

RESTRICTED TERRITORY

Act XI Victoria Makes an Appearance

<u>Explosive Start</u>	<u>4</u>
<u>Ready for Company</u>	<u>5</u>
<u>Light 'em Up.</u>	<u>6</u>
<u>Uneasy Relief</u>	<u>7</u>
<u>Collecting Trash</u>	<u>8</u>
<u>Round Up and Head Out.</u>	<u>8</u>
<u>Split.</u>	<u>9</u>
<u>Meeting the Sheriff.</u>	<u>9</u>
<u>Visit to the Salon.</u>	<u>9</u>

<u>Dropping off the Dead</u>	<u>10</u>
<u>De Livery of Good News</u>	<u>10</u>
<u>Anastasia.</u>	<u>13</u>
<u>Touring the Town</u>	<u>19</u>
<u>Bullies</u>	<u>23</u>
<u>Decompression</u>	<u>25</u>
<u>Court</u>	<u>27</u>
<u>Condolences</u>	<u>29</u>
<u>The Ruling</u>	<u>29</u>
<u>Setting the Stage</u>	<u>32</u>
<u>Payoff</u>	<u>34</u>
<u>The Trap</u>	<u>35</u>
<u>Reserved Seats</u>	<u>40</u>

<u>Fun Upstairs</u>	<u>42</u>
<u>Confession.</u>	<u>45</u>
<u>No More Sister</u>	<u>47</u>
<u>The Lock-up</u>	<u>50</u>

End of Act XI

To Act X

To Act XII

Act XI

[Victoria Makes an Appearance]

Act XI, Scene 1

[Explosive Start]

Scene: Outside, in the Creighton Flat Valley, 04:00. It is a very quiet, cold, moonlit morning.

Camera: Facing cabin at ground level, cabin filling the frame. Camera backs and rises while keeping cabin centered. Camera turns and flies down the center of the valley (N), passing the Creighton's cattle on the way. At the north end of the valley, the camera turns NW following what appears to be a small trail buried in the snow. A few hundred yards down the trail it stops at five riders coaxing their horses along the seldom used trail through the fresh layer of snow.

Camera: Returns quickly to the cabin, retracing its route, stopping quickly just outside the cabin. The camera begins moving again, slowly, ghosting through the shuttered front window and into the quiet bedroom where everyone is sleeping. As the camera drifts through the room showing the sleeping group, an explosion can be heard in the distance. Sam sits up, recognizing it as one of the early warning devices set at the north trail. CJ (sleeping next to Sam) and Victoria also sit up. They all look at each other. Sam holds his finger up to his lips to indicate that they should remain quiet.

Camera: On the trail. The echo of the warning device can still be heard. The horses have been startled and the riders are having a tough time getting them to calm down.

Arthur: (Looks up the hill where the warning device went off to where there is a small crater.) So much for a quiet mission.

Harry: (On the lead horse, brushing off some of the snow that was thrown on him from the device.) Even if they know we're coming, we still hav'ta to get this done. Boss said 'burn the houses, or don't come back'. We still have the upper hand here, so stick with the plan.

Fred: We should've done this when we killed 'em.

Arthur: Idiot! We had to wait for Wilson's Doc to get in town t' say it was the pox . .

Harry: [\(Interrupting. Aggravated.\)](#) You two, shut up. . . . We're going to split here. [\(Addressing Fred.\)](#) I'll give you ten minutes to get ready. After you light off Ben's place, ride back here. [\(Addressing Arthur.\)](#) When he rides by, start yours, and we'll start ours when you get back here. Questions?

Fred: What if we see one of 'em?

Harry: Don't be a fool. Shoot 'em. Any problems, just start the fires and high tail it back down this trail. But don't leave without starting the fires.

Act XI, Scene 2

[Ready for Company]

[Scene: Cabin bedroom.](#)

Sam: [\(Forced whisper.\)](#) CJ, No lights. Just get in the front room so you can watch the front entrance. I'll cover the back. Victoria, you can wake the two sleepyheads and have them get ready for company. Let's do this quietly.

[Both CJ and Sam take a rifle from near the bedroom door and exit into the front room. Victoria gets up and wakes Tylor and Austin.](#)

Tylor: [\(Wakes with a start which causes Austin to also wake with a start.\)](#) What is it? What's going on?

Austin: [\(Not yet coherent.\)](#) What?

Victoria: One of the warning devices went off along the north trail. Sam wants you to get up and be ready. But do it quietly.

[Victoria takes a peep out of the shuttered bedroom window, then verifies that they are closed tightly.](#)

Victoria: [\(Addressing the two boys as they are getting up.\)](#) And no lights.

Act XI, Scene 3

[Light 'em Up]

Scene: By Ben's ranch. [Ranch 1] Two riders stop 200 feet short of the ranch house. It is completely quiet. The only sound is of the horses breathing and stepping on the snow. Fred and Albert dismount quietly. They are very nervous. As Fred turns to speak to Albert, he steps on a branch that cracks. They both are startled.

Fred: (In a forced whisper.) Leave the horses here. We don't want 'em spooked when we light this. I don't wanna walk home.

Albert nods as he takes the two horses and ties them to a tree branch. They both walk quietly toward the cabin. Fred sees the lamp on the step and points it out to Albert as they approach.

Camera near Bryan's ranch [Ranch 2]. Camera on Arthur's horse. It is along the road, a couple hundred feet north (toward the exit trail) of Bryan's ranch house, tied to a tree. Camera follows footprints in the snow going to Bryan's ranch house. Arthur is standing near the ranch house. Arthur lights a match. He holds it in his hand while its flame stabilizes. Camera follows the match as it moves through the darkness to . . . the end of a cigar. Camera backs out of the close up to see Arthur finish lighting his cigar and dropping the match. The match goes out in the snow by his boot.

Camera: Harry and Oscar are outside Gregory's ranch house [Ranch 3]. They are on the porch, sitting on the rocking chairs. They have lit the lamp on the porch, then turned it way down low. The lamp sits on the porch floor between them.

[Ranch 1] Fred and Albert are at the front door starting to remove the filler cap of the lamp. Camera ghosts through the door and focuses on a bundle of matches tied to the bottom of the door, on the opening side. Albert has unlatched the door, but not yet opened it.

[Ranch 2] Arthur picks up the lamp from the porch. Arthur opens the lamp glass. Camera super slow motion >

Close up of Arthur: Cigar touches the wick area and sparks start flying from the wick opening as the black powder starts to ignite.

Music to increase the tension. Build up as the match gets near the cigar. Relax a little then build again to climax at the explosions.

Wide shot, from behind Arthur, the lamp explodes, almost vaporizing Arthur. Half way through the explosion, camera speed normal > Very loud explosion is heard.

[Ranch 1] Camera at Fred and Albert at the door, ready to enter. Loud explosion startles Albert. Albert rocks into the doorway, causing the door to open. Camera super slow motion > Close up of the match bundle, igniting as it scrapes across the floor. The flame expands quickly. Erupting in a bright flash. Camera normal speed > wide shot, ranch house with Fred and Albert in doorway, explodes.

[Ranch 3] Camera on Harry and Oscar. They are startled by the explosions, they jump up, knocking the lamp over near the front door. The burning oil goes under the door. Wide shot. Camera very slow motion > Harry and Oscar start to run off the porch. Explosion can be seen starting through the windows. Camera normal speed > Gregory's ranch explodes throwing Harry and Arthur toward the camera.

Act XI, Scene 4

[Uneasy Relief]

Scene: Cabin, front room. Victoria, Austin and Tylor are seated at the table, each with a rifle on the table next to them. CJ is peeking out the front window, the shutter just open enough for him to look out. Sam is at the window in the back bedroom. He also has the shutter open just enough to see out. The sound of three different explosions are heard, in quick succession. The valley echos as the sound bounces from one valley wall to the other. As the echos fades, the valley becomes silent.

Austin: (Excitedly, in a forced whisper.) Wow!

Victoria: (In a sad, distant tone.) Don't be too happy. That used to be our home.

Austin feels a little embarrassed about his comment. There is an awkward silence.

CJ: (Forced whisper to Sam.) Now what?

Sam: (Responding with just enough volume for CJ to hear.) We wait. (Pauses.) It could be a diversion to get us out of the cabin, or there may be some survivors waiting for us. I'll go check it in a couple hours. If there's anybody left, they'll either have attacked us by then or gone home to tend to their injuries.

Tylor: Should I make some coffee?

Sam: ([Addressing Tylor.](#)) Sure. Then I want you, Austin and Victoria to go lay down, but stay dressed and ready. This will be a long day and we'll need to get rest wherever we can.

Austin: How can anyone sleep after that? ([Austin starts coughing again.](#))

Victoria: ([Looking worriedly at Austin coughing. While not trying to draw too much attention to the cough, she takes the opportunity to get Austin to get some much needed rest.](#)) Sam's right. We should at least lay down for a bit. If not sleep, at least close our eyes.

Tylor: I'll get you some water? ([Sam and CJ see the worry in Victoria's eyes. As Tylor crosses to get water for Austin, his eyes show as much concern as does Victoria's.](#))

The next five scenes are visual. Only camera and music are used to tell this part of the story. No live sound.

Act XI, Scene 5

[Collecting Trash]

Scene: Camera is stationary, looking north along the ranch road. Sam is riding a horse toward the camera. As he rides by the camera, the camera drifts slowly northward, displaying the string of five horses behind him. Four of the horses have a body slung over them. Once the camera passes the last horse, it pans around. There is an intact barn. Further panning reveals the blown up ranch house. It is not on fire, but has some smoldering. All the windows are blown out, the walls are blown out at the bottom, yet still mostly attached at the top. Nearly all the siding boards are blown off, leaving a skeletal framework for the walls. The ranch house is about half as tall as it used to be due to the angles of the walls. Camera pans back to Sam in the distance. Sam lights a lantern as he continues up the road.

Act XI, Scene 6

[Round Up and Head Out]

Scene: It is early morning, about a half hour before sunrise in front of the cabin's barn. There are four mounted riders: Victoria, CJ, Tylor and Austin. They all wearing sidearms and have rifles in their scabbards. They are

bundled well for the cold weather; however, Austin is exceptionally well bundled. A lamp comes into view in the road in front of the house. The four riders pass by the house and meet the rider at the road junction. The rider is Sam. He turns off the lamp and hangs it on the sign post. The sign reads “ Creighton Flat Valley”. Sam points to CJ and then holds up six fingers, indicating that CJ is to ‘take the six’ (last position in the line). CJ Nods. Sam takes the lead spot. His string of horses is followed by Victoria, Tylor, Austin and CJ. CJ, in performing his duties as six, looks around and behind the group for danger before he follows the rest.

