

THE SEARCH

Series Pilot

For the Series: THE ORCHARD-KINGSLEYS

Story by

Sid Kramer and Modenia Kramer

Adaption for the screen

Written by

Sid Kramer

Based on a book Trilogy by Modenia Joy Kramer

Lilly Going West - A Young Woman's Journey, 2004

Melinda Ann - Secrets of Kingsley Manson, 2011

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480-229-6386

Kman3dmodels@yahoo.com

FADE IN

EXT. PALACE OF FINE ARTS - DAY

TITLE: 1926 SAN FRANCISCO, CALIFORNIA

The air is clear this afternoon in 1926, in the city of San Francisco, California. In the afternoon are two people are walking in the Marina District, at the Palace of Fine Arts. A middle-aged man, stocky built, balding with broad shoulders, is the prominent Mr. SINCLAIR.(48)

Along with the man, at his side strolls a lovely woman, MELINDA ANN(24), in her mid-twenties with brunette hair and hazel eyes. She wears exquisite make-up, and the latest fashions.

Mr. Sinclair, or Mr.Sin, The woman calls him, usually speaks with a booming voice, but now he whispers in her ears. They have come to this place, not to be seen or overheard.

SINCLAIR

My dear girl, why do you still stay with my son? You're nothing like the woman his mother planned for him to marry. You're a fine person, healthy and intelligent.

Mr. Sinclair, admires the architecture, looking over at the large dome in the center of the park across the lake. Flowers bloom in abundance around them, as they walk along the winding path, through freshly mowed grass.

SINCLAIR (CONT'D)

You should be doing what you love instead of being locked away here, playing a role that doesn't suit you. Melinda Ann, I think you're unhappy.

MELINDA ANN

Yes, I'm very unhappy.

SINCLAIR

It's clear my son, James, is amusing himself elsewhere, and not coming home when he should. I don't know what happened between the two of you, but I'm not blind.

He glances at three white swans being pursued by a larger black one. The swans move along the lake just off shore.

SINCLAIR (CONT'D)

If you were ever in love with my son, he was one lucky man, but now I feel you're just fulfilling your wedding vows.

MELINDA ANN

I've done everything I can do to make him happy.

Rounding a corner, she stopped in her tracks.

MELINDA ANN (CONT'D)

Is it that obvious? Mr. Sin, you and my personal maid, are the only people I can be myself with. I'm constantly on my guard for fear I will say or do something wrong with anyone else.

They walk along looking at the pond for a few more paces and turn onto a long grassy area boarded with trees.

MELINDA ANN (CONT'D)

Are you aware that when your wife has invited guests, she asks me to leave the room? And when she has her afternoon teas, she is less than cordial to me.

SINCLAIR

No, I had no idea.

MELINDA ANN

You're right! James and I were once madly and passionately in love. It was love at first sight... At least for me.

INT. TRAIN - LATE NIGHT - (FLASHBACK)

On a late night train ride, on a ruff section going through the mountains of West Virginia, Melinda Ann, is tossed out of her top sleeping berth, and into the arms of JAMES.

MELINDA ANN

Oh, pardon me, I'm so sorry! Please let me go!

The stranger hangs on to her longer than necessary.

JAMES

Oh, don't be sorry. I enjoyed having a lovely woman fall into my arms! I don't mind it at all.

She jerks free, out of his strong arms and jumps up off his berth for fear someone might see her in such a compromising situation. Besides, being in her night clothes.

JAMES (CONT'D)

You're welcome.

Once safe back in her berth, She flushes thinking of what just happened, she hugs her pillow, smiling-

The next morning Malinda Ann, wakes early, dresses quietly in the dark, and leaves her berth, with her floral hat in hand.

She strolls through the dimly lit swaying cars, being careful to keep her balance, and walks all the way to the last car, with an open observation deck.

She stands at the rail letting the wind blow through her long hair. She watches the rails flow off into the distance behind the train with the wheels clickety-clacking on the rails.

She visits a small washroom and combs her hair into place. She looks at the woman in the mirror, with a pinch to her cheeks and a last adjustment to her hat, she departs.

Malinda Ann, enters the dining car, there he is. The stranger, with the wavy blonde hair and bright blue eyes.

The stranger, sits at a table looking straight at her, with a twinkle in his eye.

He stands up, and heads towards her. He is tall, elegantly dressed and reeks of wealth.

She quickly lowers her eyes and sits down at the nearest table with her back turned to him.

She can see him coming towards her in the reflection of the train windows. He stops at her table, and leans over.

JAMES (CONT'D)

Good morning, my dear, I do believe we have met before. May I join you for breakfast?

MELINDA ANN

Do I have a choice?

JAMES

A choice, I think not! Miss, I am delighted to meet you again this morning. Our first meeting was quite exhilarating.

She blushes embarrassed with excitement. He does not notice, but proceeds to sit down, picks up a menu, and begins to read.

Malinda Ann, hides under her hat and behind the menu. The waiter comes by, and she has to lower her menu.

WAITER

What will the Misses have?

MELINDA ANN

The Miss, will have one poached egg and an assortment of fruit with a pot of coffee.

JAMES

Wonderful, the same for me.

The waiter nods and moves off.

JAMES (CONT'D)

Let me introduce myself. I am James Sinclair, at your service.

He reaches across the table, very forward and confident.

She is caught off guard taking his hand shaking it. She flushes again at the touch.

MELINDA ANN

I am Melinda Ann. It is nice to meet you.

JAMES

No, it is my pleasure to meet you.

MELINDA ANN

My father said, to never talk to strangers.

JAMES

Well let's rectify that. I will tell you everything about me.

MELINDA ANN

Do tell, Jim Dandy, do tell.

The two share breakfast together, while they get to know each other. But mostly James does all the talking.

She looks at him becoming flustered and feeling like a silly school girl. She tries to listen, but her hands are clammy, she is hot and cold all over, her brain is confused.

JAMES

It was amazing, like something I had never seen before...

Melinda Ann knew she is being ridiculous, so she kept trying to get control of herself, but looking into his twinkling blue eyes, she was lost.

Suddenly, the waiter is there, pulling her out of her head.

WAITER

Will there be anything else?

JAMES

No thank you my good man, that will be it. All on my tab, thank you.

MELINDA ANN

I can pay my own way...

JAMES

Nonsense, again, it is my pleasure.

She stands up to leave, and James is up and standing behind her chair, pulling it out. He is quite the gentleman.

JAMES (CONT'D)

I'm happy to have made your acquaintance, Miss what was your name again?

MELINDA ANN

Melinda Ann Orchard-Kingsley.

He is taken back by the full name.

JAMES

Well, Melinda Ann Orchard-Kingsley, perhaps, we will meet again.

(END FLASHBACK)

Melinda Ann, is gazing over at the trees, then turns back to Mr. Sin, and continues walking.

MELINDA ANN

Our timing was always wrong. We constantly misunderstood each other. He doesn't want me to be his lover anymore. Just someone to make babies and raise them.

SINCLAIR

Did James ever truly love you.

MELINDA ANN

Yes, I believe he did. When I jumped into his wild life, we were un-separable. He never cared about another woman.

INT. NIGHTCLUBS - SAN FRANCISCO - NIGHT (FLASHBACK)

Montage of various shots: James and Melinda Ann, living the high-life in San Francisco, enjoying the very best clubs, at vibrant theater gatherings, dancing at elegant dinners, quiet lovely carriage rides through the park, romantic private dinner for two. All the escapades end with a close embrace, a wild passionate kiss, and the losing of clothing, heading to the bedroom to make love.

(END FLASHBACK)

Melinda Ann walks on quietly, Mr. Sin walks near her waiting for her to continue.

MELINDA ANN

When our wild adventures were over, something changed.

Behind them, several geese land on the pond. She pauses, watching him, not sure she should go on speaking, but she continues looking at his kind eyes.

MELINDA ANN (CONT'D)

Once we were married, he treated me like a possession and not a wife. He simply is not able to see my needs or my desire to be a nurse.

They stop briefly at the opening to the walk, near large columns that run along one side of the lake.

MELINDA ANN (CONT'D)

He never has understood how I feel about continuing with my search concerning my family's hidden secrets.

Mr. Sinclair smiles and shrugs his shoulders. He puts his hand out to continue on the walk.

SINCLAIR

All families have secrets, and a few skeletons in our closets. We may not want them revealed, so be careful of what you are looking for. Some secrets, are better left alone.

MELINDA ANN

Yes, I know, but I have something in me that compels me to search for the truth of my family's past.

SINCLAIR

Secrets, are secrets for a reason. Sometime it's because it will hurt someone's feelings.

They both go quiet again, deep in their own thoughts.

INT. SINCLAIR HOME - STUDY - LATE NIGHT (FLASHBACK)

James creeps by the Study door, on his way out of the house. He's dressed in his finest for a late night on the town.

His Father, Mr. Sinclair, is up late too, smoking in the Study. He catches his son going by, with out Melinda Ann.

SINCLAIR

Going solo again?

JAMES

It's none of your business Father.

James comes into the room and makes himself a quick drink.

SINCLAIR

Why do you treat her so?

James moves to the desk his father is seated behind, and picks a few cigars from an ornate humidor, placing them in his coat pocket.

JAMES

She is my wife, and she does what I tell her to do. I will treat her any way I wish.

James heads for the door. Mr. Sinclair stands up.



SINCLAIR  
But why, she is...

JAMES  
Nothing, she is nothing, but the woman who will have my child, and when I decide. Now if you don't mind, I have others waiting for my appearance.

SINCLAIR  
I raised you better.

