

Siskiyou Pines  
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FADE IN:

EXT. DANIELS' RANCH - YARD -- AFTERNOON - 1882

JANE DANIELS hangs the wash out on the line. She's mid thirties, was pretty once but has been worn by hard work and weather. A shot gun is in easy reach, next to the basket of wash. She pauses to scan the horizon after hanging every piece on the line.

She hangs the last piece of the wash and scans the horizon. She sees a trail of dust heading her way. She grabs the gun.

The trail of dust separates into two horses with riders. One of them is leading a horse with a burden slung over the saddle.

Jane watches the horses approach cautiously. They finally get close enough for her to identify. The lead rider is her son, THOMAS DANIELS. She doesn't lower the gun until the second rider comes into view. It is MR. CAUFIELD, the railroad man, leading the other horse. Jane finally lowers the gun before crumpling to the ground sobbing.

Thomas rides up to the porch and ties up his horse.

He runs over to his mother.

THOMAS

He did it, Ma. Pa did it.

Caufield ties both his horse and the other next to Thomas's.

CAUFIELD

Mrs. Daniels. Ma'am?

Jane looks up at the railroad man.

CAUFIELD (CONT'D)

I'm sorry about Mr. Daniels' death.  
But I have some business with you  
ma'am.

JANE

Thank you for bringing him home, Mr.  
Caufield, but can't you wait until  
after he is buried before you kick  
us off our land?

CAUFIELD

It's not like that, ma'am.

Jane looks at him suspiciously.

CAUFIELD (CONT'D)

Truly. Mr. Daniels made me promise him some things before he finished his task.

JANE

Like what?

CAUFIELD

Firstly, he wanted me to give you the thousand dollar reward in cash.

Caufield fishes some bills out of his pocket.

CAUFIELD (CONT'D)

I'm afraid all I have on me is two hundred but it will do as a down payment until I can get to the bank in town.

Numbly, Jane takes the extended cash and pockets it in her apron.

JANE

Thank you. What else did Rob make you promise?

CAUFIELD

He made me promise that Mr. Hendricks would never trouble you again. I swear to you that when I get into town tonight he gets the message.

Jane nods in acknowledgment.

CAUFIELD (CONT'D)

I also promised to get young Thomas here home safely to you.

JANE

Thank you for everything.

Caufield stands nervously.

CAUFIELD

There is one last thing I think I can do before I leave you to your grief.

He gestures to Thomas.

CAUFIELD (CONT'D)

Help me get him into the house, will you son?

Thomas leaves his mother's side and goes over to the horse and helps Caufield untie his father's body.

JANE

Take him in and lay him out on our  
bed. Thomas will show you the way.

Caufield nods and he and Thomas take the body into the house.

Jane watches them and then pulls herself together, gathers up the shot gun and wash basket before following them into the house.

INT. DANIELS' BEDROOM -- LATER

Jane sits on the one chair in the room. She has pulled it up to the bed. ROB DANIELS is laid out as if sleeping on the bed. The blood, sweat, and dirt of his last journey is still caked to him. On the night stand next to Jane, is an ewer, basin, and some cloths.

The door opens and Thomas squeezes into the room.

THOMAS

Ma?

Jane looks up from her contemplation of her husband's body to her son.

JANE

Yes, Thomas?

Thomas walks around the bed to her. He digs something small and shiny from his pocket.

THOMAS

Pa told me to give this back to you.  
He said it made him know what was  
important in this life.

Jane takes the shiny object- her broach- from Thomas and fastens it to the bodice of her dress.

JANE

Thank you.

She hugs her son to her briefly but fiercely.

JANE (CONT'D)

Now go watch your sister.

Thomas nods and leaves quietly.

As soon as the door is shut, Jane removes the jacket, suspenders, and shirt from Rob's body. She stands and removes the boots and pants. He is left in the dingy white long underwear. Jane gently eases the shirt off and finds the five bullet holes marring his skin.

As Jane sinks down into her chair, sobbing-

DISSOLVE TO:

EXT. DANIELS' RANCH - YARD -- EARLY MORNING - FOUR DAYS  
BEFORE

Caufield, Rob, MARSHALL JOSEPH CARTER, DR. RENYALDS, JOHN  
TURNER, and the PINKERTON ADAMS gear up to take the outlaw  
JAMES EDWARDS into town.

Rob comes over to where Jane, Thomas, and EMMALINE are waiting  
on the porch. He goes to kiss Jane on the lips but Jane  
turns her head and he kisses her cheek. Rob bends down and  
wraps Emmaline in a hug.

ROB

You be a good girl and help your  
mother.

Emmaline hugs just as fiercely back.

EMMALINE

I will, Pa.

Rob reluctantly lets her go.

MARSHALL CARTER

Mr. Daniels, we're almost ready to  
go.

Rob acknowledges that he heard. He offers his hand to Thomas,  
who reluctantly takes it. Rob gives him a hearty, manly  
handshake- trying to convey everything he wants to say in  
that one gesture.

THOMAS

Pa, I could come with you. I'm a  
good shot.

ROB

I know you are son, but if something  
should happen to me, your ma will  
need a man around the place. I'm  
trusting you to look after her and  
your sister.

THOMAS

Pa-

ROB

Thomas, you are only fourteen and-

THOMAS

(interrupting)

But Pa-

ROB

(sternly)

I told you what I need you to do. I expect you to obey.

THOMAS

(chastised)

Yes, Pa.

Rob locks eyes with Jane briefly before he swings up into the saddle and the group rides off into the just barely dawning sunrise.

INT. DANIELS' BEDROOM -- MOMENTS LATER - PRESENT

Jane raises her head from her memories. She reaches for one of the cloths, dips it in the water in the basin, and starts to bathe the blood from around the wound closest to her.

DISSOLVE TO:

INT. DANIELS' BEDROOM -- NIGHT - FOUR NIGHTS AGO

Rob gathers a change of clothes and all the ammunition he can find and packs it all away in the open saddle bags on the bed. Jane stands by the window watching him.

JANE

Why you, Rob?

ROB

What do you mean?

JANE

Why do you have to be the one to go? That man is a murderer and a thief.

ROB

Yes, he is. That's why I have to go. Someone needs to see that he is brought to justice.

JANE

What about the Marshall, the Doctor, and the Pinkerton? Can't they do it without you?

Rob stops what he is doing and looks her in the eye.

ROB

They need a few more men than that. Edwards has a gang out there somewhere.

JANE

That is my point. It is too dangerous.

ROB

What kind of man, let alone father,  
would I be if I said it was too  
dangerous so let's just let Edwards  
do what he wants?

JANE

The alive kind.

ROB

Do you think so little of me?

Jane looks away, ashamed of what he might find there.

ROB (CONT'D)

I see that you do, but I survived a  
war. I think I can survive a two  
day trip to Jacksonville.

JANE

If it were just you, I'd agree but  
Edwards' gang is out there waiting  
to free him. I don't want to try to  
make it out here without you.

She finally looks at him again.

ROB

But that's just it. If I don't go  
and get my share of that reward, we  
won't make it out here together or  
not.

He puts a hand on her shoulder.

ROB (CONT'D)

I want my children to be proud of  
their Pa and to know he did the right  
thing no matter the risk.

He pulls her to him and whispers in her hair.

ROB (CONT'D)

I want you to be proud of me too.

She pulls back in surprise and looks him in the eyes.

JANE

I am proud of you.

ROB

Not like you used to be.

Jane looks away knowing he's right.

ROB (CONT'D)

I want to see that spark back in  
your eyes when I get back.

He quickly stuffs the last of the pile into the saddle bags, closes them, and slings them onto his shoulder. He looks at her before he turns and walks out of the door.

INT. DANIELS' BEDROOM -- MOMENTS LATER - PRESENT

Jane wrings out the dirty cloth in the basin as if she can wring the bad memories of her parting with Rob from her mind. She bends over her task again. She has made progress- Rob's chest has been wiped clean. She leans over and rests her head over his heart and lets the tears flow again.

INT. DANIELS' BEDROOM -- NIGHT - EIGHT YEARS AGO

Rob and Jane lay in bed. He curls an arm around Jane, who has her head pillowed on Rob's chest, listening to his heartbeat.

ROB

I know we're going to make it. It  
is only seven years we have to make  
the land productive. Then it's ours  
free and clear. You'll see, Jane.

JANE

I know you'll make it work.

She looks up at him and he bends his head enough to kiss her quickly. Her other hand reaches up and keeps his head where it is as she returns his kiss. He rolls on top of her, kissing her passionately.

INT. DANIELS' BEDROOM -- LATER - PRESENT

Jane lifts her head and looks at the cloth in her hand. She sees the dirty water that fills the basin. She stands and opens the window. She grabs the basin and flings the dirty water out the window on the flower bed below. She replaces the basin on the nightstand before closing the window.

Jane refills the basin from the ewer and grabs a new cloth. She starts to clean the dust, grime, and blood from Rob's face.

INT. BALLROOM -- EVENING - 1863

Jane talks to a group of fellow young ladies as they take a turn around the room. She is intent on the conversation and not on where she is going so she bumps into a young Army officer.

JANE

Excuse me, Lieutenant -

The officer turns around- it is a younger Rob Daniels.

ROB  
Daniels, ma'am. Lieutenant Robert  
Daniels at your service.

Jane extends her hand and he bows over it.

JANE  
I'm Jane Marrow. A pleasure to meet  
you, Lieutenant.

ROB  
May I have the pleasure of the next  
dance?

Jane consults her dance card.

JANE  
I have the next dance free so it  
would be my pleasure.

The band starts the introduction to the next dance- a waltz.  
Rob holds his hand out.

ROB  
I believe this is our dance.

Jane accepts his offered hand and allows him to lead her on  
to the dance floor.

JANE  
I believe you're right.

They join the other couples in dancing as the waltz actually  
starts. They weave in and out of the other couples with Rob  
expertly leading.

INT. MARROW DINING ROOM -- AFTERNOON - 1863

Sunday dinner a few months later. Jane, her parents- MR.  
MARROW and MRS. MARROW, her older brother LT. JED MARROW,  
and her younger brother HENRY MARROW and Rob are all seated  
around the formal dining table. Jane and Rob gaze at each  
other between dishing up food on their plates.

MR. MARROW  
Where are you from, Lt. Daniels?

Mr. Marrow hands Rob a bowl full of mashed potatoes.

ROB  
I'm from the town of Westfield.

Rob spoons some potatoes on his plate and passes it on to  
Jane. Their hands touch and Jane forgets to dish any onto  
her plate before passing the bowl onto her mother.

MRS. MARROW

Oh, that's over in the south east  
isn't it?

Rob's attention refocuses on the conversation around him. He takes the pitcher of gravy and pours some on to his potatoes before passing it on.

ROB

Yes, ma'am.

Jane takes the gravy and realizes that she forgot to get any potatoes. Mrs. Marrow passes them back without a word. She smiles amusedly.

MR. MARROW

What does your family do?

ROB

My Father has a brick factory.

MR. MARROW

Is that what you plan to do with  
your life too?

ROB

No, sir. My older brother gets the  
factory. I wouldn't want it any  
way.

MRS. MARROW

So if bricks isn't your life's work,  
what is?

ROB

I've always wanted to raise cattle  
on a ranch of my own.

JANE

(paying close attention)  
Where would this ranch be?

ROB

Somewhere out west.

MR. MARROW

But that won't be till after your  
Army stint is over right?

ROB

Yes, sir.

They pass the basket of rolls as conversation returns to the war.

HENRY

(eagerly)

When will you be going off to fight  
the Rebs?

JED

Soon, I hope.

ROB

I for one hope the war ends before  
we can get called up.

MRS. MARROW

I think we all hope for that.

EXT. BOSTON COMMONS -- DAY - 1864

Jane and Rob stroll in the fall sunshine. She has her hand  
resting properly on the crook of his elbow.

ROB

My company has been called up. We're  
going to go to the front lines in a  
few weeks.

Jane hides her distress.

JANE

I'm sure you'll manage just fine and  
come home safe and sound.

ROB

That is what I wanted to talk to you  
about.

Jane stops, forcing Rob to stop and look her in the eye.

ROB (CONT'D)

Will you wait for me?

Jane smiles.

JANE

(coyly)

What do you mean by that?

Rob takes his cue and goes down on one knee.

ROB

Jane Elizabeth Marrow, will you marry  
me?

Jane laughs and throws her arms around his neck.

JANE

Yes, Rob, I will.

Rob wraps his arms around her and kisses her.

EXT. FORT PARADE GROUND -- DAY - 1864

Jane and her parents watch the company as they leave. Jane waves her handkerchief, trying to be brave.