Act XI, Scene 7

[Split]

Scene: About twenty minutes later, just before sunrise, Sam is leading the group along the main road. Sam and Victoria continue on the main road while Austin turns from the main road and heads northeast into the trees. Sam sees the departure. He and Victoria stop. Austin now takes the lead for the boys. Sam reaches up and taps the top of his head, which is a signal requesting status. CJ returns the signal, indicating okay or that all is well. The two parties continue on their respective paths.

Act XI, Scene 8

[Meeting the Sheriff]

Scene: It is daybreak. Sam and Victoria arrive near at the train station. At about 200 yards short of the station, Sam sees the sheriff (Andrew Hawkins) and three deputies (Will, Howard and Lewis) waiting for them. Sam, politely, holds up one hand to signal Victoria to stop. Sam, with his string of horses, rides up to the sheriff alone. Camera stays at Victoria’s vantage. Sam stays mounted as he speaks with the sheriff. While speaking with the sheriff, he motions to the string of horses with the dead men. Sam then points to the town. The sheriff nods in agreement. Sam turns toward Victoria and motions for her to approach. Camera stays at the 200 yard vantage while Victoria rides to join the sheriff and Sam. Sam’s movements show that he introduces Victoria to the sheriff. Sam shakes the sheriff’s hand, then rides out in a brisk pace with his string of horses and dead men. Victoria, the sheriff and the deputies follow, but at a leisurely pace.

Act XI, Scene 9

[Visit to the Salon]

Scene: The three boys reach the livery. The boys dismount and tie their horses to the hitching post outside of the stables. New camera angle: The boys continue on foot carrying three heavy saddle bags. The boys navigate, in a furtive, circuitous route, to Falling Leaf's house. Austin knocks on the door. The door opens quietly. The three of them quickly enter the house when the door opens. The door quietly closes behind them.

Act XI, Scene 10

[Dropping off the Dead]

Scene: Sam arrives in town. The town is quiet due to the early hour. Sam rides up the main street to the town marshal's office and dismounts. He ties each of the horses in the string trailing him (with the dead men), to the hitching post, then he remounts his horse. He looks at the dead men, turns his horse and heads off to the livery.

Act XI, Scene 11

[De Livery of Good News]

(Start live sound.)

Scene: Sam arrives at the livery. Sam rings the bell (Triangle.) In a few seconds, a man is seen looking out of one of the windows. The man waves acknowledging the bell and Sam waves back to signal that he saw him. Soon, Robert comes out of the house that is just north of the livery, pulling his coat on, as he makes his way toward Sam. Robert recognizes the horses and becomes suspicious.

Robert: (Reserved and guarded.) What can I do for you, mister?

Sam: Mornin' Robert. (Robert is a bit surprised to be called by name.) A friend of mine, goes by the name White Squirrel, said you were the one to see about puttin' up the horses for the day. He's the one that left these here. (Indicating the horses tied to the hitching post.) Of course, with the current circumstances, he'd like to keep his presence in town very quiet.

Robert: (Still not totally convinced.) So, what do you hear from Ben? (Robert opens the stable door.)

Sam: (After Robert opens the barn door and looks at Sam, Sam shakes his head no. Sam dismounts and leads his horse into the stable. In a subdued, reverent tone.) It's just the two of 'em. White Squirrel and Victoria. I'll refrain from using White Squirrel's English name. And as far as anyone else needs to know, its just Victoria.

Robert: (Sorrowfully.) Damn! (All of a sudden, thinks Sam might be contagious with small pox. He steps back from Sam.) The pox don't care who it takes.

Sam: (In a calm, quiet voice.) Wasn't the pox. (Short pause.) It was Wilson. (Robert's attitude changes from sorrow to anger.) He just made up the pox story to cover his tracks.

Robert: Fuckin' bastard! (Robert picks up a bucket and throws it at one of the walls. The horses are startled. He turns away from Sam.) Shit! (Pauses, looks back at Sam. Accusingly.) Where were you during all this?

Sam: (As Sam ties his horse to the hitching post inside the stable, Robert walks over to him.) I was in the old miner's cabin. When I went out to check on the commotion, I found the kids in the snow. (Robert is starting to believe Sam and becoming more comfortable around him.) They managed to escape Wilson's gang, but they were in pretty bad condition. Thought we were going to lose Squirrel.

Robert: (Taking the Saddle off the horse.) You told the sheriff all this?

Sam: (Helping get the saddle on the rack.) Victoria's with him now. He knows the whole story, but it'll be hard to prove. It's Victoria's word against Wilson and McGinn. Wilson also paid a Doctor to claim it was the pox. They have a pile of fake evidence on their side: Victoria's just got her word. With a jury too scared to convict Wilson, she is fighting a losing battle in this town . . . Of course, Wilson's looking to make it a one sided story when he gets the chance.

Robert: That scheming bastard. What can I do to help?

Sam: Right now, just keep our visit quiet. Victoria will be visiting with the Judge this morning. That'll be like stirrin' up a hornet's nest. Things could get a bit crazy around here.

Robert: Townsfolk here are generally pretty nice, but they spread rumors faster than wildfire. Once Victoria gets spotted, the whole town 'ill know within five minutes. Thing is, ya' never know which way it'll go. Some folks

might be thinkin' she's carrin' the pox. Others will start figuring' that Wilson has somthin' to do with it. Either way, most folk 'll be steerin' clear of her 'till they know more.

Sam: That's actually a good thing. Wilson won't take kindly to anyone helping her out. Knowing how dangerous he is, its best they keep their distance.

Robert: Can't fault them too much fer that.

Sam: ([Walking back to the horse.](#)) Nope. Wilson and his men will be quite surprised . . . and upset, that Victoria's still alive. His special, quiet hearing will now be contested and Wilson 'll be madder than a wet hen. Fortunately, the sheriff and his deputies have offered to ensure Victoria's safety while she's in town. We'll likely be on or own back at the cabin. So, we may need some help in getting out quietly.

Robert: Mister, I'll help wherever I can. I missed your name.

Sam: Name's Sam Reynolds. ([Crosses to Robert and shakes hands.](#)) I'm the new cabin tenant - just got there the day before all this started. Didn't know what I was gettin' into. ([Pauses to compose next sentence. Decides to give just a bit more information to help keep Robert safe.](#)) I should tell you: Wilson stopped by the cabin yesterday. We didn't exactly hit it off. Course, I tend loose my manners when talkin' to a murderer. Then, while they were trying to burn down the ranches in the middle of the night, ([Sarcastically.](#)) in a series of tragic accidents, he lost five of his men. He'll undoubtedly be blaming me for their carelessness. It may be a good idea to give me a wide berth so you don't draw any of the wrath cast in my direction.

Robert: ([Petting the shoulder of the horse.](#)) So, you're the Captain. Townsfolk already know about you and your men sendin' ol' Hank a runnin' scared. I've gotta say, Captain Reynolds, that's quite a grand way to introduce yourself to one of the most feared men in California.

Sam: Suppose so, but it puts bullies like him off their game when they get serious resistance. By the way, please, just call me Sam.

Robert: Okay, Sam. What will you be needin'?

Sam: ([At first, not knowing what Robert is asking.](#)) Umm. Oh, the horses. . . They could use some feed and a good brushing. Squirrel says that Paul does excellent work.

Robert: I think that's a fair assessment.

Robert: Good luck today.

Sam: (As he walks out the door.) Thanks, we'll need it.

Act XI, Scene 12

[Anastasia]

Austin, with the help of Falling Leaf, CJ and Tylor, has been transformed into the little sister of CJ and Tylor. Austin is wearing a dress over pants, a heavy coat and a bonnet type hat that has flaps near the face to help hide his face.

Scene: Outside Falling Leaf's house. The boys slip out Falling Leaf's front door. They quickly make their way down the back street, in order to distance themselves from the house. Now at a more casual pace, they continue down the back street. CJ on one side of Austin, and Tylor on the other.

Austin: (Speaking in his normal voice.) I think we should go to the livery first. If Paul doesn't recognize me, then the disguise will work for everybody else.

CJ: (Hesitantly, to not upset Austin any further about being dressed as a girl.) To me, it's a great disguise, but you have to watch your voice.

Austin: (A little perturbed by the criticism.) What's the matter with my voice?

Tylor: (Gently explaining.) Well, not your voice so much, but the way you talk. Your phrasing and tone is a lot more boyish than girl like.

Austin: (A little irritated that he is expected to know how to act like a girl.) It's not like I practiced for this.

CJ: (In a reassuring and calming way.) We know. We're just trying to be helpful.

Austin: (Defeated.) Okay. I'll try harder to say stuff more girly.

They arrive outside the livery. Their horses are no longer tied to the outside hitching post. They walk in through the large barn door.

Robert: (He is brushing one of their horses.) What can I do for you? You kids lost?

CJ: (A little surprised that someone would think they were lost, then realizing the times: Kids didn't just go wandering about the livery.) Lost? No, sir. (Still a little off guard since it's his first time in a livery, maybe he was in the wrong place.) I don't think so. We were looking for Paul. If he's here, may we visit with him for a couple of minutes?

Robert: (Responding to an unusual request.) Umm, sure, I guess. Who should I say is asking for him?

CJ: We haven't met yet. (Clarifying that Paul doesn't know him.) Paul and I, that is. I. (Looking around at the other two, then coming up with a plausible story.) We just got into town and were told that Paul might be willing to show us around. We'd be willing to pay for his time. (CJ takes out a \$10 coin and hands it to Robert.)

Robert: (Looks at the coin, is impressed by the value. He hollers out to the stall area.) Paul! Got someone t' see ya. (Addressing the kids.) So who might you be?

CJ: (In a tone befitting a well brought-up young man.) Please excuse my manners. I'm CJ Davis. (Gesturing to Tylor.) This is my brother Tylor. And this is my sister (Gesturing to Austin. With a slight delay as he is trying to come up with a name.) . . . Anastasia.

Robert: I'm Robert Sanford. (Shaking CJ's hand.) CJ.

CJ: Mr. Sanford. My Pleasure.

Robert: (Turning to Tylor and shaking his hand.) Tylor.

Tylor: Mr. Sanford.

Robert: (Now addressing Austin.) Anastasia. That's a pretty name for a pretty girl. (CJ and Tylor, now behind Robert, can barely keep from breaking out in laughter.)

