

# RESTRICTED TERRITORY

## Act XVII Unveiling

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## Act XVII

[Unveiling]

### Act XVII, Scene 1

[ Letters From Home ]

Scene: Four Roses Inn. Camera: On the street outside the glamorous Four Roses Inn in San Francisco - frame is filled with the entry to the inn. Above the door is the Four Roses Inn medallion: A square-on-point, divided into four more squares-on-point. Each of the smaller squares depicts a different artistic rose identical to the roses that were on the boxes given to the prostitutes as gifts from Ren. The camera enters the inn, passes through the massive, opulent lobby, through a huge double door leading into the expansive convention hall and then through a passage door into a side room.

Camera settles in the quiet room off the main meeting room: The ‘family’ [Sam, Trish, Bill, Susan, CJ, Tylor and Austin] are all seated at a table talking. They are all wearing dress clothes. There are water bottles and various snacks on the table in front of them. They are engaged in idle chatter. Camera pans to Susan as subject.

Susan: (Looking at the tux and flowers laying on a table near them.) What’s with the tux and flowers?

Austin: Oh, that’s for later. I promised Park Ji Yeon that I would take her to dinner since she had to get all dressed up for this.

Susan: (Looking at CJ and Tylor. Making sure that they are paying attention.) That was very thoughtful.

CJ and Tylor give Austin the “Thanks for making us look bad” look. Austin shrugs and sheepishly smiles at them.

There is a knock on the door. Trish gets up and answers it. A female messenger in her early twenties, dressed in business attire, is at the door.

Messenger: (Looking into the room.) I have an envelope for a Captain Sam Reynolds.

Sam: (Raising his hand.) That’s me.

Trish: (Addressing the messenger.) He's being served?

Messenger: No ma'am. (Handing her a manilla envelope.) These are just documents from a trust.

Trish: (A little bewildered at the timing.) Um, okay.

Messenger: Have a good day. (She smiles before she turns and leaves. Trish returns to the table while reading the exterior of the envelope.)

Trish: This is from a law firm. (She looks at the people around the table.) Strange they would send it on a Saturday.

Sam gives Trish a nod, indicating that she should open it. Trish returns to the table while opening the large manilla envelope, and pulls out a medium sized envelope. In very good cursive, it is addressed to Captain Sam Reynolds, Folsom, California. Trish studies the envelope for a couple seconds as she retakes her seat.

Trish: (Smelling the letter as she addresses Sam in a teasing tone.) Interesting hand writing.

Sam: (In an innocent, yet defensive tone, being slightly sarcastic.) I've got no idea who it's from, Honey. (Indicating that he has no fear of the contents being revealed.) You may have the honor of opening it. (Deflating the specter of mystery.)

Trish opens the medium sized envelope and removes the contents: A newspaper clipping with the article heading "My week at Harmony Valley by CJ Davis", two letters and a note. One letter is addressed, in the same very good cursive as the larger envelope, "To Austin".

Trish: That's really strange. (Handing the letter to Austin.) This is for you.

Trish: (Opens the note and reads it aloud.) This letter was written one year after I last saw my beloved brother. I have employed a law office to receive my letters and then forward them to you exactly one hundred and forty years later. I thought this might bridge the gap of time and still keep us connected as a family in some way.

Susan: (Addressing Austin. Referring to the letter.) So that must be from your sister, Victoria?

Austin: (A little confused.) I guess. (Confirming.) It looks like her handwriting.

Bill: (Picking up the other letter. Written in not-so-neat printing, it is simply addressed: Mr. Fry, Editor, )  
What's this? (Everybody's attention is redirected to the letter Bill has.)

CJ: (Raising his hand like he was answering a question in a classroom.) It's a letter I was going to send to Mr Fry, the editor of the town paper. I didn't get a chance to send it though.

Tylor: (In a tone of anticipation.) Anything else?

Trish: Sorry Ty, that's all there is. (Trish looks in the envelope again.) Oops, there is something else. How'd you know?

Tylor: Just a feeling.

Trish: (She reaches in and finds a small card. She looks at it with a quizzical expression.) What's this about?