INT. MARROW DRAWING ROOM -- EVENING - 1865

Jane hand quilts with her mother at the quilt frame. Her father reads the evening paper. Henry reads a book.

MR. MARROW

Good news Jane.

JANE

Yes, papa?

MR. MARROW

Neither Jed or your young man is on the latest casualties list.

Mrs. Marrow puts down her needle and clasps her hand in surprised joy.

MRS. MARROW

Oh thank God!

JANE

Yes, thank God.

(pauses)

Any idea when this war will finally be over?

MR. MARROW

Soon it seems.

Mrs. Marrow picks her needle up and resumes quilting.

MRS. MARROW

That is what everyone was saying two years ago when Jed and Robert left for the front.

MR. MARROW

This time it seems that Petersburg and Richmond will have to be evacuated. If that happens the South will fall.

Mrs. Marrow puts down her needle again to clasp her hands again.

MRS. MARROW

Hallelujah! Then our boys will be home soon.

She looks over at Jane.

MRS. MARROW (CONT'D)

And, Jane, we'd better get to work  
on your trousseau.

EXT. FORT PARADE GROUND -- AFTERNOON - 1865

The company marches in through the gates. Crowds of friends  
and relatives wait and wave flags.

The GENERAL steps up in front of the battalion waiting at  
attention.

GENERAL

At ease.

The soldiers all stand at ease.

GENERAL (CONT'D)

It has been a long hard fought war  
but we won.

Cheers from the crowd, but the General ignores them.

GENERAL (CONT'D)

There are some excited folks here to  
see you. You all have a weeks leave  
but I expect you all to report back  
here on Monday a week or you will be  
considered traitorous deserters. Is  
that understood?

The soldiers answer as one.

SOLDIERS

Yes, Sir!

GENERAL

Dismissed.

The company breaks up with everyone heading for the crowd  
searching out their loved ones. Jed and Rob, who is now  
wearing the insignia of a Captain, find the Marrows. Mrs.  
Marrow enfolds Jed in to her arms and weeps with joy.

Rob takes Jane in his arms and kisses her senseless. When  
they come up for air Mr. Marrow slaps Rob on the back in an  
over enthusiastically friendly greeting.

MR. MARROW

With a hello like that, you'd best  
be planning on marrying my little  
girl real soon, son.

ROB

Yes, sir. Just as soon as the arrangements can be made.

Mrs. Marrow finally lets Jed go and hauls Rob in for a quick hug.

MRS. MARROW

We thought that might be in your plans.

MR. MARROW

Will Saturday be soon enough?

ROB

Yes sir. I have leave until a week from Monday. Then I have to be back for my next posting.

JANE

Why? The war is over.

ROB

Yes it is, Jane, but I'm a West Point graduate.

Mrs. Marrow senses that this is a discussion that Jane and Rob need to have privately. She signals to her husband and sons and they all back off.

JANE

Which means what exactly?

ROB

I signed up for a five year commission in the Army. I've two and a half years left to serve of that time.

JANE

Where will you be doing that serving?

ROB

I find out when I report back in a week.

Rob lets the news sink in for a moment.

ROB (CONT'D)

Will that matter? Will it change your mind?

JANE

Change my mind about what?

ROB

About marrying me?

JANE

No. You were an Army officer when I fell in love with you. You were still an Army officer when I agreed to marry you. It won't matter that you are an Army officer when we get married.

Rob sweeps her up in his arms again and spins her around with him while they both laugh with glee.

INT. CHURCH -- MORNING -1865

The pews, mostly full of people in their Sunday best. Rob, in his dress uniform, waits at the alter. Beside him stands Jed and two other officers, also in their dress uniforms. Three of Jane's friends stand on the other side of the aisle. Everyone looks, happily, towards the doors at the back of the sanctuary.

The organist starts playing the wedding march, the doors at the back of the aisle open revealing Jane and Mr. Marrow. Jane wears a new Sunday dress and a bonnet with a veil attached. She beams with happiness while her father is both sad and happy. They walk down the aisle.

THOMAS (O.S.)

Ma. We got company!

As Jane snaps to attention-

CUT TO:

INT. DANIELS' BEDROOM -- MOMENTS LATER - PRESENT

Jane shakes herself out of her memories as Thomas calls again.

THOMAS (O.S.)

Ma!

He comes busting into the room, carrying the shot gun.

THOMAS (CONT'D)

Ma, there are riders headed this way.

JANE

I heard you.

She opens the trunk at the foot of the bed, and removes the tray. She takes out a pistol and some bullets. She loads the pistol and exchanges it for the shot gun.

JANE (CONT'D)

I want you to keep your sister out of sight and if something happens .

. .

THOMAS

I know, Ma. I will keep her safe.  
I promised Pa.

JANE

Right. I'll go see who that is.

EXT. DANIELS' RANCH- YARD -- MOMENTS LATER

Jane sits on the porch with the shot gun on her lap. The horses get closer. Finally it is revealed to be ROY HENDRICKS and the deputy Marshall- JONAS CARTER. They ride right up to the porch but don't bother to dismount.

HENDRICKS

Mrs. Daniels.

JANE

Mr. Hendricks.

JONAS

Ma'am.

JANE

Deputy. What brings you two gentlemen out this way?

JONAS

I'm real sorry to do this with your husband gone-

Jane interrupts.

JANE

Rob is here.

HENDRICKS

Then maybe we should speak to him.

JANE

That will be real hard as I was just getting him ready for burial.

JONAS

I'm sorry for your loss, ma'am.  
We'll come back later.

JANE

Thank you, Jonas.

HENDRICKS

I, too, am sorry for your loss, Mrs. Daniels, but I'm afraid business is business.

JANE

And what business is that Mr. Hendricks?

HENDRICKS

This quarter's payment is late and last quarter's was never made. I intend to take back this land and you will have to leave.

Jonas goes to say something but Hendricks rolls right over him.

HENDRICKS (CONT'D)

Seeing as how you just lost your husband, I'll give you to next week to clear out. Unless of course you can pay right now.

Jane reaches in to the pocket of her apron, holding the shot gun under her arm.

JANE

And how much do those payments add up to?

HENDRICKS

(startled at her question)

Uh. . . one hundred and eighty dollars exactly.

Jane pulls out the money Mr. Caufield had given her.

JANE

Jonas, You'll be my witness that I'm paying two quarters back payments and twenty dollars towards next quarter's payment.

She hands the money over.

JONAS

Sure thing, Mrs. Daniels.

HENDRICKS

I'll make sure to note that you have made a good faith payment for this quarter. But there is still the matter of the other eight hundred left on the loan.

JANE

You'll be getting it in the next couple days.

Hendricks opens his mouth to speak but doesn't say anything.

JANE (CONT'D)

You got your money.

Hendricks looks like he is about to argue.

JANE (CONT'D)

Now get the HELL off my land.

HENDRICKS

This isn't over yet, Mrs. Daniels.

Jane raises the shot gun.

JONAS

Let's get out of here.

Hendricks wheels his horse around and rides as if the devil himself is after him.

JONAS (CONT'D)

(tips his hat)

Mrs. Daniels.

Jonas turns his horse around and follows but at more reasonable speed. Jane keeps the shot gun raised until they are just specks on the horizon. Jane turns and goes back into the house.

INT. DANIELS' KITCHEN -- MOMENTS LATER

JANE

Thomas? Emmaline? You can come out now.

Emmaline opens the cupboard next to the sink and unfolds herself from her hiding place while Thomas lifts up the lid on the bench/chest that serves as seating on one side of the table that dominates the small room.

THOMAS

Who was it, ma?

Jane sets the shot gun by the door and goes to the sink and washes her hands under the pump faucet.

JANE

Mr. Hendricks and Deputy Carter.

THOMAS

What did they want?

JANE

Hendricks was wanting his money and Deputy Carter was here to see that he got it.

THOMAS

Oh.

Jane starts making biscuits.

JANE

What happened to Marshall Carter,  
Thomas?

Jane cuts the shortening into the flour, salt and baking powder as Thomas answers.

THOMAS

He was shot just after we got into town. The Jacksonville doctor thought he'd recover as it was a leg wound but he couldn't make the ride back just yet.

Jane pours some milk in and stirs.

JANE

That's good news.

She pats and rolls out the dough before turning an empty cup upside down and cutting out the biscuits. She places them on a baking pan and puts it in the oven.

CUT TO:

INT. DANIELS' BEDROOM -- LATER

Jane enters with a fresh ewer of water and resumes her task of readying her husband for burial.

ROB (O.S.)

Jane, love, come back to bed.

DISSOLVE TO:

INT. DANIELS' BEDROOM -- NIGHT - 1872

Jane, clad in a long flannel nightgown, stands at the window looking out on the moonlit frame of the new bigger barn. Out in the empty- for now- corral she sees some small four footed creatures moving.

JANE

Something startled me.

Rob crawls out from the covers and joins her at the window.

ROB

It's just coyotes. We don't have to worry about them until we have a herd. Right now all the horses are safe in the small barn.

JANE

I know. It's just different living out here, knowing we're so far from town and other people.

ROB

I thought you were tired of living in crowded cities and forts.

JANE

I am. It's just now that it is happening I'm scared. At least in the forts there was a doctor near by and people to help.

Rob wraps his arms about her and pulls her tight against him, resting his head on hers.

ROB

I know. If Thomas gets sick or something happens to one of us it is just ten miles to town.

JANE

And another seventy to Jacksonville, if the doctor is away on a call or the Marshall is busy.

Rob tightens his arms around her.

ROB

But we have land and a chance to improve our life, that has to count for something.

JANE

We could have improved it back in Boston.

ROB

Not like we can out here. In Boston I would have had to stay with the army and they would have kept me out here to deal with the Indian problems and who knows what could have happened. It is far safer for me since I quit the Army. You know that.

JANE

I know.

(pauses)

I just worry. About you and our son.

(pauses)

And about the new little one we're expecting.

Surprised, Rob turns her around and looks her in the eyes.

ROB  
What new little one?

JANE  
That one that I'm expecting come  
spring.

ROB  
You sure?

JANE  
Positive.

ROB  
Yeehaw!!!

Jane puts her hand over his mouth.

JANE  
Hush! You are going to wake Thomas.

Rob bends his head to kiss her.

ROB  
(against her lips in  
a whisper)  
We wouldn't want that now would we?

JANE  
(laughingly)  
No we wouldn't.

Rob sweeps her up into his arms and carries her back to bed.

Off their passionate kiss-

CUT TO:

INT. DANIELS' BEDROOM -- NIGHT - PRESENT

Jane finally starts redressing Rob in his Sunday best. When she has finished the task she lays her head on his chest one last time and falls asleep, tears trickling down her face, dripping onto Rob's shirt..

DISSOLVE TO:

INT. DANIELS' BEDROOM -- LATE MORNING

Jane sleeps sitting in her chair with her head on Rob's chest.

THOMAS (O.S.)  
Ma, wagon's coming.

Jane wakes up, startled. She looks around and sees the still form of Rob and chokes back a sob.

THOMAS (O.S.) (CONT'D)

Ma, you awake?

JANE

Yes, son. I heard you.

She opens the door and steps out into the kitchen.

INT. DANIELS' KITCHEN -- CONTINUOUS

Jane picks up the shot gun as she passes through the room and exits onto the porch.

EXT. DANIELS' RANCH - PORCH -- CONTINUOUS

Jane stands on the porch with Thomas at her side. He has the pistol she gave him yesterday.

The wagon pulls into the yard, driven by Caufield and Jonas sits next to him on the seat.

CAUFIELD

Morning, ma'am.

JONAS

Jane.

Jane lowers the shot gun and Thomas sets his pistol down on one of the chairs.

JANE

Morning, Mr. Caufield, Jonas. What can I do for you?

Caufield ties the reins to the porch rail.

CAUFIELD

Nothing. I told you I would be back this morning with the arrangements to bury Mr. Daniels and I am.

He and Jonas go to the back of the wagon and open the tailgate. Together they lift down a pine coffin.

CAUFIELD (CONT'D)

We'll take care of Mr. Daniels. Why don't you pack a few things for you and the kids and stay in town a few days.

JANE

I couldn't. The stock . . .

JONAS

That's why I am here. If you'd like I can stay a few days and take care of things around here.

JANE

But Mr. Hendricks . . .

CAUFIELD

I told you I'd take care of him.

JANE

He was out here yesterday with Jonas.

CAUFIELD

(to himself)

Son of a bitch.

(sheepishly to Jane)

Sorry, ma'am. I forgot I was in the presence of a lady.

JANE

Don't be sorry. That is my opinion exactly.

CAUFIELD

I'll make sure he won't come back, this time for sure.