Austin: (In a more girly way.) Why, thank you Mr. Stanford.

Paul comes from the stables carrying a pitch fork. Paul's arrival draws the attention of Robert and the kids. Since Robert is blocking CJ visually from Paul, Austin takes this opportunity to hit CJ.

Austin: (Quietly to CJ, complaining about the name choice.) Anastasia?

Paul leans the fork up against the wall and joins the group.

Paul: Yes sir?

Robert: These youngsters have it in mind to hire you to show 'em around town. They're new here and were told that you knew this town inside and out.

Paul: I don't know it all. (Lowering his head and looking at the floor.) Only Austin knew everything. (Austin struggles to hide his smile, being happy for the recognition. Paul, now looking back at CJ. In a somber, yet polite manner.) I suppose I could show you around a little. (Addressing Robert.) If it's okay with you, pa.

Robert: Sure. I can handle the horses for a while. (Robert tosses Paul the coin.) They're paying you rather handsomely, so do a good job.

Paul: (Excited about the \$10.) Yes sir. I will.

CJ: (Crosses to meet Paul, extending his hand.) I'm CJ Davis, (Gesturing to the others.) This is my brother Tylor and my little sister, Anastasia.

Paul shakes CJ's and Tylor's hands, then takes Austin's (Anastasia's) hand as a gentleman. Paul bows his head slightly. He releases her (his) hand and gives a short nod to his father. Robert goes back to work on the horses.

Paul: (Now addressing the kids.) Might as well start here. (Steps away from them, starting the tour. He puts his arms up in a grand gesture as if showing off the royal palace. He proudly proclaims.) This is the town's only livery.

CJ: Seems very orderly.

Tylor: I haven't seen one of these before . . . (noticing that he is making a mistake, he fumbles for words to change his meaning.) . . . that was this well kept.

Paul: (Pridefully.) Thanks. We work hard to keep it nice.

Austin: (Trying to gloss over the awkwardness, in his most girly voice.) May we see the horses?

Paul: Of course. Right this way, miss.

Paul holds out his arm so Anastasia can hold on. Austin is hesitant. Tylor nudges Austin into Paul so he has to take Paul's arm. They continue down the walk, between the stalls, until they come to an empty one with the door open. Austin pushes Paul into the open stall and the other boys quickly duck into the stall as well.

Paul: (Bewildered look on his face.) What was that for?

Austin: Paul! It's me . . . Austin. (He removes the hat.)

Paul: (Looks Austin/Anastasia over to confirm the statement.) I thought you was dead. (Paul gives Austin a big hug. Fortunately, Paul's hands are around Austin's lower back. Austin gives a hug back.)

Austin: (Still hugging.) I almost was. If it weren't for their uncle, I would be.

Tylor: Okay break it up you two. (Separating them.) If someone sees this they're sure to get the wrong idea.

Paul: I didn't know it was you. (Teasingly.) You're kinda cute dressed up like that.

Austin: (Irritated and embarrassed.) I'm gonna punch you! (Austin makes a fist.)

Paul: (Backing away from Austin and putting his hands up for defense.) I'm just a funnin' ya. (Austin puts down his fist. Paul steps back toward Austin.) I really am glad to see that you ain't dead. (Paul puts his arm around Austin to pat him on the back. CJ sees what's about to happen and quickly reaches up and stops Paul.)

CJ: Not up there. (CJ moves Paul's hand to Austin's lower back.) He's got some pretty good injuries.

Paul: Oh, sorry.

Austin: It's okay. You didn't know.

Paul: So who are these guys, why are you dressed like a girl and why did you hire me, when you know this town better than anyone?

Austin: These are my friends [\(Gesturing to each, respectively.\)](#) CJ and Tylor Davis. Their uncle is the one that saved Victoria and me.

Paul: Victoria's alive too?

Austin: Yeah. We escaped from Wilson's men, then we almost froze to death. That's when Sam saved us. [\(Austin has a slight cough.\)](#)

Paul: The marshal said everybody in your family died from the pox and we was t' stay away from your valley.

Tylor: McGinn is a liar. Wilson's men killed Austin's whole family. [\(Austin immediately puts his head down.\)](#) The pox was just a cover story that Wilson made up to keep everybody away so he could hide the murders. [\(Tylor sees Austin's pain. Addressing Austin.\)](#) Sorry for being so blunt.

Austin: It's Okay. Better t' just say how it is, I guess.

CJ: [\(Changing the topic to bring up the mood.\)](#) Speaking of cover stories, that's why we hired you. Austin has to go around town to make some deliveries. It'll make it easier for him to do that if we just look like you're showing us around. Austin's the one with the errands to run, we're just along for the tour.

Tylor: [\(Quickly adding.\)](#) And to keep him safe. Wilson will have him killed [\(A chill goes down Paul's spine.\)](#) as soon as he finds out that he didn't die in the snow. That's why the disguise.

Paul: What deliveries?

Austin: Ren left some things at the cabin for me to deliver after he died. I just found out about 'em. There's one for your family, too. I'll give it to your dad.

Tylor: I hate to break up this reunion, (*Sincerely.*) I really do, but we need to get your deliveries done, as quickly as possible, so we can get off the streets and get you some rest. The less you're in the public, the safer you'll be.

CJ: He's right. Let's get this show on the road.

Tylor sees Austin and Paul look at each other, confused.

Tylor: (*Ushering the boys out the door.*) He means, let's go.

Paul: (*They start to leave, then Paul looks back at Austin.*) Oh. Austin, you better get fixed back up.

The boys help Austin get back into disguise then leave the stalls to the in-take area. Anastasia gives a key and a small, heavy gift box to Robert, then the kids leave the stable. Robert, using the key, opens the box. In it is a note, some cash and two stacks of gold coins, each about four inches long.

The note inside read: Thank you for your kindness. This is not repayment, but a gift of appreciation. Some cash for immediate need and a few gold coins for your savings.
Kindest Regards, R

*Thank you for your kindness. This is not
repayment, but a gift of appreciation. Some cash for
immediate need and a few gold coins for your savings.
Kindest Regards, R*

Act XI, Scene 13

[Touring the Town]

Scene: Main Street. The town is fairly quiet, as it is a Sunday morning. The boys are walking on the boardwalk. Paul is leading the way. Tylor and Austin are behind him. Austin has a hold on Tylor's arm, as a little sister should. CJ is following with a laden saddlebag. Although it is not obvious to the casual observer, CJ is keeping a keen eye on all the activities along the street. His eyes dart about like marbles in a pachinko game. Since this is Sunday, most of the shops are closed; however, the proprietors are usually in their shops to accommodate families that travel a long way for church and use this as their weekly town visit.

Austin: (Under his breath, addressing Tylor.) This feels really weird: holding your arm like this.

Tylor: (Hushed, to Austin.) You aren't holding my arm, *Anastasia* is. Keep in character and it won't be such a big deal. You're doing a good job.

Although, he is uncomfortable in the situation, Austin can't help but smile at the praise. Paul stops the group in front of the printing office.

Paul: (In keeping with his tour guide character, announces in a bold showman-like manner.) This is the town's printing shop. Not many towns this size have one of these.

Austin: (Girl voice.) We'd like to see the printer, if you please. (And under his breath, to Paul. Regular voice.) A little less dramatic. We're trying to not be noticed!

Paul: (A little more reserved.) Of course, miss. (He gives Anastasia a wink.) Right this way. (He opens the door for Austin. Austin leads in and the rest follow.)

Mr. Fry is at the setting table, getting a plate ready for Monday's edition. He looks over his shoulder and sees Paul. He smiles, turns toward the kids and puts down his work.

Paul: Mr. Fry, I'm sorry to interrupt. I'd like to introduce my friends. They're new in town and would like to get to know some of the folks around here.

Steven: [\(As he crosses to greet them.\)](#) Always a pleasure to meet new neighbors.

Paul: [\(Gesturing to each, as he introduces them.\)](#) This is CJ, Tylor and Anastasia Davis. Everybody, this is Mr. Steven Fry. He is the newspaper editor and printer.

CJ: [\(Shaking hands.\)](#) Pleasure to meet you Mr. Fry.

Tylor: [\(Shaking hands.\)](#) Yes, sir. A pleasure to meet you.

Austin: Mr. Fry. [\(Austin does a small bow.\)](#)

Steven: So, from where do you hail?

Tylor: [\(In his best old western dialect.\)](#) We're from all over, sir. Parents got killed in the war and our uncle took us in. Been moving around ever since.

CJ: He got a job workin' for Ben Creighton. We live in the old prospectors cabin.

Steven: Sorry to hear about the pox.

Tylor: [\(Lowering his head. Speaking in a reverent tone.\)](#) Tragic indeed, sir. We never got to meet them, but we've heard that they were good people.

Steven: That they were, lad. That they were.

Austin: Mr. Fry, I've got somethin' for ya', but ya' gotta keep it t' yerself.

[CJ reaches into the saddlebag and retrieves the box and key intended for Mr. Fry.](#)

Steven: I'm not used to accepting gifts from pretty, young ladies, but I guess I can make an exception.

Austin: [\(Flustered and embarrassed about the comment, doing his best to stay in character.\)](#) Actually, it's from someone named Ren. He left a note sayin' to deliver this to you. The note also said it'd be best to keep it under wraps with Mr. Wilson's men around and all.

Steven: Ren was a wise man. Only a fool would dismiss such sound advice. Thank you, Miss Davis. (Austin hands the box and key to Steven.) My, that's heavy. It's no wonder you have your two brothers to help.

Tylor inconspicuously taps Paul to get him to hurry up.

Paul: Mr. Fry, I'm afraid we have to move on now. There's the rest of the town to see and we've used up too much of your time.

Steven: Oh, yes. Of course. (Addressing CJ in a hopeful tone.) CJ, maybe you could stop by for an interview next week. I'm sure the townspeople would like to get an insight to their new neighbors.

CJ: (Trying to duck the interview.) Thank you Mr. Fry. I'll ask my uncle about it.

Steven: Your uncle wouldn't happen to be Captain Reynolds? (The kids look at each other in surprise that the 'Captain' has already made an impression.) I'd certainly like to interview him, as well.

Tylor: (Trying to distance them from the now famous Captain Reynolds.) It was nice to make your acquaintance, Mr. Fry.

Paul: Thank you, Mr. Fry.

Steven: Thank you, Paul and (Bending down to take Austin's hand.) Thank you, Anastasia.