James leaves the room in a rush, slamming the heavy Study door. Striding purposely down the hall.

JAMES  
You didn't raise me.

Melinda Ann, wakes at the sound. She turns over in bed, seeing James is not there. She looks at the clock, it reads 12:22. With a saddened expression on her face, she buries her tears in her pillow.

(END FLASHBACK)

From a birds eye view over the Palace of Fine Arts. Two people, are framed far below. A middle-aged man, and a lovely woman stroll along through the grand architecture of their beautiful surroundings.

SINCLAIR  
Secrets be damned.

(beat)

SINCLAIR (CONT'D)  
Be warned, you may not like what you hear or what you find.

Walking in the shade of the columns they head toward the large main dome building in the center of the park.

SINCLAIR (CONT'D)  
Melinda Ann, I know what you're feeling. You may not believe me, but I loved another lady before I met my wife. Priscilla was from the right social family with a name, and I was expected to marry well.

MELINDA ANN  
You mean you loved someone else and still married Priscilla?

SINCLAIR

Yes, things being what they were.

MELINDA ANN

I'm sorry to hear that.

SINCLAIR

You see, my dear Melinda Ann, it is too late for me, but it is not too late for you. You don't have any children to hold you here, and before you do, I suggest you run like crazy.

MELINDA ANN

Do you mean it; you want me to run?

SINCLAIR

Do you love my son enough to stay with him for a lifetime? If not, then let me help you leave. If there is someone else you care about, go to him, and try to be happy.

They find a bench near the dome and sit.

SINCLAIR (CONT'D)

You don't have to answer me if you don't want to, but if you want my help, ask me. I have connections with several good lawyers, and a divorce could be obtained quietly.

MELINDA ANN

Mr. Sin, I love you dearly, and I do still have feelings for James, but as far as deep love, no. That died a long time ago, when he took control of my life. I lost respect for him, but determined I would remain married.

She stands from the bench, watching the black swan off shore. She is centered in the massive arch.

MELINDA ANN (CONT'D)

I'd made my vows to God, and before man. Besides, I'm not a quitter, and I hate to admit I've failed in my marriage. But I know what I must do. Thank you.

Mr. Sinclair gets to his feet and they continue on their walk. They move out of the dome and along the grand columns. In the lake, the black swan is chased away by one of the white female swans. The geese, blast off the water by the commotion of the swans.

SINCLAIR

Oh, don't thank me. You have a mind of your own.

EXT. NOB HILL - SINCLAIR HOME - BEDROOM - NIGHT

Melinda Ann, is in the second story bedroom, getting ready for bed, as James is getting ready to step out. She sits at the tri-mirrored vanity, wearing a chamise and see-through robe. There is a pleasant aroma in the room from a vase of fresh cut flowers, on a table near by.

MELINDA ANN

Where do you have to go tonight James?

He ignores her, finishing tying his tie.

MELINDA ANN (CONT'D)

Why do we not make love anymore?

Again, he does not answer.

MELINDA ANN (CONT'D)

Why are you never around when I need you? Its your job to...

JAMES

Melinda Ann, what are you trying to do? Start an argument? I thought you understood. When you became my wife, you were to take your place here, become a mother and raise our children, but you can't even do that.

He completes his tie and grabs his hat.

JAMES (CONT'D)

So don't talk to me about me not doing my job. You are not doing yours.

MELINDA ANN

So, making love is a job now? Well, it used to be fun and enjoyable.

(MORE)

MELINDA ANN (CONT'D)

What happened to the man I married,  
who couldn't wait to get me in bed?

She stands still, combing her long hair.

MELINDA ANN (CONT'D)

I don't know why I haven't  
conceived a child, but it is not my  
fault. I've never turned you down  
when you wanted me.

JAMES

Well, I don't want you anymore.  
I'll do what I please, and when I  
please. Once a week, should be  
enough to get you pregnant, and  
satisfy your female needs.

James turns his back on her.

JAMES (CONT'D)

Can I help it if you no longer  
excite me?

MELINDA ANN

Well, you-son-of-a-bitch, that is  
the problem, we are no longer  
attracted to each other.

Melinda Ann, fingers the vase on the nearby table.

MELINDA ANN (CONT'D)

You have been distant from me since  
we came here.

JAMES

I know you are unhappy, but that's  
just too bad. I've seen you  
daydreaming, about the man you left  
in London.

MELINDA ANN

What do you know...

JAMES

You don't fool me, you and that  
Professor had something going on.  
You never have been true to me in  
your heart, have you?

Melinda Ann, removes her fingers from the vase, and picks up  
a small figurine, looking at it intently.

JAMES (CONT'D)

But my dear, this is the life you  
have chosen, so make the best of  
it.

She throws the figurine down smashing it on the floor.

MELINDA ANN

Make the best of it! My Lord,  
James, is that all I mean to you? I  
am just a woman, to have your  
children and raise them with no  
help from you? What kind of person  
are you? You say, I've failed,  
well, what about you?

James smiles looking at the broken figurine on the floor.

JAMES

Will you be breaking the furniture  
next?

MELINDA ANN

You're not the man I thought I was  
marrying. You said you would never  
leave me, and I would always be the  
'girl of your dreams.' That's not  
true anymore. I know, you have  
other women, so my dear James, I'm  
going to let you go. I want a  
divorce.

JAMES

A divorce, not in this family, it  
will never happen! You can't  
divorce me; I am a Sinclair.

MELINDA ANN

Well, I'm an Orchard-Kingsley. I  
have talked to your father.

JAMES

You talked to my father? How dare  
you! You were nothing when I  
married you. Your family is nothing  
but southern people who see  
themselves as royalty.

MELINDA ANN

You can say all you want about me,  
but don't bring my family into  
this, or where I come from.

Her hand rests on the vase again.

MELINDA ANN (CONT'D)

That land in Virginia is my home,  
and my family may not be perfect,  
but they are mine.

She grabs the vase.

James moves quickly forward, he grabs her around the waist and stops her from throwing the vase with the other hand. He places it back on the table.

JAMES

So, it is sex you want?

She slaps him across the face, creating a wicked sound. He blocks another blow, and rips her robe off one shoulder and tosses her to the bed, behind him.

MELINDA ANN

Is it just dawning on you, James,  
that we are ill suited as a couple?  
We have nothing in common.

JAMES

I adored the wild woman I created.  
I like you this way. This is how we  
were when we first met.

He quickly lunges at her to trap her on the bed.

She rolls to the side and slips past him getting her hand on the vase again.

They both freeze. James sits on the end of the bed.

JAMES (CONT'D)

You wouldn't dare.

MELINDA ANN

Ahaaa you!

She lets the vase fly, flowers, and all.

James ducks in time as the vase explodes against the mahogany headboard, tossing flowers and glass shards everywhere.

He laughs at her, leaping from the bed and grabbing her upper arms, he shakes her violently, as he forces a hard kiss on her lips.

Outside in the hallway footsteps are heard. Someone knocks on the door. It's the maid, SHERRY.

SHERRY

Are you alright in there?

James releases Melinda Ann, pushing her aside. There is another knock. He moves calmly to the door, unlocks it, and swings it wide.

JAMES

Can I help you?

SHERRY

Is everything okay. I heard yelling, and a crash.

JAMES

Melinda Ann dropped a vase, that's all.

INT. SINCLAIR HOME - HALLWAY - GRAND STAIRCASE - NIGHT

James turns, walks out pushing pass the maid. At the end of the hall, he runs into his father.

Mr. Sinclair is halfway up the stairs.

SINCLAIR

Where are you going?

JAMES

Out.

James sidesteps his father, going on down the stairs.

Melinda Ann runs to the banister at the top of the stairs.

MELINDA ANN

We are not done talking. Don't you dare leave.

James ignores her and turns to his father.

JAMES

I want her out of this house by morning.

He grabs his night coat and strides out the front door, slamming it behind him. The mansion rumbles at the sound, and the chandeliers quake like windchimes.

(beat)

MELINDA ANN

Tomorrow, will not be soon enough.

Before she returns to her bedroom, where her maid is busy cleaning up, she puts a hand on her father-in-law's shoulder.

MELINDA ANN (CONT'D)  
 Sorry to disturb the house. I guess  
 I'll be leaving in the morning.  
 Will you...?

SINCLAIR  
 Yes dear, I will take care of  
 everything.

INT. SINCLAIR HOME - BEDROOM - HALL - DAY(MORNING)

The next morning, Sherry helps Melinda Ann finish packing her trunks, and carrying cases.

SHERRY  
 I'm going to miss you so much.

MELINDA ANN  
 I'm going to miss you too.

The servants start moving the trunks down the stairs. The two women hug each other and follow the servants.

INT. SINCLAIR HOME - GRAND STAIRCASE - DAY(MORNING)

Mr. Sinclair follows her down the stairs.

SINCLAIR  
 Don't worry about anything.

EXT. SINCLAIR HOME - FRONT WALKWAY - CURB - DAY (MORNING)

Mr. Sin walks Melinda Ann, outside to the waiting car. The old man was in tears.

SINCLAIR  
 I'll take care of the divorce. Keep  
 in touch with me. I'll send you  
 papers to sign.

Melinda Ann, kisses him on the cheek, and enters the backseat of the car.

Mr. Sinclair, standing shoulder to shoulder to Sherry, watch the luxurious car begin to move.

Inside the car, Melinda Ann, turns around looking out the back window, waving her white handkerchief.



MELINDA ANN  
Good-bye Mr. Sinclair, and Sherry.  
Bye-bye, Mr. Sin.