JONAS

And until Mr. Caufield gets through to him, Hendricks won't do anything with the Deputy Marshall on the property.

JANE

If you are sure.

CAUFIELD

Mrs. Caufield would have my hide if I returned to town without you and your children.

Jane, trapped and knows it, so she gives in with good grace.

JANE

Then we would be happy to stay a few days.

CAUFIELD

It's settled. You go wake up Miss Emmaline and we will take care of Mr. Daniels.

Jonas and Caufield follow Thomas into the house, carrying the coffin. Jane follows them.

EXT. DANIELS' RANCH - YARD -- LATER

Caufield and Jonas with Thomas's help place the coffin in the wagon bed.

JONAS

Thomas, while we are waiting for your mother and sister, why don't you show me around the place so I know where everything is.

Jonas grabs a worn carpet bag and bed roll from the back of the wagon.

THOMAS

Sure thing, Mr. Carter.

JONAS

Why don't we make that simply Jonas?

THOMAS

Jonas then.

Thomas leads Jonas into the barn. Caufield shuts the wagon's tailgate.

EXT. DANIELS' RANCH - YARD -- MOMENTS LATER

Jane and Emmaline come out of the house. Jane has two carpet bags in her hands.

Caufield lifts Emmaline up to the wagon bench before taking the bags from Jane and putting them behind the bench.

Jonas comes out of the barn leading a saddled horse with Thomas just behind him. He leads the horse to the mounting block and holds it while Thomas mounts up.

Once Thomas has his horse ready to go, Jonas walks over to Jane.

JONAS

Don't worry, Mrs. Daniels. I will take good care of the ranch. You come back after church Sunday and everything will be just fine.

JANE

Thank you, Mr Carter. I appreciate it.

JONAS

It's Jonas, ma'am.

JANE

Then call me Jane, Jonas.

Jonas helps her into the wagon as Caufield climbs up onto the other side.

JONAS

All right Jane.

Jane nods her head in acknowledgment as Caufield clicks the reins. The wagon is almost out of sight when Jane turns and looks at Jonas, who has a hand raised in a farewell gesture.

EXT. TRAIN DEPOT -- MORNING - 1865

In Jane's memories- the day the regiment left for the West, just weeks after the wedding.

Mr. and Mrs. Marrow and Henry stand on the platform. Jane hugs them one last time while Rob shakes hands with Mr. Morrow and Henry. Mrs. Marrow hugs him as if he were her own son.

Rob picks up the carpet bag that has been at his feet while Jane picks up the hat box and board the train. While they board the train, Jed makes his own good byes.

INT. TRAIN -- CONTINUOUS

Jane and Rob climb onto the train and make their way to the assigned compartment.

Rob settles there bags as Jane opens the window of the compartment, and leans her torso out of it.

EXT. TRAIN -- CONTINUOUS

JANE

Bye, Ma. Bye Pa. Bye Henry.

MRS. MARROW

Jane, you be sure to write now and again. Let us know how you manage.

JANE

I will Ma.

The train starts to make steam and get ready to move. Rob leans his head out of the window next to her.

MR. MARROW

You take care of her, son.

ROB

I will sir.

MR. MARROW

Make sure she doesn't get scalped by the Indians.

ROB  
I promise. Jane won't have any  
trouble with the Indians.

The train starts to move. Jane is still looking back at her family, waving, until the train has picked up speed and she can no longer see them waving back to her.

ROB (O.S.) (CONT'D)  
Jane, come back inside and shut the  
window.

INT. TRAIN -- CONTINUOUS

Jane leans back in and shuts the window. She sits down on the bench facing him in their private compartment. She stands and arranges the luggage, takes out her embroidery, sets it down on the bench beside where she was sitting, and finally sits again. She nervously fusses with her skirts, picks up the embroidery and puts it down again.

ROB  
Something wrong?

JANE  
No, why do you ask?

ROB  
You haven't settled down for a minute  
since we left the station.

Jane picks up the embroidery again.

JANE  
I guess I am a bit nervous.

Rob gets up and moves to sit next to her.

ROB  
What do you have to be nervous about?  
I'm the one who will be facing Indians  
and outlaws.

JANE  
Well there is that to worry about.  
There is also the fact that I have  
never been away from Boston before  
let alone away from my parents. How  
will I manage to keep my own house?

ROB  
Surely your mother taught you how?

JANE  
She taught me but I've had very little  
practice because Mrs. Fischer was  
(MORE)

JANE (CONT'D)  
always there to pick up the pieces  
if I made any mistakes.

Rob is about to say something but Jane rushes to reassure him.

JANE (CONT'D)  
I'm sure I can manage whatever  
quarters we are given. But that is  
just it. I have no idea what kind  
of quarters we will have when we get  
to this Fort Riley.

ROB  
I believe there was mention of a  
small house for each married officer.

JANE  
A house of my own. I've longed for  
such a thing for years.

Jane thinks a bit before speaking again.

JANE (CONT'D)  
Will you be gone much?

ROB  
I'm told that depends on how much  
trouble the Indians are and whether  
or not an outlaw strikes in the area.

JANE  
What about settlers traveling out  
west?

ROB  
From what we were told, a lot of the  
settlers are going to the area around  
the forts so there should be plenty  
of company for you besides the  
officers' wives.

EXT. HENDRICKS' RANCH -- MORNING - PRESENT

MARY HENDRICKS, dressed for a funeral, rushes out of the house. She's in her late teens or early twenties, climbs into the waiting buggy that someone had hitched for her and tied to the porch railing.

HENDRICKS (O.S.)  
Where are you going?

Hendricks comes around the corner from the barn.

MARY

I'm going into town for Mr. Daniel's funeral.

HENDRICKS

Why would you go to that rancher's funeral? You know I am trying to buy that land.

MARY

I know that, Father, but Jane and I are friends.

HENDRICKS

Well if you feel that strongly then why don't you take Hale with you.

Mary visibly shrinks but puts on a brave face.

MARY

If you insist.

HENDRICKS

I insist.  
(shouting)  
Hale!

The ranch hand known as Hale comes running from the barn at Hendricks' bellow.

HALE

Yes, sir?

HENDRICKS

I want you to drive Mary into town and wait while she attends a funeral.

Hale jumps into the buggy and takes the reins.

HALE

Yes, sir.

Hale drives the buggy down the drive.

HENDRICKS

(shouting again)  
Drew! Jimmy!

Drew, a forty something life-long cowboy, and Jimmy, a twenty something cowboy who is well on the way to being Drew in a few years, come running from the corral.

DREW

Yes, boss?

HENDRICKS

Saddle three horses and pack your bed rolls. We have a ranch to take over.

DREW

Yes, boss.

Drew goes straight to the stable to do as ordered.

JIMMY

What are you planning?

HENDRICKS

While the widow is away, I'll take the land that belongs to me.

JIMMY

Excellent plan, boss.

HENDRICKS

I thought so.

Hendricks looks at Jimmy and realizes Jimmy should be helping Drew.

HENDRICKS (CONT'D)

Don't you have a horse to saddle.

JIMMY

Yes, boss.

Jimmy rushes into the barn to do as told.

EXT. DANIELS' RANCH - YARD -- AFTERNOON

Jonas crosses the yard to the house. He pauses when he sees a cloud of dust from horses moving his way. He nervously fingers the latch on his holster, ready to draw his guns if necessary. Hendricks rides up the drive flanked by Drew and Jimmy.

HENDRICKS

Deputy Carter? What are you doing here?

JONAS

I'm taking care of the ranch while Mrs. Daniels is in town for the funeral.

Jonas surveys the five men that Hendricks brought with him.

JONAS (CONT'D)

What do you want?

HENDRICKS

I was just going to pay my respects to Mrs. Daniels and offer to help her relocate back to her family back East.

JONAS

Why?

HENDRICKS

I thought at a time like this, she might need her family.

JONAS

That's very kind of you, but I believe that Mrs. Daniels intends to stay here and continue ranching.

HENDRICKS

How do you know that?

JONAS

Because Jane didn't say anything before she left for town. I'm surprised you didn't see her there as they left yesterday.

HENDRICKS

Jane is it? How interesting.

Jonas realizes his mistake.

JONAS

I mean did Mrs. Daniels imply anything else when you and I came out here for the back payments?

HENDRICKS

No she didn't. Stubborn woman that she is.

Hendricks turns to address his men.

HENDRICKS (CONT'D)

Lets head out.

The men wheel their horses around and ride off. Hendricks turns to Jonas once more.

HENDRICKS (CONT'D)

You tell *Jane* that I expect either full payment or her to leave the property by Friday.

Without waiting for a reply, Hendricks follows his men in leaving the property.

JONAS  
(calling after  
Hendricks)  
I'll tell her.

INT. DANIELS' KITCHEN -- MORNING

JONAS  
That was fine meal, ma'am.

JANE  
Thank you, Mr. Carter.

Jonas stands and takes his dishes to the sink. He turns to face Jane and the kids.

JONAS  
Now I'm afraid I have to go.

He walks out the door.

EXT. DANIELS' RANCH - PORCH -- CONTINUOUS

Jane follows Jonas out the door.

JANE  
I wanted to thank you for taking  
such good care of the ranch.

JONAS  
It was a right pleasure.

He looks out at the horizon.

JONAS (CONT'D)  
Though if at all possible I wouldn't  
wait to pay off Hendricks. He was  
out here yesterday saying you have  
till Friday to pay the full mortgage  
owed or you'll have to leave the  
property.

JANE  
I'll have to go into town and get  
the money from Mr. Caufield tomorrow.

JONAS  
I'll go with you since I doubt  
Hendricks will take that with good  
grace.

JANE  
You're right. I'll hitch up the  
wagon after morning chores and leave  
Thomas and Emmaline with Mrs. Caufield  
and we can walk down to the bank and  
pay him.

JONAS

I'd also bring your copy of the mortgage agreement with you so that I can enforce the terms. I wouldn't put it past him to try to sneak some hidden fees in to make you get off this land.

JANE

You think he'd do that?

JONAS

It's what I'd do if I were as unscrupulous as Hendricks and I wanted your land as badly as he does.

JANE

I have always wondered why he wants this land.

JONAS

He could believe that there is still gold in your section of the stream.

JANE

There is but only a little dust. It doesn't amount to much which is why Rob never seriously tried panning for it. He only did when we as a family took summer meals by the stream to cool off.

JONAS

Well you know that but maybe Hendricks believes there's more. Or maybe he believes the railroad will be building through here so that the land will become more valuable.

JANE

That makes a certain amount of sense.

Jonas steps of the porch.

JONAS

Now, I really must be going.

JANE

I'll be in town first thing in the morning so I can pay Hendricks off.

Jonas disappears into the barn.

EXT. TOWN -- MORNING

Jane drives the wagon down the street stopping before a nice two story house.

EXT. CAUFIELD HOUSE - PORCH -- CONTINUOUS

Mrs. Caufield rushes out to the porch.

MRS. CAUFIELD

Jane, dear, is something wrong? We weren't expecting to see you again for a few weeks.

JANE

No, Alice. I just have business in town. I was wondering if Emmaline and Thomas could spend the morning with you?

Thomas jumps down from the wagon and helps Emmaline down.

MRS. CAUFIELD

You two come this way, Anabelle and I were just about to start making some bread.

She ushers them into the house.

MRS. CAUFIELD (CONT'D)

(over her shoulder to Jane)

You just get back here when your business is taken care of. Don't worry about the children. Anabelle will be happy to have them to keep her company again so soon.

Jane turns the horses towards the street and continues to the Marshall's office.

EXT. MARSHALL'S OFFICE -- MOMENTS LATER

Jonas sits, waiting for her when Jane drives up. He stands and walks over to her. She hands him the reins, which he loops around the hitching post in front of the building.

JONAS

Morning, Mrs. Daniels.

JANE

Morning, Deputy Carter.

Jonas lifts her down from the wagon. Once on solid ground she grabs her reticle.

JONAS

Shall we be off?

He offers her his arm. They head down the street with Jonas walking on the street side of the board walk to protect her from splashes of dust and mud.

EXT. BANK -- MOMENTS LATER

Jane and Jonas arrive in front of their destination- the Bank.

JANE

I'm not certain I can do this.

Jonas looks at her encouragingly.

JONAS

Yes, you can. I'm here and I will not let anything happen to you. If I did what kind of Deputy Marshal would I be?

JANE

You're right. Mr. Hendricks would never do anything in town, in the middle of the morning, with a deputy as witness.

Jane opens the door and sails through.

INT. BANK -- CONTINUOUS

The bank has a few customers and two tellers, but Hendricks isn't visible.

Jane joins the line.

JONAS

What are you doing?