Tylor: (Sees what is on the card and takes it from Trish.) Oh, that's for me. It's nothing. Just an inside joke. (He becomes flush with embarrassment.)

Sam: (Asking the question that is now on everybody's mind.) What did it say? (He first looks at Tylor and gets no response, so he looks at Trish for a response.)

Trish: It was just an animal print, then it said "You're a little strange too." Then there was a heart and a plant of some kind.

Sam, CJ and Austin all start laughing, Tylor becomes even more embarrassed.

Susan: What's so funny? (Trying to join in on the fun.)

CJ: (Laughingly.) It's a love note from our friend Falling Leaf to *Tiger*. (Now directing a stare at Tylor.) Better known to us as Tylor. (Trish, Susan and Bill now get wide smiles too. In an almost matter-of-fact tone.) If we stayed in the 1870's, I'm sure they would have gotten married. (Nearly melancholy.) She really was someone special.

Tylor, with truth being revealed, looks at Austin for his reaction, afraid that Austin would feel betrayed.

Austin: (In an instructive tone.) The animal print is actually the Miwok symbol for a puma, but since we don't have tigers in California, she used that symbol to mean tiger.

Tylor: (Sheepishly addressing Austin.) You mad?

Austin: (Still chuckling slightly.) Of course not. Like I told you before, she was like a sister to me, not a girl friend. Everybody could tell that you liked each other.

Sam and CJ nod their heads.

CJ: Pretty obvious, bro.

Austin: (Continuing.) I even helped her choose your nickname.

Tylor playfully pushes Austin, then makes a fist and makes an unrealistically angry face at him. Austin feigns fear.

Austin: (Looking at the newspaper clipping .) Victoria must have sent your letter to Mr. Fry.

CJ: (Speaking while looking over the article Austin just handed him.) I'm surprised he printed it. It's not very good. I was in a hurry when I wrote it. I wanted to let people know what really happened that week and to thank them for their kindness.

Susan: Well, CJ, why don't you read it to us. I'm sure we'd all like to hear what you had to say.

CJ: (Everyone focuses their attention on him. Tylor and Austin glance at each other in anticipation.) Okay. (CJ speaking in a narrators voice reading the letter, not the article. Tylor follows along by reading the article.) Letter to the editor.

As a person of no bias, except squarely against violence and criminal activity, I would like to make known my personal observations of the past week. With my Uncle and my brother, I arrived at the old miner's cabin situated on the southern five acres of the Ben Creighton ranch. (Audio fades out. Skip the body of the letter. Camera angle change. Audio fades back in.) Therefore, it is with mixed feelings that I leave the town of

Harmony Valley. I have met some truly remarkable people that I will sorely miss, at the same time, I will be haunted, for many years to come, by the evil that once shrouded your beautiful town. I am deeply touched by the love and support given by this town to the Creighton family, and my family. We sincerely thank you.

PS. Mr Fry. A note about my uncle. Don't expend too much effort in looking into his military background. He kept a low profile and used many different names to keep his missions secret. Just as he did in Harmony Valley, he seeks not fame nor credit, simply that which is right.

CJ Davis.

Susan: [\(With motherly pride.\)](#) I thought it was written very well.

Tylor: [\(Looking at the article.\)](#) Mr. Fry didn't print the PS parts.

Sam: Thanks CJ., but . .

CJ: [\(Interrupting .\)](#) Just the facts.

Bill: Okay, Okay. [\(Looking at Austin.\)](#) Now for the letter from Victoria.

[Austin looks at the letter sheepishly.](#)

Bill: [\(Taking it down a notch while offering Austin an out.\)](#) Of course, if you'd rather read it privately, we'd understand. [\(General mumbling and nods in agreement from the rest.\)](#)

Austin: No, it's not that. We're all family and I'm sure this was meant to be shared. It's just that I don't really know how I'm feeling about reading this . . . whether anyone else is around or not. [\(Austin looks at the family, then stares back at the envelope. Speaking with his head down and in a soft voice.\)](#) I'm happy and sad at the same time . . and . . maybe a little scared. I'm not sure I can read it.

Sam: We can have someone read it to you, if you'd prefer, or you can wait until you feel better about it.