Austin: (Girl voice.) It was nice to meet you, Mr. Fry.

The kids go out the front door. CJ trails the group.

CJ: (As he heads out the door, he speaks quietly and directly to Mr Fry.) By the way, I should let you know that it wasn't the pox that killed the Creighton's. You should look into it . . . carefully. (Looking into Steven's eyes to make a strong point.) Oh, also, for everyone's safety, especially little Anastasia, don't mention we were from the cabin. (Steven nod in understanding.)

CJ catches up with the rest. Camera: at printing office - Mr. Fry takes out his notepad and starts writing.

Camera: Back with boys.

Tylor: Luckily for us, we'll be in Ohio next week. It would sure complicate things to have any of our story written down.

Austin: [\(Regular voice.\)](#) Mr. Fry is a good man, but he's always lookin' for a new story. I'll bet ya that he's already started writing about us in his note book.

CJ: From now on we don't tell anybody we're from the cabin. Everybody's already heard about yesterday. I think I convinced Mr. Fry to keep it quiet.

Tylor: I guess we should be a little less chatty at our next stop. We'll just say we're passin' through.

Austin: [\(Regular voice.\)](#) Okay. Like you said, we'll be in Ohio next week, so it don't matter what ya' tell 'em.

CJ: Doesn't.

Austin: [\(Regular voice.\)](#) Huh?

CJ: It doesn't matter.

Austin: [\(Not recognizing it as a correction, but rather thinking CJ is just repeating what he said. Regular voice.\)](#) Oh. Okay.

[CJ shakes his head in wonderment that Austin did not understand that it was a correction. Paul stops at the next stop; the mercantile.](#)

[Paul: This here is the mercantile. \(Paul, once again opens the door for Austin. Before Austin can get inside, kids from across the street yell out.\)](#)

[Kid1: Hey, Paul. Who's your girlfriend?](#)

[Kid2: \(Teasingly.\) ♪ Pauly's got a girlfriend. ♪](#)

[Tylor: \(As he rushes Austin and Paul into the store, urgently and under his breath to Austin.\)](#) Just ignore them. We don't want to draw any more attention.

They foursome duck into the mercantile. Camera: Montage of introductions, gift is given, they leave. Similar vignettes of visits to the pastor, O'Brien and black smith.

Act XI, Scene 14

[Bullies]

Except for the prostitutes, they have finished their deliveries, their most recent delivery was to the black smith which is on the back street. The road is muddy from the melting snow. While they are walking, four of Wilson's men come around the corner from an alley. They are talking among themselves. George see the kids and decides to hassle them. He indicates for the rest of the thugs to follow suit. The thugs walk right into the path of the kids.

Carl: Well, well. What we got here?

CJ: (Sensing the start of an altercation, tries to de-escalate the situation.) Sorry mister. We didn't mean to block your path. (He tries to step aside, but is blocked by the other thugs.)

Ralph: It's a little too late for that now, isn't it? (The thugs start to form a semi-circle around the kids.)

Paul knows the reputation of the thugs and knows they are in big trouble. Out of fear, Paul is starting to tear up.

George: (Reaching down to pinch Austin's cheek.) Who's this little cutey?

Austin instinctively reaches up and slaps his hand away. CJ rolls his eyes then nods at Tylor indicating which one Tylor should take.

George: (Pushing Austin down.) You little bitch!

CJ tosses the saddlebag to Paul, (Paul nearly falling from the weight of the bag), then round house kicks George knocking him to the ground. Tylor, using Taekwondo, begins beating Ralph. CJ uses a front kick to the chest of Thomas, knocking him to the ground. Thomas grabs his chest and begins to breathe agonizingly. Tylor breaks Ralph's arm. Carl starts to draw his gun, but CJ draws his first, stopping Carl with his gun half drawn. CJ steps back, along with the rest of the boys, keeping the thugs under gunpoint.

CJ: (Gesturing to Carl to re-holster and keep his hand away from his revolver.) Tylor, get their guns.

Tylor draws his gun and hands it to Austin. Paul drifts behind Austin.

Tylor: (To Austin.) If they even flinch, shoot 'em. Got it?

Austin: (Pulling the hammer back. Girl voice.) I'd be happy to. Do I have t' wait 'til they flinch?

Tylor collects the firearms.

CJ: (To Tylor.) Remove the cylinder axles.

Tylor opens the guns and removes the cylinders and the axles. CJ motions with his head to a rain barrel nearby. Tylor throws the axles into the barrel. He looks at the cylinders in his hand and then tosses the cylinders into the rain barrel, as well. Tylor looks at CJ and shrugs, as if to say, why not? Tylor tosses the guns into the mud near the thugs.

CJ: Anastasia, you have anything you want to tell these guys? (Austin hands the gun back to Tylor. Tylor drops the hammer to half cock, spins the cylinder to place the hammer on an empty chamber, drops the hammer and re-holsters the revolver.)

Austin walks up to Carl and looks like he wants to tell him something.

Austin: (Girls voice.) Keep your filthy (Then, out of the blue, holding nothing back, he kicks Carl in the testicles. Carl buckles onto his knees in the mud, grabbing his groin.) hands to yourself. (Austin takes the opportunity to punch Carl in the left side of the face. Carl is knocked to the ground, getting covered in mud.)

Paul: (Excitedly, astonished at the action. Addressing Tylor.) Wow! That's some mighty fancy fightin' . . . (Reflecting a little, now with concern.) Course, now they'll likely shoot ya' next time they see ya'.

CJ: (Playing mind games by creating doubt in the minds of the thugs, speaking loud enough for the thugs to hear.) They might try. Even if they're twice as fast as that guy, (Pointing to Carl who is lying in the mud.) I'll have nothing to worry about. (Raising his voice to make sure they are listening. Addressing the thugs.) You boys might consider a career change if you wanna stay alive.

Paul: (Looking over the carnage. He sees that George hasn't moved since being kicked.) Is that guy dead?

Tylor: (Following the lead of CJ, keeping the mental upper hand.) It wouldn't be the first time.

(Paul's jaw drops and his eyes get large with shock as he and Austin exchange glances. Austin, clearly, had no idea that his 'big brothers' knew how to fight like that.)

CJ: (In a voice and tone that suggests this is a normal outcome as in many previous encounters with miscreants and that he is not pleased about wasting time with such trivialities.) We've got stuff to do. 'Nough wastin' time here. Let's stop and get a drink, then we can finish our rounds.

CJ turns and walks off. Tylor follows him. Austin and Paul, totally in shock of the events and suggestion of the drink look at each other, then at CJ and Tylor walking away from them. They notice that they will soon be alone with the thugs. They decide to hurry and catch up with CJ and Tylor.

CJ: (Under his breath to Paul and Austin, after they have caught up, looking straight ahead so the thugs don't know he's talking to the younger boys.) Don't act like I'm talking to you. He's not dead. I saw him breathing. He's just knocked out. We're actually not going to the bar, yet. We have another mission to complete first. When we meet up with Sam, we need to tell him what just happened. He told me to let him know if anything unusual happened.

Tylor and Paul are both very excited and pleased - almost giddy, about the fight and, of course, the result. Not letting the thugs see their happiness, it is hard for them to contain themselves as they walk away. CJ and Tylor, on the other hand, have lost all color and are nearly trembling due to the adrenalin and fear pumping through their bodies as a result of the encounter. They, too, hide their emotions from their adversaries as they walk away.

Tylor: (Snickering.) I think that qualifies as unusual.

Paul: (Laughing.) Yeah.

Act XI, Scene 15

[Decompression]

They turn the corner into an alley between two buildings. When they are completely out of view of the thugs, CJ and Tylor quickly spin to face each other. They both lean over and put their hands on their knees and take a deep breath to release the tension of the events, before standing up and high-fiving each other. Tylor puts his hand on his chest, feeling his rapid heart beat. Then they turn to Austin and Paul.

CJ: (Getting down on one knee to better look into Paul's face. He takes Paul by placing one hand on each shoulder.) Paul. You head back to the livery, tell your dad what happened and stay out of sight for the rest of the day. He'll definitely understand. They probably didn't pay attention to you, since you were in the back and didn't do any fighting, but the less you're seen with us, the better. (Trying to preserve Austin's dignity.) Oh, and please don't mention that Austin was Anastasia. We don't want anyone getting wrong ideas about him.

Paul: (Nodding in agreement.) Okay. (Now feeling the seriousness of the incident, he realizes the amount of danger his friends are in. Concerned.) Are . . . are you guys going to be okay?

Tylor: (Reassuringly.) Sure. And thanks for everything. I'm glad we were able to meet you and I'm really sorry about the fight.

Austin: (Hugs Paul.) You've been a great friend. I'm gonna miss you. (He releases Paul. Paul looks a little perplexed. Speaking secretively.) Can't tell anyone. (Paul nods in agreement and understanding.) We're going to leave on the train Tuesday. Headed to Ohio. Don't know if I'll see you before then, so I guess this is goodbye.

Paul: (Starting to tear up, but holding it back.) I'll miss you too. (Holding out his hand in a manly gesture, staying barely composed.) Maybe we'll cross paths again.

Austin: (Shaking Paul's hand.) I hope so.

CJ: Paul. (Turning Paul toward the street.) This is for your safety. You don't want to be seen with us again, so take care and stay out of sight.

Paul: Okay. (Looking over his shoulder as he walks away.) Bye. (He waves as he exits the alley. Just before getting to the street at the end of the alley, he (uncoordinatedly) does his best to recreate a kick and a punch to an invisible opponent, like he witnessed in the fight. He turns left to go to the livery. The three boys exit the alley a few seconds after Paul, but turn right.)

Act XI, Scene 16

[Court]

Scene: Court room. Forward of the bar, Victoria is at one table, Hank and a lawyer at the other. Sam, Sheriff Hawkins, two sheriff deputies (Will and Howard), Marshal McGinn, two of Wilson's men (John and William), and the gunman are the only spectators. Sam, the sheriff and two deputies are seated behind Victoria. McGinn and Wilson's men are seated behind Wilson. The bailiff is the sheriff's third deputy (Lewis). Mr. Fry is seated in front of, and to the side of, the judge as the court recorder.

The judge is looking through the documents; shuffling them as he looks them over. Camera shows documents from the two separate piles with different signatures for the same people. All of the signatures are clean, without smudges or other markings; however, the documents that Victoria produced had finger prints on the back.