JANE

I'm waiting in line to take care of my banking.

JONAS

You don't stand in line for this kind of banking.

JANE

Then where do I go?

JONAS

You go to Hendricks' office.

JANE

Oh.

Jonas leads her to the only normal interior door in the room. They knock.

HENDRICKS (O.S.)

Yes, Sam?

INT. BANK - HENDRICKS' OFFICE -- CONTINUOUS

The room is on the imposing side of typical offices of the era. The window directly behind Hendricks has a view of the train yards and the stockyards. The furniture is dark gleaming wood and leather upholstery with bright brass studs.

Jonas opens the door and peaks in.

JONAS

It isn't Sam.

Hendricks looks up mildly surprised.

HENDRICKS

What can I do for you, Deputy?

Jonas enters fully and Jane is right behind him.

JONAS

I'm here as an official witness.  
Mrs. Daniels has business with you.

Jane has gained enough confidence to step directly in front of the seated Hendricks.

JANE

Mr. Hendricks, I am here to pay off  
the mortgage on my ranch.

HENDRICKS

You have the remaining eight hundred?

Hendricks shuffles some papers.

HENDRICKS (CONT'D)

Plus fees?

Jane rummages in her reticule and withdraws the mortgage papers.

JANE

I have the money, but the mortgage  
papers Rob had never mentioned any  
fees.

She sets them on the desk.

JANE (CONT'D)

Would you point to the part that  
mentions fees?

(she bats her eyelashes  
and pretends to be a  
weak-willed woman.)

After all, I'm only a woman and can  
never understand the complicated  
financial matters of men?

Hendricks pulls the papers he had moved to the front. He points to a paragraph.

HENDRICKS

Right here, "A penalty fee shall be assessed for paying the balance of the loan early in the amount of an extra two quarters of payment." It is quite clear, Mrs. Daniels.

Jane spreads her copy out and scans it.

JANE

I do not find that sentence on these papers.

JONAS

Let me look at those.

Jonas reads both sets.

JONAS (CONT'D)

Mrs. Daniels is right. Her copy of the mortgage mentions no fees. So let her pay the mortgage off.

HENDRICKS

(like the cat that  
finally got the canary)  
I'm afraid that one copy is enough for a binding contract.

He turns to the last page and points to the signature.

HENDRICKS (CONT'D)

Is that your late husband's signature, Mrs. Daniels?

Jane examines it closely.

JANE

Yes, that is Rob's signature.

JONAS

Then I am afraid, Mr. Hendricks is correct, one copy is enough to count as a binding legal contract.

HENDRICKS

I am so sorry, Mrs Daniels, but I'm afraid that you have a \$180 balance before the mortgage can be paid off. The next payment will be due on schedule.

Jane looks like she is about to say something but Hendricks cuts her off.

HENDRICKS (CONT'D)

Now I have a lot of work to do, so  
have a pleasant day.

Jonas interrupts.

JONAS

We will leave you to your work once  
you make out a receipt for the money  
that Mrs. Daniels just paid you and  
write a new contract stating that  
once she pays the \$180 in fees she  
owns her land free and clear.

Hendricks blusters.

JONAS (CONT'D)

I will naturally serve as witness  
and require a copy as well the one  
you provide Mrs. Daniels.

HENDRICKS

Very well.

He takes out three new sheets of paper and starts to write.

EXT. TOWN -- LATER

Jane and Jonas leave the bank and start to walk back to the  
Marshal's office.

HENRY (O.S.)

Janie. Janie. Is that you?

Jane turns around and peers intently at the well dressed and  
obviously Eastern gentleman.

HENRY (CONT'D)

Don't you recognize your little  
brother?

Jane rushes into his open arms. He hugs her fiercely for a  
moment before she steps back.

JANE

Of course I recognize you, you ninny.  
I'm just surprised to see you here  
of all places.

HENRY

How could I not come to see my sister  
in her hour of need?

He looks over at Jonas.

HENRY (CONT'D)

Won't you introduce me to your friend?

JANE

(flustered)

Henry, this is Deputy Marshal, Jonas Carter. Jonas this is my little brother. . .

HENRY

Not so little any more. I'm taller than you.

JANE

All right, my younger brother, Henry Morrow, Attorney at law.

HENRY

(shaking Jonas' hand)  
Deputy.

JONAS

Mr. Morrow. I'm very glad you're here. Jane could use an attorney.

HENRY

Janie, what kind of trouble have you gotten yourself into now?

JANE

I'm not in trouble so much as having trouble paying off the ranch's mortgage.

HENRY

What?

JONAS

This is not the place to discuss it, the whole town doesn't need to know.

JANE

Jonas is right. Why don't you and he head down to the Marshal's office while I go retrieve Thomas and Emmaline. Then we can go back to the ranch?

HENRY

Sounds like a plan.

The two men head down to the Marshal's office while Jane heads to the Caufields'.

HENRY (CONT'D)

So what kind of trouble is Janie having?

Off Jonas filling him in-

CUT TO:

INT. DANIELS' KITCHEN -- NIGHT

Jane and Henry sit around the table drinking coffee. Thomas and Emmaline have gone to bed.

JANE

Now tell me, Henry, why are you really here?

HENRY

Your telegram really sent Mother into a fit. She kept going on about 'My poor baby. All alone out there with those two children.' Father and I agreed that I should come out here and see if I couldn't persuade you to come back to Boston. It was the only way to keep Mother from demanding to come out here and take you home herself.

JANE

I am home.

HENRY

I meant Boston and your family.

Jane gets up and paces.

JANE

I know what you want. But this is my home now. Rob died for it. I am not willing to leave.

HENRY

I thought you might feel that way. I won't ask you again to move back to Boston. . .

JANE

Thank you.

Jane stops pacing.

HENRY

So I am just going to have to set up a law practice here.

JANE

You're going to do what?

HENRY

Establish a practice in Central Point.

Jane flings her arms around his neck and hugs him tight before releasing him. She leans back with her hands still on his shoulders.

JANE

What about the firm you were working for in Boston?

HENRY

I was just a law clerk there but here I can be the lawyer with my own clients.

Jane drops her hands and sinks down to her seat at the table.

JANE

Well you have at least one already.

HENRY

Then you'll let me deal with this Hendricks?

JANE

Do what you think is best. I've tried but I'm afraid I don't even know the game he is playing let alone the rules.

HENRY

Then in the morning I will go and pay off the remaining money and make sure that Hendricks signs papers giving you the ranch free and clear.

JANE

What!! I can't let you do that.

HENRY

Why not?

JANE

It is too much money. I can't ask you to pay that.

HENRY

I have the money saved up and I can't think of a better use than helping secure the home of my sister and her children.

JANE

What about a place of your own?

HENRY

I was planing on staying here for awhile. If you want me here that is.

JANE

Of course I want you here, but how will you manage your practice from here?

HENRY

I'll find a way. Just for a year or so then I'll get a place of my own. Besides I have more than enough money saved up to make do until my practice takes off.

JANE

I still can't let you pay off my debt.

HENRY

I want to. If it matters to you so much I'll write out terms and you can owe me the money.

JANE

Fine. But only if I pay it back with interest.

HENRY

I wouldn't have it any other way. We'll talk more after I see your banker tomorrow.

Jane gets up from the table to go to bed, but she turns before she would enter her room.

JANE

I really am glad that you're here Henry.

HENRY

I know. I'll see you in the morning then.

JANE

Right. Good night.

Jane goes through the door and shuts it.

INT. BANK -- MORNING

Henry strides into the bank, looking like the big city lawyer he was up 'til a week ago. A teller, CLARENCE, looks up and addresses Henry.

CLARENCE

May I help you, sir?

HENRY

I need to see Mr. Hendricks.

CLARENCE

Do you have an appointment?

HENRY

No. I'm new to town.

CLARENCE

If you'd like to open an account,  
then I can help you, Mr . . . ?

HENRY

Marrow. Henry Marrow. And I would  
really rather speak with Mr.  
Hendricks.

Hendricks peeks out of his office.

HENDRICKS

Is there something wrong, Clarence?

CLARENCE

I was just explaining to Mr. . . .

HENRY

(interrupting)  
Marrow

CLARENCE

(ignoring him)  
Marrow here that I could help him  
open an account but he was insisting  
on speaking to you.

HENDRICKS

I see.  
(turning to Henry)  
Well, since I'm here why don't you  
and I step into my office and take  
care of business.

Hendricks leads the way into his office.

INT. BANK - HENDRICKS' OFFICE -- CONTINUOUS

Hendricks moves to sit behind his desk and motions for Henry  
to take the chair facing him.

HENDRICKS

(condescendingly)  
So, Mr. Marrow, what is so important  
that Clarence couldn't help you with  
it?

HENRY

Well, Mr. Hendricks. . .

HENDRICKS  
(false geniality)  
Roy, please.

HENRY  
Roy, then.

Before Henry can get any further into his explanations, Hendricks opens the humidor on his desk and withdraws two cigars.

HENDRICKS  
Cigar?

HENRY  
No thanks. As I was saying, Roy, I am not here to open an account but to represent the wishes of my client.

HENDRICKS  
Your client?

HENRY  
Yes, I am a lawyer and I have been hired to take care of some business for my client.

HENDRICKS  
Just who is this client?

HENRY  
Mrs. Jane Daniels.

HENDRICKS  
(surprised)  
I thought Mrs. Daniels had no money or else she would have paid off the remaining money she owes me.

HENRY  
How Mrs. Daniels is taking care of her bill with me is none of your concern. What is your concern is that I am here to pay off the remaining money.

Henry pulls out a pre-counted wad of cash out of his inner suit pocket and lays it down on the desk.

HENRY (CONT'D)  
I believe that \$180 was what is owed.

He reaches into the pocket again and this time withdraws the folded contract from the day before, he sets it next to the cash.

HENRY (CONT'D)

I believe all you need to do is sign the bottom of this contract noting that the balance has been paid in full.

HENDRICKS

(backed into a corner  
and not liking it)

I will just as soon as I count the money to make sure. You don't mind?

Hendricks picks up the cash.

HENRY

Not at all. In fact I insist on it.

Hendricks counts it. It is all there. He puts it in his inner jacket pocket. Hendricks pulls out his copy of yesterday's new contract out, of his right desk drawer, and sets it next to the other one.

HENDRICKS

(signing the contracts)

Of course, if Mrs. Daniels has entered into some sort of illicit relationship with you just to pay this off, she could have just mentioned her willingness to me yesterday and I would have been accommodating.

HENRY

(keeping his face  
impassive)

I believe you have gotten the wrong impression of my relationship with Jane.

HENDRICKS

Oh? Just what is your relationship with *Jane* then?

HENRY

Besides being her lawyer you mean?

Henry takes the pen and signs the contracts before blowing on the ink to dry it.

HENDRICKS

Yes. Besides the fact that you are her legal counsel.

HENRY

She is my older sister.

HENDRICKS

(shocked)  
Sister?

HENRY

Yes.

Henry takes his copy of the contract, folds it and puts it back in his jacket pocket.

HENRY (CONT'D)

If you try anything else to force my sister and her children off of what is legally her land now, I will bring the full force of the law down on you. Good day, Roy.

Henry sails triumphantly out of the office while Hendricks tries to process what just happened.

INT. BANK -- CONTINUOUS

Henry walks through the bank and waves at Clarence.

HENRY

Good day, Clarence.

Clarence looks up not sure what to say but before he can form any words, Henry has opened the outer door and collides with MARY HENDRICKS.

MARY

Oooff!

Henry looks into Mary's eyes and the rest of the world fades and stops for a split second.

HENRY

Pardon me, Miss . . . ?

MARY

Hendricks. Mr. . . . ?

HENRY

Marrow.

Henry gets up.

HENRY (CONT'D)

(pauses briefly as  
name rings a bell)  
Hendricks? As in the owner of this  
bank is . . .

Henry extends a hand to Mary and helps her up, and keeps a hold of her hand.

MARY

My father. Yes. Are you new to town?

HENRY

How did you guess?

MARY

I haven't seen you around here before therefore you must be new.

HENRY

Makes sense. I arrived yesterday and am staying with my sister and her children out on her ranch.

MARY

Oh? Will she let you come visiting?

HENRY

My sister is Mrs. Daniels.

MARY

I was so sorry to hear about Mr. Daniels. Is that what brings you out here?

HENRY

Yes. Our parents were worried so I was elected to come and make sure Jane and the children were all right.

MARY

How long do you plan to be out here?

HENRY

I'm thinking of making it permanent.

MARY

Then I shall be seeing more of you?

HENRY

You can count on it.

Mary realizes just how long she has been standing there conversing with Henry, so she looks around for her dropped reticule and reaches for it but Harry gets it first.