DISSOLVE TO:

EXT. TRAIN - DAY

MELINDA ANN (V.O.)  
Freedom is a strange thing. You  
don't realize the magnificence of  
the meaning, till you are cut  
loose, and truly free to follow  
your hearts desire.

The train leaves the bustling town of San Francisco, and  
heads across California's great central valley.

Melinda Ann, stands at the back of a gondola car, holding  
onto the railing, as the land quickly rushes by. She is  
dressed in exquisite traveling clothes.

MELINDA ANN (V.O.)  
After divorcing my husband, James  
Sinclair. I'm looking forward to my  
new life and future, with clear  
eyes, as I started my trip from San  
Francisco, California to London,  
England.

The Train whistle blows, The steel wheels grind on the rails  
as black smoke bellows from the driving engine. The clickety-  
clack becomes a constant and familiar sound.

MELINDA ANN (V.O.)  
I am hoping for a new life across  
the sea. But before I get there, I  
will dig into my families past, and  
try to discover, any secrets they  
left behind.

The country continues to change and evolve as the train heads  
into the Sierra Mountains.

MELINDA ANN (V.O.)  
I am headed to Salt Lake City,  
Utah, to see where my grandparents,  
Earl Maxwell and Lillian Grace  
Benton once lived.

She steps off the train in Salt Lake City. After some time  
there, she returns to the Train Station, and boards another  
train headed south to Carson City, Nevada.

MELINDA ANN (V.O.)

While here in Salt Lake City, I made some amazing discoveries about my families past, and I got myself in an unforeseen adventure. But that is a story for another time.

At the bottom stoop of the stairs, on the gondola rail car, the CONDUCTOR checks his pocket watch.

CONDUCTOR

All aboard for Carson City, Nevada.

Melinda Ann, is already in her seat as the steam engine pulls out of the station.

MELINDA ANN (V.O.)

Now on another train, I'm headed South, to discover the early life of my Grandmother Lilly, in Carson City, Nevada.

Steam blast from the pistons as the train picks up speed.

MELINDA ANN (V.O.)

My Aunt Ginny, told me to go to Carson City, and see where Grandmother Lilly had lived.

Melinda Ann, looks out the window as the country speeds by.

MELINDA ANN (V.O.)

In Lilly's time, the city had been a wide-open, wild west town, with multiple saloons, and brothels. I am excited to see Ruby's Parlor House, where Lilly had lived as a young girl.

Out the window, she sees a new automobile cruising along on a side road, going as fast as the train. It comes to an intersection where a farmer sits, stopped in his wagon pulled by horses, waiting for the car to pass.

MELINDA ANN (V.O.)

I couldn't help wondering what changes had taken place since Lilly had wandered into that town. All I know is the Benton's wagon had been caught in a flash flood that destroyed the wagon train. This event took her mother's life and left Lilly alone.

She turns away from the window and pulls a small bound book from her traveling bag. It is a diary, and she opens it, turns to a blank page, and begins to write.

MELINDA ANN (V.O.)  
 Me, being a curious and determined  
 type, I want to fill in all the  
 blanks of my family's lives.

She briefly looks around her seat, viewing all the different passengers on the train.

There is a passenger, a man, who looks familiar to her. She shrugs, and thinks no more about it.

MELINDA ANN (V.O.)  
 Where are they all going? Everyone  
 has a story to tell, and all have a  
 past. I understand, sometimes the  
 past is better left alone, but not  
 to my thinking.

Melinda Ann looks out the window again, focusing out to the horizon and beyond.

MELINDA ANN (V.O.)  
 I just have to know where I came  
 from. It is necessary for me. Then  
 I can better understand who I am.

DISSOLVE TO:

EXT. CARSON CITY - TRAIN STATION - DAY

Melinda Ann, departs the train and makes arrangements for her luggage to be taken to her hotel with a PORTER.

PORTER  
 Would you be needin' anything else,  
 maybe a taxi Ma'am?

Melinda Ann looks around, opens her parasol, to shade her face.

MELINDA ANN  
 No, thank you. The best way to  
 discover ones surroundings, is to  
 take a stroll.

She quickly sets off, as the Porter calls back.

PORTER

Yes, Ma'am. Bit far to walk to the hotel though.

She wanders over to Carson Street and turns South towards her hotel, the St. Charles.

The town is set among rolling hills with many tall green pine trees gracing the streets.

She passes the United States Mint. Seeing a taxi, she hires it, with a driver, WALLY. He opens the door for her.

INT. TAXI - DAY

WALLY

Where you headed ma'am?

MELINDA ANN

St. Charles, please.

WALLY

Yes, Ma'am. My names Wally.

MELINDA ANN

Nice to meet you Wally, My name is Melinda Ann.

WALLY

Anything you need you can count on me. I am at your service.

MELINDA ANN

Well, how about some information? You know anything about the old Parlor House from the 1870s?

WALLY

Before my time miss, but I can take you by the old town area. It's a shopping district these days.

MELINDA ANN

That would be great.

They drive over to the oldest part of town, where several buildings from the late 1800's still exist.

A series of colorful lap-sided buildings, with a wooden boardwalk lines the street on both sides.

Half-way down the street, one of the shop signs catches her eye. It reads: "Old Fashion Treats - by Peaches."

MELINDA ANN (CONT'D)  
Stop the car!

Wally pulls the taxi over, and she quickly pays.

MELINDA ANN (CONT'D)  
That name is familiar to me.

WALLY  
Old Fashion Treats? Here's my card,  
just call if you need another ride.

MELINDA ANN  
Thank you. No, Peaches. My  
Grandmother mentioned a good friend  
of hers named Peaches, who was one  
of the girls who worked in Ruby's  
Parlor House.

WALLY  
Ruby's is a name I have heard  
before... Good luck on your quest.

EXT. STORE FRONTS - BOARDWALK - DAY

Melinda Ann hops out of the cab, not waiting for Wally to get  
the door. In her haste she leaves her parasol in the taxi.

INT. OLD FASHION TREATS - DAY

She enters the store, and walks in, and finds herself in a  
gift shop. The decor was very Victorian.

The store is a treat for the eyes. There is a backroom with  
small wrought iron tables and chairs.

The tables were covered with white Battenberg lace  
tablecloths and fresh flowers in delicate China teapots.

She looks around at exquisite gifts and confections as a  
lovely young woman approaches. The woman wears a nametag:  
BRANDY(20).

She is about her age and height, under the young woman's  
short bobbed blond hair, her blue eyes sparkled with delight.  
She had an old-fashion charm but was dressed in modern  
clothes.

BRANDY  
Can I help you Ma'am?

MELINDA ANN

Wonderful shop here, but not looking to buy anything just now. But I would like you to answer a question for me.

BRANDY

I would be happy to, if I can.

MELINDA ANN

Have you lived in this town long?

BRANDY

Long as I can remember.

MELINDA ANN

You've lived in Carson City most of your life, so, can you tell me something about the woman who owns this shop? Is her name Peaches?

BRANDY

Yes.

MELINDA ANN

The reason I'm asking is that my Grandmother Lilly once lived here, and she had a dear friend named Peaches.

BRANDY

Peaches is my grandmother.

MELINDA ANN

This is great news!

BRANDY

After Grandfather Charley died my mother, Ariel, and I managed the store. You must be Lilly Benton's granddaughter?

MELINDA ANN

Yes I am.

BRANDY

I've heard many stories about your grandmother. What is your name?

MELINDA ANN

Miss. Melinda Ann Orchard-Kinsley.

BRANDY

Well now, that's a mouthful.

MELINDA ANN  
Call me, Melinda Ann.

BRANDY  
My name is Lillian Brandy, but most folks call me Brandy, so why don't you?

MELINDA ANN  
Nice to meet you Brandy.

BRANDY  
Where did you come from, and how long are you staying in town? You must meet my grandmother.

MELINDA ANN  
I'm not sure how long I will be staying. I would love to meet Peaches. I think it's why I'm here.

BRANDY  
She is a living legend, now. Not that she likes being referred to as the town's oldest "working girl," but she accepts it gracefully with a sense of humor. Come on, I'll take you to meet her.

Brandy grabs her jacket and her flapper tight style hat. She has one of the other women take over for her, and out the door they go.

EXT. CAR(1912 FRANKLIN RUNABOUT CONVERTIBLE) - DAY

Brandy and Melinda Ann, are in Brandy's automobile. Melinda Ann holds her hat on with one hand. Brandy drives fast, and somewhat careless. Making, Melinda Ann hold onto the door.

MELINDA ANN  
I'm very excited to be going to see your grandmother.

BRANDY  
Well, I need to warn you that my grandmother is quite old and feeble now. No one knows for sure how old she is. She never has told me or anyone else for that matter.

They drive back through town, pass the train station and across the railroad tracks. Brandy, suddenly turns to her passenger, who is, hanging on for dear life, but smiling.

BRANDY (CONT'D)

Say, would you like to drive by the old parlor house? It isn't far from my grandmother's home, and we have plenty of time before dark. I'd like for you to see it before you must leave.

Brandy swerves around a stray dog and makes a sudden left.

After maneuvering down a few more streets, they come to a quiet residential street, where it is covered overhead by branches from old trees.

They pull up in front of a large two-story house with a picket fence enclosing the front yard, with an abrupt stop.

At the side of the house, is a trellis fence covered with morning glories. The house is white with gray trim, and has a wrap-around porch, which men were currently painting.

A stack of white wicker tables and chairs sat on the front lawn, along with a variety of hanging flower baskets.

