is that man sitting at a table near the piano? The one wearing round glasses, a black cape, and has a face like an undertaker?

Verne's inquisitive questioning embarrasses Jules. Before the barman can answer Jules responds firstly:

**JULES**

Verne! We're not here to lead an investigation. We can't rely on appearances, you know. Take « Jack Rabbit » for example, and everything we know on him until now.

But, Fred Miller carries on. He rectifies Verne's curiosity to Jules. He reassures Verne and says to him:

**FRED**

It's no bother, young lad! You're brother's intuition is correct this time...

Turning towards the individual in question, he continues in an exasperated tone:

**FRED**

...Because that man is a nasty piece of work! He is John-Lee Cromwell!

Hearing his name, Jules and Verne exclaim simultaneously:

**JULES AND VERNE**

John-Lee Cromwell!!

Fred Miller continues and tells them about John-Lee Cromwell:

**FRED**

Yep, that's him. Ever since he arrived in town, that English loyalist baron has not stopped insulting everybody. Which often ends up in brawls or a duel. Safe to say, just about everyone has had their fill of him. Just yesterday, he managed to trick Wilmor Clayton to a duel regarding something about ancestral rights. What really gets me is that jackal knows very well that Wilmor is near-sighted, and doesn't stand a chance in this duel.



Suprised, Jules says:

**JULES**

So, You know our grandfather?

Fred Miller, suprised, but also happy to meet them answers:

**FRED**

Of course I know him! Only before we go any further, let me introduce myself. Fred Miller's the name, but everyone here calls me Fred, and yourselves?

Jules introduces himself and speaks for the two of them:

**JULES**

My father is Emmett L. Brown. We are his two sons. I am Jules. He(*indicating his brother*) is Verne. My mother is Clara Clayton. She is the daughter of Wilmor Clayton. Our parents gave us these names because they had a lot of admiration for the writer Jules Verne. So now, you can understand why we are somewhat concerned about this duel.

Verne, intrigued, wants to know more about his grandfather, so he asks Fred:

**VERNE**

You say you know our grandfather?

**FRED**

Yes, I do. Your grandfather and I were soldiers in the War of Secession. Your grandfather is a good man. We're good friends, but the other day baron Cromwell managed to get on his nerves, especially when he called him a coward. I tried to calm your grandfather down, but he wouldn't listen. He was too angry. He even told me to « mind my own business. » Anyway it seems so important. He is really determined to take baron Cromwell on. « It's between me and Cromwell » he said. Even his wife who was there crying her eyes out couldn't stop him. Everyone understands him. That Cromwell is so arrogant and annoying that you can so easily lose your self control. To tell you the truth, I don't know how I've managed to put up with him.

Jules and Verne who were listening attentively to Fred Miller, look at each other with a mischevious air. They then give each other a wink. Fred realizes something they know more than him and maybe they are hiding something, stopping he looks at them frowns and says:

**FRED**

Tell me you two... I hope you're not up to something!

Jules and Verne start laughing. Then Jules begins to speak and tells Fred what he didn't know until now:

**JULES**

Yesterday, after our mother recieved a telegram from our grandmother, Wilmor's wife, she dismissed the class and gave them a holiday. She then ran straight home without stopping. When she arrived home breathless, she ran to our father's hangar and staring yelling for him. Our father came out and found our mother upset. He managed to calm her and then started asking questions. Once he undertstood what was going on, he said he would take care of John-Lee Cromwell personally. That's why we're her in Virginia City.

Verne adds:

**VERNE**

Not only is my father a good shooter, but he's also smart, and he is a scientist, who has a suprise up his sleeve...

Meanwhile, at the moment when Fred is turning and takes another bottle of whisky to pour a glass, Verne, taken over with entusiasm passes within a hair's breath of revealing that Doc has a locomotive and can journey in time. Fortunately, Jules profits from this brief moment of distraction to stop Verne from saying too much. Verne never manages to reveal their secret:

**VERNE**

*(continuing)* He has a tra... *(Jules puts his hand on Verne's mouth)*

**46. INT. SALOON / JACK RABBIT'S TABLE**

Verne decides not to stay put. He gets up off his chair, and walks proudly

towards the table where Cromwell is sitting. Jack Rabbit, who is still watching him, realizes that there is going to be trouble and murmurs to his friends:

**JACK RABBIT**

Hey boys! Look at 'im. He's heading towards Cromwells table. It looks like there may be more trouble brewing.

**47. INT. SALOON / BAR**

Jules, from his chair, asks Verne to return:

**JULES**

Verne! Come back!

**48. INT. SALOON / PIANO / CROMWELL'S TABLE**

Piano saloon : music *Yankee Doodle Dandy*.

Verne turns a deaf ear and continues to march towards Cromwell's table. The piano player seeing him coming, stops playing, but re-starts with a *Yankee Doodle* song. When he arrives at BARON JOHN-LEE CROMWELL'S table, the baron, not even looking at him says arrogantly:

**CROMWELL**

I see we have a little « Joker » heading toward us.

Verne answers him with an uncharacteristic self-assurance:

**VERNE**

It's better than being a heartless king!

The piano stops playing. There is a deafening silence in the saloon. Then Cromwell humiliated, face twisted, and speaking through clenched teeth says:

**CROMWELL**

What did you call me, you little wretch?

Evidently, everyone holds their breath and watches Verne with a lot of pride. This time before he answers, he looks around him and sees that everyone is

behind and waiting impatiently for his response. Even the old grouch Jack Rabbit turns to Verne and winks at him. With this support his response is striking than the first:

**VERNE**

I said « It's better than being a heartless king!! » And it is you who is poorly educated!! Because you are the one who called me a « Joker » first!!

**49. INT. SALOON / PIANO / NEAR CROMWELL'S TABLE**

Piano saloon : music *Ole Miss Marching Band*(from *Dixie With Love*).

Cromwell did not expect such a virulent reply, and is paralysed with rage. The atmosphere in the saloon becomes euphoric. The piano which had suddenly stopped, now begins anew with a very popular version of the *Ole Miss Marching Band*. Everyone spontaneously begins to laugh, and celebrate by toasting their glasses, and hollerin, and some even fire off their guns. Yet others comment. MAN 3, MAN 4, and MAN 5 on the tables next to Cromwell:

**MAN 3**

*(saying to Verne)* Well said, young 'un!

**MAN 4**

*(to his friends)* It's been a long time since anyone spoke to him like that! I don't think he'll forget about him so soon!

**MAN 5**

*(to all)* That will teach you to treat everyone like garbage, you dirty loyalist!

**50. INT. SALOON / BAR**

Fred Miller who is drinking his whisky stops and looks at Jules out of the corner of his eye and says:

**FRED**

You're little brother has guts!

**51. INT. SALOON / CROMWELL'S TABLE**

This moment of euphoria lasts but barely a minute. Then one of the players MAN 6, sitting at Cromwell's table pushes Cromwell over the edge, when he looks at him and says in a mocking voice:

**MAN 6**

Well, Cromwell, seems like your own medicine is hard to swallow, eh!

With these words Cromwell jumps from his chair. Standing erect, he looks at Verne furiously, and waves his cane in his direction. He then says:

**CROMWELL**

You bloody little colonist, you're going to pay for that!

At that moment the baron Cromwell steps forward to try to catch Verne. Newton steps forward and begins to bark and growl. Cromwell, who up until now was unaware of his presence turns white with fear and his face fills with terror. He backs away trembling and slowly climbs on top of a chair, but never takes his eyes off Newton. Verne and everyone else now know his secret. Verne turns towards Newton and says with a malicious smile:

**VERNE**

Did you see that Newton? (*grrr...*) This stale old english cream-puff is scared stiff of you. Let's have some fun.

Then, turning towards the baron who is already petrified, He sets Newton on him and orders in a loud voice:

**VERNE**

Get him Newton!! Don't let him get away!!

Cromwell climbs on top of the table, but when Newton jumps on the chair, the baron jumps onto a neighboring table, and nearly loses his footing cries out:

**CROMWELL**

Whoa! whoa! whoooooaaaaah!