MARY

I have to go, but you be sure to give Mrs. Daniels my condolences.

HENRY

I will do that.

Henry hands the reticule back to Mary.

HENRY (CONT'D)

Here you go, Miss Hendricks. I'm sure I will be seeing you around town.

Henry saunters off as Mary watches him go. After he rounds a corner a few blocks down, Mary ducks in to the bank.

INT. DANIELS' KITCHEN -- LATER

Henry walks in and sits down at the table and watches his sister prepare dinner for them all.

HENRY

I went into town today.

JANE

I know you said you would at breakfast. What happened?

HENRY

I ran into a young woman. Literally.

Henry sits on the bench at the table.

JANE

(playing along)  
Who did you meet?

HENRY

She said she was Miss Hendricks. She didn't mention a given name.

JANE

You mean Mary. She is a nice enough girl too bad her father is . . .

HENRY

Such a pain in the . . .

JANE

(in mock horror)  
Henry Marrow! Watch your language.

HENRY

Sorry, Jane, but it is true Old Man Hendricks is a real piece of work. He actually tried to insinuate that you and I had some sort of Devil's bargain.

JANE

What? That is ridiculous. You did set him straight on that count.

HENRY

Of course.

JANE

So are you going to call on her?

HENRY

I plan to, if it is all right with you.

Jane puts the stew kettle on the back of the stove to cook and wipes her hands on her apron before taking it off.

JANE

I'm not sure, I'm the one whose permission you need, but if you want it you have it.

She hangs the apron on its peg.

HENRY

Thanks. I will work around her father.

INT. DANIELS' KITCHEN -- MORNING

Thomas, Emmaline, and Henry eat at the table. Jane's place is set but she is not there. In fact she looks like the food on her plate is the last thing she wants to see.

THOMAS

Ma, aren't you eating?

JANE

I'm not hungry.

THOMAS

Then may I have it?

JANE

Go ahead.

She looks outside and then back to the table.

JANE (CONT'D)

I think I'm just going to start on the chores.

Jane leaves. The others exchange glances but continue with their breakfast.

EXT. DANIELS' RANCH - YARD -- LATER

Henry comes outside and looks around for Jane, but doesn't see her. He looks around and takes in the sight of the ranch and surrounding countryside in the early morning.

Jane comes around the house from the direction of the outhouse, wiping her mouth on the back of her hand.

She goes over to the pump in the yard and pumps a bucket full of water. She takes the dipper and dips it into the water she looks up and sees Henry. When he doesn't speak she gives him a grateful look and drinks one dipper of water.

HENRY

So what do you want me to do today?

JANE

I thought I'd check the fences with Thomas and you'd give Emmaline her school lessons.

HENRY

Jane, are you sure you're in any condition to go riding around the ranch all day?

JANE

(looking like she'd  
explode if only she  
had the energy)

What do you mean my condition? I am in better shape to ride than you. Have you done much riding?

HENRY

(properly put in his  
place)

No. Neither have I done much teaching.

JANE

But the worst going over Emmaline's lessons will give you is a headache. If you went with Thomas, you wouldn't be any good to me for a week.

HENRY

And this is all about what is good for you, right?

JANE

(only half joking)

That's right.

HENRY

Then how good is it for you to not eat or sleep?

JANE

I eat, just not first thing in the morning. And I sleep.

HENRY

I'm not talking about the nap  
yesterday afternoon. When was the  
last time you slept through the night?

JANE

When did you get so bossy?

HENRY

You're ignoring the questions, but  
to answer yours I got bossy when  
Mother and Father sent me out here  
to take care of you.

JANE

Take care of me? I don't need to be  
taken care of. I just need to check  
my fences and for you to teach  
Emmaline. She's studying the parts  
of speech. Today it is adverbs.

Thomas comes out of the house and looks at his Ma and his  
Uncle and makes a bee-line for the barn.

JANE (CONT'D)

So are you going to help with Emmaline  
or am I going to have to do that  
too?

HENRY

All right. Emmaline and I will get  
along just fine.

(beat)

Are you going to be back for lunch?

JANE

I don't know.

Jane looks at Henry. He scowls.

JANE (CONT'D)

Fine, I'll go wrap a couple of  
biscuits and a couple of apples to  
take with us.

She storms into the house but Henry can't resist the last  
word.

HENRY

(calling after her)

Good. I'll go help Thomas with the  
horses.

INT. DANIELS' BARN -- CONTINUOUS

Henry calmly enters the barn. He stands just inside the  
door 'til his eyes adjust to the dimmer light.

He spies Thomas at the far stall.

Thomas is lifting the saddle from the stall onto the horse.

THOMAS

Uncle Henry, is there something wrong  
with Ma?

HENRY

No, not really. She's just having a  
hard time right now, so take extra  
care of her.

THOMAS

Ok.

(beat)

I wish you were riding with me today.

HENRY

I do too but your Ma has a point.

Thomas sulks.

HENRY (CONT'D)

I don't really know how to ride yet  
and until I do I wouldn't be much  
help.

Thomas brightens with an idea.

THOMAS

I could teach you. In the evenings.  
If you want.

HENRY

I'd like that. The sooner I can  
ride the sooner I can be of more  
help to you and your Ma.

Henry looks at the next stall where another saddle is waiting  
on the railing.

HENRY (CONT'D)

How about you give me my first lesson  
and show me how to saddle a horse  
properly?

Thomas grins at him.

EXT. DANIELS' RANCH - PASTURE -- LATER

Jane and Thomas ride the fence line.

THOMAS

Ma.

JANE

Yes, son?

Thomas points to the downed fence.

THOMAS

Look.

JANE

Sam Kirkland is not going to be happy  
when he finds out.

Thomas tosses the reins to his mother and hops down.

JANE (CONT'D)

Be careful, son.

THOMAS

(exasperated)

Ma.

He inspects the barbed wire carefully.

THOMAS (CONT'D)

It looks like it was cut recently.

JANE

It was deliberate.

THOMAS

Who could have done such a thing?

JANE

I have an idea.

Thomas looks around and sees some signs of a few cattle having  
crossed into the neighbor's land.

THOMAS

I think we are going to have to round  
up some cattle before we can repair  
this. I wonder how many?

JANE

It doesn't matter. One is too many.

Jane sighs.

JANE (CONT'D)

I'll see Mr. Kirkland and get the  
cattle if you repair the fence.  
Think you can do that by yourself?

Thomas swings back up into the saddle and Jane hands him  
back his reins.

THOMAS

I know I can. I helped Pa often  
enough.

Thomas turns his horse and gallops in the direction of the house. Jane smiles and follows after him at a less break neck speed.

INT. DANIELS' KITCHEN -- AFTERNOON

Henry and Emmaline sit at the table with her school books and slate spread out around them.

KIRKLAND (O.S.)

Mrs. Daniels!

Henry looks up from watching Emmaline write on her slate.

HENRY

I'm going to see who that is, I want  
you to stay here.

EMMALINE

That's Mr. Kirkland. He's our  
neighbor. He's alright most of the  
time except when the cows get out  
and into his orchard.

KIRKLAND (O.S.)

MRS. DANIELS!!

EMMALINE

I'd better come with you, he sounds  
pretty mad. He always says he wished  
he had a daughter to spoil so he  
likes me.

HENRY

All right but you stay close.

Henry gets up and grabs the shot gun in the corner and goes outside with Emmaline close on his heels.

EXT. DANIELS' RANCH - YARD -- CONTINUOUS

KIRKLAND

MRS. DANIELS!!!!

Henry takes up a position on the porch with Emmaline standing beside him.

HENRY

Can I help you?

KIRKLAND

You're not Mr. Daniels and you're certainly not Mrs. Daniels so I don't think so.

HENRY

I'm, Henry Marrow, Mrs. Daniels' brother and her lawyer, so again I ask can I help you?

KIRKLAND

I'm glad Jane has someone here to help out. I don't know if she could make it otherwise.

HENRY

Well she has the help.

KIRKLAND

Like I said. I'm glad to see it.

Kirkland notices Emmaline and softens towards her.

KIRKLAND (CONT'D)

How are you today, Miss Emmaline?

EMMALINE

Very well, sir, thank you for asking.

HENRY

What was it you wanted to see my sister about?

KIRKLAND

Some of her cattle got out into my orchard.

HENRY

Did they do any damage?

KIRKLAND

Not yet, but I had to have some of my men round them up and put them in the corral and that means my horses have to be shut in the barn eating through some of their winter stores.

HENRY

I'm sure Jane will come and get the cattle as soon as possible and replace the feed you used.

KIRKLAND

I don't mind the feed I just want the cows gone.

HENRY

I'll make sure Jane gets the message.

Kirkland mounts his horse.

KIRKLAND

It was nice meeting you Marrow.  
Good day, Miss Emmaline.

He wheels his horse around and rides off.

Henry spies a dirt track coming towards them from the opposite direction. He tightens his grip on the shot gun at his side but doesn't raise it.

The dirt trail resolves into Thomas who slows his horse as he gets close to the house. He dismounts and ties the horse to the porch rail.

THOMAS

Who was that?

EMMALINE

Mr. Kirkland.

THOMAS

Let me guess, he was here to complain about our cattle in his orchard.

EMMALINE

How did you know?

THOMAS

Ma and I found the fence down in the east pasture. I better get the wire from the barn and fix the fence so I can help Ma round up the cows.

Thomas takes off towards the barn but Henry calls out to stop him.

HENRY

Thomas.

THOMAS

Yes, sir?

Henry motions for him to come back and he does.

HENRY

Speaking of your Ma, where is she?

THOMAS

I guess she'll be along soon. I rode at a gallop to get here and back sooner so I could help her.

HENRY

Are you sure she was following behind you?

THOMAS

I saw her start out behind me. She's a good rider. She'll be here. She just doesn't like to gallop. Why all the questions? Is there something wrong with Ma?

HENRY

Nothing that I know of. I just worry. I'm used to the city where if something happens there are people around. This vast stretches of land with only family on it is new.

Thomas resumes his trek to the barn, muttering about 'city folk' and leading his horse.

Jane comes riding into the yard before Henry can go after Thomas.

HENRY (CONT'D)

You all right?

JANE

I'm fit as a fiddle. Why shouldn't I be?

HENRY

I was beginning to worry when Thomas came riding in as if the hounds of Hell were after him and you were no where to be seen.

Jane dismounts and chuckles.

JANE

That is a very apt description if a impolite one.

HENRY

Sorry. I forgot I was in the company of a 'lady'. I thought I was with my bossy sister.

JANE

You are. Thomas likes to ride all out when he gets the chance. I prefer a more sedate pace. Sorry if that worried you.

Jane leads her horse to the trough and lets him drink.

JANE (CONT'D)

So how was your morning?

HENRY

Emmaline is a very bright girl. We breezed through her work.

JANE

She always does. So what do you have planned for this afternoon?

Jane takes her canteen from its place by the saddle bags and fills it while listening to Henry.

HENRY

Emmaline wants to cook supper.

JANE

Pardon?

HENRY

She knows you'll have to be busy all afternoon, particularly since she was out here with me when Kirkland came by to demand someone pick up the cows that had gotten loose in his orchard.

She replaces the now filled canteen.

JANE

I should have known he'd be over here first thing to demand I round up the cattle. I better get on that.

She leads her horse away.

Henry grabs the bridle and holds the horse still as Jane wearily swings up into the saddle.

HENRY

Actually he was pretty civil. He has the cattle in his corral and is put out because now his horses are in the barn but all in all he seemed rather understanding.

JANE

Thank heavens for small favors. Still it looks like I need to ride into town before I go get my beeves.

Jane settles into the saddle for the ride.

JANE (CONT'D)

Emmaline can start dinner.

(MORE)

JANE (CONT'D)

She knows how, but please keep an eye on her when she is building up the fire in the stove.

Henry lets go of the bridle.

HENRY

Don't worry about a thing here. I'll make sure she doesn't burn the house down.

JANE

Thanks for the image. Just what I need to worry about the house burning down. I never even thought of that.

HENRY

What are brothers for?

Jane sighs.

HENRY (CONT'D)

You have nothing to worry about here. Go do what you need to do. Emmaline and I will be fine.

Jane spurs her horse on and takes off towards town at a brisk trot.

Thomas comes out of the barn with a coil of barbed wire and leading his father's horse. He notices the dust trail.

THOMAS

Was that Ma?

HENRY

Yeah. That was your Ma.

THOMAS

Where is she headed?

HENRY

Town. She wants to get some help to drive the cattle here from Kirkland's.

THOMAS

Good.

HENRY

Good?

THOMAS

If I hurry I can fix the fence and beat her over to the Kirkland's.