Brandy points to a sign, hanging on a decorative pole standing in the front yard. The sign reads, "Miss Harriett Hamilton's School for Young Ladies".

BRANDY (CONT'D)

Grandmother Peaches thinks it is quite funny that it is now a school for young ladies. She has often remarked that Miss Ruby's dream was for the house to become exactly that. Isn't that a scream?

MELINDA ANN

So, this is the place.

BRANDY

Melinda Ann, would you like to go inside? I can introduce you to Miss Hamilton.

MELINDA ANN

Would I? Of course, I'd love it.

Brandy pulls into the driveway.

BRANDY

I'm sure Miss Hamilton will be pleased to meet you.

(MORE)



BRANDY (CONT'D)

You see, she is aware that the house has had an illustrious history, because of the stories the old-timers tell. Meeting you, and hearing about your Grandmother Lilly, will be a treat for her.

MELINDA ANN

It will be, a treat for me.

BRANDY

Some people around here have not totally forgotten the house's more sordid past, and recognize it as part of their history. Now, they are proud that it is a respected school for girls.

EXT. SCHOOL FOR YOUNG LADIES - ARBOR - BACK YARD - DAY

The women walk through a vine covered lattice arbor, which covers a rock path leading to the back of the house.

There they meet MISS HAMILTON(40). She wears a modest gray jumper that hangs to her ankles. Her hair is light brown, pulled tightly to the top of her head, and secured in a bun. She wears no jewelry, except for a watch pin, that hangs from a ribbon pinned to one strap of her jumper.

BRANDY

Excuse me, Miss Hamilton I would like to introduce you to Miss... Kingsley.

MISS HAMILTON

I'm happy to make your acquaintance, Miss Kingsley. I hope you girls don't mind coming in the back door since the front porch has just been painted.

BRANDY

Not at all Miss Hamilton, I want you to show my friend around the house if it's not too much trouble. You see, her Grandmother Lilly once worked for Miss Ruby as the housekeeper and cook.

Miss Hamilton's eyes opened with a startled look.

MISS HAMILTON

Of course, we will start in the kitchen. We have made some improvements over the years.

INT. SCHOOL FOR YOUNG LADIES - KITCHEN/DINING - PARLOR - DAY

It is an all-white kitchen with a clean linoleum floor. The aroma of fresh-baked cookies fills the room. They move into the Dining area.

MISS HAMILTON

The dining area is the most active room in the house. We eat all our meals here and the students do their homework at the table.

Melinda Ann slides her hand along the top of one of the chairs, and follows Miss Hamilton into the next room.

MISS HAMILTON (CONT'D)

Now, Brandy and Melinda Ann, this is my favorite room, the parlor.

The parlor is a wonderful surprise with its elegant pieces of period furniture. Complete with an upright piano in one corner and some bookshelves along one wall.

MELINDA ANN

It seems a bit fancy for a girls' school, Miss Hamilton.

MISS HAMILTON

My dear, every young lady needs to be trained in good manners and proper etiquette. They should learn how to set a table and be gracious hostesses, don't you agree?

MELINDA ANN

Yes, of course, but formal etiquette is not necessarily the focal point of a woman's life. You know, modern women are already beginning to join men in the workplace.

BRANDY

Although they are paid less.

MELINDA ANN

Will your young women be able to adapt to today's world?

MISS HAMILTON

The old values will never change as I see it. It is my job to see that traditions are kept.

MELINDA ANN

I am glad to hear that.

MISS HAMILTON

So in addition to teaching the girls the basic academic fundamentals of reading, writing, and arithmetic, I also teach them how to be ladies.

BRANDY

Can we see one of the rooms upstairs?

MISS HAMILTON

Sorry, those rooms are private.

BRANDY

(giggles)

Just like in the old days.

MELINDA ANN

Thank you Ma'am for the lovely tour. We don't want to take up anymore of your time.

They all head back out through the kitchen. A maid has placed the cookies on a platter.

MISS HAMILTON

Please have a cookie before you go.

EXT. CAR(1912 FRANKLIN RUNABOUT CONVERTIBLE) - DAY

On their way to Peaches house again. They go down the street, past a few Victorian houses and some pre-war bungalows. They then turn on another street.

Brandy slows down and pulls over in front of another house, it is her Grandmother PEACHES' home.

BRANDY

Here we are.

Behind a picket fence, tucked behind cotton wood trees, sat a lovely old Victorian house with a wrap-around front porch.

The sun begins to set, the high clouds create a magnificent western sky. Everything around has an amber glow to it.

As they depart in the car, the sun sinks behind the ridge.

Electric lights in the house burn brightly, seen through tall slender glass windows. On the porch, Brandy knocks loudly on the door.

BRANDY (CONT'D)  
Grandmother?

An old woman, as wide as she was tall, answers the door. She takes one look and invites them inside. Her hair is white as snow, her cheeks full and rosy, she was still pretty.

BRANDY (CONT'D)  
Grandmother Peaches, this is Lilly  
Benton's granddaughter.

Peaches rushes over to hug Melinda Ann.

PEACHES  
Well darlin' come on in and have  
some tea and cookies. Let's get  
acquainted.

INT. PEACHES HOME - PARLOR - EVENING

The three women set down to have tea in Peaches' parlor.

PEACHES  
Melinda Ann, tell me about your  
grandmother Lilly. Is she still  
alive?

MELINDA ANN  
No, she died in 1910, and I was  
with her when she passed.

PEACHES  
Oh, my dear, sometimes you must  
tell me about that day.

MELINDA ANN  
I will, but right now, I would like  
to know something about my  
Grandmother Lilly's life, living at  
Ruby's.

PEACHES  
Why, darlin', livin' in Ruby's  
house was a great adventure.

(MORE)

PEACHES (CONT'D)

You see when Lilly married your step-grandfather Bart Kingsley, his mother Martha informed me, that none of Lilly's past, is to be told to anyone, and we girls were to never contact her again.

MELINDA ANN

Oh dear, how unfortunate.

PEACHES

Well, Lilly would not stand for that, so secretly she wrote me many letters.

MELINDA ANN

Good for you.

PEACHES

I still have those letters put away in a box somewhere.

MELINDA ANN

Grandma Peaches, I had no idea there were any letters from Lilly, that's great news. Can I read them?

PEACHES

Just call me Grandma. Sure, but I need to think where I put them.

BRANDY

How exciting to learn about the letters.

PEACHES

While at Ruby's I learned a great deal about life and people. It was your grandmother who helped me change my way of life. None of us ever dreamed Lilly was so smart.

Peaches, pauses a moment, remembering, and pours more tea from the teapot.

PEACHES (CONT'D)

She was such a cute little thing, as innocent as a lamb, when she came to Ruby's.

MELINDA ANN

You must have many memories.

PEACHES

I do. Your Grandmother was quite the story teller. We all loved listening to her and having her read the Bible to us. Miss Ruby thought we all needed religion, and I suppose we did.

MELINDA ANN

I don't want to overstay my welcome and I probably should get going. But can I come back tomorrow?

PEACHES

Where are you staying the night, do you have plans?

MELINDA ANN

Yes, I am staying at the St. Charles Hotel in town.

PEACHES

No, I insist you stay here.

MELINDA ANN

I wouldn't want to impose.

PEACHES

Brandy, take Melinda Ann, back to the hotel and pick up her luggage, and come right back here.

BRANDY

Yes Ma'am, I can do that.

PEACHES

I know you girls are hungry so we will have a light meal when you return. I will find the box of letters from Lilly.

MELINDA ANN

Thank you so much, this is very unexpected.

DISSOLVE TO:

INT. PEACHES HOME - DINING ROOM - NIGHT

Peaches, Brandy and Melinda Ann, sit at the dining room table finishing dessert.

PEACHES

Lilly was one of my dearest friends, and one I will always remember. Now it is time for me to get those letters.

Peaches rises from her chair, and leaves the room. The two girls look at each other very excitedly.

MELINDA ANN

Brandy, thank you for bringing me here, and introducing me to your grandmother. She is all I expected, and more.

Peaches returns with the box, looks excited and pleased. Brandy and Melinda Ann smile, and look with eager expressions at the box tied with a ribbon. Brandy pushes her chair back from the table.

BRANDY

It is getting late, and I need to go home. I would love to stay and hear the letters, but it is already late. See you tomorrow?

PEACHES

Yes, looking forward to seeing you again.

BRANDY

Grandmother Peaches, I hope you don't mind. I have to go to work in the morning.

PEACHES

No, that's fine dear, see you soon.

Both women follow Brandy to the front door. They return to the dining room and Peaches picks up the box.

She leads Melinda Ann to the guest room and hands her the box.

INT. PEACHES HOME - GUEST ROOM - NIGHT

The guest bedroom was a lovely Victorian room with tall lace-covered windows.

Melinda Ann temporarily places the box by the bed. She looks at it excitedly.

DISSOLVE TO:

Melinda Ann crawls into the soft feather bed, sets the pillows up just right, pulls her knees up to her chest and grabs the box.

She unties the ribbon and opens the box, revealing a bundle of letters. She can see the letters are from her grandmother Lilly to Peaches.

She opens the first envelope and pulls out the letter, there are several pages with fine script writing on them.

She begins to read the first letter from LILLY.

MELINDA ANN (V.O.)

It has been some time since I have written to you. I am sorry my mother-in-law told you and the other girls never to contact me. That is not my wish and I promise to contact you as often as possible. I will send my letters to the post office in Carson City.

Her voice transitions into Lilly's.

LILLY (V.O.)

Even though when we were at Ruby's I talked some about my life before I found my way to the house. I would like to tell you about before I got there when I was ten years old and as innocent as a lamb. We were just outside Carson City, Nevada...