**52. INT. SALOON / PIANO / BAR / STAIRS / ROOM HALLWAY**

Next, he(Cromwell) jumps and lands perched on the piano, he then continues to the barcounter. From there he runs towards the stairway leading to the second floor. Each time the baron manages to get away, Verne sets him on him once more, with the lively encouragement of the people around him.

**53. INT. SALOON / ROOM HALLWAY / BANISTER / CHANDELIER**

However, when he arrives upstairs he is trapped. He must now choose between being bitten or jumping to the lower level. He climbs onto the banister. With adrenaline pumping, he jumps towards the chandelier and manages to catch it. The COW-BOY 1 who is watching the scene, and sees him dangling says:

**COW-BOY 1**

You know Cromwell, if I was you... I'd hire myself out to Buffalo Bill's Circus. Who knows, maybe you'd become famous. Unfortunately, the only kind of partner you'd get would be a dog, so you wouldn't miss on the most dangerous tricks! *(Everyone starts laughing)*

Meanwhile, Cromwell is not able to hold on very long, suspended by his hands like so. He sees a fish net hanging on the wall and orders his valet LUDWIG to get it to capture Newton, who is just below him. Newton is jumping up and barking at him. He orders Ludwig:

**CROMWELL**

Ludwig! Take the net hanging on the wall and get that dog. Hurry!

Jules and Verne try to call Newton back, each on their own turn — Jules first — Verne second:

**JULES**

Leave him alone Newton, he's had enough.

**VERNE**

Hurry, boy get out of there!

**54. INT. SALOON / CENTER / FLOOR**

But Newton doesn't hear them calling to him and continues on. Ludwig doesn't lose a second, and creeps up behind Newton, throws the nets over him and captures him. At that moment, Cromwell loses his grips and falls. He immediately regains his footing and composure, but his face is covered in sweat and he is breathless. It is also evident that he is boiling with rage. His valet giveshim his high-top hat and cane which he takes vivaciously. He then exploded and begins to insult everyone:

**CROMWELL**

You are all, at the least, nothing more than a band of uncultured barbarians!! And at the most... poor excuses for lower class colonist!! Your president is but a little superintendent, working on behalf of her majesty of England!!

He becomes paranoid and starts to yell:

**CROMWELL**

Long live Queen Victoria!!! Long live the empress of the Indies!!! Long live The BRITISH EMPIRE!!!

While the baron is yelling in his furious rage, Jules profits from the moment, and begins to head towards the saloon door. Meanwhile Verne sees Newton in the net(he is twisting and turning, trying to escape) and doesn't want to abandon him. His older brother calls out to him:

**JULES**

Verne!! Come on, let's get out of here! It's too dangerous! He's going crazy!

Verne refuses to abandon his dog to Cromwell's mercy. He stubbornly replies:

**VERNE**

No, I'm staying, I will not abandon my dog!

He adds sorrowfully:

**VERNE**

You go instead! And find Dad!

Jules, who sees Cromwell creeping up behind his little brother, tries to warn him and cries out:

**JULES**

Verne!! Look out!! Behind you!!

Unfortunately the baron catches him and picks him up by the back of his vest. He says full of satisfaction:

**CROMWELL**

Now I have you, you little wretch! You are going to pay!

He then picks him up and takes him outside, while saying:

**CROMWELL**

I am going to show you how I deal with cheeky little pests like yourself!

Verne tries to escape. He fights vigorously and says repeatedly:

**VERNE**

Let me go! Leave me alone you, I tell you! Let go of me!

### **55. EXT. SALOON / STREET**

Jules is backing out of the saloon, he doesn't want to lose sight of his younger brother. When he gets outside he misses a step and trips over. He quickly regains his footing. He is dizzy due to the fall and he then crosses the road. While crossing the road he looks intermittently back at the saloon, then ahead of him. In the middle of the road he begins to panic and calls to his parents:

**JULES**

Mom!! Dad!! Cromwell has Verne and is going to hurt him!! Hurry!!

He repeats louder:



**JULES**

MOM!!! DAD!!! HELP!!! HELP!!!

**56. EXT. SALOON / HORSE TROUGH**

They arrive at the horse trough. Cromwell is still holding on tight and savours the moment. He stops and says in wicked voice:

**CROMWELL**

This ought to cool down that hot temper of yours!

Verne just has enough time to call out as well:

**VERNE**

MOM!!! HELP!!! HELP!!!

The baron plunges his head into the water. He takes it out when he Verne begins to drown. He then dunks it in again, repeatedly. Cromwell laughs his wicked laugh and takes pleasure in treating Verne this way in front of everyone.

**57. INT. LADIES BOUTIQUE**

Clara who is inside the ladies boutique on the other side of the street. She is trying on a dress, when, above all the noise, she hears her two sons calling incessantly. She becomes alarmed and tormented by what she sees through the boutique window. She cries out panickingly:

**CLARA**

My goodness! He is going to drown him!

She starts to run, with the dark red velvet dress that she was trying on.

**58. EXT. SALOON / SIDEWALK**

Just as the baron is about to plunge his head into the trough again, a few of the onlookers who were in the saloon and are now outside, murmur among themselves and decide that Cromwell has gone too far. One of them, JUDGE HODGE, a stout one-armed man, decides to get involved and orders:

**JUDGE HODGE**

That's enough! Let him go Cromwell, do you hear me?

**59. EXT. LADIES BOUTIQUE / SIDEWALK**

Clara, who is now outside, grabs a Winchester from Buffalo Bill who is passing by at that moment. She points it at Cromwell and orders him, in a very explicit tone:

**CLARA**

Put my son down, or else!!

**60. EXT. SALOON / SIDEWALK**

Cromwell decides erroneously, to not pay attention to her. Clara targets him and fires a shot into his high-top hat, which flies off, spins through the air and lands on the ground. Cromwell having not taken her warning seriously, instantly lets go of Verne, who runs to his mother. Evidently, such a show of maternal protection by Clara takes everyone by surprise. Judge Hodge, who had just warned Cromwell to let him go, walks towards him and mocks him by saying:

**JUDGE HODGE**

Well, Cromwell looks like you'll be needing a new hat. You should know better than to hurt a lioness' cub. You got lucky, a few inches lower and it would've cost you your head! That will teach you... you smarmy English twit!

Cromwell, who is as bald as a bowling ball, passes his hand over the top of his head, and realizes that there is some blood on his fingers. Realizing he almost got killed, he murmurs to himself:

**CROMWELL**

By her majesty's crown... that fool of a woman almost killed me!

**61. EXT. LADIES BOUTIQUE / SIDEWALK**

Jules and Verne arrive next to their mother and exclaim — Jules firstly — Verne next:

**JULES**

Mom! Mom! It's him, It's baron John-Lee Cromwell.

**VERNE**

He is really mean! He insults everyone, even the president of the United States. He started insulting me, and then came after me because I had enough guts to stand up to him in front of everyone.

Clara gives back the gun to Buffalo Bill who is watching, stunned by Clara's performance. She bends down to comfort her two sons, and worriedly asks in a gentle voice:

**CLARA**

Are you all right my dears?

Jules and Verne reassure her, each in turn — Jules first — Verne next:

**JULES**

I'm o.k. mother.

**VERNE**

Me too. I'm just wet.

When she gets up, BUFFALO BILL, whom she borrowed the gun off of, says:

**BUFFALO BILL**

Well done, madam! May I introduce myself(*raising his hat*), I am Buffalo Bill. I'm the director of the circus. In fact, I'm looking for a lady sharp shooter like yourself, if you're interested. I'm very willing to hire you, if you want, right away!

**CLARA**

Thank you very much Mr. Buffalo Bill, but I already have a job. I'm a teacher. I'm also married and have my two children to raise. That's enough for me. And I'm very happy how I am. But anyway, I'm glad you were passing by. I'm sorry to have taken your gun in such a manner, but it was an emergency and I had to do something right away.

She shakes his hand and adds:

**CLARA**

Thank you again sir, it is a pleasure to make your acquaintance.