Austin: [\(Gathering his determination.\)](#) No. . . No. I can do this, . [\(In a hushed tone.\)](#) . . I think.

Tylor: (Reaches out and places his hand on Austin's arm.) I'll help you out if you get stuck. (Austin nods his head.)

Austin: Okay, here goes.

Austin nervously opens the envelope and takes out the letter. Due to his nervousness, when he unfolds the letter, a photo drops to the table without his notice. Tylor carefully picks up the very old photo and looks at it. After a short study, Tylor passes the photo around the table, as Austin gets ready to read the letter. Austin looks at the very neat handwriting and starts to tear up. He then clears his throat and dries his eyes. He starts to read the letter, but his voice breaks. He clears his throat once more and reads. (Slowly.)

Austin:  
Dearest Austin,

A lot has happened (transition from Austin's voice to Victoria's voice) since I last saw you. (Audio continues as video becomes a vignette of the wedding.) As planned, Colin and I got married. We were wed Saturday afternoon, January 19, 1878. The weather was agreeably warm and spring like. (Video back to Austin who is now holding and looking at the photo.) It has been the warmest winter that anyone can remember. I have enclosed a photograph of Colin and I. (Austin puts the photo on the table. Video then becomes a vignette of a baby being held by Victoria.) You should also know that on the sixth of November, you became an uncle. Fortunately, he is a boy, as I decided on the trip to Ohio, the name Samuel Austin Owens was to be the name of my first born. (The family members chuckle.) We are all well. Please give my regards to Sam, the boys and the rest of your new family.

He looks at Tylor, surprised and unsure how Victoria would know he was living with Sam and the boys.

Tylor: (Understanding the look.) I'm sure Falling Leaf assured her that you would be with us.

Austin: (Content with the explanation, continues - in Victoria's voice.) I'm sure they love you dearly.

I received news that shortly after we left, Julia and the girls, using the money Ren gave them, moved to San Francisco and bought a hotel. They are no longer prostitutes, but run their upscale business known as the Four Roses Inn. I hear they are doing well. I have much more to tell you, so I will write often.

Your loving sister, Victoria.

PS. I sent along a note from Falling Leaf. Tell 'Panther', Captain Reynolds and CJ that I expect them to keep their promise. I miss you all.

Tylor: (Looking at Austin with a big grin. Excitedly.) We're uncles!

Tylor fist bumps Austin (Austin begins to smile broadly.) then CJ.

CJ: I can hardly wait for the next letter.

Susan: I hope there's a photo of little Sam.

Bill: (Looking at his watch then addressing the group, as he stands.) It's already started. We should go mingle.

(Fade out of scene.)

## Act XVII, Scene 2

[ Friends and Family ]

Scene: Main exhibit room at the Four Roses: There is a crowd of about 100 people. They are standing in small groups having conversations. There are waiters and waitresses serving beverages and hors d'oeuvres. Wac ih a' and Savanna are among the attendees. The mood is light and cheerful. The people are all dressed in business or evening wear. Austin is talking to Sam and Trish. CJ, and his girlfriend Tracy, Tylor and a few others their age are talking in a group next to them. A waitress with a tray of beverages approaches the group and offers them some. CJ, among others, takes one of the glasses.

A pretty girl of Korean decent approaches Austin from behind and taps him on the shoulder. Austin turns around to see the girl and a smile spreads across his face.

Austin: Ji Yeon. (Bowing at the waist to thirty degrees.) <Korean> an nyong ha se yo. </Korean> (Trans. > Hello)

Ji Yeon: Hi, Austin.



Behind Ji Yeon are her parents, Jin Woo (dad) and Jae Eun (mom).

Austin: (Directed at the parents. Bowing first to the father at ninety degrees.) <Korean> An·nyong·ha·se·yo.  
(Then to the mother, also at ninety degrees.) An·nyong·ha·se·yo.</Korean>

Jin Woo: (Chuckling slightly at the cuteness of Austin as he formally does his introductions. Jin Woo speaks in a purely American, Southern California accent. ) Hello, Austin. You're looking rather handsome in your suit.

Austin: (Bowing again, but only slightly, to Jin Woo.) <Korean> Gam·sa·ham·ni·da. </Korean> (Trans. > Thank you.)