Thomas quickly swings up onto the horse and gallops off.

Henry stares after the dust trail.

INT. DANIELS' KITCHEN -- EVENING

The Danielses, Henry, and Jonas sit around the table with the remains of supper on their plates.

JONAS

Well, Miss Emmaline, that was as  
tasty a meal as I've ever et.

Emmaline beams proudly but shyly under the praise.

JANE

Yes, dear. That was wonderful.

EMMALINE

Thank you, but I had help.

Three disbelieving faces swing to look at Henry.

HENRY

I only monitored the fire in the  
stove and reminded her that when it  
comes to salt less is more.

JANE

How did you know that?

HENRY

I clearly remember when you were  
learning to make biscuits. I may  
have been only six but those inedible  
salty lumps made quite the impression.

His face screws up in exaggerated disgust at the memory.

HENRY (CONT'D)

I can still hear Mother telling you,

HENRY (CONT'D)

(doing a perfect  
impression of Mrs.  
Marrow)

'Jane, dear, when it comes to salt  
less is more.'

Jane laughs at the memory- the first real laugh in weeks.

JANE

And I said 'Then why use any?' And  
Mother explained it.

Jane stands up and clears her dishes, then comes back for Henry's but before removing the dishes she affectionately pats his shoulder.

JANE (CONT'D)

Someday, Henry, you're going to be a great father.

Henry pats her hand where it rests on his shoulder.

HENRY

Thanks, sis.

He gets up and takes his own dishes to the sink. Thomas follows suit. Emmaline hops up with her dishes and Jonas's.

HENRY (CONT'D)

We've got the dishes covered, Jane. Why don't you and Jonas go enjoy the evening air?

Jonas stands and opens the door for Jane. She collects her basket full of mending and sweeps through the door.

EXT. DANIELS' RANCH - PORCH -- CONTINUOUS

Jonas shuts the door and takes the chair that Jane is not occupying.

Jane is mending a pair of Thomas's pants and watching the sunset.

JONAS

I'm trying to figure out weather or not your brother is trying to play matchmaker.

JANE

(shocked)

Henry is just trying to get me to rest. He worries.

JONAS

Why is he worrying?

JANE

He's never been around a woman who is increasing before so he worries.

JONAS

(his turn to be shocked)

You're increasing? How do you feel about that?

JANE

One last reminder of Rob. I'm happy but sad at the same time. He always wanted more children.

(MORE)

JANE (CONT'D)

Another son to help out around the ranch or another daughter to spoil and help around the house. He didn't care just so long as it was healthy and survived.

EXT. CHURCH - YARD -- AFTERNOON

The doors of the church open and the parishioners spill forth. The ladies bustle to their wagons and retrieve picnic baskets while the menfolk spread the blankets and quilts for their families. The children run and play a seemingly complicated game of tag while weaving in, out and around the adults.

Mary goes to her father's wagon and is lifting her basket down when a voice stops her.

HENRY (O.S.)

Let me get that for you, Miss Hendricks.

She whirls around and looks up into his smiling eyes.

MARY

Why thank you, Mr. Marrow.

Henry lifts the basket down.

HENRY

Where shall I take this?

Mary scans the yard for her father and finds him on the opposite side of the yard. The men clustered around him all seem to be the rough and barely civilized types.

MARY

Over there.

Henry gallantly offers his arm and sets off with her. He leads her around the boisterous children with ease.

Hendricks nods in Henry's direction but doesn't interrupt his conversation. Henry sets down the basket and bows to Mary.

HENRY

I had best go help Jane.

MARY

Go. I'm fine here.

Hendricks wraps up his conversation and turns to his daughter.

HENDRICKS

I get why the Marrow fellow is here  
but what business does his sister  
have for being here. It isn't decent.

MARY

Daddy! Mrs. Daniels is a member of  
the congregation like everyone else  
and as such has a right to be here  
enjoying herself.

HENDRICKS

I still say it isn't decent. Her  
husband isn't even cold in his grave  
yet. Look how she is flirting with  
that Deputy Marshall.

He points to where Jonas helps Henry spread out a large  
blanket while Jane looks on, holding a rather large hamper.

MARY

Mr. Daniels has been dead for over  
two months. Besides I don't think  
she's flirting with him.

HENDRICKS

You, young miss, just want me to  
forget about her scandalous behavior  
so I'll allow her no good brother to  
pay you court.

MARY

He isn't no good.

HENDRICKS

He's a lawyer.

Across the yard, Jonas is helping Henry spread the blanket  
for the Daniels' family.

JANE

So how is Mary today, Henry?

Jonas's head snaps up in surprise.

JONAS

Mary Hendricks?

JANE

Yes, apparently they literally ran  
into each other outside of the bank  
last month. Ever since, Henry has  
been trying to find any excuse to  
see her.

HENRY

Thanks a lot, sis.

JANE

No problem what are big sisters for?

HENRY

Obviously being pains in the r-

JANE

(interrupting)

Henry Thomas Marrow! Watch your language.

Henry throws a mischievous look at Jonas who bursts out laughing.

Thomas and Emmaline come over and start to sit down but Jane takes one look at them and stops them.

JANE (CONT'D)

Have you two washed up?

They shake their heads and skip off to join the line at the wash basin that has been set up next to the pump in the yard.

EXT. CHURCH - YARD -- LATER

Jane packs up the remains of the meal. Jonas and Henry are off talking to some of the town's businessmen, while Thomas and Emmaline have rejoined their friends in playing.

HENDRICKS (O.S.)

Mrs. Daniels, I hear you had quite some trouble last week.

Jane looks up to see Hendricks stand next to her.

JANE

(defensively)

What did you hear?

Jane straightens up and faces him.

HENDRICKS

Just that your cattle escaped into Kirkland's orchard again.

JANE

Yes they did. Only they had help.

HENDRICKS

Why, whatever do you mean?

JANE

Someone cut the wire in the fence. You wouldn't know anything about that would you?

HENDRICKS

I sincerely hope you are not implying that I had anything to do with that.

JANE

Why would I imply such a thing?

HENDRICKS

I have no idea. I just came over to see if I could offer you some assistance-

JANE

(cutting him off)

What kind of assistance could you offer me?

HENDRICKS

I could buy your place so you can afford to go back home- back East.

JANE

If I wanted to go back East I wouldn't need you to buy my place. As for my home, it is here on my ranch not back with my parents in Boston. So I will thank you to take your offers of assistance elsewhere.

HENDRICKS

Fine. But if you keep having trouble don't say I didn't warn you. A ranch is no place for a woman alone.

HENRY (O.S.)

She's not alone.

Henry walks up and wraps his arm around his sister's shoulder.

HENRY (CONT'D)

If any more trouble comes our way, Mr. Hendricks, you'll be the first person we ask about it.

HENDRICKS

That doesn't seem like a very smart thing to say to the father of the girl you want to court.

Hendricks walks away with a smirk on his face as Jane visibly deflates.

HENRY

(calling to be heard  
over the din of  
laughing kids)

THOMAS! EMMALINE! Time to go!

As they wait for the kids to get to them, Henry helps Jane pack up the last of the food and fold the blanket.

INT. DANIELS' BEDROOM -- NIGHT

The bedroom is dimly lit by a small sliver of weak moonlight filtering in through the curtains. Jane and Emmaline sleep sound in the big bed. A dark shadow moves to obscure the light for a moment before it moves. Muffled footsteps sound on the porch.

Jane stirs and begins to wake up. Suddenly there is a lot more light coming through the window and the sound of horses galloping away can be heard. Jane bolts upright, wide awake now, grabbing her shawl off the chair as she jumps out bed and runs to the door.

JANE  
(screaming)  
NO!

She races out of the bedroom, grabbing the shot gun on her way.

INT. DANIELS' KITCHEN -- CONTINUOUS

Henry comes tearing out of the other bedroom, wrapping a gun belt around the waist of his hastily thrown on trousers.

HENRY  
What is it?

JANE  
I'm not sure but something is on  
fire.

Jane races out the door leaving Henry to deal with the children who have followed them into the kitchen.

EXT. DANIELS' RANCH - PORCH -- CONTINUOUS

Jane rushes out onto the porch and stops. There in front of her is the barn on fire. She drops the shot gun and-

EXT. DANIELS' RANCH - YARD -- CONTINUOUS

-runs to the pump and dampens her shawl before rushing into barn.

INT. DANIELS' BARN -- CONTINUOUS

She rushes to the far stalls and opens the stall doors. She jumps out of the way as the horses run past her out of the burning building. The fire is mostly at the back of the building but is growing ever stronger and hotter.

Jane wraps the damp shawl around her, covering her nose and mouth. She moves on to the next stall and sets that horse free.

Henry rushes in with a bandanna covering his nose and mouth. He helps her get the last of the horses free. He is about to leave when he notices Jane isn't leaving. She is struggling to grab saddles off of the racks where they were stored. Henry grabs the second saddle from her.

HENRY

Go. I'll get this.

Jane hands over the saddle and runs to the yard.

He grabs the other saddle and races from the barn.

EXT. DANIELS' RANCH - YARD -- CONTINUOUS

Jane has the saddle by the pump and is re-wetting her shawl. Henry strips off his bandanna and grabs the shawl.

HENRY

Thanks.

He ties the shawl in place and races back in the barn.

Jane fills the trough with water and grabs a bucket and starts to wet down the sides of house, knowing there is nothing she can do about the barn now. Henry will save what he can from the inside of the barn but it won't be much. She must now make sure the fire doesn't jump from the barn to the house.

Thomas and Emmaline come out. Thomas carries another bucket and goes to work dumping water around the house. Emmaline mans the pump, making sure the trough never empties.

After a few more trips rescuing tack and a bag of seed, Henry takes over from Thomas.

EXT. DANIELS' RANCH - PORCH -- MORNING

Emmaline sleeps in one of the chairs and Thomas collapses in the other one. Henry leans against the railing and Jane sits on the steps, still in the soot stained nightgown and shawl. Both watch the smoldering remains of the barn.

Caufield and Jonas ride up.

CAUFIELD

Damn!

Caufield dismounts and ties his horse to the end of the railing.

JONAS

Not another one. That makes two  
last night.

Jonas dismounts and ties his horse as well.

JANE

How did you two gentlemen come out  
this way?

CAUFIELD

We saw the smoke from town and feared  
it may be your ranch.

JONAS

Actually he feared it but I knew it  
had to be your ranch.

JANE

Thank you for your concern but there  
isn't much to be done now.

CAUFIELD

Were the horses in the barn?

HENRY

Yes but Jane and I got them out.  
They went running off- I don't know  
which direction. Was too busy trying  
to get stuff out of the barn to  
notice.

Thomas wakes up at the sound of the voices around him.

THOMAS

I think they went North. At least  
the way Comet was heading  
when I came out here last night.

Caufield swings up onto his horse.

CAUFIELD

I'll go track them down and bring  
them back.

JONAS

Good idea.

Caufield rides off North.

Jonas turns to Jane.

JONAS (CONT'D)

Do you know what happened?

HENRY

I think that is my cue to put Emmaline  
to bed.

Henry picks up the still sleeping Emmaline and carries her  
into the house.

JANE

Thomas, why don't you go to bed too.

THOMAS

I'm ok, Ma. I want to help.

JANE

I know you do son, but right now you  
can help best by getting some sleep  
so you can ride out and check on the  
herd this afternoon.

Thomas gets up and does as bidden.

JONAS

What was that about? I can check on  
your herd for you.

JANE

I know that but if I didn't promise  
him that he could be useful he would  
have argued longer and I didn't want  
him to hear what I suspect.

JONAS

What do you suspect?

JANE

The barn didn't burn down by accident.

JONAS

I figured that. There was no  
lightning last night, and I know  
you're not careless enough to leave  
a lantern burning and that no one on  
this ranch smokes so that leaves  
foul play.

JANE

Thank you for the vote of confidence,  
but I can make mistakes too.

JONAS

I know that, but I think it would be  
a bit too convenient.

JANE

Convenient how?

JONAS

Well, you have been having troubles here and for you to get this careless now would be convenient, don't you think? There is also the fact that there was another barn burned last night too.

JANE

I was thinking the same thing. Besides, there were the footsteps I heard last night before I saw the fire.

JONAS

You heard someone out there by the barn?

JANE

No. I heard footsteps outside my window. It's what woke me up in time to get to the barn to save the horses, all the tack and some seed.

Jonas looks at the small pile of items that had been saved.

JONAS

So I see.

JANE

You said another barn burned last night. Whose?

JONAS

The Brennans'. Joe is over there now investigating.

He takes in her weary appearance.

JONAS (CONT'D)

Why don't I take a look around while you freshen up?