Buffalo Bill responds, and reiterates his invitation:

**BUFFALO BILL**

You are most welcome madam. It is a real pleasure. If you ever change your mind... come and see me. I can offer you a good salary.

After, he turns to Jules and Verne at her side and asks:

**BUFFALO BILL**

*(to Clara)* Are these your boys?

Clara proudly answers:

**CLARA**

Yes!

He then gives them four tickets and says (to Clara, Jules and Verne):

**BUFFALO BILL**

*(giving to Clara)* Here! Here are four tickets. I'm sure you will enjoy the show. *(he leaves)*

Doc, who having overheard all the commotion, got outside when Clara took the Winchester from Buffalo Bill and shot Cromwell in his high-top hat. He stayed back somewhat, stunned. He then walks slowly towards her, still not believing his eyes. Buffalo Bill leaves. Clara watches him go. At the same time she sees Doc walking slowly towards her. Happy to see him, she asks:

**CLARA**

Emmett, where were you?

Doc, who up until then is silent, arrives next to her holding his hat in front of him with his two hands. He is very impressed by her marksmanship. He then stops abruptly, looks at her, stunned, and instead of answering her question, requests of her:

**DOC**

Clara, I didn't know you could shoot like that!

Clara answers:

**CLARA**

Uhm... When I was a girl, I spent my summer vacations on my uncle's farm in Dark Peak where I kept sheep. I had to learn how to shoot at a young age, because the wolves were attacking the sheep often at that time. My uncle taught me everything he knew.

Doc is very happy and very proud of her. He says:

**DOC**

In any case, judging by what I saw, you spent your time well. You might even say your lessons did not only teach you to hunt wolves...

Turning towards Cromwell, he raises his voice for all to understand and adds:

**DOC**

*(to Cromwell)* ...but to hunt jackals like him as well!

Returning to Clara, he continues and asks, curiously:

**DOC**

*(to Clara)* Tell me... who was the gentleman who you you were just talking to?

The moment after he asks the question Jules and Verne respond before their mother can — Jules answers first — then Verne:

**JULES**

It was Buffalo Bill himself, father!

**VERNE**

He even gave us tickets to go see his circus. Look!*(showing Doc)*

Suddenly, they hear barking. They turn to see that Newton has freed himself

from Fred Miller's fish net. Newton runs towards them, wagging his tail. Verne, who is delighted to see him, crouches down to take him in his arms, and says:

**VERNE**

Here Boy! (*Hugging Newton*) You know fellah, for a minute there I didn't think I'd ever see you again.

While Jules and Verne are stroking the dog, Fred Miller, who is looking in their direction salutes them by waving his hand. Doc, who has not taken his eyes off Clara, does not understand. He looks at his sons, and wanting to know more of what happened to Newton, asks in a clear tone:

**DOC**

Why wasn't he with you two? What's been going on here?

But, as if he has a premonition, and at the same time a response to his question, he turns towards Cromwell, who he sees deceitfully lifting his cane towards Newton (*it is, in fact, a concealed weapon*). Discovering the deception, he quickly takes out his pair of automatic Colts which he has just purchased. He removes them from under his long jacket and points them towards Cromwell. He says to the baron in a clear distinct voice.

**DOC**

Put you cane down, Cromwell!

**62. EXT. SALOON / STREET**

With his two guns in hand, he proudly walks towards the baron. Where as, Cromwell who is revealed, slowly lowers his cane. He arrives face to face with the baron. He stops in front of him, looks him dead in the eyes, and says:

**DOC**

You coward! How many people have you shot with your little gadget, eh? Not very responsive, are we? I'm not going to let you do the same to my father-in-law Wilmor. No doubt you've cleverly planned this from the beginning.

Cromwell, sitting on the sidewalk, says to him in a matter-of-factly manner:

**CROMWELL**

I have no idea of what you are talking about. And if he wanted to, he could always decline. I've given him enough time for that, it would seem.

Doc leaves him no room to maneuver. He says, even more virulently:

**DOC**

You hypocrit! You know he is a man of honor, and will not decline. I've come to Virginia City to resolve this manner once and for all. And believe me, this time you will leave here more astonished than anyone else.

After having put away his pistols in their sheaths, he smiles and turns towards Clara and his two sons who have been standing behind him and listening religiously, along with the rest of the crowd. He then challenges Cromwell to another duel, which the baron did not expect. He firstly introduces himself and Clara, he then decides to clarify a few things, and finally challenges the baron:

**DOC**

First, my name is doctor Emmett L. Brown. I'm a scientist. Let's say I know a lot about time. The young lady who scalped you earlier on is my pretty young wife, Clara Clayton. (*Fred interrupts*)

Fred says, smiling:

**FRED**

Too bad she missed!

Doc continues:

**DOC**

(*to Cromwell*) She is the only daughter of Wilmor Clayton. The sole living descendant of Charles-Philippe Clayton, duke of Edinburgh.

Momentarily he stops, looks at the crowd around him and says:

**DOC**

(*to all*) When I was in the general store earlier on I overheard two people talking about Judge Hodge. One of them said he was in the saloon.  
(*stopping*)

He asks them(to all):

**DOC**

*(continuing)* Is he here? I would like him to witness what I have to say.

Judge Hodge immediately comes forward and says:

**JUDGE HODGE**

I am here. *(advancing)* And I will witness what you have to say. Go on, we're all listening!

Doc challenges Cromwell and says in a loud, clear voice — with the judge near him:

**DOC**

I challenge you Cromwell! I'm telling you before Judge Hodge and all here present, that before the duel, I will bring the original document with the seal of the duke of Edinburgh. This will prove beyond the shadow of a doubt that Wilmor Clayton, and his only daughter, Clara, are the sole inheritors of the castle and all its titles. Robert Cromwell, the count of Oxford, was the worst kind a thief, who took advantage of devastation caused by the Viking invasion in the beginning of the eleventh century, to falsely acquire the castle and substitute the genuine document for his own. Amely Clayon, the only daughter of the duke of Edinburgh Charles-Philippe Clayton, managed to miraculously avoid the carnage. She then married her german cousin, named Tristan Clayton, a letter proves it. With that said, I will return with the proof. The lies and hypocrisy of the Cromwell's will be exposed!

Cromwell who, up until now has been silent, can stand no more:

**CROMWELL**

That's impossible!

Unimpressed, Doc continues:

**DOC**

As a matter of fact, it is possible. After which Cromwell, you will take the train for New York, where you will leave the United States of America on the next boat for England, and you will never set foot on this land ever



again. Is that clear?

Obstinately and arrogantly he responds:

**CROMWELL**

And if I refuse to leave?

Doc, who is eloquent and always manages to find the right word, ends this discussion with a latin proverb:

**DOC**

*Bis dat, qui cito dat!*

Then, smiling widely and turning towards Judge Hodge, he looks at the people around him, listening to him, then turns back towards Cromwell and says mockingly:

**DOC**

It means Cromwell: From now on, you will have to be “looking over your shoulder.”

Meanwhile, Fred Miller decides to speak out. He says in a manner, partially frustrated and partly happy:

**FRED**

*(to Cromwell)* In other words Cromwell it will be party time! That’s not what you wanted to hear, eh! Everyone here is sick of your cynicism and insults!

Cromwell stays mute, lips tightly sealed, and walks slowly towards his carriage which is about 200 feet (*60 meters*) from him. Meanwhile, each in turn, OBSERVERS 1 – 2 – 3 who are among the crowd murmur:

**OBSERVER 1**

That’s the first time I’ve ever seen him like this!

**OBSERVER 2**

Normally he always answers by insulting back.

**OBSERVER 3**

You wait, he'll crack.