DISSOLVE TO:

EXT. EAST OF CARSON CITY - WAGON TRAIN - DESERT WASH - DAY

The air is clear, dry, and hot. A wagon train is crossing a dry desert wash. The sky darkens and winds begin to blow.

Lightening spreads across the sky, and thunder booms, unleashing torrents of rain. In moments, the dry wash is filling with water.

All hell begins to break loose, as the teams of horses sense an impending doom.

The whole wagon train is caught in a downpour. There is a terrible roar as the water comes crashing down.



Above the wagon train a flash flood tears down the dry riverbed.

Panic of the horses intensifies as they now see a eight foot high wall of water coming toward them. Drivers of the wagons, desperately try to get up the sides of the wash, before they are hit.

But it is too late. The water slams into the wagons and teams of horses. Panic ensues everywhere, as the wild muddy water ingulfs the wagon train. Anything not tied down gets tossed into the water.

YOUNG LILLY, dressed in young mans clothes, sits next to her mother, LILLIAN, on the wagon seat. Her mother panics, dropping the lines. The young girl quickly grabs them, before they slip away. The horses thrash about in the water.

Lilly, holds the lines tight to the frightened team. They find themselves with their wheels flooded, and the wagon floating like a boat in water.

All around them, people, wagons, furniture and household goods, are being swept away. They can hear the desperate screams, and see frightened animals, as they are hurled past their wagon.

Suddenly, a young man, JIM is helping them. He struggles in the swirling water to unhitch the team. He fights the water and rain, and somehow manages to get the horses free. Lilly, holds on, watching helplessly.

The wagon spins around, and around, skimming along in the raging river. A wave, four feet tall, whips down a side gully, slamming into the wagon. That pushes it into a snag of an up-rooted pile of trees.

The power of the water sweeps Lillian out of the wagon.

LILLIAN  
Ahhhaaaaa. Lilly.

Lillian bobs to the surface, taking a deep breath, and grabbing on to a branch. She fights the current to hold on.

Lilly is tossed back over the seat, as the wagon fills with water. She pulls herself up in time to see her mother outside the wagon still holding on, but having trouble to get air.

YOUNG LILLY  
Ma. Hang on, Ma. I'm coming.

Lilly tries to jump in, but is thrown backward, and knocked senselessly, momentarily dazed.

Her mother, can't hold on anymore, and gives up fighting for life, she lets go and slips into the dark muddy water, carrying her away.

YOUNG LILLY (CONT'D)

Jim. Get Ma.

Near the edge of the wash, he try's to reach out to Lillian.

JIM

Grab my hand.

He fights the current, but can't reach her. Lillian is beyond hearing. Her lifeless body is engulfed by the muddy water.

Jim looks back at Lilly still in the wagon. He fights the turbulent water again.

High on the bank a big dog runs along, following his master, Jim. The dog finds a way down to the man side, barking.

Another, unmanned wagon is floating quickly towards Lilly's hung-up wagon, and it looks like it is going to collide with hers. It is coming closer, and closer.

YOUNG LILLY

Jim. Help me.

But the bank side, where the man is, waist deep in water, gives way, and he and his dog are swept into the muddy river.

They roll and tumble in the water, out of control, along with trees, trunks, water barrels, and personal items from the destroyed wagon train.

The floating wagon slams into Lilly's. She tries to yell again, but her cries are swallowed up, as hers' and the other wagon breaks apart, with water pouring in.

Jim has grasped a floating log, looking back in horror, as Lilly disappears. He fights the water, as he now desperately tries to save himself.

CUT TO:

INT. PEACHES HOME - GUEST ROOM - NIGHT

Melinda Ann, looks up from the letter, and holds it to her chest. The box is near her, still on the bed.

MELINDA ANN

My word. Young Lilly must have been so frightened.

She reaches over to the box, grabs the edge, looking down at the stack of letters.

MELINDA ANN (CONT'D)

This is such a great find. To discover details like this. I'm so grateful Lilly sent these letters.

She closes the lid, restricting her self to the letter in hand. Melinda Ann, sinks down into the covers, and continues to read the letter.

MELINDA ANN (V.O.)

Struggling for consciousness I lay there in the wagon half asleep, I kept trying to wake myself from the horrible nightmare, but I could not.

Her voice transitions into that of Lilly's.

LILLY (V.O.)

I came out of the daze, and back to what had just happened, out there on the river from nowhere, being washed along on a terrible, muddy tide. It had taken me, and what was left of the wagon down to the Carson River.

DISSOLVE TO:

EXT. WAGON - CARSON RIVER - WILDERNESS - NIGHT

The moon is bright, above the wilderness where a river flows.

The demolished wagon is half high and dry, while the other half, is still submerged in water. The damaged wagon has run aground in a marshy area next to a river.

Lilly, struggles to free herself from what was left of the wagon. It has run aground along the riverbank.

She gathers what little belongings she can salvage, stuffing them into a canvas bag. She finds her hat stuck between splintered boards.

She is shaking, cold, and extremely tired. Around her are deep shadows. She pulls her hat down tight, as her stomach growls.

The moon is setting over some rolling hills to the West, and to the East there is dark sage flats.

She hears the scurry of small animals nearby, as she crawls cautiously out of the wagon. She turns, but nothing is there.

YOUNG LILLY

I am alone. But I won't be scared.

She sits down on dry land, and pulls her knees to her chest. Wrapping them with her arms. She rocks back and forth trying to keep warm. Tears flow, but, she cries with no sound.

EXT. WILDERNESS - DAY

Dawn came, and she walks westward toward the hills, which rose into steeper mountains.

After a while she picks up a trail. She stops, and looks into the canvas bag, but closes it back up, and swings it over her shoulder, continuing on.

Under the shade of a tree, Lilly has saved one orange from the provisions, and she sucked on that. Then trudges onward.

By late afternoon, she came to the outskirts of a town. It is Carson City, Nevada. Near her, there is a windmill by an old corral. She whispers to herself.

YOUNG LILLY

There must be water there.

She gets close enough to hear and see, lots of rough men brawling, shooting off their guns, and yelling wildly.

She finds a good spot to hide and rest. Still on the outskirts, by the windmill, she eats the last of the orange, and drinks cool water.

EXT. CARSON CITY, NEVADA - TENT CITY - NIGHT

As night came on, she sneaks into the tent city. She hangs around the town and watches silent as a cat. Her stomach growls again. Not far away, she spies a cook tent.

YOUNG LILLY

I need to find some food.

But she is careful, and aware, that a girl of her age, will not be safe in such a town, especially by herself, so she keeps out of sight.

Hunger, gets the best of Lilly, and she strolls up close to the back of the cook tent, looking to get some food.

The COOKIE, a big man, sees the kid, and grabs the would be thief by the collar. He raises a hand to strike the boy.

He jerks the thief around. Lilly lets out a muffled cry, as her hat flies off, and her long hair falls down her back.

The cook speaks to her in a gruff Irishman's accented voice.

COOKIE

What the Hell! You're a Damn, girl.

He is dumfounded, and looks around, he wipes his hands on his jeans, shaking his head.

COOKIE (CONT'D)

A tent city, full of no-good  
cowpunchers, is no place for a wee  
mite of a girl, like you.

He picks up her hat, and smashes it down on her head.

COOKIE (CONT'D)

You best get movin' lass.

She quickly hid her hair under the hat, and moves out into the darkness.

COOKIE (CONT'D)

Hey.

Lilly turns back. The Cookie tosses her a bun.

COOKIE (CONT'D)

Good Luck. Now get.

EXT. CARSON CITY, NEVADA - TOWN - NIGHT

Walking under a moonlit sky, She comes to a more settled part of town. There were a few wooden houses, outhouses, and barns here and there.

Looking around she sees a big building off by itself, sitting apart from every other place. With lights glowing through the many windows up stairs and down, it looks like a hotel.

Lilly gets closer, near enough to look in the windows, a big party is going on. She hears laughter, and a piano playing.

The place has a second-story balcony, and on it a couple talks standing closely to each other. The cowboy removes his hat and they kiss.

Lilly stays hidden, in the shadow of an old tree, and sees men going in and out of the front door, and standing on the porch and lawn smoking.

The young women inside were singing and dancing around, while a beautiful girl played the piano.

On the raised porch near a bench swing, Lilly sees two cowboys arguing. She can't hear what they are fighting over.

One of the cowboys pushes the other, who retaliates, and punches back. They are quickly pulled apart.

Something is behind her. She hears a sound and whirls about.

To her relief, she sees Jim's dog, it is Big Black. The dog is hunched over following her scent, and when he looks up, he comes running to her.

Lilly grabs his big head, sits down, and lets herself cry, with her face buried in the dogs long-matted fur.

The view shifts, lifting away from the girl and the dog, back over to the balcony.

EXT. TWO-STORY HOUSE - BALCONY - NIGHT

The couple on the balcony are now entering the upstairs exterior door.

INT. TWO-STORY HOUSE - HALLWAY - NIGHT - CONTINUOUS

They move down the hallway, the cowboy tries to kiss her again, pushing her up against the wall. She kisses once, and then dodges him.

She grabs his hand and pulls him quickly down the hall.

They both slip into room number three. Above the door is the name Myrna. The young woman, pulls the door closed.

INT. TWO-STORY HOUSE - BEDROOM - NIGHT - CONTINUOUS

The lovely girl, MYRNA, locks the door as the cowboy tosses his hat on a rack in the corner.