JANE

Thank you. I'll do just that.

Jane give him a watery smile as she stiffly rises and goes into the house.

EXT. DANIELS' RANCH - YARD -- LATER

Jonas pokes around the burned out barn. Now and then he pokes something with his foot or bends down and looks at something. He picks it up and puts it in his pocket.

INT. MARSHALL'S OFFICE -- AFTERNOON

Joe Carter sits at his desk. He has a shiny piece of green glass on the desk in front of him that he turns over and over as he studies it.

Jonas walks in, sets something on the other table, takes off his duster, hangs it on a peg by the door and sits behind the table. He picks up the object and examines it.

MARSHALL CARTER

What do you have there, Jonas?

JONAS

Something I found in the wreckage at the Daniels'.

Carter gets up and brings his object over and examines it in comparison to Jonas'.

MARSHALL CARTER

It looks like they're the same.

Jonas takes a closer look.

JONAS

It would appear so.

MARSHALL CARTER

May I?

Carter gestures to the other object.

JONAS

Sure.

Jonas hands it over.

Carter examines them closely side by side.

MARSHALL CARTER

They look like pieces of a bottle.  
Any idea how they got in the barns?

JONAS

No one at the Daniels' drinks so I doubt the bottle was just left there. I'd say this is a sign the fire wasn't accidental.

MARSHALL CARTER

No one at the Brennans' drinks either.

JONAS

I know who has motive to burn out the Daniels but what about the Brennans?

MARSHALL CARTER

You mean Hendricks? The Brennans  
own their land free and clear.

INT. SALOON - UPSTAIRS BEDROOM -- NIGHT

DAPHNE, one of the saloon girls - young, brunette, and on the pretty side of ordinary, sits on a bed in her corset and pantaloons. She leans back with her hands on the bed behind her. Hale stands just in front of the closed door. He fishes a bill out of his pocket and holds it up where she can see it.

HALE

Daphne, how long will this buy me?

Daphne gets off the bed, slinks over to him and grabs for the bill. Hale transfers it to his other hand and away from her.

DAPHNE

You know how long that buys you.

Hale pulls out another bill and adds it to the other.

HALE

How about this much?

Daphne playfully tries to get at the money while Hale laughs as he holds it out of her reach.

DAPHNE

How do you have that much money now?

HALE

Mr. Hendricks gave me a bonus. So I  
have money to spend on you.

He puts the money on the dresser beside him and starts to remove his shirt.

DAPHNE

What for?

HALE

(smirking)  
The usual.

DAPHNE

What?

HALE

I'm spending the money on you for  
the usual.

Daphne laughs and goes to remove his belt buckle.

DAPHNE

Oh, I know that, but why did Mr.  
Hendricks give you a bonus?

Hale moves back towards the bed and leads Daphne along with  
him.

HALE

Aren't we curious tonight?

DAPHNE

I'm always curious.

The bed hits the back of Hale's legs and he falls on the  
bed, taking Daphne with him.

HALE

Well since you asked so nicely, I  
did a favor for Mr. Hendricks and a  
certain widow will probably be selling  
out and going back east.

Hale runs a hand down the back of her right calf.

HALE (CONT'D)

How about we get down to business.

CUT TO:

EXT. TOWN -- MORNING

Mary rides into town on her horse. She has a carpet bag  
slung over the saddle horn and two bulging saddle bags. She  
rides up to the Marshall's office. She dismounts and ties  
her horse up, then rushes into the office.

INT. MARSHALL'S OFFICE -- CONTINUOUS

Mary bursts into the office. Jonas sits at his desk. He  
catches up on his reading, with his feet on the desk and a  
book in hand.

MARY

I can't stay there anymore.

Jonas removes his feet from the desk. He stands and walks  
over to Mary.

JONAS

Where, Miss Hendricks?

MARY

At the ranch.

Jonas guides her over to the spare chair facing him across  
the desk.

JONAS

Why don't you sit down here and tell me all about it.

Once Mary settles in the chair Jonas resumes his seat.

MARY

Well, Father has always been greedy and played by his own rules but this time he has gone too far.

JONAS

(encouragingly)  
What has he done?

MARY

He ordered the Daniels' barn burned down.

JONAS

Are you sure of that?

MARY

(rushing)  
I was there. He will deny it because he didn't actually order it but his intent was clear. Even I understood what he meant.

JONAS

What exactly did he say?

MARY

He said, "I wonder what Mrs. Daniels would do if her barn burned down? I'm not saying I want it to, but what would she do?"

JONAS

Who did he say it to?

MARY

A bunch of the ranch hands. I'm not sure who but Drew, Jimmy, and Hale were among them.

JONAS

Why those guys in particular?

MARY

They are mostly on the ranch as muscle and intimidation. They certainly scare me.

JONAS

Do you know where you will be staying?

MARY

I hadn't thought that through. I just had to get off the ranch. My Father was gloating that the barn actually burned. I couldn't stand it, so I packed up and left.

JONAS

I think I know someone you can stay with.

EXT. CAUFIELD HOUSE - PORCH -- EVENING

Henry and Mary sit on the double wide porch swing. Henry is gently pushes with his foot. There is a courting candle burning on the table beside Henry, with plenty of time left on it.

MARY

I just couldn't stay there. Not if Father was trying to harm you. I know he wants the Daniels ranch but this is too far.

HENRY

You said he was just posing questions.

MARY

He may have asked questions but he really meant it as an order.

HENRY

Don't think about that now. I only have an hour left to enjoy this moonlight with you before Caufield runs me out of town. He has certainly taken the part of your guardian seriously

Henry slips his arm from the back of the swing to Mary's shoulder.

MARY

(smiling)

Then let's not waste the moonlight.

Mary inches closer to Henry and puts one hand on his chest and her head on his shoulder.

INT. SALOON -- MORNING

The saloon- nearly empty as it is not technically open yet. The owner, BATES, restocks the shelves. Two saloon girls clean the tables and floor.

Marshall Carter walks in, pauses to let his eyes adjust to the dimness, then takes a seat.

MARSHALL CARTER

So Bates, what can you tell me about  
green glass bottles?

Bates, a man in his mid thirties with the years of trying to  
make it in a business that is both wanted and reviled showing.  
He seems crusty and bad tempered but gets along like a house  
afire with the local lawman.

BATES

Which color green? I have both dark  
and light color green.

MARSHALL CARTER

May I see them?

Bates reaches under the counter and pulls out a dark green  
bottle -

BATES

This here is a bottle of porter.

- And a light blue green bottle.

BATES (CONT'D)

And this here be a bottle of ale.

Marshall Carter takes one look at both bottles and takes  
them off the counter. He walks right out of the saloon.

BATES (CONT'D)

(calling after the  
Marshall)

I'll just put those on your tab,  
Marshall.

EXT. TOWN -- MOMENTS LATER

It is mid morning and the town is full of people going about  
their business

Marshall Carter walks down the plank sidewalk carrying the  
bottles of beer. He acts like this is normal behavior.

Some of the men, the ones who work hard for a living and  
play just as hard, smirk. The church going crowd titters.

Marshall Carter is just passing the parsonage when PASTOR  
IRA CHARLES greets him.

PASTOR CHARLES

Good morning, Marshall.

Marshall Carter waves with a bottle, forgetting really that  
he is carrying alcohol around first thing in the morning.

MARSHALL CARTER

Morning, Ira.

Pastor Charles takes in the sight of the Marshall and realizes he is sober so Pastor Charles makes a joke out of it.

PASTOR CHARLES

A little early to be drinking, isn't it, Joseph?

MARSHALL CARTER

(clearly confused)

A- What?

He looks at the bottles in his hands.

MARSHALL CARTER (CONT'D)

Oh. That. These are just some evidence I'm taking to the office.

PASTOR CHARLES

I'm glad to hear it. So I will see you in church on Sunday?

MARSHALL CARTER

Sure thing. See you then.

Pastor Charles waves and Marshall Carter continues the short distance to his office.

INT. MARSHALL'S OFFICE -- MOMENTS LATER

Marshall Carter walks in and places the beer on his desk. Jonas is sitting at his table.

JONAS

A bit early for beer isn't it Joe?

MARSHALL CARTER

You know I went to see Bates and get glass samples.

JONAS

I know. I was just joshing you.

MARSHALL CARTER

Sorry. It's just I got an ear full from the Parson already.

He pulls open a drawer and removes the glass shards. He places them next to the bottles.

MARSHALL CARTER (CONT'D)

Let's see which one matches.

Jonas comes around from his seat and looks at the shards and then the bottles.

JONAS

I think this one.

Jonas points to the light blue green bottle.

MARSHALL CARTER

I agree. Now we need to know who drinks ale.

JONAS

Or more precisely who bought bottles to take home.

INT. SALOON -- AFTERNOON

The saloon is busier than it was in the morning but is not yet the hive of activity it shall be come night fall. A couple of miners sit at the bar. Four ranch hands play cards at a table. The two saloon girls, have been joined by a couple more and hang around the card players.

Marshall Carter enters and takes his seat at the bar.

Daphne keeps looking at Marshall Carter like she wants come over and say something but dares not.

BATES

Marshall, are you here to pay your tab?

MARSHALL CARTER

Sorry, Bates. I'm here to follow up on the evidence I was in here after this morning.

BATES

Well what can I do for you now? Do you need a sample of lager to go with the porter and ale?

MARSHALL CARTER

(chuckling)

No, nothing like that. I need to know who in town drinks the ale in the light blue green bottles.

BATES

Well a number of shop keepers and ranch hands but not that many. Mostly I get whisky and rum drinkers or people who drink the beer I have on tap from the keg.

Marshall Carter thinks.

MARSHALL CARTER

Can you tell me if anyone recently purchased a couple of bottles to take with them?

BATES

Yeah. There was Mr. Gantry the blacksmith. You know him?

MARSHALL CARTER

Yeah, I know Gill. Anyone else?

BATES

There were a few ranch hands. One from the Smith ranch. Three or four from the Hendricks place. Also two from the Kirkland orchard.

MARSHALL CARTER

That's what I thought.

Marshall Carter pulls out a bill and places it on the bar.

MARSHALL CARTER (CONT'D)

Bates, I'll take that lager now.

BATES

Sure thing Marshall.

Off Bates handing him a bottle of lager-

CUT TO:

INT. MARSHALL'S OFFICE -- MORNING

Jonas makes coffee on the small stove in the back of the room. The door opens and Daphne, the saloon girl, walks in. She is dressed in good quality clothes and modestly- she wouldn't stand out in the church this morning if she was inclined to go.

DAPHNE

Deputy Carter, may I have a word.

Jonas puts the coffee pot on the stove and turns around.

JONAS

What can I do for you Miss-?

DAPHNE

Mills. Daphne Mills, that's me Deputy.

JONAS

Well Miss Mills, what can I do for you?

DAPHNE

It is more like what can I do for you. You see I have information for you but I want to be sure that it won't get me into trouble.

JONAS

You won't get into trouble no matter what you have to say.

Jonas gestures to the chair in front of his desk.

DAPHNE

I didn't mean from you. I know you and the Marshall won't do anything to me.

Daphne perches in the chair.

DAPHNE (CONT'D)

I'm more worried about what Hale would say. Or more importantly what he will do.

Jonas walks to his chair and sits.

JONAS

Hale? The ranch hand from the Hendricks place. Why would he harm you?

DAPHNE

Because he wouldn't want me to talk to you. He told me something thinking I wouldn't have the brains to tell you.

Jonas leans forward, she has his undivided attention.

JONAS

What did he tell you?

DAPHNE

Two nights ago, Hale came to see me, upstairs you understand?

JONAS

I understand. Was that so unusual?

DAPHNE

Not him seeing me no, but usually he sees me the first of the month, when he gets paid. Well this is the middle of the month. By this time, he usually has spent his paycheck and doesn't have a penny left.

(MORE)

DAPHNE (CONT'D)

So when he came to see me I asked  
how he had the money.

JONAS

What did he say?

DAPHNE

He said that Hendricks had given him  
a bonus for a job well done.

JONAS

Did he say what that job was?

DAPHNE

Not exactly, but he did say that 'a  
certain widow will probably be selling  
out and going back east'.

JONAS

I get it. Thanks for coming forward.

DAPHNE

You're welcome.

Daphne stands and goes to the door and turns back.

DAPHNE (CONT'D)

But you won't mention my telling you  
will you?

Jonas stands and joins her at the door.

JONAS

I promise.

She extends her hand and Jonas shakes it.

DAPHNE

Well, I will see you around.

Daphne sweeps out of the office.