The judge is oblivious to activity in the courtroom. Wilson looks at his two men, then at Sam and back to his men. He motions with his head to leave. Wilson's men get up and leave the courtroom. Sam takes notice of the action.

After a little while, the judge looks up.

Judge: I have read both petitions carefully and each presents a strong case for ownership. However, the evidence is inconclusive. There is no way to distinguish the authenticity of these documents. (The documents are in separate piles. He puts a hand on each set.) Each set of documents is complete and effectively lays claim to the property in question. Neither offers a preponderance of evidence. Both parties are interested in a decision before I leave town tomorrow; therefore, I'll review relevant case rulings and return my decision later today. Court will recess and reconvene at one o'clock this afternoon. I will render my decision at that time.

Bailiff (Lewis): All rise.

All parties rise and the judge and Mr. Fry exit the courtroom through a side door.

Sam: (Just as the judge is stepping out the door. Looking at Victoria as if addressing her, loud enough for the judge to hear.) I hope it's not another two hundred, fifty year moratorium like the case in Washington.

Victoria: (Walking along the bar, toward the gallery entrance.) Huh?

Sam: (Walking parallel to Victoria, but in the gallery side of the bar.) Oh, nothing. Just thinking out loud.

Victoria: (Victoria meets Sam in the gallery walkway.) Well, what now?

Sam: (Holding the bar gate open for Victoria and gesturing her toward the door.) I guess we go to church.

Victoria: (Quietly to Sam.) Aren't the documents going to be stolen?

Sam: (Quietly back to Victoria.) The boys are going to take care of that. We need to be safe, but seen. (Addressing the sheriff in regular voice, Sam secures an alibi for himself and Victoria.) Will you join us at the service?

Sheriff: (Shrugging.) Sure. It seems to be a safe a place to wait for the judge's decision.

Wilson and McGinn quickly leave the court room. The gunman, though not in a hurry, also leaves before Victoria's group. Sam opens the door to the courtroom, allowing Victoria and the sheriff and deputies through. As the door closes, the camera, from inside the court room, shows Victoria taking the arm of Sam, as they head to church. Lewis, inside, locks the door behind them.

Camera: Follows Lewis to the bench where he grabs Victoria's documents. He then passes Victoria's documents through the back door to an unknown person waiting on the otherside. Lewis, then, quickly leaves through the side door that the judge left through.

Camera ghosts through the back wall. Carl is seen with the documents. He still has a lot of mud on him. Carl skulks toward the corner of the building. Camera continues to keep a visual on the documents as it drifts backwards into a dark room, through which, a knot hole is used to observe the stolen documents.

Carl goes around the corner, between the buildings. Camera exits the structure to follow the documents, Camera briefly turns around to see that the knot hole was in the side of an out house. Camera returns to following the documents. Camera passes the documents and then, traveling backward, keeping sight of the documents, ghosts through a window, into a dark room.

Carl turns down the street toward the Harmony Valley Inn. Carl crosses the street. As the view gets too angled to maintain a good visual of the documents, the camera ghosts through the window toward the documents. The camera takes a look to where it just came from. It is the printing office.

The camera turns back to see the documents, then rises to a second floor level. It backs through a small hole that affords a good view of a store front, across from Harmony Valley Inn. Carl puts the documents into saddlebags of one of the four horses tied there (Cody's horse). Two of Wilson's men come out of the store, meet-up with Carl, then the three of them get on the other horses and ride out of town toward the Creighton ranches. The camera turns to see the last place of the observer. It is at the end of the 'hotel' of the Harmony Valley saloon. (Top of a narrow, dark stairway landing with no obvious exit.)

Act XI, Scene 17

[Condolences]

Scene: The steps of the church. People are exiting, shaking hands with the pastor.

Pastor: (Facing Victoria and holding her hands.) I am so very sorry for your loss. Although we will sorely miss your wonderful family, The Lord must have had a reason to call them home. We are pleased that He has decided to leave you with us. I'm sure He has great plans for you.

Victoria: Thank you Pastor. I'm sure He does.

Sam: (Feeling the awkwardness of Victoria's situation, he steps in and greets the pastor.) That was a thought provoking sermon Pastor. Thank you. (Addressing Victoria.) Miss Creighton, may I escort you to lunch?

Victoria takes his arm. Sam, as a fatherly gentleman, assists Victoria down the steps. They are followed by Andrew, Will and Howard. The five of them make their way back toward O'Brien's Hotel. Parishioners follow down the steps, obviously talking about the stranger (Sam), Victoria and the death of the rest of the Creightons.

Act XI, Scene 18

[The Ruling]

Scene: Back in the courtroom. In attendance are the bailiff, Mr. Fry, Victoria, Sam, Andrew, Will, Howard, Wilson's lawyer, Wilson and George. George has a line across his face where CJ kicked him. The gunman sits in the back corner.

Bailiff: All rise.

Everybody stands up as the judge enters from the side door. The judge takes his seat and everybody else does the same. The judge starts going through the documents.

Judge: (Addressing the bailiff.) Where are the documents submitted by Miss. Creighton?

Bailiff: I'm not sure. They were there when we went to recess.

Judge: Miss Creighton. Did you remove your documents from the court?

Victoria: (Stands to address the court.) No, your honor. We left and returned with the sheriff. We have no reason to withdraw our petition.

Sheriff: (Stands.) That's right your honor. We were with Miss Creighton and Mr. Reynolds the whole time we were in recess.

Judge: Very well. (Victoria and the sheriff sit. Addressing the bailiff.) Well, they must be here somewhere. When you find them, make sure they are placed in the record. Since I have already reviewed them, it's not necessary to have them on the bench right now. We'll find them later. (Pauses as he looks at the stack of papers again. Now addressing the courtroom.) Will the petitioners please rise?

Victoria and Wilson stand.

While the judge is talking, the camera shows the activities at the cabin.

Three of Wilson's men arrive at the cabin: Carl, (now with a black eye), and two others (John and William). They peer through the side window. The table is set with eight settings. The three thugs make their way around to the back door and find it to be unlocked.

Carl: I'll check the barn and meet back with you here. (Carl turns and heads for the barn.)

The other two thugs, with their revolvers drawn, enter the cabin. They first check the bedroom off the kitchen. It has clothes folded on both beds. They then move through the kitchen, to the second bedroom. It also has folded clothes on each bed.

Judge: The court has deemed that it is impossible to determine the authenticity of the documents presented. The additional evidence provided by each side is determined to be of equal and offsetting value. The court has; therefore, determined that it can not validate the ownership of the property to either party.

The two thugs move to the last bedroom. It has clothes on each bed as well; however, one of the beds has female clothes on it.

The thugs start checking the ante room. John and William enter the pantry and find the door to the mine open. They light a lamp, conveniently located near the door, and go inside. They go in about five feet, make a hard right and continue for another fifteen feet, where they step on a board that moves down while making a slight clicking sound. Out of sight, the pantry entrance door closes and latches behind them.

Judge: Inasmuch as, both parties seem to have a keen interest, the property will be held by the court, in trust, as restricted territory for up to 150 years, not to be used by, or sold to any other party. During that time, either or both parties may request additional hearings of this court, to present new evidence that may sway the court to a decision in their favor, or to present the court with a settlement agreement. If, after 150 years, no evidence is produced to sway the court, the property will be deemed to belong to the state. The state will then offer the property for sale and divide the proceeds to any surviving heirs of the petitioners.

John continues through the mine several hundred feet. As he walks he passes many of the traps set by Ren. He steps on a floor section. As soon as he gets both feet on the floor section, the floor section moves forward, causing John to fall backward.

John: (Laying on the floor.) Damn it !

A split second later, before John can get up, two rows of three spikes shoot up from the floor, impaling John. He coughs up some blood and dies.

A section of wall, near the entrance, swings into the pathway between the men and the exit, blocking the exit while exposing another horizontal shaft.

William sees the demise of John and turns to go back to the entrance. He dashes back toward the exit, but unknowingly goes down the newly exposed shaft. He steps on a lever. Two arms with cables stretched between them swing down from the ceiling, pinning him to the wall. The cables hold him in place and restrict his breathing. His breathing becomes labored. Each breath is harder than the last. He struggles, but can not get free.

Judge: A note of clarification: Of the exhibits, deed one, in both sets of documents, had a perpetual easement right. The management of the easement and tenant assignment, will remain with the Creighton party. The area not covered by the easement will be considered restricted territory.

Carl comes out of the barn and starts to look for the other thugs. He looks through the house. (The mine entrance through the pantry is closed.) Not finding anyone there, he then checks the outhouse. When he opens the door, one of the small EWDs gets tripped. With his partners disappearing and the shot coming from nowhere, he panics. He scurries to his horse, looking in all directions. Once mounted, he rides off in a fright.

Judge: This court is adjourned.

Victoria: (Standing to address the court.) Your honor, what about murder charges against Hank Wilson and his crew?

Judge: Miss Creighton. That is a different matter, altogether. A criminal trial will be held, if charges are officially brought by the prevailing authority. And, to date, there has been no indictment. I'm sorry.

Victoria storms out of the court. The Sheriff quickly follows her. Sam stares at the gunman, then calmly puts on his hat and exits the court. Wilson and George walk down the isle to the exit. They both have smiles. Before they reach the door the gunman gives them a warning.

Gunman: (Addressing Wilson.) Watch yourself! This isn't over.

Wilson: (With confidence.) It will be. . . Soon. (Wilson puts on his hat and exits through the door being held open by George.)

Act XI, Scene 19

[Setting the Stage]

Scene: Main street harmony Valley, Sunday afternoon. Activity in the town is still light.

Sam sees the boys across the street. CJ makes eye contact with him. Sam takes off his hat, signaling that he want's to talk with them. Using different routes, they meet behind the mercantile.

Sam: *(Secretively.)* This might be our only chance to corner Wilson. Looks like he's down to the bottom of the barrel, as far as men go. The one in the court looked like he got on the wrong side of a cougar.

CJ: *(In an apologetic tone.)* Sorry, Uncle Sam. That was me.

Sam: So much for a low profile.

CJ: *(Looking down, responding timidly.)* Yes, sir.

Austin: *(Defensively.)* It wasn't his fault. They started it.

Sam: *(Addressing Austin.)* Easy tiger. *(CJ and Austin both look at Tylor, then each other, exchanging knowing smiles. Putting his hand on CJ's shoulder.)* I know it must have been unavoidable. CJ would only fight as a last resort. Is everybody okay?