While this lively discussion was going on, Verne was approaching the observers. Having heard what they were murmuring he readies Newton to attack Cromwell — in case he starts insulting everyone again. He squats down and watches the baron head towards his carriage. He whispers in Newton's ear:

**VERNE**

Get ready Newton. Wait for my signal. If the baron starts insulting us again, I want you to go after him. You'll have to run fast. He be whipping his horses to speed them up, you understand? (*Newton grrr...*)

Meanwhile, LUDWIG who managed to edge his way into the crowd and snuck up behind Verne, has overheard his plan. He takes out a small pistol from his jacket pocket and prepares to surprise Newton. But, when Verne hears the clicking of the pistol and Newtons growling, he turns to see what is happening, but is unable to move. The valet says in a malicious manner:

**LUDWIG**

Except that this time... you won't get very far.

Except that surprise, Jack Rabbit who was watching the valet closely, intervenes just in time. He puts the barrel of his pistol in the valet's ribcage and says in a dry tone:

**JACK RABBIT**

Hey "wiggy", lower your gun and drop it... right now! If you don't you'll be short a few ribs... but extra, a few body orifices.

Ludwig obeys without arguing, or even murmuring, and drops his weapon. Then keeping the valet at bay, Jack Rabbit looks at Verne furtively, giving him a wink and say:

**JACK RABBIT**

(*to Verne*) Pick up his gun and give it to me. And continue what you were going to do.

Verne picks up the gun immediately and gives it to Jack. Next, Jack says to Ludwig sourly and menacingly:

**JACK RABBIT**

*(to Ludwig)* Now, you listen to me, you coward. If I were you I wouldn't even think of trying anything stupid! *(He pushes his pistol further into his side)*

Verne, who for a moment thought he was trapped, is happy to see Jack Rabbit help him out of his predicament. He thanks him and apologizes for what he said earlier on in the saloon:

**VERNE**

Thanks Jack... I'm sorry for what I said earlier on...I didn't know you were an orphan.

Jack Rabbit answers, smiling:

**JACK RABBIT**

It's o.k. I like your kind. The kind who is truthful and gutsy. But if there is anyone who needs to apologize for their actions...

He nods towards and adds:

**JACK RABBIT**

It's "bonehead" over there. Oh, and... *(turning to Newton)* maybe he would like his fishing net back. *(to Newton)* What do you think, shaggy? *(Newton: grrr...)*

With regained pride and honour Verne answers:

**VERNE**

Hey, you're right. He does owe us an apology.

With a proud step, he exits out of the crowd, and heads towards Cromwell. He then says to everyone:

**VERNE**

Jack Rabbit is right... the baron owes us an apology for all the insults he

said earlier on in the saloon.

But like most of them there are already guessing what is about to happen, Fred Miller and Judge Hodge sound their accord. The barman says firstly, loud and clear:

**FRED**

I'm with you 100% little guy!

Judge Hodge is not shy to offer his opinion. He turns towards Cromwell and asks him mockingly:

**JUDGE HODGE**

Well, Cromwell... what do you have to say?

— Long silence — Exasperated and unable to contain himself any longer, Cromwell breaks the silence and turns towards the crowd and says screams vigorously:

**CROMWELL**

Never, do you hear me!! Never!!

Verne answers with a sure, mean, manner:

**VERNE**

Oh yeah? Well, let's just see about that!

After hearing that, Jules who stayed with his parents, looks at the two of them and says:

**JULES**

*(to Doc and Clara)* You can't miss this. I bet it'll be even funnier than the last time.

As soon as Jules is finished, we hear Verne's battle cry:

**VERNE**

Sick 'em Newton!! Get him, and don't let him go until he apologizes.

**63. EXT. SALOON / STREET / MAIL STAGE COACH**

Newton obeys instantly and sets off after Cromwell. The crowd cheers him on (*clapping, whistling, shots fired into the air etc...*). Cromwell is surprised and heads for the mail stage coach because it is the closest shelter, but he also believes it would be safe and he would be in the best position to negotiate for Newton's withdrawal, due to the fact it would cause a delay in the mail delivery. He climbs onto the roof, with Newton barking and nipping at his heels. The crowd continues to encourage Newton. The Baron believes he is now safe, and regains his self-assurance. He requests to speak, which is granted. There is a long silence, and then he addresses the crowd in a loud, nasty and cynical manner:

**64. EXT. MAIL STAGE COACH**

**CROMWELL**

Well, it looks like I finally have the advantage!

He insults the crowd, and laughs at them, Then he says in a nasty and sarcastic manner:

**CROMWELL**

You ignorant fools! (*Deep, loud laughing*) Haaa! ha, ha, ha, ha, ha... Had you forgotten that the mail had to be delivered? The boy will have to call his dog back. The mail is not going anywhere. You imbecils! (*Deep, loud laughing*) Haaa! ha, ha, ha, ha, ha, Haaa! ha, ha, ha, ha, ha,

**65. EXT. SALOON / STREET**

He is still laughing when WILL Bennett, the stage coach driver, emerges from the crowd. He walks towards the stage coach, and reassures Verne:

**WILL**

Don't call your dog back yet, little fellah!

He then turns to Cromwell and says in turn, in a loud voice:

**WILL**

You are right Cromwell... This carriage won't be going anywhere. As for the mail, I can simply unload it and re-load it into another vehicle. It's not

that big an inconvenience. As for you... looks like you're not going anywhere either... unless you're ready to apologize.

This said, the crowd begins anew, with yelling and pistols firing off from different members. Two COW-BOYS among the crowd are especially vocal, each says in turn — COW-BOY 1 firstly — COW-BOY 2 secondly:

**COW-BOY 1**

Well said!

**COW-BOY 2**

We're with you, Will!

Fred, meanwhile asks for some help:

**FRED**

*(to all)* Come on everyone! Let's get those horses detached and that mail moved to another wagon.

In front of such solidarity, Judge Hodge, does his part and offers his vehicle:

**JUDGE HODGE**

*(to Will)* Here Will! Take my carriage. It's one of the best in town.

Then there is once again a long silence. This time it is Doc who speaks out to Cromwell, who due to situation has his face all shriveled, and his teeth clenched. The blacksmith takes some pleasure in teasing him this time:

**DOC**

As you can see Cromwell... There is not much place for your "english arrogance" here. So, apologize, or else you'll be spending a long vacation on the "sunny-mail" express... and you can believe me everyone will be coming to feed my dog to keep up his strength.

**66. EXT. STAGE COACH ROOF**

Cromwell walks along the roof and mutters to himself. He stops, hesitates and finally decides to apologize. He does so in an empty-handed manner, so as it is difficult to hear:

**CROMWELL**

Uhhh... I'm sorry.

**67. EXT. SALOON / STREET**

Verne finds this insufficient and yells out:

**VERNE**

Louder!

**68. EXT. STAGE COACH ROOF**

Irritated, He finally says out loud:

**CROMWELL**

I'm sorry!

**69. EXT. SALOON / STREET**

Verne, however is unsatisfied. He finds the baron's apology has no heart. It is insufficient for all the insults that he has given. He tell the baron to repeat after him:

**VERNE**

I find that insufficient and incomplet. So... you're going to repeat after me. Now, get ready to speak in a « loud and clear » voice.

**70. EXT. STAGE COACH ROOF**

But, the baron, very obstinately, answers by saying that he believes it is enough:

**CROMWELL**

I did it already, I won't do it again. So there! (*folding his arms*)

**71. EXT. SALOON / STREET**

Verne replies in a independant mocking manner:

**VERNE**

Well, if that's the way you're going to be, looks like you're staying put. So there! (*folding his arms*)

Fred gives him a look and a “thumbs-up” to encourage him.

**72. EXT. STAGE COACH ROOF**

Cromwell is enraged and mutters through clenched teeth:

**CROMWELL**

You little vermin! You deserve to be roasted over an open fire!

Finally, since he's run out of choices, he gives in and says:

**CROMWELL**

All right. I'll do as you say.

**73. EXT. SALOON / STREET**

— Long silence — The crowd waits to hear what Verne will make him repeat. Then Verne begins, in a loud voice:

**VERNE**

Now, repeat after me. (*slowly*) I apologize to all of you...

**74. EXT. STAGE COACH ROOF**

The baron repeats after him:

**CROMWELL**

I apologize to all of you...

**75. EXT. SALOON / STREET**

Verne continues :

**VERNE**

...for all the insults that I have said since my arrival here.