Austin: (Turning to Sam and introducing Ji Yeon's parents.) Father, this is Park Jin Woo and his wife Kim Jae Eun.

Austin: (Now addressing Ji Yoen's parents,) <Korean> Ah·buh·nim, Uhm·uh·nim, I-bun-eun (gesturing to Sam) Sam Reynolds, (gesturing to Trish.) Trish Reynolds Seon-saeng-min-i-se-yo. </Korean> (Trans. > Father, Mother, this distinguished person is Sam Reynolds and Trish Reynolds. Note: It is proper to call another's parents Mother and Father as a sign of respect.)

Jin Woo: (Reaching over to Sam, then Trish to shake hands.) Please, just call us Jim and Leona.

Ji Yeon looks at Austin and gets his attention, then glances over to CJ's group, using a little head tilt to let Austin know that she wants to leave the parents and hang out with people her age. Austin gets the hint.

Austin: (Speaking to all of the adults.) Please excuse us. (Looking at Ji Yeon to include her in 'us.) We should join the other kids.

Trish: Of course, we'll see you soon.

Austin and Ji Yoen bow slightly to both sets of parents, take a step back and leave to join CJ's group.

Jae Eun: (Directed at Trish.) Austin is such a good influence on Ji Yoen. She used to be timid about being a foreigner, but Austin's interest in her culture has fostered pride in her heritage and bolstered her confidence.

Trish: [\(Giving Sam a side hug.\)](#) He is a good influence on us too. His unique perspective can be quite refreshing.

Sam: [\(Directed to Jim.\)](#) Ji Yeon must rally his confidence, as well. Hanging out with the daughter of his Taekwondo master takes either guts or stupidity, and I know he's not stupid.

Jim: I've gotten to know Austin pretty well over the past few months and I know he has a stable and honorable character, but should he step out-of-line, his biggest concern isn't me. She's at least three belts higher than him.

[As the adults have a chuckle, the camera moves over to CJ's group.](#)

CJ: [\(Recounting yesterday's ball game.\)](#) It was a line drive just over second. The second baseman jumped up and caught the ball, then landed on the bag. The runner had started to third and couldn't get back, so double play and end of the game.

[Austin and Ji Yeon enter CJ's group.](#)

Tracy: [\(Hugging each as they enter the circle.\)](#) Hi, Austin. Hi, Ji Yeon.

Ji Yeon: [\(Addressing Tracy.\)](#) Tracy, wow! That dress is amazing on you.

Tracy: [\(Addressing Ji Yeon.\)](#) Thanks. Of course, you're as cute as ever.

Tylor: Hey! What about me? [\(He opens his arms to get a hug from Ji Yeon.\)](#)

Austin: [\(Quickly steps into Tyler's waiting embrace and gives him a hug. In a completely artificial tone.\)](#) You are looking particularly handsome today.

[The group laughs.](#)

Tylor: [\(Pushing Austin away.\)](#) Not you! [\(Moves over to Ji Yeon and gives her a friendly hug.\)](#) The pretty one.

[While the group's attention is drawn to Tylor, a large display panel in the background, falls, causing two loud bangs. The sound is identical to the sound of the shots that killed Austin's parents and the shots fired at the](#)

sheriff. Screen: Flashback of Austin's parents lying on the floor after being shot; Flashback of the sheriff getting shot; Flashback of himself slipping into the creek.

An unexpected fear shoots through Austin like an arrow. Camera: from CJ's point of view: Close-up of Austin's face - CJ sees the fear in Austin's eyes as his pupils dilate to fully open and the color drains from his face. Austin's subconscious emotional spike causes him to wet his pants. Camera: full shot of Austin and the resultant bladder problem.

CJ, without hesitation, falsely trips and 'spills' his beverage all over Austin's front, masking the embarrassing reaction.

CJ: (Taking out a handkerchief and beginning to dry Austin.) Oh! Sorry! I'm so sorry. I must have tripped.

Others start to look for things to dry Austin, as well.

Austin: (Stepping away from the help, afraid that they might discover the real reason he is wet.) It's okay. I'll just change. I have clothes in the other room.

Austin quickly makes his way away from the group. CJ starts to follow him.