Austin: We're okay, but Doc Farrell still has two of Wilson's men at his place. I heard the men from the Lazy J tellin' Mr O'Brien that one has a broken arm, an the other has some busted up ribs. They also said that two more went missing. They went up to the cabin and just disappeared. People are startin' t' think it's haunted.

Sam: *(Smiling.)* Good. Let 'em think that.

Tylor: I can guess where we can find 'em.

Sam: You're probably right. *(Letting the boys know that he doesn't want them to find the dead bodies.)* *I'll* check it out when we get back. Right now we have to figure out how to pin Wilson with the murders. I'm

thinkin' our best allies will be his arrogance and ego. I'll be playin' it from the hip, so pay attention and watch your backs.

Act XI, Scene 20

[Payoff]

Camera backs away from Sam and the boys and goes to the boardwalk on main street. Lewis (The bailiff.) is walking toward O'Brien's. Camera follows Lewis. George is walking toward him. George runs into Lewis.

Lewis: Hey! Watch it!

George: (Pushing Lewis.) Next time, stay outta my way!

The men brush themselves off in disgust of the other and continue on their way. Lewis reaches into his pocket to find a bag of money. Lewis smiles as he continues into O'Brien's.

Camera follows Lewis into O'Brien's where he meets up with Andrew Hawkins and the other two deputies. Victoria is sitting at a table with the sheriff. The other two deputies are at another table nearby. There are a few families, scattered throughout the dining area having supper.

Victoria: (Dejectedly.) We'll be leaving on the southbound Tuesday. Not much else we can do here. . . Sheriff, I want to thank you and your deputies for your efforts today.

Hawkins: Not at all, Miss Creighton. It was our pleasure to help. I just wish we had more to go on with the murders. We've been askin' around. Nobody in this town will testify against Wilson. I'll see what I can do with the US Marshal. He may be able to get an indictment that can be tried in the Capitol. If that happens, you'd be asked to come back to Sacramento for the trial.

Victoria: Of course. Even if I didn't need to testify, I wouldn't miss the trial.

Sam: (Comes through the door, looks around expectantly, sees Victoria and politely crosses to her while removing his hat.) Ahh, Miss Creighton. Sorry to keep you waiting. (Addressing the sheriff, he gives him a nod.) Sheriff. (Addressing the deputies, raises his hand in a wave.) Boys.

Victoria: Don't mention it. We were just having a chat.

Sam: That's great actually. I still have to take care of a few chores. Why don't you treat these fine gentlemen to some coffee and pie. I'll be another twenty minutes before I can get ready to leave.

Victoria: (Taken aback slightly. She was thinking they were about to leave, but understanding that Sam would have a good reason to stay longer, she remains flexible and doesn't question it.) Oh,. . . Okay. That sounds like a good idea. (Addressing the deputies at the other table.) Pie and coffee - my treat.

Sam: Fine. I'll see you in a little while.

Sam turns and leaves. In the background, Lewis greedily waves down the waitress. The camera follows Sam out the door.

Camera leaves Sam at the front door. Camera goes around to the back of the building. CJ and Tylor buy a pitcher of tea at the back door of the diner. Austin sneaks a bottle from the cellar and leaves a coin where the bottle was. He meets with CJ and Tylor. He pours some rum from the bottle into a cup, then pours out the rest of the rum onto the ground. CJ fills the bottle with tea, dumps some out. Austin pours the rum from the cup into the bottle. Tylor pushes in the cork while CJ puts the pitcher back on the kitchen counter. The boys dash off for the other bar.

Camera follows the boys, then at the first alley, camera turns to go to main street and meets up with Sam. Camera follows Sam into the print shop. Sam hands Mr. Fry a document and a couple coins. Sam leaves the printer's and waits outside, watching down the street by The Harmony Valley Inn.

Austin, still disguised as Anastasia, is at the back door of the Harmony Valley Saloon. He sees Eric behind the counter. Eric steps from behind the counter to the main saloon floor. Camera shows Eric collecting glasses from the tables. Camera back to Austin slipping the 'rum' bottle onto the counter behind the bar and scurrying off.

The boys step out of the alley onto the boardwalk across from Harmony Valley Inn. Sam is startled to see the boys on his side of the street. He walks a block up the street to meet with the boys. All four cross the street together and enter the saloon.

Act XI, Scene 21

[The Trap]

Sam and Austin (Anastasia) are sitting at a table in the back corner of Wilson's saloon. The area is poorly lit. Sam has his back to the corner. There is a bottle in the center of the table. CJ and Tylor are at the piano. CJ is standing by the piano and Tylor is playing it. The song is *Hotel California* (Eagles). There are two drinks on top of the piano. Sam has a highball glass in front of him with what appears to be whiskey. Austin, still in disguise, has a glass of water. The booths under the mezzanine all have their curtains drawn.

Sam: (In a hushed tone to Austin.) Shouldn't be long now. (Austin nods in acknowledgment.)

Camera continues to survey the bar: There are two cowboys standing at the bar. There are two more at a table, talking up two prostitutes. The gunman with two pistols and a rifle, is seated across the room in a front corner. There are four cowboys gambling at one of the tables.

Wilson walks into the saloon with Cody, Carl and George. The two thugs look nervously around the saloon. A closer look at the thugs shows that they have been in a fight. George is not using his left arm. CJ and Tylor stop playing the piano. The saloon gets quiet.

The two thugs approach the card players and Carl motions with his head for them to leave. They begin collecting their stuff. Tylor starts playing softly - *The Gambler, Kenny Rodgers*. Cody goes to the bar, gives each of the two cowboys a coin. The cowboys finish their drinks in one gulp, turn and leave. Wilson walks half-way to Sam's table, stops and waits for Cody to join him.

Cody: (Directed at Eric while looking behind the curtains into the booths under the mezzanine.) We'll have what they're havin'.

Eric: Sorry, that's the only bottle of rum I had. (Under his breath, to himself.) I didn't even know I had it.

Cody: (Angrily, frustrated by looking foolish and not wanting to get into small talk when trying to look important.) Whiskey then.

Tylor stops playing. He and CJ position themselves for possible action. Eric quickly brings up a bottle and two glasses and puts them on the counter. Finished looking into the booths, Cody turns in the direction of the gunman and glances at him. The glance being a request for him to leave. The gunman slowly shakes his head no and stays in his chair. Carl and George see this and look at Cody and shift their eyes to the gunman. Silently

asking if they should forcefully remove the gunman. Cody chuckles a little, realizing that even the three of them are no match for the gunman - finding it funny that the two thugs, that were beaten up earlier, think they have any chance at all of getting him to leave. He shakes his head no.

Austin: (Whispering to Sam, so no one else can hear, referring to the prostitutes.) That's Miss. Bai and Miss. Niki.

Sam: (Whispering back to Austin.) Sneak the sheriff in, when I send you out. Remember to react like a girl.

Austin: I know. (Dejectedly. Pulling at the top part of the dress as to show Sam that he has enough reminders.) You don't have to remind me.

Sam: (Calling to one of the prostitutes. He holds up two fingers and gestures them over.) Bai. Could I see you, and Niki, for a moment. (Bai does not know Sam, but the rumors of who he is have spread rapidly. Being a professional, she acts as if they have meet before.)

Bai and Niki walk over to Sam's table, leaving the two cowboys. As Bai and Niki make their way to Sam, the two cowboys, realizing that they're no match for the big spender and feeling the tension increasing in the room, decide to leave. Bai and Niki walk to the table and stand between Wilson and the table. Cody, who picked up the glasses and whiskey from the bar, now puts them down on a table, as he watches events unfold between Sam and the prostitutes.

Sam takes out several gold coins and puts them on the table. He puts his hand over the coins.

Bai: (Looking around.) Seem to be getting little tense in here. (Asking, to verify her suspicion.) Captain? (Sam gives a slight nod of affirmation. Bai continues in her broken English.) What your pleasure?

Sam: (Directed at Austin in a cold tone.) You get lost. This is man stuff.

Austin gets up and runs out of the bar as if he were a girl with hurt feelings. Bai seems a little displeased at the treatment of the 'little girl', but regains a pleasant smile to continue speaking with Sam.

Sam: Where were we? (The bar becomes completely silent, except for Sam's conversation that everyone is focused in on.) Oh, that's right. Pleasure. (Gesturing to CJ and Tylor.) My nephews there, sure could use some

attention. A *lot* of attention. Perhaps, more than one person can provide, . . . each. (This is a little to much machismo for Bai. She cocks her head slightly to infer “really?”) Just this morning, my friend, White Squirrel, (Piques Bai’s attention.) mentioned that they might be able to get that kind of attention here. (Looking at everyone listening to him - with sarcastic humor.) Discretely, of course.

Camera: Outside, Austin gets documents from saddlebags.

Camera: Back inside bar.

Niki: (Sensing that this is a cover to get the boys and themselves out of the bar, Niki plays along.) Since your friend sent you here, then I’m sure we can help them out. (Directed at Eric.) The stairs will be closed for about . . . (She looks at Sam.)

Sam: An hour and a half, maybe two hours. They need a bath, too. (The boys look at each other, offended by Sam’s attack on their hygiene. Tylor lifts his arm a little to check for odor.)

Niki: (Still staring at Sam, but the comment is directed back at Eric.) About two hours. (Looks at the boys, then back to Sam. Directed at Sam in a seductive manner.) They’re cute. (Directed back at Eric.) Better make that three hours, don’t want to rush things.

Sam: (Raises his hand to show all the gold coins.) Thanks for the hospitality.

Bai: (As she slides the coins off the table into her hand.) The pleasure all ours. (Directed seductively at the boys.) Let us go boys.

Sam: (With a big smile. Playing along at the boys’ expense.) I’m sure it will be.

Sam gives them a nod. They both shoot down their “drinks” and begin to leave with the prostitutes. Niki slaps CJ’s butt. The boys are both doing their best to not show how nervous they are. This is way beyond their experience level. Neither is sure how far to take the ruse, concerned it may be all the way.

Camera: In O’Brien’s.

Austin: (Whispering to Victoria.) They're ready for us now. But Sam says to send Lewis to the livery to get the horses ready. He can't be trusted. (Austin gives her a few coins to pay for the horses. At regular volume, but in his girl voice, so the sheriff and deputies can hear.) This is to give the deputy to pay for the horses.

Victoria: (Addressing the sheriff.) Sam would like us to follow this little girl. (Sound fades out as camera returns to Sam.)

Camera: In Harmony Valley Inn.

Niki: (Looking at Carl and George as if they were nothing compared to the two boys. Addressing Bai.) This should be fun.