INT. SALOON -- LATER

Marshall Carter comes in, followed by Jonas. They look around  
and spot a couple card games going on. Drew and Hale are  
two of the four players. Daphne and the other girls circulate  
between the games and the other men drinking at the bar.

JONAS

There they are.

Jonas says gesturing to Drew and Hale.

MARSHALL CARTER

Let's get them.

They walk over to the game with Drew and Hale.

MARSHALL CARTER (CONT'D)  
(addressing Hale)  
How's the game?

Hale barely looks up.

HALE  
Pretty good. I'm up twenty bucks.

MARSHALL CARTER  
Hows about you cash in and come with us?

HALE  
Hows about I don't.

Hale gets up and starts to loom over the Marshall. Jonas steps in and helps intimidate Hale back into his seat.

MARSHALL CARTER  
I could put the restraints on you.

He holds up the handcuffs.

HALE  
I supposes I could cash out and come with you.

MARSHALL CARTER  
Drew could you come with us too?

Drew looks at Hale who gives a barely perceptible nod.

DREW  
Cash me out too.

The dealer cashes in what chips Drew and Hale have.

HALE  
There. Where are we going?

MARSHALL CARTER  
To the Marshall's office.

INT. MARSHALL'S OFFICE -- MOMENTS LATER

Hale sits on the small bunk in the right hand cell. Drew sits in a chair facing Marshall Carter.

MARSHALL CARTER  
Drew, what can you tell me about barn burnings?

HALE

(loudly)

Don't say a word Drew.

DREW

(over his shoulder)

I will say whatever I want.

MARSHALL CARTER

About the barn burnings?

DREW

Mr. Hendricks just asked what Mrs. Daniels might do if her barn was to burned.

MARSHALL CARTER

So Mr. Hendricks never ordered the barn burned?

DREW

Not in so many words but he did give Hale, Jimmy, and me a fifty dollar bonus right after the barns burned.

MARSHALL CARTER

Barns?

HALE

Drew, not another word!

Drew ignores him.

DREW

Yeah. Hale and I went to the Daniels place and Jimmy to the Brennan's.

MARSHALL CARTER

Why the Brennan place?

DREW

We thought if two barns burned maybe no one would suspect us or Mr. Hendricks of planning it.

Marshall Carter gets up, walks around the desk, and pulls Drew to his feet.

MARSHALL CARTER

Thank you Drew, you've been a big help.

Marshall Carter propels Drew to the empty cell.

MARSHALL CARTER (CONT'D)

But since you've confessed to barn  
burning, I have no choice but arrest  
you too.

EXT. HENDRICKS' RANCH -- MORNING

Caufield, Marshall Carter, Jonas, and Kirkland ride in to  
the ranch yard.

MARSHALL CARTER

(yelling from horseback)  
Roy Hendricks! Come out here!

HENDRICKS (O.S.)

(yelling from the  
house)  
I'm not coming out so you can arrest  
me.

Hendricks fires a shot over the heads of the men.

MARSHALL CARTER

(yelling from horseback)  
We're not here to arrest you! We  
just want to talk.

Hendricks fires another shot, this into the ground in front  
of the Marshall's horse.

HENDRICKS (O.S.)

(yelling from the  
house)  
You sure about that? You seem to  
have a posse with you.

MARSHALL CARTER

(yelling from horseback)  
That's just so you would talk and  
not shoot first.

Hendricks shoots again, scaring Caufield's horse. Caufield  
tries to rein in his horse but it is too spook. The horse  
takes off for town taking Caufield with him.

HENDRICKS (O.S.)

(yelling from the  
house)  
Didn't work did it?

Marshall Carter aims his pistol carefully and shoots the  
window just above where Hendricks had been firing from.

MARSHALL CARTER

(yelling from horseback)  
You're not in trouble yet, but if  
you don't cut that out you will be.

Marshall Carter aims again.

MARSHALL CARTER (CONT'D)  
(yelling from horseback)  
The next shot will be lower. Do you  
really want to risk it?

HENDRICKS (O.S.)  
(yelling from the  
house)  
All right. I'm coming out!

Hendricks comes out with his hands up.

HENDRICKS (CONT'D)  
What was it you wanted to talk to me  
about?

JONAS  
Barn Burning.

Marshall Carter turns to hush his brother.

MARSHALL CARTER  
Jonas, I'll handle this.

Marshall Carter turns back to Hendricks.

MARSHALL CARTER (CONT'D)  
Like my deputy said, we'd like to  
talk to you about barn burning.

HENDRICKS  
I wouldn't know anything about that.

JONAS  
Then why would you assume we were  
here to arrest you?

Marshall Carter doesn't silence him.

MARSHALL CARTER  
Very good question. So how about it  
Hendricks?

HENDRICKS  
I see the town Marshall, his deputy,  
and two other men come riding into  
my ranch yard, I conclude that he's  
coming to arrest me. Even though I  
have committed no crime.

MARSHALL CARTER  
We know. You just posed a  
hypothetical question.

HENDRICKS

If you know that then, why are you out here?

MARSHALL CARTER

We're here to tell you that if you ever try to hurt or intimidate Mrs. Daniels again you will be arrested. That clear?

HENDRICKS

Perfectly.

Hendricks brandishes the shot gun.

HENDRICKS (CONT'D)

Now get the hell off my land.

The Posse turns and leaves. Marshall Carter turns for parting words.

MARSHALL CARTER

Stay away from the Daniels.

Before Hendricks can say anything else Marshall Carter gallops off, closely followed by the others..

INT. BANK - HENDRICKS' OFFICE -- MORNING

Hendricks sorts through files from the near by cabinet. He has an attaché case that he is filling with files he is taking.

The door opens, Mary and Jonas enters.

HENDRICKS

You didn't have to bring the deputy with you.

MARY

Yes, I did. I meant what I said last week. I will not go back to the ranch.

HENDRICKS

I know.

JONAS

Then why did you call her in here if you aren't going to take her back with you?

HENDRICKS

Not that it is any of your business, deputy, but I'm leaving here.

MARY

Where are you going?

HENDRICKS

To Ashland, to look after my business interests there.

Hendricks takes one last file out of the cabinet and puts it in the attaché case.

HENDRICKS (CONT'D)

I'm leaving you in charge of the ranch and the bank, Mary. I hope you have more sense than you've been displaying lately. But if you don't then I won't care because I won't be here to see it.

He shuts the case, picks it up, and leaves. He pauses at the door, and turns to get in a parting shot.

HENDRICKS (CONT'D)

Good luck and don't try to find me.

He rushes out the door.

JONAS

I guess the posse scared him.

Mary goes over to the desk and finds an envelope addressed to her there.

MARY

He's not the type to be scared. You probably just made it difficult for him.

She opens the envelope and reads the single sheet of paper.

JONAS

What is it?

MARY

A legal document signing over the bank and ranch. Nothing else.

JONAS

I think we need to consult a lawyer.

Mary brightens.

MARY

I know just the lawyer.

EXT. DANIELS' RANCH - YARD -- AFTERNOON

A buggy, with a horse tied to the back, drives up.

Jane stands on the porch with the, by now, usual shot gun greeting. Henry comes out of the barn with his own shot gun.

When the buggy gets close, its occupants are revealed to be Jonas and Mary. Jonas stops the horse and gets out.

JONAS

Hello, Henry. Jane.

Jonas ties the horse to the railing.

JANE

Jonas, what brings you out this way?

Jonas helps Mary down.

MARY

We had an appointment to see my father.

Henry walks over and offers Mary his arm.

JANE

And why would that bring you out here?

HENRY

Mary, how nice to see you.

MARY

(to Henry)

I packed a picnic basket, if you're free?

Henry looks to Jane.

JANE

Go ahead. I can take care of things here.

Jane steps down from the porch, to head to the barn and continue with the chores.

HENRY

Thanks, Jane.

Henry leans over and kisses Jane's cheek. He escorts Mary back to the buggy and hands her in before going around to climb in himself and drive off.

JANE

Now, Jonas, what are you doing here?

Jane leisurely walks over to the barn. Jonas joins her.

JONAS

I came to tell you that Mr. Hendricks  
will not be bothering you again.

Jane stops and turns to Jonas.

JANE

How do you know that?

JONAS

Hendricks is selling his ranch and  
moving to Ashland.

JANE

What about the bank?

JONAS

He will retain ownership but let  
Mary oversee the running of it.

EXT. STREAM BANK -- LATER

Mary lays out a picnic of fried chicken and apple pie on a  
quilt spread by the bank of a local stream.

Henry unhitches the horse and stakes it out to graze.

MARY

Henry, lunch is ready!

Henry quickly moves to take the empty space on the quilt.

TIME CUT:

EXT. STREAM BANK -- LATER

Mary makes swift work of packing up the remains of the picnic.  
When she is finished, Henry moves the basket off the quilt  
behind him and scoots closer to her. Henry clears his throat.

HENRY

You know, I think once everything  
settles down around the ranch, I'm  
going to buy a house in town and  
open up a law practice here.

MARY

You said that before.

Henry takes her hand.

HENRY

I know, that's been the plan all  
along.

MARY

It sounds like a fine plan.

Henry clears his throat gain.

HENRY

Lately, I've been thinking of a new plan.

MARY

Oh? What is this new plan.

HENRY

This new plan includes a wife.

MARY

A wife?

HENRY

Yes, I was hoping you would be that wife.

MARY

(joyously)

Henry Marrow, are you proposing to me?

HENRY

(regaining his confidence)

I believe I am.

They both wait for the other to speak.

MARY

Well?

HENRY

Well what?

MARY

(laughing)

Are you going to propose?

Henry gets up, goes to the edge of the stream, and picks up a couple stones. He straightens up and skips a single rock.

HENRY

I thought I just did.

Mary walks up to him and links her arm through his.

MARY

In that case, I accept.

Henry turns his head and bends it to her. She stretches up the rest of the way to kiss him. He drops the other stone and wraps his arms around her.

EXT. DANIELS' RANCH - YARD -- EARLY MORNING

The barn foundation has been cleared. The new walls are assembled but laying down in place just waiting for the men who are arriving with their families to raise them. Stacks of lumber are strategically placed around the yard, ready when needed.

The Caufields arrive with Mary.

JANE

Alice, Mary the quiltin' frame is being set up over there in the shade. Mr. Caufield why don't you take the wagon out to the west pasture with all the others?

Alice and Mary get down from the wagon. They reach down a couple of picnic baskets, a couple of sewing baskets, blankets and quilts. They carry it all up to the porch and line the picnic baskets up with the others. The sewing baskets and quilts they carry with them to the shade of the tree where the other ladies are setting up their quilting bee.

CAUFIELD

Sounds like a plan, Mrs. Daniels.

Caufield moves his wagon to the pasture where six other wagons have already been unhitched.

EXT. DANIELS' RANCH - YARD -- LATE AFTERNOON

The new barn is framed and roofed. The women fill the makeshift tables to almost overflowing with food as the teenage girls set out quilts and blankets.

The men and boys, who have been working on the barn, line up for a turn at washing under the pump. The youngest children join in the line.

Jane stands on an overturned bucket and loudly clears her throat.

JANE

I wanted to thank you all for coming and building this new barn. Now let's eat.

At the word "eat" the crowd converges on the food tables. Rather quickly the tables are bare except for the serving dishes with crumbs in them.

EXT. DANIELS' RANCH - YARD -- EARLY EVENING

The gathered friends and neighbors are leaving. The Caufields are the last to leave. Mr. Caufield pulls the wagon around.

MRS. CAUFIELD

Now, Mr. Marrow, you be sure to get  
Miss Hendricks home before it gets  
late.

CAUFIELD

If you don't I will send the Marshall  
after you.

Caufield winks at Henry.

HENRY

Don't worry, Mr. Caufield, sir.  
We'll just watch the sunset here  
with my sister and then be along.

Jonas walks up and lays a hand on Henry's shoulder.

JONAS

If he doesn't, I'll arrest him myself.

CAUFIELD

I'm confident then that all  
proprieties will be observed.

Caufield turns to his wife.

CAUFIELD (CONT'D)

Shall we be off than, Alice?

MRS. CAUFIELD

We shall.

They join the end of the line of wagons heading home.

EXT. DANIELS' RANCH - PORCH -- EVENING

As the sun sets, Henry stands with Mary in front of him  
with his arms wrapped around her. Thomas sits next to him  
on the porch railing. Jane is standing on Thomas's other  
side with one hand raised in farewell to the Caufields, the  
last departing wagon, the other hand on the gentle swell of  
her stomach. She is leaning her head on Jonas's shoulder,  
he has one arm wrapped around her shoulders. Emmaline plays  
with her doll on the porch steps.

Off the silhouette of the family against the fading sunlight-

FADE OUT.