Tylor: (Not knowing what really just happened, whacks CJ on the shoulder. Sarcastically.) Nice going.

CJ, unaffected by the assault, at the same time pleased that even his brother didn't pick up on the issue, smiles slightly as he continues his pursuit of Austin.

### **Act XVIII, Scene 3**

[ Cover Up ]

Scene: Small room off the main hall. Austin enters into the adjoining room that has obviously been used as a changing room for the family before the event. CJ is on his heels.

Austin: (As soon as the door closes.) Thanks CJ. That's really embarrassing. (Austin looks toward the floor. His voice becomes softer and the words slower.) I don't know why it happened.

Austin embraces CJ and begins to sob quietly. CJ holds Austin in a comforting bear hug.

CJ: **(Boldly.)** I do. It happened because a strong, brave, and caring person, that had some terrible things happen to him just over a year ago, got a surprise visit from all those scary, tragic memories and emotions, . . . in a split second. . . . **(He gently pries Austin away, holding onto his shoulders so he can see Austin's face. He wipes a tear from Austin's face. CJ smiles.)** If it were me that went through what you did, I would have let loose with more than a just a little pee, if you know what I mean.

Austin gives a little chuckle. He then wipes off any remaining tears and stands facing CJ.

Austin: It's our secret, right?

CJ: Yep. **(Matter-of-factly.)** Until, of course, you tell Sam and Trish. They're your parents now and we both know they need to know if stuff like this happens. **(He embraces Austin in a bear hug again.)** It's not a big deal. Sam and Trish just need to know what you're gong through. They can help. **(CJ releases his embrace.)**

Austin looks disappointed and slightly betrayed. CJ sees the reaction and suggests a compromise.

CJ: I'm sure it can wait until after your dinner date and it's just the three of you.

Austin gives a little smile.

CJ: How ya feeling?

Austin: **(Happily, with conviction.)** Better.

CJ: Okay then.

Austin smiles at CJ.

CJ holds his fist out. Austin bumps it and they both make the explosion gesture. CJ's phone alarm rings. CJ looks at his phone.

CJ: Hurry and get changed. The unveiling is in ten minutes. I'll see you out there.

CJ leaves the room and enters the main exhibit hall. Camera follows.

## Act XVIII, Scene 4

[ The Model ]

Scene: The kids are standing around a large model of the proposed project. It is covered by a large fabric sheet. Tracy stoops and takes a peek under the cover then stands back upright as if nothing happened.

Tracy: ( Directed to CJ ) What's 'Creighton Flat'?

CJ: Stop that! (He gently grabs Tracy's hand. ) You're going to get me in trouble. (Tracy, looking mischievously at CJ, maneuvers her fingers between CJ's so they are now holding hands. CJ smiles at her.) It's the place they're going to put the project. That's where we went riding last weekend. It once belonged to Austin's, um, (Backing himself into a conversational corner, his mind searches for the right word.) relatives, remember?

Tracy: Oh! That place is so cool.

Bill: (Standing at a podium, just off from the model, speaking on the PA) Can I have everyone's attention.

The crowd quickly quiets down.

Bill: (Gesturing to the back area of the model.) Can I get Sam, Trish, Susan, CJ, Tylor and Austin up here please. I also need BK engineering consultant Janis and Bi-o-Tech Environmental Steven up here as well.

All the called people get into position.

Bill: (Gesturing to the called guests.) These are just a few of the hundreds of hard working people that helped develop what was an incipient thought, just over a year ago, into a full fledged project plan. (Addressing the people he just called up.) Now if you will all get a hold of the cover, on three we will unveil the joint hospitals' Children's Family Retreat. One , two three. . .

The cover is removed by the group that Bill called up, while the crowd responds with grand applause. Covers on all of the rest of the exhibits are also removed by the hosts at those exhibits.

Bill: This will be the first Children's Family Retreat facility of its kind. It is both a fully equipped and staffed speciality hospital and a family retreat complete with dining venues, sleeping accommodation, and a long list of indoor and outdoor activities for all ages and abilities. Take a look around at the various exhibits. The hosts at each exhibit will be happy to answer any questions you might have. (Applause.)