The girl kisses him, and he kisses her back. She unbuttons his pants as he peels off his vest and shirt.

MYRNA  
 Welcome to my boudoir.

DISSOLVE:

Myrna still wears her black lace corset, and guarder belt holding her black silk stockings.

The woman and the cowboy lie in bed together, she is on top of him looking towards the headboard. She slowly moves her hips up and down.

The smiling cowboy is watching her every move. He suddenly flips her over, switching positions. His naked back side reveals a muscular fit body.

The headboard starts making thumping sounds...

JUMP CUT TO:

EXT. CARSON CITY, NEVADA - TENT CITY - NIGHT

...A chopping sound is heard, as a man cuts firewood with a hand axe. The man spies a stranger walking into Carson City.

Jim finds his way to a town, and heads up the main strip, where canvas tents are thick on both sides.

Three drunk young cowboys are out in the make-shift road. They drink from a bottle they pass around. They are having a good time, letting off steam. One of the cowpokes fires his gun into the air. They all laugh.

Jim looks around at all the commotion going on, and accidentally walks into the path of the COWPOKES. Jim looks about the same age, like him, all teenagers, acting like men.

COWPOKE 1  
 Look what we have here.

COWPOKE 2  
 It looks like a stray.

The cowpokes surround Jim. They continue to drink, and harass the newcomer. It is apparent, Jim is a bit taller and thicker through the shoulders.

COWPOKE 1  
 What's you're name, boy?

JIM  
 Names, Jim. I'm looking for something.

COWPOKE 3

Ain't we all. What you trin' to find, friend.

JIM

A big black dog.

COWPOKE 1

No dogs around here. Where's your gear.

COWPOKE 2

He ain't even caring a gun. Bet he's one of them, shepherders.

COWPOKE 1

No, I think he's a farmer.

They all laugh, and continue to drink, taunt, and bully Jim as he try's to be on his way. But, they keep him there, not wanting to loose their fun with the newcomer.

JIM

I'm not a farmer. I am just...

Cowpoke 3 moves up close to Jim, and pokes him in the chest.

COWPOKE 3

Okay, sheep lover.

Jim pushes him away, and steps back not looking for trouble.

Cowpoke 3 stumbles back, and knocks into Cowpoke 1, who is taking a swig from the bottle. The bottle, falls to the ground, breaking, and wasting the last of their liquor.

COWPOKE 1

Now, look what you did Jim.

JIM

Sorry...

COWPOKE 1

Sorry, isn't gonna fix it.

Cowpoke 1, leans in, and with a quick stride, swings a quick right into Jim's jaw.

But, Jim is ready and half blocks the punch. He grabs the arm, and using Cowpokes 1's momentum tosses him to the side.

Cowboy 2 rushes in with a flurry of punches of his own, but Jim stands his ground trading blows.



Cowboy 1 sits on the ground watching. He yells at Cowboy 3.

COWPOKE 1 (CONT'D)  
Well, get in there.

Jim lands a devastating blow on the nose of Cowpoke 2, and blood flies from the damaged nose. As the bully falls back, he trips over Cowpoke 1.

Cowboy 3, charges in, and swings a wild left. But, is blocked by Jim's right arm, and Jim sends in a left to the side of the mans face.

All three Cowpokes get back on their feet, now more wary, they gain power and control over the stranger.

But Jim rallies, and turns the fight in his favor getting the upper hand. The three cowpokes end up on the ground again, and Jim stands over them, fists clenched staring at them.

JIM  
You boys had...

Before he can finish, he is thumped on the head from behind. He goes out like a light.

CUT TO:

EXT. CARSON CITY - TOWN - TWO-STORY HOUSE - NIGHT

Lilly makes her way around the rambling two-story house to the kitchen. She quietly talks to the dog.

YOUNG LILLY  
You sit and wait Big Black.

The dog lies down, seemingly to understand.

She approaches the back door, and overhears a fight in progress. The cook was carrying on something terrible, yelling in Chinese.

Pots and pans were flying around the room, and dishes were sailing through the air.

A woman, with red hair, also in the kitchen is arguing loudly with the cook.

Lilly backtracks and sits down by Big Black.

YOUNG LILLY (CONT'D)  
This is no place to be at the moment. Let's look around.

EXT. TWO-STORY HOUSE - BACKYARD - SMOKEHOUSE - NIGHT

She finds a walk, it leads to a small shed out back. It is a smokehouse. She checks the door.

Whoever had been there last had forgotten to lock the door, she opens it slowly, creeps in, with Big Black close on her heels. Someone might still be there, but, no one is inside.

She pulls down some sausage and gives half to the big dog. She eats the other half. With her mouth full, she talks to the dog, explaining.

YOUNG LILLY

Ma would not approve. I had hoped to work for our meal. But, not being able to enter the kitchen to ask for work, I felt I had to do something before you and I starve to death.

They are both satisfied with the meal and dose off happily.

EXT. RUBY'S PARLOR HOUSE - BACK PORCH - KITCHEN - NIGHT(LATE)

They return to the back porch of the house. She has the dog lie down in the shadows to wait.

The house is now quiet. The sound of the piano has stopped, and the laughter has died down.

The door stands wide open, and Lilly slips in.

INT. RUBY'S PARLOR HOUSE - KITCHEN - NIGHT(LATE)

The room is now empty, the cook is gone. A lone oil lamp burns in a corner. The room is painted white, along with the cabinets, contrasting with a dark-wood floor.

A large bench table is at the far end, it sits on a large oriental rug. The table can hold at least ten people.

The place is a mess, dishes are thrown everywhere. There is food lying on the table and floor.

A white apron lies in a heap, smudged and dirty, also on the floor. She whispers to herself.

YOUNG LILLY

The cook must have left in a hurry.

She formulates a plan, and invites Big Black in, he curls up in one corner watching her. She quietly, gets to work.

She hears muffled voices upstairs, but they seem to be far away. Nothing moves downstairs. Occasionally she can hear curious thumping on a wall for a bit, then silence.

YOUNG LILLY (CONT'D)  
Ma told me how old houses creek,  
moan, and thump in the night.

She continues to clean the kitchen. She is surprised to see the number of dishes and food left over from the party.

Looking up she spies funny little brass bells hanging over the kitchen door with numbers over them.

YOUNG LILLY (CONT'D)  
This must be some kind of academy  
of young ladies, like those fancy  
boarding schools back East.

Lilly gets to work, she sweeps up the food, and picks up all the broken glass, and China pieces on the floor.

Using the warm water from the tank on the stove, she washes all the dishes, glasses and pots.

After several hours, she has set them all in their proper places.

When she finally gets the kitchen presentable, she feeds Big Black and herself a proper meal.

YOUNG LILLY (CONT'D)  
Here you go.

When finished eating, and satisfied with the cleaning of the kitchen. Lilly nods, looking around.

Then she and her dog crawl under the kitchen table and fall asleep together, on the ornate oriental rug.

INT. KITCHEN - DAY(DAWN)

A little before dawn, she wakes with a start. The dog is nudging her. At first, she isn't sure where she is.

She slides out from under the table, lets Big Black out the back door, and follows him.

EXT. RUBY'S PARLOR HOUSE - PORCH - DAY(DAWN)

She looks about, seeing a deep porch, that appears to go around the house. Chairs and tables are scattered about.

Suspended on chains at one end of the porch is a swing, moving slightly in the morning breeze.

She explores, and moves down the porch to the front. Beyond the lawn, a road curves away from the house.

The driveway turns in the opposite direction, and follows a path around to the smokehouse, and other outbuildings.

On the west side of the house she sees, a garden, which hadn't been cared for, in some time. Weeds grow in patches among the vegetables.

DISSOLVE TO:

INT. RUBY'S PARLOR HOUSE - KITCHEN - DAY

The Chinese cook does not return, and Lilly gets busy preparing breakfast. The first thing to do is get the bread dough ready to cook.

She knows her business, and soon the big kitchen table is set, breakfast made, and plenty of hot coffee is on the stove, strong enough to wake the dead.

The bacon is crisp and crunchy, the eggs fried to perfection, and bread made to tempt a saint or sinner alike. The house fills with tempting and enticing aromas.

The folks in the house are sleeping later than she has expected, but the smell of the coffee gets their attention.

The little bells begin to ring. She notices there are cords coming from different places on the ceiling, leading to the box, and these made the bells ring - first one and then another, soon all are ringing at once.

It nearly drives Lilly crazy, so she climbs up on a chair and, with a big kitchen knife, cuts the cords.

YOUNG LILLY

I sure don't want to be the cause  
of waking up this household.

In moments she hears very angry voices yelling for the cook to bring up the coffee. She never heard such language, especially from young women.

INT. RUBY'S PARLOR HOUSE - GRAND HALL - DAY - CONTINUOUS

Lilly steps from the kitchen into a long hall. She heads to the front of the house to the bottom of a grand staircase.

Once at the bottom of the stairs, she listens. She looks around at the colorful surroundings. The house is decorated like nothing she has ever seen before.

The front parlor is decorated, with fancy red drapes edged with gold fringe, red flocked wallpaper, dark wood trimmed, fancy French furniture, large Persian or oriental rugs, and crystal chandeliers hanging from the ceilings.

There were a lot of gold-trimmed pictures of fancy ladies and there were many brass vases from India stuffed with wildflowers. It was quite an assortment of furnishings.

YOUNG LILLY

If you want coffee, you best get down to the kitchen. There is no one here to serve it to you.

Lilly hears movement on the second-floor. She spies the grand piano in the front Parlor, the one she had first seen through the front windows the night before.

At the top of the stairs, a woman appears and looks down.