Each of the boys, with direction from the prostitutes, put an arm around the waists of the prostitutes and they head over to the stairs. Carl and George have moved between the boys and the stairs.

As the boys and the prostitutes get near the thugs, George starts to reach for his gun. CJ quickly grabs George's gun and does a foot sweep that puts George, flat on his back. When George hits the ground, CJ stomps on George's hand, obviously breaking some bones. While that was happening, Carl started for his gun but stopped when he saw that Tylor had already out drawn him. Seeing the action by the stairs, Sam had also drawn his revolver and had it trained on Wilson. Cody started to draw, but stopped when he saw Sam's gun already pointed at Wilson.

Sam: (Very calmly.) Mr. Wilson. Call off your dogs.

Wilson: (Hesitantly, but trying to project an image of calm control.) Okay boys, that's enough.

Carl slowly re-holsters his half-drawn weapon.

Sam: (Doing his best to reduce the opponent's firepower, but still knowing that he can't push it too far.) If Cody can keep his hogleg tightly put away, he can keep it, but those two (Pointing in the direction of the thugs.) are too sketchy for me. (Speaking to the prostitutes.) Girls, would you be so kind and hold on to those revolvers. Those two lads don't seem to know when to keep their guns to themselves.

The prostitutes take possession of the thug's guns. The boys and the prostitutes begin to leave. Tylor walks up to Carl.

Tylor: You just don't know when to quit, do you?

Tylor then knees him in the groin (again).

Carl: (As he falls to the floor, holding his groin.) Shit!

CJ: (Bumping fists with Tylor.) The sheep should sleep a little more soundly tonight. (They both snicker a little.)

Sam: (In an authoritative tone.) That's enough now. I'm sure he's learned his lesson. (Sam glares at the thugs.) Isn't that right boys?

Hank's men: (Painfully.) Yeah.

Sam nods for the boys to approach the thugs again. The boys get behind the thugs.

Sam: (In a more aggressive tone.) I'm not sure I heard that!

Thugs: (Correcting themselves to avoid further pain and humiliation.) Yes, Captain.

Sam: (Directed to Tylor.) That will be all . . . for now.

Tylor: Yes, sir. (They leave the two thugs on the floor as they reunite with the prostitutes.)

Sam: You boys stay on track and have a good time. If I don't see you when you're finished here, I'll catch-up to you soon.

CJ: Tylor: Aye, Captain.

The boys leave up the stairs with the prostitutes. Bai stops and puts the rope across the stairs. Cody, having collected the bottle and glasses, puts them down on a table near Sam's table. Sam makes a mental note that the gunman made no moves for or against the -R- men.

Act XI, Scene 22

[Reserved Seats]

McGinn saunters into the saloon.

Sam: (Calling out to McGinn.) The third wheel graces us with his presence. You missed all the excitement.

Carl and George pick themselves up off the floor. George is holding his injured hand and is obviously in a lot of pain.

Julia: (Calling down from the mezzanine.) We'll need hot water in our bunk room.

From the mezzanine, Julia tosses a gold coin to Eric. Since customers are not allowed in the bunk room, Eric gets a feeling that there is more going on here than meets the eye.

Eric: (Looks at the gold coin. In recognition of the large tip.) I'll send the Chinaman right away.

Wilson: (Indicating the table where Cody put the glasses.) Why not join us where there's a bit more light?

Wilson's table would put Sam in a disadvantage. Sam has no problem seeing the set-up. Sam gets up and takes his glass with him.

Sam: (Maintaining the position of alpha and using the seating to his planned advantage.) I don't normally associate with men of your character, but I do have some things I need to clear up. I'm guessing you have a proposition of some sort.

He walks past the table where McGinn is standing and sits at a table closer to the center of the room. He is in the lighter part of the saloon, facing the center of the room and the booths under the mezzanine. His back faces no openings. He has a good view of the room, including the gunman.

Sam: This has even better lighting, I'll be sittin' here.

Wilson was still standing. He, Cody and McGinn walk over to Sam's new table. Cody pulls out a chair for Wilson and himself. McGinn gets his own chair. They all sit. Cody, Hank and Pete all sit on the same side of the table facing Sam. Sam sits back a couple feet away from the table, facing them. Sam is the only one that has a good view of the enclosed booths under the mezzanine.

Wilson: (Directed at the thugs.) You two. This is a private meeting. (Pointing at the double bi-swing doors.) Get out there and keep it that way.

The thugs head out the door. They both look at their empty holsters as they hobble out.

Sam: (Maintaining control by acting as a chairman.) Now that we've got the seating arrangements taken care of, what's next on the agenda?

Wilson: Mr. Reynolds, I'm a . .

Sam: (Curtly cuts him off.) Captain Reynolds. . . (Wilson stops.) It's *Captain* Reynolds.

Wilson: (Pondering the title.) Captain Reynolds? Now is that military or ships?

Sam: It's both service (Using the ambiguity of either Fire Service or Military Service to his advantage and using the correct terms to establish an intellectual higher ground.) and maritime. (Also in an effort to belittle Wilson, he, politely, talks down to him.) We've gone through a lot of effort to get to this point. I'm sure you have questions more pressing than that.

Marshal: Eric, Whiskey.

Eric: Yeah.

Sam and Wilson stare at each other, sizing each other up. The saloon is quiet as Eric fills a glass and brings it to the table, placing it in front of McGinn.

Sam: (Addressing Eric.) Why don't you take a well deserved break? We can pour our own drinks for a little bit. (He gives Eric a ten dollar gold coin.)

Eric looks at Wilson. Wilson gives a nod of approval. Eric goes through the bar and out the back door. The door can be heard to close.

Act XI, Scene 23

[Fun Upstairs]

Scene: Inside the ladies' bunk room. The door is closed. The ladies surround the boys. The boys, intimidated, are herded to some chairs in the room and they sit down.

Julia: What's up? We know you boys aren't up here for the usual business transaction. Two each? That's not a skill level we see around here. (Seductively.) Not that we shouldn't try.

The boys are not ignorant about sexual matters, but due to their complete inexperience, are confused about the meaning of the innuendos and they are not able to tell when the girls are teasing or serious. They are almost at their breaking point: hearts racing, sweating, narrowing of vision.

Bai: Where's White Squirrel? We heard he was killed with the rest of his family. (The change of topic helps to prevent a total overload.)

CJ: (Nervously.) Hi, I'm CJ and this (Very nervous and awkwardly pointing to Tylor.) is my brother Tylor. (Happy to confirm that they are not there for sex.) You're right we are not here for the usual activity. (In a more dutiful tone.) We're here to help Victoria and Austin. They were able to escape Wilson's attack and are here in town. (The ladies all have a pleased look to hear that Victoria and Austin are alive.) They might need to hide here for a couple of hours.

Julia: That's easy enough.

CJ: (Confidently.) Sam, our Uncle, is going to get Wilson to confess to the sheriff about the killings.

Niki: (Flatly.) That not going to happen. Captain or otherwise!

Tylor: [\(Surprised that everyone has heard of him.\)](#) You don't know my uncle!

Liz: Is Victoria okay? This must be real hard on her.

Tylor: [\(A little more relaxed.\)](#) She's doing okay, for now. Of course, they're both shaken up by what happened. She should be here soon. Austin went to get her and the sheriff.

Liz: [\(Playing with the nervousness of the boys.\)](#) You boys had better get your clothes off. The bath water will be coming up soon.

Tylor: [\(Nervously.\)](#) Umm. We really don't need a bath. That was just to make the time longer.

Bai: [\(Drawing her hands across CJ's chest to undo his shirt button.\)](#) Don't be embarrassed. We've seen it all before.

CJ: [\(Concerned, quietly to Tylor.\)](#) This was just supposed to be a tactical distraction.

[Both boys are very embarrassed and nervous. They slowly start to undo the buttons of their shirts. The girls start putting their fingers through the boys' hair.](#)

Julia: [\(After a few seconds, what seems an eternity for the boys, Julia waves the girls off.\)](#) They're just joshing ya'. We can make the water carriers think that everything is going just fine, even with your clothes on. Don't worry.

[The boys get a couple seconds to nervously laugh and let some stress out. Knock, knock . . . knock, knock . . . knock. The sound comes from behind the mirror.](#)

CJ: [\(Still a little stressed.\)](#) That should be them, Austin and Victoria.

[A rapid knock comes from the hall door. Bai, standing closest to the mirror, quickly knocks three times on the mirror. Liz opens the hall door to let the water carriers in. The boys both have their weapons drawn.](#)

Julia: Relax gentlemen. It's just your bath water.

The boys re-holster their guns. Two Chinese men nervously enter with two large pails each. They pour the water into the tub, watching the boys carefully, due to the armed greeting.

Julia: (When they have finished.) Thank you. That will be enough.

The two Chinese men go to the door, turn to face Julia, give a quick bow and hurriedly leave the room. Julia closes the door behind them and locks it. CJ knocks three times on the mirror again. The mirror opens and Victoria steps into the room. She has a heavy saddlebag with her.

Victoria: (Addressing the boys.) Austin's waiting for you at the bottom of the stairs.

The boys are relieved to be free of the aggressive prostitutes and eagerly head to the open mirror. Even though they were just teasing, it was kind of scary.

Victoria: (In a hushed tone, as the boys enter the secret hall.) Quietly.

After Victoria is warmly greeted by all of the ladies, she reaches into the saddle bag and retrieves four small wooden boxes, each with a unique rose inlay on top and a key.

Act XI, Scene 24

[Confession]

The camera goes into the space that Victoria just came from and continues down the stairs. At the bottom of the stairs, a sliding panel is closing. With the assistance of Austin and by using the noise of the water carriers as cover, the sheriff and two of his deputies have quietly seated themselves in the dark booth behind Wilson, Cody and McGinn. The camera ghosts through the panel into the booth, then through the curtain into the bar.

Wilson: It seems I have underestimated you, at least at the old miner's shack. Fortunately, for me, the tables are turned here in town.

Sam: (Mockingly, feigning surprised.) Oh? How so?

Wilson: (Trying to not let Sam's confidence undermine his.) For starters, McGinn here has absolute authority. The best you can hope for is a cell with your two gunmen. But that's not a likely scenario. I'm sure it'll be a matter of self defense . . . where you lose.

Sam: Two? (Once again, in a mocking fashion.) I'm sure I had more than that. It's unlikely you were able to cowardly murder 'em like you did those families. (Attacking Wilson's ego.) I find it even more cowardly that you sent your henchmen up the hill to kill those hard working families, while you sat around in that oversized ranch house and waited, anxiously, for the grim news to arrive.