**76. EXT. STAGE COACH ROOF**

The baron repeats this last phrase:

**CROMWELL**

...for all the insults that I have said since my arrival here.

This done, the baron requests that Verne recalls Newton:

**CROMWELL**

Call off you dog now!

**77. EXT. SALOON / STREET**

Verne call Newton back:

**VERNE**

Come back Newton. You can leave him alone now.

The baron gets down carefully, looking all around him. He just manages to put his feet on the ground when Jack Rabbit calls to Verne:

**JACK RABBIT**

Hey, what about the president of the United States of America!

— Long silence — Verne turns towards Jack, and winks at him. (*Jack winks back*) Verne takes a moment to look at the people around him, who are among others: Fred Miller, Judge Hodge, Will Bennett, his father, mother and brother Jules. He then looks at Cromwell who is listening, fixed in place, not even murmuring a word. Verne then says in a loud voice.

**VERNE**

That's right! He forgot about the president of the United States!

He then sets Newton on Cromwell once again:

**VERNE**

Get him Newton!! Get this loyalist back into his cage!! (*the stage roof*)

Once again, the crowd become euphoric. There is cries of joy, whistling and guns firing off into the air.

**78. EXT. STAGE COACH ROOF**

Cromwell climbs back onto the truck roof, even faster than the first time. He is out of breath and his face is full of sweat. He says in a humiliated, angry manner:

**CROMWELL**

You have no right to do this to me! This is unfair! I will takes this to the highest courts!

**79. EXT. SALOON / STREET**

Judge Hodge interrupts him, and says in a very sure voice:

**JUDGE HODGE**

I'm warning you Cromwell, earlier on you said that in front of a lot of witnesses, the president of the United States of America is nothing more than a little superintendent of the queen. Need I remind you Cromwell, that it has been some time since we have been independant of her "Majesty".

**80. EXT. STAGE COACH ROOF**

Cromwell hear this and his pride is hurt. He crosses his arms, tilts his head back and sulks for a while:

**81. EXT. SALOON / STREET**

The Judge continues:

**JUDGE HODGE**

Do you have avy idea what it would cost you if you had said that in certain countries, Cromwell? So, apologize to those who represent this country, and we will let you go.

**82. EXT. STAGE COACH ROOF**

Coming from a person like Judge Hodge, there is not much room for

maneuverability. Cromwell murmurs to himself and hesitates. Finally he decides to apologize for what he said with regards to the president:

**CROMWELL**

O.k., o.k., I'm sorry for what I said earlier on... about the president of the United States of America.

**83. EXT. SALOON / STREET**

Verne recalls Newton:

**VERNE**

O.k. Let him go Newton.

— Long silence — Newton obeys and returns to Verne wagging his tail. Meanwhile, Verne watches the baron descend from the truck and walk slowly towards his buggy without looking at anyone. There is not a sound from anyone, not even a murmur. Verne bends down towards Newton and whispers in his ear:

**VERNE**

You haven't forgotten what I said earlier, right Newton?

Newton nods his head and growls (grrr...) and wags his tail. Verne continues:

**VERNE**

Because I bet you all money in my piggy-bank that he won't leave here without insulting us again. So be ready, and wait for my signal.

**84. EXT. CROMWELL'S CARRIAGE**

While Verne is giving these instructions to Newton, Cromwell who is now in his buggy is slowly advancing forward. After putting a distance of about 300 feet (*100 meters*) between him and the crowd (who are watching him skeptically also), he suddenly stops his vehicle, stands up and turns towards the people. He begins to insult them again. He starts with Doc and says with deep laughter:

**CROMWELL**

(*to Doc*) You poor idiot! You are nothing but an incapable old fool like you father-in-law! (*deep laughter*) Haaa! ha, ha, ha, ha, ha, Haaa! ha, ha, ha, ha,

He then says to the crowd in an equally atrocious manner:

**CROMWELL**

*(to all)* You all are nothing but a town of uncultured peasants! *(deep laughs)*  
Haaa! ha, ha, ha, ha, ha, ha, Haaa! ha, ha, ha, ha, ha

**85. EXT. SALOON / STREET**

Right at that moment, while the baron is still laughing, Verne sets Newton on him and yells out with all his might:

**VERNE**

Get him Newton!! And don't stop until he's seen the color of your teeth this time!!

Newton takes off like a bat out of hell and head towards Cromwell.

**86. EXT. CROMWELL'S CARRIAGE**

Cromwell, who sees him coming at high speed, quickly sits down on his seat and hastens his horse, yelling:

**CROMWELL**

Giddyup! *(whipping)* Giddyup! *(whipping)* Faster! *(whipping)* Yaaa!  
*(whipping)* Yaaaa!

Cromwell picks up speed, but is joined by Newton who jumps on his vehicle. Being scared of dogs, Cromwell jumps onto his horse's back, who is attached to the carriage. All this happens under the applause of the crowd who see Newton as the « conqueror », Newton sits on the conductor's chair with his head held high and his tongue out. He watches as Cromwell jumps from the coach onto the horse and then rides off. Cromwell rides away, but has difficulty with "horseback riding".

**87. EXT. SALOON / STREET**

With this spectacular show with Newton and Cromwell over the crowd disperses. Some return to the saloon, others to their jobs. Doc, who has been standing in the middle of the street, smiles from ear to ear, and becomes very

content with the perspective of future events. Meanwhile, when he returns, he realizes that Clara is upset. She is crying because she is unsure of what will become of her. Doc heads towards her and consols her. Almost sure of the reason why she is upset, he says:

**DOC**

Clara, I have no choice. It's the only way. If I don't do it your father will die. You know I would anything for you. If I'm doing this... it's because I love you my dear, and I can't bear to see you unhappy. You wouldn't want me to stand idly by would you?

Doc's words touch her deeply. She regains her composure and wipes the tears from her eyes with a handkerchief and says in turn:

**CLARA**

Do you realize Emmett that now, not only could I lose my father, I could also lose you! I will be twice as unhappy for the rest of my life. Think also of your sons!

Doc reassures her once again and maintains that all will be well:

**DOC**

I understand. But everything will be fine, you'll see!

Clara is convinced. Jules and Verne seize the moment. They volunteer and say, each in turn — Jules firstly — Verne next:

**JULES**

I'm not scared. I'm ready to go with you, dad!

**VERNE**

Me too. I'm going to write a book about it. It will be called: *Journey to the depths of the Middle Ages* or *Lost in Time* by Verne Brown!

Doc declines and answers:

**DOC**

I'm sorry boys, it'll have to be for another time.

Dissatisfied, Verne and Jules continue — Verne first — Jules next:

**VERNE**

Awww! That's twice today you've said no.

**JULES**

You're not going to go alone, are you!

Clara agrees with Jules:

**CLARA**

He has a point.

Doc looks at them with a mysterious smile and then reveals his plan. He continues walking and then, saying:

**DOC**

Well, it's already 4:37pm, so the train has left. We'll spend the night here as expected. Tomorrow morning after breakfast we'll all leave together, and you'll drop me at the station where I'll take the train to Hill Valley. Once there I'll use the locomotive, or rather the time-space vehicle to return to 1985. When I arrive, I will head down to the Hill Valley library to get some info on the Clayton Clan, Scotland, and the Edinburgh Castle. After that I'll have some modifications to do on the machine for time travel. Since I'm wearing Far West attire I will plan to arrive on the 31st of October, Halloween day, where everyone will be in costumes. For the locomotive I will use an abandoned old rail line that used to belong to the Parish Brothers to land as discreetly as possible, so I can quickly hide it. I'll then get into contact with Marty and invite him to come with me to the Middle Ages in Scotland.

Clara objects again and asks him:

**CLARA**

What makes you think he'll accept your invitation?

**DOC**

Because he is my best friend. True, he'll be a bit surprised to see me again, but he will accept. Of this I am sure. All courses will be cancelled because

Halloween fell on a school day. The dance will be held in the high school gymnasium. And to find ourselves re-united once again will bring back memories.