She is dressed in a long red silk gown trimmed in black lace. Her red hair is curly, and her face is made up like a circus queen. Seeing a young stranger, in tattered clothes below, she is taken back.

Lilly waves with her ripped sleeve at the woman. She notices now, how she must look. The woman at the top of the stairs speaks with a French accent.

RUBY

What in the hell are you doing in my house?

YOUNG LILLY

I've made breakfast and put the coffeepot on.

The woman walks to the railing of the stairs. She is striking, and exudes sexuality, with a robust hour glass figure. She looks down at the little snip of a girl.

RUBY

And who are you?

YOUNG LILLY  
Lilly, I'm your new cook.

RUBY  
You can call me Ruby.

YOUNG LILLY  
Nice to meet you Ma'am.

RUBY  
No Ma'am, just Ruby.

Ruby pushes her hair up on her head, twisting it into a bun.

RUBY (CONT'D)  
Well, you're my new cook? We will see about that... So, you've made us breakfast?

YOUNG LILLY  
Yes Ma'am... Ruby.

RUBY  
And my cook?

YOUNG LILLY  
Nowhere to be seen. Looks like, last night he ran out on you, and left the kitchen in a mess.

RUBY  
So, you invited yourself in and took over?

YOUNG LILLY  
Yes. With Big Black.

RUBY  
Big black?

YOUNG LILLY  
My dog.

Ruby puts her hands on the railing. She leans forward enjoying the conversation.

RUBY  
You have a dog? I love dogs.

There is more yelling down the hall behind Ruby.

YOUNG LILLY

I am used to people rising up early  
and getting a fresh start on the  
day.

RUBY

Oh, really.

YOUNG LILLY

Your daughters, or young ladies,  
are sleeping in late this morning.  
Shouldn't they have been up long  
ago, doing their chores?

Ruby lets out a grand laugh, she looks at the girl, smiles,  
laughs, and laughs again.

YOUNG LILLY (CONT'D)

Did I say something funny?

Ruby laughs harder, until tears run down her rosy painted  
cheeks, and her knees buckle under her.

Lilly watches the hysterical red head, and moves up the  
stairs for fear Ruby might fall down and injure herself.

Then, Ruby composes herself, and calls each girl by name.

RUBY

Oh, sweet girls, Laurie, Emma,  
Jesse, Maggie, Peaches, and Myrna,  
come along.

She hears nothing from the girls.

She turns around, and yells down the empty hallway.

RUBY (CONT'D)

Get your asses downstairs as soon  
as possible for coffee and  
breakfast... Right now!

Lilly is shocked by the way she spoke to the girls.

One door after another opens as each girl comes out of her  
room. They look like they could use a strong cup of coffee.

Lilly can smell liquor on their breaths. She couldn't believe  
their appearance, half dressed, feathers still in their hair,  
from the evening before.

Their hair twisted this way and that. They looked like a  
bunch of stray cats. Their faces are unwashed, with powder  
and paint still visible.

RUBY (CONT'D)  
 Well girls, we have a newcomer  
 among us, and she tells me she's  
 cooked breakfast for us.

At this point, the girls began to grumble and all of them at once start to turn around and go back to their rooms.

RUBY (CONT'D)  
 No breakfast in bed this morning  
 girls. Our new guest says she can  
 cook. Shall we chance it?

The girls turn around on the staircase, the view is a sight to see, like a harem of feathered lasses. With wild hair, the girls head slowly down. It's a plethora of silk and satin, see through lace and skin, and lusher lips, with beautiful eyes.

After all the girls pass by Lilly, Ruby extends a hand.

RUBY (CONT'D)  
 Nice to meet you Lilly, I'm Ruby  
 Longdom.

YOUNG LILLY  
 That's a right nice name, Miss  
 Longdom.

RUBY  
 Dear, its just Ruby. As you  
 guessed, our cook quit on us last  
 night and we could use another one.  
 I guess that Chinaman thought he  
 was over-worked or something.

YOUNG LILLY  
 I want to tell you how I got  
 here...

RUBY  
 That can wait.

YOUNG LILLY  
 I must apologize for taking some  
 sausage from the smokehouse. I'll  
 pay for it...

RUBY  
 Lilly dear, you don't have to pay  
 me. I always like to help a girl in  
 need.



YOUNG LILLY  
 I didn't plan to steal it, and I  
 will pay you back, honest. I  
 promise you.

Ruby opens her hand, for Lilly to descend the stairs before her.

RUBY  
 Let's see what you have prepared.

From below in the dining room one of the girls, PEACHES, calls out.

PEACHES (O.S.)  
 Ruby, come quick, you got' a see  
 this.

INT. DINING ROOM - DAY - CONTINUOUS

Lilly enters the dining room followed by Ruby.

Each girl has her own place at the table, and each move to their chair. As they sit down, they look for something.

Ruby sits and makes herself comfortable at the head of the table. She unfolds her napkin and places it in her lap.

The food is indeed tempting, but no one eats it. It is as if they were unsure of what to do next, waiting for the blessing? Lilly bows her head.

YOUNG LILLY  
 Thank you, Lord, for this food  
 which we are about to receive from  
 Thy bounty. Amen.

When Lilly finishes, there is a startled look of surprise on each young lady's face, and you could have heard a pin drop.

The table explodes in laughter. Ruby ignores the girls laughing and helps herself to the nearest dish.

Ruby eats with relish, she looks up, and see the girls watching her.

RUBY  
 Go on, start eating girls.

The young ladies dig in with equal enthusiasm.

One of the girls, EMMA jesters for some more coffee, and Lilly quickly refills her mug.

Emma is striking, given her Castilian Spanish heritage. Her strait black hair is long enough for her to sit on. She has elegant dark eyes, surrounded by beautiful skin.

EMMA

Thank you. I can help you with that, if you would let me.

LILLY

The coffee?

EMMA

No silly, your torn clothing.

RUBY

Yes she could... Emma is the best seamstress we have next to Peaches.

EMMA

I would make her something... Something graceful for this girl.

PEACHES

I think, there could be lots of lace. I would love to help too.

RUBY

Great for you to help ladies, but no, let's make it practical like a simple servant dress.

LILLY

Thank you all, I an sorry for my appearance.

She pokes a finger through a hole in her shirt.

LILLY (CONT'D)

But I just dragged myself out of a terrible flashflood that destroyed our wagon train. It was only a few days back. I lost my Mother, my Moth...

Lilly freeze's, looking out the window. Her eyes well-up thinking of her lost mother.

Peaches gets up and gives Lilly a big hug, and Emma gently grabs the young girls hand.

EMMA

It's all going to be okay.

DISSOLVE:

EXT. CARSON CITY - TOWN - DIRT ROAD - DAY

Two cowboys ride horses coming from different directions. They are the two Lilly saw fighting on Ruby's porch.

They both carry a bouquet of flowers in one hand. The men turn onto the road to Ruby's at the same time, now riding side-by-side.

The men nod to each other trying to be polite. They notice, each is caring flowers, and they pick up speed.

INT. INTERCUT - RUBY'S DINING ROOM - DAY

RUBY

I am sorry for your loss. You're welcome to stay here as long as you like. Us women have got to stick together, come thick or thin.

Ruby glances at each girl. One of the girls, LAURIE is not smiling, and has only picked at the food.

Besides Laurie's frown of tight red lips, her figure is exquisite, on a tall thin frame. Her un-died, true blond hair, floats down caressing her shoulders. Her brilliant blue eyes burn like sapphires. With a lifted thin chin, she holds herself above them all, including Ruby.

LAURIE

What the girls were looking for is wine. We are always served wine with our meals, along with the coffee... We don't pray either.

Laurie, pushes her chair back and stands up.

LAURIE (CONT'D)

I have had enough. I will find some wine elsewhere.

She turns from the table, and says to Ruby.

LAURIE (CONT'D)

She doesn't belong here.

YOUNG LILLY

I am sorry Miss, I didn't know...

Laurie departs the room heading to the parlor.

RUBY

Well... I'm afraid we've forgotten our manners. Lilly, you see we are not accustomed to speaking to the Lord around here or getting a decent meal for that matter.

Ruby takes another sip of her coffee, looking where Laurie has gone.

One of the girls, Peaches, looks at Lilly smiling. She has a beautiful round face, bright pink cheeks, full painted red lips, black curly hair which hung halfway down her back and dark brown eyes. She wore a beautiful hand-quilted robe. It hangs loosely around her shoulders, exposing a part of her breast. She leans forward revealing more skin.

PEACHES

I'm Peaches. It was lovely dear, best grub I have eaten in a long time.

The other girls nod in agreement.

PEACHES (CONT'D)

God, this is good food, but if I keep eatin' like this I'll be as big as a barn.

The girls giggle, and continue to eat and sip coffee.

RUBY

I'll trust that you will accept our thanks for such a lovely breakfast.

EXT. RETURN TO SCENE - ROAD TO RUBY'S - DAY

The two cowboys pick up speed, loose their flowers, and are now racing down the road to Ruby's. They fight to get the lead on the other.

The horses hooves pound on the dirt road. The men take a shortcut across a field, driving their mounts on.

Then together they splash through a creek and leap a three-rail wooden fence. The race continues on down the road.

INT. INTERCUT - RUBY'S DINING ROOM - DAY

Lilly stands watching them eat. Ruby invites her to sit down at the table, in the vacated seat left by Laurie.

RUBY

Some folks don't think it is proper, but since I'm French it's as natural to have wine with our meals, as it is to drink water, and a whole lot safer. Besides, Lilly, it is sort of a custom.