Camera scans the room. There are people gathering at each of the displays. Displays include: Medical Facilities, Family Activities, Wildlife/Nature Conservation, Green Based Infrastructure, Dining, Transportation, and Communication. Next to each of the display signs is an expert in that topic to answer questions.

The camera pans down to the model. The model is a scaled representation of the Creighton Flat Valley. The train tracks circle in front of the five main buildings and beyond to the building reserved for the terminally ill. The five main buildings have been named Ben, Marsha, Bryan, Gwen and Gregory. The last building is White Squirrel Manor. The old miner's cabin is renamed the 'Caretaker Cabin' and a track spur is shown leading past the cabin and stopping next to the barn. The ranches are shown intact and the burial site is a fenced cemetery. The train track continues past the White Squirrel building and makes a loop to the end of the valley, up the other side, along the old ranch road, and back to the entry point to the valley near the caretaker cabin.

Camera focuses on CJ explaining to one of his friends about the train.

Friend: (Pointing to the spur track at the Caretaker Cabin.) Well, how do you get this supply car up here?

CJ: The locomotive is a steam /electric hybrid and it does all of the heavy pulling and braking. However, all of the cars are electric driven as well. This makes it easy to move them around without the locomotive. The supply car is put on the end of the train. After the train stops here, (Putting the model train in front of the main buildings.) we just uncouple and (He moves the model car on the tracks to demonstrate.) back the car up the track under it's own power and park it over here.

Friend: That's pretty cool. (Audio fades out as camera moves.)

Camera pans over to Austin explaining the communication system to Ji Yeon.

Ji Yeon: What if a storm knocks out the phone lines?

Austin: (Pointing to the various items as he speaks.) They have a redundant system that goes east and west. If one goes out then the other is used. However, since they are both underground, it is unlikely that will ever happen. If for some reason they do, both go down, then they have cellular, microwave and satellite systems too. (Audio fades as camera moves.)

Camera pans to Tylor explaining to five girls his age about the animals in the area.

Tylor: There's even a nesting pair of Bald Eagles on the southeast ridge. This (pointing to a small flip chart) shows just a few of the animals we've seen up here. (As he flips through the book, he names the animals. He doesn't notice, but while he's talking, the girls are more interested in him than the animals.) Ground squirrel, chipmunk, tree squirrel, fox, deer, Steller's Jay, . . . (Audio fades out as camera pans to Sam, Trish, Bill and Susan.)

Bill, Susan, Trish and Sam are hanging out in a quieter area of the main hall. Each, except Sam, has a glass with some sort of beverage.

Bill: Pretty good turn out.

Susan: (Emphasizing the unusual press presence.) I've never seen the press even one-tenth as interested in any other hospital project, ever.

Trish: I would certainly call this a success.

A slim, attractive female server stops at the group. She is carrying a tray of glasses filled with champagne. Adorning her neck is an amulet like the one worn by Wac ih a'. Sam accepts a glass from the tray.

Server: (Looking around at the crowd, addressing Sam's small group.) This is really something special.

Sam: (Holding up a glass of champagne.) To a successful start of a very important project.

They all clink glasses. Sam notices the amulet as the server walks into the crowd with her tray. Sam follows her with his eyes, but soon loses her as she mingles with the crowd. Camera pulls back to show Sam fully: He is standing there, looking into the crowd with a slightly confused and thoughtful expression, as he wonders about a possible connection.

Camera makes its way through the crowd and up the stairway to the mezzanine to find Tylor standing at a window. CJ approaches from off screen.

CJ: What's up? It's not like you to miss a good party. You hiding from all the girls?

Tylor: [\(Once deep in thought, now returns to consciousness of present surroundings.\)](#) Huh? What? Oh, sorry. Just got a bad vibe coming from that building over there. [\(Camera zooms to show Wilson's office building.\)](#)

CJ: That's not good. Seems like you're always right about that kind of stuff now. Are we ok?

Tylor: [\(Still gazing at the building.\)](#) Yeah. We're good . . . [\(Under his breath.\)](#) for now.

## **End of Act XVII**

### **End of story**

[Roll Credits](#)

[To Act VI](#)

[To Act XVIII](#)