Wilson: (Throwing up a veiled defense that anyone could see through.) I heard they all died from small pox. Except the one girl trying to steal my land. She's probably a pox carrier.

Sam: (By categorically dismissing any false alibi or narrative, Sam keeps the discussion controlled and on track.) Oh, cut the crap, Hank. (In an effort to loosen Wilson's tongue, Sam gestures around the room to make Wilson think that no one in the room doesn't know what happened. Making him at ease to speak openly.) We all know what happened. And, I'm sure, Cody here, was *part* of what happened. (Again attacking his ego and stirring up the arrogance.) What I don't know is why you killed three of your own men at the same time. Was there a sale on murder that night? What makes that property so important to you that you would wipe out three families, including children?

Wilson: (Trying to get the upper hand in the discussion by showing an emotionless path to a goal, he minimalizes the lives lost.) It's nothing personal, it's simply business. They had the land I needed, and they just wouldn't listen to reason. (Suggesting that the result of his actions will benefit him even more in the future by frightening other land owners into compliance with his desires.) As a by-product of that, . . umm . . . tragedy, I think future land transactions around here will go much smoother.

Sam: So you had three families killed, including kids, just for some land?

Wilson: Sure. Like I said, nothing personal, it's just business.

Sam: And McGinn being on your payroll helped to cover up the murders. You even hired a quack to (Sam using air quotes.) 'legitimize' your small pox sham. Very well thought out. It is almost a perfect crime. So what do you plan on doing now? I'm not about to let this go unpunished.

Wilson: You don't seem to understand. You're not in a position to do anything about it.

Sam: (Defiantly.) Really?

Wilson: You did cause a couple lose ends, but those are about to be taken care of shortly. For example, I have a terrible feeling that poor Miss Creighton will not make her planned trip to Ohio. Just curious, Mr. . . .pardon, Captain Reynolds, what compelled you to get in the middle of this? There's nothing in it for you at all.

Sam: I just don't like bullies. I suppose I'm curious too. Who made up the phony transfer papers for you, anyway. They were pretty good.

The sound of a rifle cocking is heard coming from the gunman.

Gunman: (Now standing with a rifle pointed at Wilson.) I'm sure Mr. Wilson has nothing more to say.

The sheriff and his deputies step out from the stall. The deputies have their guns drawn. The gunman slowly puts the rifle on the table and raises his hands. The two deputies circle to better vantage points. Camera in front of the bar: Mr. Fry is beside the door taking notes. George and Carl are tied up sitting on the boardwalk. Mr. Fry steps through the double doors with his note pad, still writing. Robert enters through the back door with his gun drawn. The boys are behind Robert, guns in hand, peeking in.

Sheriff: (Shotgun trained on the gunman. Addressing the gunman.) I'm not sure who you are, but it would be best if you stayed uninvolved. Slowly, *very slowly*, remove your gun belt and put it on the table. (Addressing Sam) Sam, if you wouldn't mind watching Cody, I'd appreciate it.

Robert: (Quietly to the boys.) We got this. Thanks for the backup.

The boys holster their weapons and leave with Anastasia.

Sam: (Lifts his already drawn gun from under the table and trains it on Cody in front of him. Cody slowly raises his hands higher.) My pleasure.

Sheriff: (Addressing Robert.) If you could watch our friend over there, that would be helpful.

The gunman complies and slowly removes his gun belt and puts it on the table.

Sheriff: [\(Addressing the gunman.\)](#) I'm not fool enough to think that's all you got, so just keep you're hands where I can see 'em and have a seat at that table over there. [\(Sheriff points to an open table.\)](#) Once we're gone, you can get your guns back. [\(Gunman sits at the indicated table. Robert moves around behind gunman to keep an eye on him. Now addressing Cody, Wilson and McGinn.\)](#) It's rather obvious, [\(Smiling.\)](#) but I'll say it anyway, 'cause it's kinda fun: Hank and Cody, you are under arrest for murder. And, McGinn, you're under arrest for complicity to commit murder. Now one at a time, startin' with you McGinn, put your guns on the table and step over near the door.

Act XI, Scene 25

[No More Sister]

Camera: Moves back from bar scene into the street. Then it moves forward through the alley, turns up the road and catches up to the boys, as they reach Falling Leaf's house. The door opens as they approach.

Falling Leaf: Welcome back.

In the house are Falling Leaf, Gus and Yellow Feather.

CJ: Falling Leaf, we'd like our little brother back please.

Austin: The sooner the better. If I hear "pretty little lady" one more time, I'm gonna scream.

Everyone, except Austin, begins laughing. After a few seconds, Austin breaks out in a big smile too.

Tylor: We'll wait here.

Falling Leaf and Austin step into the next room. Camera: Stays in front room. Yellow Feather motions for them to sit. She gets them a glass of water. Tylor takes a drink and hands it to CJ who takes a drink. Footsteps approach. Falling Leaf and Austin enter the room.

CJ: That didn't take long.

Falling Leaf: You now have your little brother back. . . good as new.

Tylor: [\(First addressing Falling Leaf.\)](#) Thank you so much for all you've done for us. [\(Now, looking at Gus and Yellow Feather.\)](#) All of you.

Yellow Feather: No. I am thanking you. You have done so much for my friends. I will be forever grateful.

CJ: Seems as though we're all thankful for each other, . . . and there's nothin' wrong with that. . . One more thing, [\(Reaching into the saddlebag and getting some documents. Reading a name off the document.\)](#) Mr. Fox. [\(Handing some documents to Gus.\)](#) Since we'll be leaving on Tuesday, Victoria had these papers drawn up and the sheriff witnessed it. It gives your family tenant rights to the cabin.

Austin: There's some maps you'll need for the mine. It has traps that you need to know about. The livestock at the ranches is your's, and four of the horses are yours, too. You can get the horses from Paul on Tuesday. I gave the rest to Paul. And last . .

Gus: [\(Referring to the documents in his hand.\)](#) Mine? Traps? Maps?

Austin: Yeah, Ren did a lot of work up there nobody knew about. [\(Pointing to the documents.\)](#) It's all there. [\(Austin starts coughing and is sweaty.\)](#)

CJ: [\(Gets the box and key from the saddlebag. He hands it to Austin. Concerned about the coughing.\)](#) You Okay?

Austin: [\(Stopped coughing. Addressing CJ as he takes the box and key.\)](#) Yeah, I'm fine. [\(Addressing Yellow Feather as he hands her the box and key.\)](#) This is from Ren. He left it for your family.

Yellow Feather: Ren was a kind hearted, sweet man. We will cherish any gift from him. [\(Without opening it, she places on the table behind her.\)](#)

CJ: I'm sorry that we have to keep this visit short. Maybe we'll see you on Tuesday.

Falling Leaf: [\(Addressing CJ and Tylor.\)](#) I am glad that we were able to meet. I know you will help take care of White Squirrel when you reach your destination. I will write Victoria often.

Tylor: (Knowing that there is more significance to what she is saying than the words at face value.) Um, okay. Yes we will. We'll take good care of him.

Falling Leaf: (Addressing Austin as she gives him a note.) Please give this to your sister. She should open it when she gets to Folsom.

CJ: (Opens the door to leave.) Gus, (Shaking Gus's hand.) It was a pleasure to meet you and your family. I would be happy if our paths crossed again.

Gus: Likewise. I wish you safe travels.

The boys leave the house and proceed down the back road to the livery, being careful to not be seen..

Tylor: I said it before, but I just have to say this again. I like Falling Leaf, I really do. In fact, if she wasn't your best friend, I might even consider asking her out. (Austin gives him a piercing glare. CJ takes delight in seeing Tylor squirm under the pressure of Austin's very realistic, but still fake, glare. Tylor, reacting to the glare.) I said might, maybe . . . Anyway, sometimes, though, she says the weirdest things.

Act XI, Scene 26

[The Lock-up]

Scene: The town marshal's jail. The sheriff, his three deputies, Victoria and Sam are near the desk talking. McGinn, Wilson, Cody, Carl and George are behind bars.

Howard: (Looking over the two thugs.) What happened to you two? Looks like you got the wrath of a mother bear.

Carl: It's his (Pointing to Sam.) hired hands. They ambushed us. Must 'ave been half a dozen or so.

Sam: (Laughing.) Really? Half a dozen?

Carl: Yeah, we seen where y'all been eat'n 'n sleep'n. I counted eight, but could be more.

Victoria: Could be. But . . .

Sam: (Interrupting - to keep them guessing as to their real numbers.) But, I've only given two of my men permission to make contact with you. And they're only boys, sixteen and fourteen. If any of my other men were involved, you wouldn't be standin' there. Better count your blessings.

The boys come through the front door. Austin keeps his face hidden and his back to the jail cells.

Sam: Speak of the devils. (Quietly to CJ.) Did anyone see Austin?

CJ: (Quietly to Sam.) No. Not until now.

Sam: So, (Indicating Austin.) who's this rascal?

Austin: (Understanding from Sam's comment that the act is still on.) Peter Blackwell, sir. (Excitedly shaking Sam's hand, while keeping his back to the others.) It's a honor t' meet you, Captain. I heard so much about you.

Sam: Oh, really? (Not sure what to expect as the impromptu story unfolds.)

Austin: (Excitedly.) Yes sir. I read it in the paper an' everything. (He puts a freshly printed paper on the marshal's desk. The headline of the paper says: "Famous guerrilla war officer, Captain Reynolds passes through.") I came in on the stage, yesterday, 'an I'll be catchin' the train south, day after tomorrow. I heard you was here, so I had t' actually meet a real war hero. (Excusing himself.) Anyway, my parents 'll be wonderin' where I'm off to. (Shaking Sam's hand.) It's been an pleasure to make yer acquaintance, Captain.

Sam: It was very nice to meet you, Peter. Maybe we'll run into each other again.

Austin quickly leaves. Camera looks at the paper. Under a minor heading, on the front page: "Investigation into suspicious 'Small Pox' outbreak to begin Monday."

Sam: Miss Creighton, I think we should be on our way as well. (Addressing CJ and Tylor.) Will you bring up the horses? The deputy should've already addressed the charges.

CJ: (Maintaining character.) Aye, Captain. (CJ and Tylor leave. After shaking the sheriff's hand, Sam and Victoria leave.)

End of Act XI

[To Act X](#)

[To Act XII](#)