YOUNG LILLY

Custom or not, it just wouldn't be proper to serve wine in the morning, and especially to young ladies.

Loud laughter explodes again from all of the girls.

Laurie walks back in from the Parlor caring two bottles of wine. She puts the bottles on the gate-leg-table, and opens a side drawer, looking for something. She stops and stares at Lilly sitting in her spot.

Lilly catches the glare. She watches her out of the corner of her eye, wondering what did she do to get such a stare.

RUBY

Tell me, Lilly dear, have you ever heard of a bordello?

Ruby raises both hands gesturing to the house around them.

RUBY (CONT'D)

Or... A parlor house or a house of ill-repute?

YOUNG LILLY

You mean a whorehouse? I thought this was some kind of school for young ladies. Isn't it?

The whole room erupts with laughter, and some of the girls are almost rolling on the floor they are laughing so hard.

Ruby, didn't laugh. She just looked at Lilly and smiled.

RUBY

Yes, Lilly, which is what you have come to, as you call it - a whorehouse, a house of pleasure.

Lilly is startled and bewildered at her answer. She looks at Ruby in disbelief as the Madam continues.

RUBY (CONT'D)

Now dear, if you want to be one of my girls that would be fine with me, and we'll find a place for you, won't we girls?

At the Gate-leg-table, opening one of the wine bottles with a corkscrew, Laurie snarls.

LAURIE

I think I am going to throw up, but I'll be careful not to spoil my morning frock - while you get rid of this little saint.

There is a knock on the front door. As Ruby gives Laurie a displeased look.

One of the girls, Jesse, bolts from the table to answer the door. She is a Native American princess, looking the part, with her high cheekbones, and dark skin. She has been called a 'half-breed' in her past, due to her striking brilliant blue eyes. She has adjusted away from the reservation, finding a home at Ruby's Parlor House.

RUBY

Laurie, you've said your piece, leave this to me... Now, be on your way.

Laurie continues with her bottles to the grand hall stairs, and heads back up the staircase to her room.

Ruby faces Lilly, and puts a caring hand on Lilly's arm.

RUBY (CONT'D)

I know you can cook, can you clean?

YOUNG LILLY

I don't want to be one of your girls, ma'am. But I have lots of experience doing housework and I am a good cook. All I need is a place to sleep - only not upstairs.

EXT. RUBY'S PARLOR HOUSE - FRONT PORCH - DAY

JESSE opens the door, she finds the two cowboys standing shoulder to shoulder. They are the men from the horse race.

One of the cowboys, the sandy haired one, THOMAS, holds a single limp-stemmed wilted flower in one hand.

JESSE  
How may I help you fellas?

THOMAS  
I'm here to see...

He is cut off by the other cowboy, BRAD, with dark hair and a thin manicured mustache.

BRAD  
No, I'm here to see...

The two cowboys, look at each other, then say in unison.

THOMAS/BRAD  
Laurie.

They both smile, showing good clean teeth. Thomas holds out his flower. But Brad frowns uncertain about Laurie.

Jesse giggles, and is joined at the door by MAGGIE. She is a petite young lass, with dark red hair, freckled, and piercing sea-green eyes.

MAGGIE  
Well what do we have here.

She whirls around from the door, and yells.

MAGGIE (CONT'D)  
Oh, Laurie, you have visitors.  
(whispering)  
You boys know we are closed during  
the day, right?

JESSE  
So you cowboys are both are sweet  
on Laurie?

THOMAS  
No miss, I'm not just sweet, but I  
love her. I'm here to ask for her  
hand in marriage.

MAGGIE  
So, it's a marriage proposal.

THOMAS  
Is Ruby available to talk with?

BRAD  
Now wait just a minute, Laurie is  
my girl. You ain't gonna marry  
anyone.

The cowboys look at each other and back off and take a step back from each other. Their hands drop to their sides, hovering above their guns.

Just then, Ruby comes busting out the door, with the rest of the girls, fanning out on both side of the porch, behind the rail. All the women are still in their night clothes and robes.

They are followed by Lilly caring a broom. The young girl comes up beside the Madam. Ruby spies the broom, and smiles.

RUBY

Give me that. So what do we have here?

She looks at the two cowboys, staring them down. Before they can answer, she flips the broom longways, pushing it into the stomach of each, and drives the men off the porch.

The cowboys tumble back down the stairs.

Ruby moves out into the yard following the suiters, as they quickly get to their feet.

RUBY (CONT'D)

You boys know the rules, now get!

Upstairs, Laurie watches the happenings, out the second-story window. She looks indifferent.

Thomas sees the error he has made coming early, and tips his hat to Ruby.

THOMAS

Sorry Ma'am. I'll be leaving.

BRAD

Well, I see it different. I'm tired of you seeing my girl.

Brad pulls a small bottle from his vest, uncorks it, and takes a swig. His eyes get mean.

Brad looks up at the second-story window, he see Laurie watching.

BRAD (CONT'D)

I don't wha'na fight ya, Tom. Are you gonna back off?

THOMAS

Never.



The men start to back away from each other.

LILLY

What? They can't be serious.

All the girls watch as the tension of the moment builds.

RUBY

Step back girls.

The men keep backing away from each other until there is about thirty feet between them.

Their eyes flash at each other, their hands are close to their guns, and their fingers twitch slowly anticipating the moment.

The women look from one cowboy to the other.

Brad narrows his eyes, watching Thomas' every move.

Thomas stares back and drops his eyes to the mans gun hand.

RUBY (CONT'D)

Now hold on boys, this is not the way to act.

BRAD

Like hell it is!

Brad laughs, and goes for his gun. He is fast.

But Thomas is faster, but his bullet misses his adversary as he gets hit hard in the shoulder.

The girls all scream at the gunplay.

Brad looks at the man on the ground, and at the smoking gun in his hand. Then at the second-story window.

BRAD (CONT'D)

She didn't even watch... Ah, Hell!

He sprints past Thomas on the ground, jumps to his horse, and high-tails it down the road as fast as his horse can carry him. He doesn't look back.

Ruby rushes to Thomas's aid, with Jesse and Maggie. The other girls stand mesmerized at the gunplay.

Lilly is in shock, she turns her head to Peaches' shoulder.

RUBY

He's not gone under yet.

Maggie rips cloth from her petticoat, and presses it on the wound, holding Thomas in her lap. Ruby looks around.

RUBY (CONT'D)  
 Jesse, you go for the doctor, while  
 we get him into the shade.

She looks up at the window, disappointedly.

RUBY (CONT'D)  
 Where is that girl?

Jesse leaps up on Thomas' horse, in her bare feet, and heads out to get the doctor.

EXT. INSERT SCENE - PASTURE - DAY

Laurie is away from Ruby's Parlor House, walking with a half empty bottle of wine in her hand. She skips along, smiling, without a care in the World. If she feels for either man, it does not show.

BACK TO:

EXT. RUBY'S PARLOR HOUSE - FRONT PORCH - DAY

Thomas opens his eyes. Now on the porch of the house in the shade of the deck above. He looks about.

THOMAS  
 Laurie?

Ruby leans over him.

RUBY  
 Laurie? She is not here at the  
 moment.

He moans and tries to sit up.

THOMAS  
 Well, it's you I need to see. I  
 want to marry Laurie.

RUBY  
 Yes, Thomas, I heard that all  
 earlier. Now, lay back and be  
 still, we will talk about it later.  
 We have sent for the Doctor.

Maggie mops his brow with a cool cloth, she still holds his head in her lap, keeping pressure on the wound.

He looks at her before he fades back out saying.

THOMAS  
You're not Laurie...

Lilly is nearby helping in any way she can.

Ruby comes to Lilly's side. She hands her the broom back.

RUBY  
Nice work today... There's cleaning  
to be done. You in?

LILLY  
Yes, Ma'am. I'll get to work.

Ruby looks around, at her girls, and back to Lilly.

RUBY  
Welcome to the Wild and Woolly West!

DISSOLVE TO:

INT. PEACHES HOME - GUEST ROOM - NIGHT

Melinda Ann, looks up from the letter, now completed.

MELINDA ANN  
My goodness, what an amazing start  
to Lilly's life.

She places the letter back in the envelope, and returns it to the box. She closes the lid.

She reaches over to the side table and turns out the light.

BLACK OUT.

FADE IN

EXT. TRAIN - DAY(MORNING)

A large steam engine powers across the country, billowing back smoke from its stack. The iron wheels clickety-clack on the rails as the train is dwarfed by the immense grass prairie surrounding it. The rails extend East to the horizon into the rising sun.

INT. PASSENGER CAR - DAY

Melinda Ann, dressed in her traveling clothes, and wearing a matching hat, sits in the pullman railroad car as the sun comes up.

On the seat next to her is the box of letters, closed and tied with the ribbon. She rests one hand on the box.

As is her custom, she watches the people on the train. Melinda Ann, has noticed in the far back of the car, is a man that looks very familiar.

She takes a quick peek to be sure... Is he the man she has seen before?

MELINDA ANN

(whispering)

It is the man I have seen on other trains. Coincidence?

She try's to put him out of her mind, and opens the box, pulling out the next letter. She opens the envelope and slides out the pages.

She pauses a moment, with her other hand she lifts a small compact from a pocket in her coat, and flips it open. Using the mirror she checks on the mysterious stranger.

Revealed in the mirror is the mans face, he is definitely looking right at her. She snaps the compact closed, and returns it to her pocket.

MELINDA ANN (CONT'D)

I am being followed...

FADE TO BLACK.

TITLE CARD: TO BE CONTINUED...