Clara then asks:

**CLARA**

And us, what are we going to do during all this time? Where and when will we see each other again?

Doc makes a deal with her and gives her the exact time and date where they will be re-united:

**DOC**

When you have left me at the station, I want you to return to your parents with Jules and Verne, and not forgetting Newton. There you will stay until my return. Hmm... let's see, today is Thursday, the 17th October 1895, so that means we should see each other again, right here in front of the saloon on Friday, the 25th of October 1895 at 2:00pm, one hour before the duel. Arrange it so that your father, Cromwell and Judge Hodge are all there. Now that everything is in place, and the sands of time are falling through the hourglass, we should head back to our hotel. Let's get some rest, have a good meal, and a good night's sleep. We all could use it.

**88. EXT. HOTEL / DOORSTEP ENTRANCE**

With these last recommendation from Doc, and at the moment where the Brown family is on the point of returning to their hotel, the owner of the ladies boutique FERGIE Ross comes running up to them. She goes up to Clara and asks, with a preoccupied air:

**FERGIE**

Excuse me madam! You can't leave here with that dress on! Will you be taking it? If not, could you please give it me back.

Clara is clearly uncomfortable and upset, she answers:

**CLARA**

My goodness, what am I doing... how right you are. I am terribly sorry

Mrs. Ross. I was so caught up with what was going on with my sons, that I completely forgot that I had run outside with one of your dresses on. But as you can see for you yourself, I had to act immediately, and in the heat of the moment, I forgot about the dress. I'm so sorry Mrs. Ross. I'll give it right back to you, and take back my clothes.

Clara doesn't even have the time to say to Doc to wait while she changes, when he interrupts her and says in an emotional voice:

**DOC**

Clara... the recent events have not given me a chance to tell you, but I think you look magnificent in that « Scarlett O'Hara » style dress. I'll buy it for you! (*N.B. Clara is wearing a dress similar to the one which Scarlett O'Hara wore in the film "Gone with the wind"*).

Clara is touched by his gesture, but troubled, she adds:

**CLARA**

But Emmett... this dress must be worth 60 dollars or more!

Fergie answers:

**FERGIE**

It's worth 75 dollars with the hat and umbrella, but for a lady who had enough guts to fire on that awful man Cromwell, I will sell it to you for 60 dollars. Is that alright with you?

Doc, who doesn't want to pass up such a good offer accepts and says:

**DOC**

That's fine with me. Only... could you put in on one side if I give a down payment of 20 dollars? I will return in exactly eight days, and give you the difference. (*turning to Clara*) I will use some of the reward money on my return.

**FERGIE**

There is no problem sir. We have a deal!

Doc gives her 20 dollars and adds:



**DOC**

Here you are!

Fergie says to him, then she leaves:

**FERGIE**

Thank you. I will give the receipt to you wife!

Clara kisses Doc tenderly and says:

**CLARA**

Thank you Emmett!

Doc, who always chooses the right words, ends by saying:

**DOC**

Let's just say it's a: "Noble dress for a noble lady".

He admires her for a few moments more. Then Clara says in a soft voice:

**CLARA**

I have to go now... I won't be long.

Doc answers in the same way:

**DOC**

Take all the time you need Clara, we'll be waiting for you right here.

Clara leaves for Mrs. Ross' lady boutique.

### **89. EXT. HOTEL / BROWN'S BUGGY / MORNING**

The next morning, Doc puts his luggage into the carriage. Clara, while sitting down notices a little girl sitting on the sidewalk. The young girl is drawing on the ground with a stick and at the same time she is watching the Brown's. She raises and lowers her gaze, depending on whether or not Clara looks at her.

**90. EXT. SALOON / MULE / JACK RABBIT**

Jack Rabbit is on the other side of the street, loading his mule, and preparing to leave for the Yukon. Seeing Jules and Verne passing behind him, he signals them over and says in a low voice:

**JACK RABBIT**

Hey! pssst! Over here you two! I've something to show you.

Jules and Verne look at him and are curious, they walk slowly towards Jack Rabbit. Jack Rabbit puts his hand into his vest, and takes out a small deer case. When he opens it a magnificent piece of gold falls into his palm. He looks at it and smiles. He says in an emotionally hoarse voice:

**JACK RABBIT**

You know that I'm an orphan and that I never knew my mother or father. I hope that nothing like that ever happens to you two... Even all the gold in the world can never replace good parents. As a gesture of friendship, I'm giving you two my first piece of gold which I've always had. It's a kind of good luck charm.

Jack puts it back into the case. He then gives it to Verne and says:

**JACK RABBIT**

You must not exchange it for something you want to buy... you'll pay for it one day (*laughing*). I remember what it is like to be young. On the contrary, you must offer it instead... Think of this as a memento of your old Buddy Jack Rabbit! Who knows... maybe one day it'll help get you out of sticky situation!

Jules is resistant and explains that they cannot accept such a marvellous gift:

**JULES**

This is too much! We can't accept something like this. It's your most precious possession Jack, it belongs to you.

Jack Rabbit is persistent and says, with tears in his eyes:

**JACK RABBIT**

Do an old man the pleasure of accepting this gift... so accept this piece of gold and keep it! I'm not going to be on this earth much longer and besides... you can't take it with you.

Faced with such insistence by Jack, Jules and Verne give in to his desire. Afterwards they thank him. — Verne firstly — Jules secondly:

**VERNE**

Thanks Jack.

**JULES**

We'll never forget you Jack.

This said, Jules and Verne watch him leave with his mule.

**91. EXT. HOTEL / BROWN'S BUGGY**

Doc is in the back of the carriage and has just finished putting in the last of the baggage, when he calls out to his sons:

**DOC**

Jules! Verne! It's time. We have to get going.

Jules and Verne head towards the vehicle. On their way they occasionally look back at Jack Rabbit, who is heading off in his own direction. They climb aboard and sit on their seats. Clara, who saw them talking to Jack asks curiously:

**CLARA**

*(to Jules and Verne)* Who was that old man you were talking to?

**JULES**

He's Jack Rabbit. An old gold miner that we met at the saloon last night.

Jules and Verne don't say anything more. They prefer to keep this secret to themselves, as most boys of their age do regarding good friends. Meanwhile Clara, sees the little girl still watching them silently. She whispers to Doc:

**CLARA**

*(to Doc)* Have you seen that little girl sitting there? *(she nods towards her)* She has not stopped watching us since we've been preparing to leave. I'm curious... it's as if she has something to say to us... but she is so timid and shy, so she can't say anything... what do you think, Emmett?

Doc turns to look. Then Jules looks, and he says in a low voice, just like his mother:

**JULES**

*(to all)* Maybe she is a deaf-mute.

Verne looks at her, and adds, with regard:

**VERNE**

In any case, she looks harmless.

Doc says in turn, curious and open-heartedly:

**DOC**

*(to all)* Well, I must say I'm intrigued as well. I'll go and talk to her.

**92. EXT. HOTEL / STREET / GALERRY**

Doc walks slowly towards her — Clara and her sons watch him attentively. When he reaches her, he greets her with a large smile:

**DOC**

*(to little girl "Estrella")* Hello!

ESTRELLA, the little girl, gets up and says candidly, she then sits down:

**ESTRELLA**

Hello!

Doc pulls up a chair and asks:

**DOC**

Tell me young lady... what's your name?

**ESTRELLA**

Estrella.

Doc then says, with a soft voice:

**DOC**

Ohhh... what a pretty name!

**ESTRELLA**

Thank you sir!

Doc sees that she is uncomfortable, so he asks her hesistantly at first:

**DOC**

Hmm... you know what? (*turning towards his family*) ...me and my family were wondering if you have something to say to us, or is there something wrong and would you like to tell us?

**ESTRELLA**

I'm all right sir. It's just that I do have something very important to say to you.

Doc is very suprised and turns back towards his family, who are still silent and are intently observing him. His curiosity is peaked and he asks:

**DOC**

Oh yes! What is it little one?

**ESTRELLA**

I heard you yesterday. I know where you can find the manuscript you're looking for. I saw it in a dream I had last night.

**DOC**

Where? Can you tell me? Can you write it out for me? Can you spell it? Do you remember your dream?

**ESTRELLA**

Of course. It is under a rock marked with a fish and a cross. The rock lies under a ruined old castle. I looked up into the sky and there was written.

She picks up her stick and writes on the ground, HILL BROOK 2135, then she continues:

**ESTRELLA**

Beware, any suspicious stranger was burnt alive in the iron cage, and there was someone so evil that he caused terror wherever he went, kidnapping women and children. Then, there were big black clouds that appeared and his name was written in letters of fire.

She picks up her stick and spells out on the ground, BAFF THE TERRIBLE. Then she gets up, and runs away crying, and says out loud:

**ESTRELLA**

You have to be careful! (*crying*) He wants to hurt you! (*she runs away*) He is very bad!! very bad!! very, very bad!!

**93. EXT. HOTEL / BROWN'S BUGGY**

Doc doesn't even have the time to react, given that the revelation was so startling. He walks slowly back to his buggy, where his family is standing and waiting for him mute from dismay. He says three times, while turning and walking:

**DOC**

Great Scott! Great Scott! Great Scott!

They watch him and listen as he returns. Jules and Verne each remark, as they watch their dismayed father — Jules first — Verne next:

**JULES**

It must have something she said.

**VERNE**

You said it. He's repeated it twice., so it must be quite important.

He arrives next to the carriage. Clara sees him in dismay and asks him:

**CLARA**

Emmett, what on earth is the matter? What did she say to put you in such a state?

Doc's tongue finally loosens and he exclaims:

**DOC**

*(to all)* Amazing! It truly is a revelation Clara. Remember what I said about Jovianus' prophecy... That it would be easier to look for a needle in a haystack, than to find the right time and date. But now everything is as clear as water. The "new world" is us! The "Redlands" are those of California. The hill near the crystal brook is that of Hill Brook of course. Those are the key words... incredible! But how could the manuscript get transported up here in this distant future in 2135... from Scotland to California? Hill Valley and Hilldale are going to become Hill Brook? I have never journeyed beyond 2035, that's why! And with the warming of the planet which happens in the next century... the worst is yet to come. But from Scotland... it geographically impossible. I will have to modify the time vehicle. No more highways, and no more railways, that's for sure. There is no doubt in my scientific mind of the course I must take now. That's enough for now, let's get into the vehicle and head for the station immediately!

Clara reflects for a moment and says:

**CLARA**

Are you sure of what you're saying Emmett? It seems to me that if you go back to the middle Ages in Scotland... it could be very dangerous. Do you remember what she said before she ran off crying?

Their two sons remind him — Verne first — Jules second:

**VERNE**

*(to Doc)* She said something about an ogre that, « kidnapped women and Children » and then she said three times that he was, « very bad! very bad! very bad! ».

**JULES**

*(to Doc)* It seems to me, father, that you won't be getting a warm welcome.

Doc answers firmly, ending the discussion:

**DOC**

*(to Jules and Verne)* Absolutely, and that is the reason why you must stay with your mother!

They leave for the station.

#### **94. EXT. STATION / BROWN'S BUGGY**

When they arrive at the station, the train going to Hill Valley is already there. Before he gets down from the buggy Doc tenderly kisses Clara. He looks her right in the eyes and says in a reassuring tone:

**DOC**

Believe me my dear, everything will be all right. When I've finished with Cromwell and justice is done...

He looks at all of them and says:

**DOC**

We'll all go to see Buffalo Bill's Circus! What do you say?

Jules and Verne jump with joy and answer — Jules first — Verne second:

**JULES**

Yeah!

**VERNE**

Great!

Meanwhile, Jules and Verne, who have so desperately wanted to go with their father in the space-time vehicle, can no longer resist the temptation. They are going to take their parents by surprise. Jules, who like his father has well planned their first runaway. Verne, in keeping with his older brother's plan asks his mother:

**VERNE**

Mother, can I go to the bathroom? I have to go badly... if I don't I might do



it in my pants.

Clara understands the urgency of the situation and says:

**CLARA**

*(to Verne)* Of course. *(to Jules)* Jules, would you go with him?

But Jules and Verne knew she would say that. They pretend to go by going in one of the station doors, and out the other. They hide among the crowd, and without anyone seeing they stow-away unto one of the luggage compartment. This happens after they manage to convince Newton to stay with their mother, and they wave to their father before they leave and say in turn, Jules first:

**JULES**

Bye father, and good luck!

Doc is very encouraged and says:

**DOC**

Thanks Jules, now let's shake hands like real gentlemen. *(They shake hands)*

But Verne almost spills the beans, and says:

**VERNE**

We'll be seeing each other again, Dad... real soon!

Verne's actions leave an impression on Doc. Doc repeats the phrase in a pensive manner:

**DOC**

That's right son. We'll be seeing each other again... real soon!

## **95. EXT. TRAIN STATION / LOCOMOTIVE**

The train whistle blows. Doc watches his two sons run off, and says to Clara in a thoughtful voice, just before climbing aboard the train:

**DOC**

That was strange the way Verne answered me, don't you think Clara?

Clara is not suspicious and answers innocently:

**CLARA**

No, I don't think so Emmett.

Doc climbs aboard the train.

### **96. EXT. TRAIN STATION / BROWN'S BUGGY**

Meanwhile, Clara looks around to see if her sons are nearby, her maternal instinct brings her to realize what has happened as she finds a letter on the back seat. She lowers her eyes, picks it up and begins to read:

**CLARA**

*Mother, we hope you won't be too angry at us. We wanted so much to go with father that we decide to run off with him. Don't worry, we'll be back. You can count on it.  
We love you, Jules and Verne.*

As soon as she has read the letter she start trembling. She hears Newton's barking. She looks around panicking, and finally finds him, alone. She is overcome with fear and emotion. She stand up staraight in the vehicle and cries out loud:

**CLARA**

My goodness! How awful! What will become of me if I lose them all, I will go insane.

She runs back to try to stop the train, but she is too late. It is too far gone. Doc does not see Clara, who is now alone with Newton, and must return to her mother and explain why Jules and Verne are not with her.

### **97. INT. HANGAR / ELB TRAIN / MORNING**

It is the next morning. Doc is in his hangar inspecting his flying locomotive while it is running.

**98. INT. ELB TRAIN**

Jules and Verne followed Doc home without him knowing it, and boarded the flying train while their father was testing the automatic door opener. They had to move very fast before their father returned so Jules suggests:

**JULES**

Come on, let's hide behind the seats, in that box.

But, since the space is so small, Verne begins to complain:

**VERNE**

Darn... are you sure that we will be able to breathe in there?

Jules sticks his head out and sees his father returning, he says in an excited voice:

**JULES**

Hurry! He's coming back!

With much difficulty Jules and Verne manage to climb into the box and close it. Doc who is now on board the locomotive takes one last look around, and then closes the train doors and removes the stairs. He then turns on his computers and begins programming the train. While pushing various buttons he says in a loud voice:

**DOC**

Let's see... we are Saturday, the 19th of October 1895 and it is...*(looking at his watch)* ...exactly 8:00am. The Hill Valley Library open at 10:00am, therefore to account for any delays. I should set the flux capacitor for the 31st October 1985 at let's say 8:30am.

With the programming completed, the hangar doors open. The locomotive advances slowly on its rails and arrives outside

**99. EXT. HANGAR / ELB TRAIN**

*(special effects)* — Once outside, rails come up out of the earth — the train continues to slowly advance. Bubbling over with optimism and enthusiasm Doc

cries out through an open window and says in a melodious voice:

**DOC**

*(Calling out)* Here I come Marty! *(singing, exuberant, intermittent)*  
aaannndd... HHHaaapppyy... Hallooweennn!

With these last words said, Doc closes the window, and just like BTTF 3 the train begins to fly — *(special effects)* — the wheels turn 90 degrees, and become horizontal, the train arose from the ground with the help of jets *(vertical thrusters)*, the wings came out and the engine accelerated and picked up speed. It disappears in a explosion of thunder and fire when it reaches 88 mph.

**100. EXT. RAILROAD TRACKS / NEAR PARISCH MILLS / MORNING**

— *(special effects)* — The train arrives in exactly the same way, but this time Doc wants to hide his flying train out of sight. He stops it for a few minutes when he arrives near the old mill of Parisch Mills Co. The engine is purring, almost as if it was breathing. The steam is spewed out through vents under the wheels. Doc takes a remote control to change the settings of the train switch, and says:

**DOC**

*(talking to himself)* Let's see if this damned contraption works.

He then activates the remote control by pressing on some buttons, he then enters the code to switch the tracks and presses *ENTER*. Using the words of Ali Baba, he says:

**DOC**

*(continuing)* Open, Sesame!

Suprisingly, it works. Doc restarts the locomotive and heads towards the old abandoned mill and enters it.

**102. INT. MILL**

Unfortunately for Doc, what he does not know is that the rails have been removed from the abandoned mill. Inevitably, the train de-rails and land on

the ground full force. Upon impact one of the drive pistons becomes twisted. It blocks the other wheels from turning and makes it impossible to move. The train will not be able to attain the 88 mph needed to break the time barrier.

### **103. INT. MILL / WALL CORNER**

RED Thomas — ex-mayor of Hill Valley, who is now a homeless bum — is sleeping in a corner, when he is awoken suddenly from his sleep by what seems to be an earthquake. He exclaims, irritably:

**RED**

*(angry)* Wha... can't anyone get any sleep in this town!

Slowly, the dust and steam begin to settle. Red tries to make out what is going on, but can't see properly, due to all the smoke and jets of steam. Red begins to panic and says:

**RED**

Heaven help me... what on earth is that? The devil himself has arrived this time. *(he is talking about Halloween)* I'd better get out of here.

He then quickly leaves.

### **104. INT. MILL / EXT. ELB TRAIN**

Doc looks at the damage. He gets down and starts talking to himself:

**DOC**

Great Scott! One of the drive pistons has broken! How am I going to repair or replace it? Too bad! I'll have to see to that later. I have to modify it anyway... I must concentrate on what I came here to do in the first place.

He leaves immediately.

### **105. EXT. ROADSIDE**

As planned, Doc has arrived in 1985. He is determined to carry out his plan. He head towards the roadside, so he can begin his trip to the Hill Valley library, which is about 10 miles away. He walks along the side of the road and tries to

hitch a ride. He walks for about a quarter of an hour, when BIFF arrives on a scooter heading in the opposite direction, disguised as the Hunchback of Notre-Dame. He recognizes Doc and slows down. Biff is surprised to see Doc, *(he still believes Doc is living in 1985 and that he has disguised himself for the Holiday)* and as Doc climbs into the sidecar, he innocently exclaims:

**BIFF**

I see you're ready for the party tonight doctor Brown. Great costume!

Doc realizes that Biff is not aware of his situation, so he plays along. He looks at him with a large grin and answers ironically:

**DOC**

I'm glad you like it Biff!

After, he climbs into the car and they leave.

### **106. EXT. MCFLY HOUSE**

A half an hour later... at the McFly's. Biff arrives at the same time that Marty is preparing to climb into his pick up 4X4 TOYOTA to go to the Hill Valley library. He runs up, all excited to tell Marty that he has finally found what he asked for, while the news is still fresh:

**BIFF**

Marty, I found what you asked me for. Wait and see, you won't be disappointed. I'll have it for tonight, I promise. Oh, yes, I almost forgot, I just ran into doctor Brown. He was disguised as a blacksmith. I think he's preparing a little surprise for us.

Hearing that, Marty's attitude changes, and he becomes deeply troubled by the news. He cries out:

**MARTY**

What! Are you sure you saw him, Biff???

When Biff sees how Marty reacts, he wonders if he has somehow spoiled a surprise or something like that. Feeling uneasy and a little guilty, he asks hesitantly and in an stuttering voice:

**BIFF**

Well... uhm... yeah! B-But... I-I hope I didn't spoil anything Marty...

Marty remains silent, stunned. Biff continues to question him, feeling more uneasy:

**BIFF**

*(continuing)* Did I say something wrong Marty? Uhm... I didn't know that... come on Marty, tell me what's going on?

Marty is still stunned by the news. He stops, looks at Biff with big eyes and says in a terrifying, intermittent voice, a voice that gives you goosebumps. This confirms his suspicions:

**MARTY**

*(slowly)* It's just that there are... strange things going on... and that... this Halloween... will not be like... any other before it.

He walks towards Biff, and looking him right in the eyes, he repeats what he just said. He talks even slower and emphasizes the six words. He speaks in a spooky, broken tone that is even scarier than before:

**MARTY**

*(very slowly)* There are... strange things going on!

Biff is scared stiff. Finally he starts to talk, and says in a naive voice:

**BIFF**

*(stuttering)* W-W-Well M-Marty... you seem to understand s-some thing I don't... and that s-scarres me.

Marty then jumps into his 4X4 Toyota and says in a determined voice:

**MARTY**

Anyway, I've got some thing to check out. I'm gonna head down to the library to find out what's been bugging me since last night.

There is music on the 4X4 Toyota radio: *Sweet Dreams* from the group Eurythmics.

He starts the pickup and leaves.

**107. EXT. STREET / HILL VALLEY LIBRARY**

Marty arrives like a whirlwind at the library. He gets down from his 4X4. Since his head is still in the clouds by all the strange things that have been happening to him lately, he doesn't look properly before crossing the street. He almost gets hit by an oncoming vehicle. The driver of the car MAN 7, who is disguised as an undertaker quickly lowers his window and shouts out:

**MAN 7**

Hey! Watch where you're going... or you'll end up in the city morgue!

Marty signals him that he understands and is not hurt. He runs up the stairs to the library and enters it, but replies under his breath:

**MARTY**

Yeah... I'll remember that next time I see you driving in the dead center of town.

**108. INT. LIBRARY / ENTRANCE / LIBRARY DESK**

He arrives at the front desk of the library and asks anxiously:

**MARTY**

Hey, where is the occult section, please?

THE LIBRARIAN answers, looking at him over her pointed glasses:

**THE LIBRARIAN**

The 4th row towards the middle, young man.

He heads towards the row without saying thank you. He is so distracted by his thoughts.

**109. INT. LIBRARY / OCCULT SECTION**

He finds the section he is looking for and starts to look among the titles of the



books. He murmurs while looking:

**MARTY**

Let's see... *Chinese Astrology, Tarots & palm reading, Voodoo and Witchcraft, Divine Arts...* Ah! Here's what I'm looking for. *Dreams and Premonitions.*

He opens the book and starts reading. Suddenly, as he turns the page, he sees Doc dressed as Christopher Columbus. Doc walks silently at the end of the row, absorbed in his reading. — Doc did not see Marty, and continues reading as if nothing has happened. He is dressed with a cape or long coat and a Christopher Columbus hat. He bought this outfit at a costume store which had an similar copy of the great voyager. He changed into the costume a few minutes before Marty arrived. — Marty thinks he must have mistaken Doc for someone else, so he shrugs it off. But, when he sees Doc at the other end dressed as a blacksmith walking back and forth between the bookshelves, he begins to panic. — Doc was just about to leave, so he put on his Far West clothing. — He closes the book, holds it firmly against him and with his eyes fixed at the other end, he backs away slowly. He swallows hard and is trembling with fear, he is also murmuring to himself. Doc has not seen him yet, the place is so calm and quiet. He has not yet seen his best friend:

**MARTY**

*(talking to himself)* Am I losing my mind... Did I really see him... Could he really be here!

After, he quickly turns around and finds himself face to face with Doc. Doc had just seen Marty and just wanted to talk to him, so he walked up behind him. Marty, panicking, cries out:

**MARTY**

**AAAAHHHH!!!**

**110. INT. LIBRARY / HALLWAY / EXIT**

Marty runs off in a panic, without looking back, and heads towards the exit. He pushes people out of the way, knocks over some others, runs into other. He says, terrified:



