

Another Woman

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TEASER

FADE IN:

INT. CLINIC - DAY ONE

Matthew and Brian help Mike carry in and unload medical supplies. Colleen helps her open boxes and put things away.

MIKE:

I'm so glad this shipment arrived in time ...

COLLEEN:

We were runnin' awful low on some of it, Dr. Mike.

Just then Sully enters.

BRIAN:

Hey, Sully!

MIKE:

I thought you were going hunting.

SULLY:

Changed my mind. Sun's out, grass smells sweet ... (then aside to Mike) 'sides I missed you.

Mike keeps unloading boxes.

MIKE:

We just saw each other an hour ago.

SULLY (smiles)

Well, I wanted to see you again.

He moves closer to her, leans in, brushes his face against her hair. She moves away quickly, busies herself.

MIKE:

Sully ... the children.

The kids pretend to be busy, too, but trade glances and smiles at Sully's attention to Mike.

SULLY:

Then let's go somewhere. How about Grace's for some pie?

MIKE:

Now?

SULLY:

Right now.

MIKE:

That sounds lovely but it's impossible.

SULLY:

Why?

MIKE:

I wish you'd ask me in advance. I have plans.

SULLY:

Change 'em.

MIKE:

I can't just drop everything.

SULLY:

Sure you can.

BRIAN: (piping up)

Go on, Ma.

COLLEEN:

You don't have patients 'til later.

MATTHEW:

We'll finish up here.

MIKE:

I'm sorry, but ...

Sully doesn't wait for her to finish. He scoops her up in his arms and heads out the door. Mike struggles, protesting, starts to laugh.

MIKE: (continued)

Sully, what're you doing? Sully!

But he carries her out.

EXT. TOWN ROAD - DAY ONE

A band of cavalry soldiers ride toward town. Some on horseback, some in a wagon.

EXT. CLINIC - DAY ONE

Sully sees them coming and puts Mike down. The kids come out on the porch, and townsfolk gather to see what's going on. Hank from the saloon, Loren, Dorothy and Jake from the general store, Horace and the Reverend from the telegraph.

The cavalry pulls up between the clinic and the saloon. The Sergeant addresses the crowd boastfully.

SERGEANT:

You folks'll be pleased to know we've eliminated another Indian threat to our peaceful town.

There's a whoop of cheers from the crowd.

SERGEANT (continued)

Just the other end of Old Creek Trail, we encountered a band of Dog Soldiers --

Sully and Matthew react, not pleased to hear this news.

SERGEANT (continued)

My men engaged in some of the bravest fightin' I ever seen.

JAKE:

How many'd you get?

SERGEANT (smiling)

Let's just say not a one of 'em was left standin'.

Another cheer. Mike and Sully exchange a troubled glance.

SERGEANT (continued)

Not only that, we retrieved a cache of firearms and explosives stolen from the US Cavalry.

HANK:

A round of whiskeys on the house!

This time the soldiers give a roar and head toward the saloon. The Sergeant motions to a couple of soldiers standing by the wagon.

SERGEANT:

But first ... leave her off at the clinic.

The soldiers lift the limp body of an Indian woman out of the back of the wagon. Sully rushes over to help.

JAKE:

What'd you bring her back her for?

SERGEANT:

We rescued her from the savages.

LOREN (puzzled)

An injun woman?

They carry the woman over and lay her down on the clinic porch. Mike goes to her immediately, kneels beside her and cradles the woman's head. As Mike brushes back the hair from the woman's face to reveal --

MIKE:

She's not an Indian. She's a white woman.

Hold on everyone's surprise.

FADE OUT

END OF TEASER

ACT ONE

FADE IN

EXT. CLINIC - DAY ONE

The townsfolk gather around excitedly, a buzz of curiosity rippling through them as they gaze at the woman (Catherine).

HORACE:

Looks like she was their prisoner ...

LOREN:

They must have been forcin' her to wear that injun dress.

JAKE:

Forcin' her to do all kinda things.

Loren and Jake exchange a knowing glance, as Sully carries the woman inside, the kids behind him.

DOROTHY:

I'd like to talk to her ...

The crowd presses in around the doorway.

MIKE:

She's not talking to anyone at the moment, she needs treatment.

Mike disappears inside after Sully and pulls the clinic doors closed right in their faces.

INT. CLINIC - DAY ONE

The woman lies on the exam table. Mike checks her pulse, her breathing .

MIKE: (continued)

Her heartbeat seems strong ... her breathing is regular.

Matthew, Colleen, Brian and Sully watch as Mike cleans some of the blood from a head wound.

COLLEEN:

What's wrong with her, Dr. Mike?

MIKE:

The wound doesn't look too deep ...

Mike uses some smelling salts to bring her around. The woman's eyes open. She tries to sit up, suddenly, knocking Mike aside. The woman jumps off the exam table and circles around the room, like a caged animal.

MIKE: (continued)

Don't be frightened ...

Mike moves slowly toward her, but the woman continues to back up around the room in a panic, glancing furtively toward the windows, the door. She's disorientated, frightened. She knocks over a couple of things -- sends glass crashing to the floor. She races to the corner, sinks to the ground and covers her face. Mike goes to her, bends down - but the woman won't let Mike touch her, she jumps up again and runs toward the door -- smack into

SULLY

who tries to hold onto her. She pushes away from him, but in doing so, grabs the medicine bag that's around his neck. She stops for a beat, holds it in her hand in recognition -- looks into Sully's eyes. For a moment, she calms. Sully steadies her in his arms. Mike comes up to her side.

MIKE: (continued)

It's alright. No one will hurt you.

The woman stands there, fearful. She looks up into Sully's eyes.

SULLY: (in Cheyenne)

No one will hurt you.

The woman finally calms down. She lets Sully lead her back to the exam table. He sits her down.

MATTHEW:

Does she understand Cheyenne?

Sully says a few phrases to her, "what is your name? What happened to you?" But the woman doesn't respond.

COLLEEN:

I don't think she knows Cheyenne or English.

BRIAN:

Maybe she's just too scared to talk is all.

MIKE:

You may be right, Brian. Why don't you all stay with her a minute?

She motions for Sully and he follows her into --

INT. CLINIC - HALLWAY

They speak in hushed tones.

MIKE: (continued)

What do you make of her?

SULLY:

She doesn't trust anyone. And after the massacre she's just seen, I can't say I blame her.

MIKE:

But the army said they rescued her.

SULLY:

Then why isn't she happy to see us? (Off Mike's look of agreement), Wherever she came from, she musta been livin' with the Indians a while. She's adopted their ways.

COLLEEN: (O.S.)

Sully, Dr. Mike! She's gone!

Sully and Mike rush back into --

INT. CLINIC - CONTINUOUS

MIKE:

What?

BRIAN:

Matthew tried to stop her but she just walked out ...

Sully and Mike hurry past and out from the clinic into --

EXT. STREET - DAY ONE

where the townsfolk have surrounded the woman, despite Matthew's attempts to shelter her.

HORACE:

Welcome to our town.

DOROTHY:

My name's Dorothy Jennings ... what's your name?

But the woman just stares blankly. Jake steps in.

JAKE:

What'd those savages do to you?

LOREN:

Did they hurt you?

DOROTHY: (protectively)

I don't think she wants to talk about that right now, fellas. I bet she wants to get out of those dirty clothes and into something nice.

LOREN:

Let's take her over to the store ...

Sully and Mike push their way through the throng.

SULLY:

I don't think that's such a good idea.

JAKE:

Whattya you know?

Jake puts an arm around her and the crowd sweeps her toward the general store as Mike, Sully and the kids follow ...

INT. GENERAL STORE - DAY ONE

Everyone files in.

LOREN:

Anything you want -- free, of course.

DOROTHY:

We'll get you all cleaned up ...

JAKE:

I'll give you a nice haircut ...

He indicates, touches her hair, causing her to jerk away.

DOROTHY:

I know you're nervous, but we're all real nice folks ...

HORACE:

You'll like us once you get to know us.

Dorothy holds up a dress in front of the woman.

DOROTHY:

This color goes real pretty with your eyes.

But she pushes the dress away.

DOROTHY: (continued)

Alright, if you don't like that one, we'll try this one.

She grabs another dress but the woman moves toward the door.

REVEREND:

I think she's a little overcome....

But she's more than overcome. The woman gives a small cry, goes rigid for a few seconds, then falls. Matthew catches her, but she starts to shake. Her eyes flutter and she gasps for breath.

MATTHEW:

Dr. Mike!

Mike rushes to her side.

MIKE:

Giver her some room.

The townsfolk look alarmed and step back.

LOREN:

What's wrong with her?

JAKE:

Maybe she's sick or somethin'.

DOROTHY: (to Jake)

It's probably just from that hit on the head she took.

But suddenly the spasms have stopped. The whole thing lasted only ten seconds. The woman seems perfectly alright.

MIKE:

It could be a concussion.

Sully utters something to her in Cheyenne. It seems to comfort her.

SULLY: (to the crowd)

She doesn't want anything from you right now.

Feeling somehow rejected by her, the rest of the folks murmur in agreement. Sully shoots them all another look. The crowd watches as he ushers her outside.

EXT. CAFE - NIGHT ONE

Dorothy sits between Loren and Jake.

LOREN:

I think if she wants to live with white folk, she oughta act like one.

JAKE:

Didn't look like she wanted to.

DOROTHY:

Now, that's not true, Jake. We can't be sure what she wants until she can ... (searches for the word) ... communicate somehow.

LOREN:

I don't even think she knows how to talk. Maybe she's some kinda deaf mute.

JAKE:

If that's all that's wrong with her, she's lucky.

DOROTHY:

What do you mean?

JAKE:

I mean that those injuns probably ... you know ... violated her.

DOROTHY: (mortified)

Do you think they'd do that?

LOREN:

'Course they would. They're savages.

JAKE:

I heard they took the wife of some army captain once. Did terrible things.

DOROTHY:

Stop. I don't want to hear it.

LOREN:

The commander at Fort Collins have a standin' order that if they post were overrun, the army wives were to be herded into the explosives shed and blowed up rather than be taken captive by Injuns.

DOROTHY:

That's ridiculous.

LOREN:

No it ain't. It's true.

DOROTHY:

That what you'd do if the Indians tried to take me?

Jake leans in protectively.

JAKE:

No injun'd ever get you. I'd die protetin' you ... (off Loren's look) ... or any woman in this town.

DOROTHY: (impressed)

You would?

LOREN: (chimes in)

'Cept maybe Dr. Mike.

Loren and Jake both laugh.

JAKE:

Aw, even her. If it came right down to it.

He smiles, charming Dorothy.

DOROTHY:

Well, it's good to know there are brave men to be found when you need them.

It's clear Loren has become aware of Jake's attentiveness toward Dorothy. He stands abruptly.

LOREN:

It's gettin' late.

DOROTHY:

It's only seven-thirty.

LOREN:

Come on, we're goin'.

JAKE:

Maybe Dorothy'd like to stay for another cup of Grace's fine coffee?

Jake smiles at Dorothy, but before she can answer -

LOREN:

Can't drink coffee at this hour, it'll keep you up all night.

Dorothy finds herself magnetized by Jake's Cheshire grin.

DOROTHY:

I believe I will have just one more cup. You go on, Loren.

Loren shoots Dorothy a look, but she doesn't budge. As Jake pours another cup from the pot on the table ...

JAKE: (flirtatiously)

Sugar:

DOROTHY: (smiles, rising to it)

Please.

On Loren as he watches, fuming, then stalks off.

INT. HOMESTEAD - NIGHT ONE

Matthew pulls a bucket of water off the fire place and pours the steaming liquid into a basin.

MATTHEW:

Here ... that'll be nice and warm for her.

MIKE:

Thank you, Matthew.

The woman, still in her filthy and torn dress, eyes Mike warily, but lets her gently wash her arms and shoulders. Matthew finds himself glancing at the woman as Mike cleans her up. Only when the woman's eyes meet his does he look away. As Mike kneels and washes the woman's feet, Colleen comes over with her hairbrush.

COLLEEN:

Think she'll let me brush her hair?

MIKE:

You could try ... be very gentle. And talk to her.

BRIAN:

I thought she didn't understand English, Ma.

MIKE:

Even if she doesn't, she'll know by your tone that she can trust you.

COLLEEN:

I'm just gonna brush your hair a little ...

Colleen gives a few gentle strokes. The woman lets her. Mike smiles at Colleen. Matthew watches the woman. She looks quite different now that she's cleaned up.

MATTHEW (to Brian)

She sure is pretty.

BRIAN:

Yeah, she's got a real nice face.

Mike notices how mesmerised the boys are by her beauty. After a beat, the woman turns around and stares at the hairbrush.

COLLEEN:

My grandma gave this to me. The handle's made of silver.

The woman seems transfixed by the brush. Colleen holds it out to her. She takes it. Doesn't know what to do.

COLLEEN: (continued)

Go on, try it yourself.

Colleen makes a brushing motion and the woman imitates her, brushing her own hair. Her eyes grow misty, the brush evoking a sense of wonder, something familiar.

BRIAN:

Looks like she's rememberin' somethin'

MIKE:

I believe you're right Brian.

As everyone watches the woman, who seems lost in a reverie.

INT. GENERAL STORE - NIGHT ONE

It's very late. Loren's stocking shelves when Dorothy comes home. She's surprised to see him there.

DOROTHY:

Loren, what're you doin' still up?

LOREN:

What's it look like I'm doing'? I'm stockin' the shelves.

DOROTHY:

Awful late to be stockin' shelves.

LOREN:

Awful late for a woman of any virtue to be walkin' the streets alone.

DOROTHY:

I wasn't alone I was with Jake.

LOREN:

This whole time?

DOROTHY:

Since we left Grace's.

Loren checks his pocketwatch.

LOREN:

That was three hours ago.

DOROTHY:

You keepin' track of me?

LOREN:

Somebody's gotta.

DOROTHY:

I'm a grown woman.

LOREN:

A grown woman knows better than to stay out with a stranger ...

DOROTHY:

Jake's not a stranger. He's a friend.

LOREN:

A "friend," huh?

Loren's pacing around now.

DOROTHY:

Loren Bray. If I didn't you better I'd say you were jealous.

LOREN:

I'm no such thing. It's just that it ain't proper for a woman like you to gallavantin' ...

DOROTHY:

I'm not "gallavantin", I'm just enjoyin' a little attention.

LOREN:

I'm worried about your reputation ...

DOROTHY:

It's my reputation, you let me worry about it.

With that she disappears into her room, and leaves Loren standing there in a huff.

INT. HOMESTEAD - NIGHT ONE

Mike And Colleen are bent over some medical books at her desk in the alcove. Matthew's carving a block of wood.. The woman sits in front of the fireplace, her arms cradling her knees, staring into the flames. Brian approaches.

BRIAN:

You warm enough?

The woman just stares into the flames. Doesn't answer.

BRIAN:

Well ... just in case ...

He gets a blanket off his own bed and puts it around her shoulders. Mike sees this and smiles. Brian notices the woman's gaze has shifted and she's looking at a coffee pot that's on the hearth.

BRIAN: (continued)

That's a coffee pot. You make coffee in it. Tastes yucky if you ask me, but folks seem to like it.

Then she glances curiously at a lantern. Brian holds it up for her, to demonstrate.

BRIAN: (continued)

It makes light when there's no fire going. That way you can carry the light around with you.

Then, she spots something else. Again Brian follows her gaze. She's looking at a sea shell. He picks it up.

BRIAN: (continued)

It's a sea shell. I got it when I went to Boston. If you hold it to your ear, you can hear the ocean.

He places the sea shell very gently to the woman's ear. She moves away a bit at first, then presses slightly against it and listens. She looks at Brian in the eye for a fleeting second, then looks away.

Just then, there's a knock on the door. Sully enters. Across his arms is draped a garment. He nods hello to Mike, then goes to the woman by the fire.

SULLY:

Brought something for you.

He unfolds the garment in his arms. It's a pretty Indian dress. The woman's face lights up. She stands, takes the dress, retreats to the other alcove. Mike and Sully share a look.

MIKE:

That was thoughtful of you.

SULLY:

She had to have somethin' to wear.

There's a beat. Mike looks over and sees the woman hovering from the covering of the alcove. Mike gestures for her to come out. The woman shyly re-enters the room. She looks great.

MIKE:

You look beautiful (then) Doesn't she Sully?

Sully's gazing at the woman, taken by her natural beauty.

SULLY:

She does.

The woman returns Sully's gaze. Mike breaks the moment.

MIKE:

It's late. Perhaps we should all thing about getting some sleep.

She pulls back the bed covers and motions to the woman.

MIKE: (continued)

You can take my bed. I'll share with Colleen.

But the woman makes no motion toward the bed. Sully takes the blankets and spreads them in front of the fireplace. She instinctively goes and lays down on them, then looks up at him gratefully - and finally speaks.

CATHERINE: (in Cheyenne)

Thank you.

Mike and the kids react to her first words.

MIKE:

What'd she say"

SULLY:

She said thank you.

MIKE:

That's wonderful!

Sully starts to walk away, but the woman grasps his hand.

CATHERINE: (in Cheyenne)

Stay with me.

MIKE:

What does she want?

SULLY:

She wants me to stay with her.

A beat, then Mike gestures to Sully that it's alright. Sully sinks to the floor next to her, sitting watch as the woman's eyes finally close. Hold on Mike as she watches Sully and the woman and the fire ...

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN

EXT. HOMESTEAD - DAY TWO

Mike is outside, where Sully's chopping wood with Matthew.

MATTHEW:

I hope she'll feel better today.

MIKE:

At least she got a good night's sleep.

Just then, there's a commotion on the porch. Catherine comes running out of the cabin with Brian and Colleen close behind.

COLLEEN:

Dr. Mike! She just woke up!

BRIAN:

She got scared!

The woman runs straight to Sully, clings to him.

SULLY: (in Cheyenne)

There's no need to be afraid.

The woman calms immediately.

MIKE:

You're the only one she feels safe with.

SULLY:

I think she just needs time.

Sully walks over toward the barn to put the axe down. The woman follows at his heels. Mike watches.

MIKE:

I have to go to the clinic today. She seems fine but I'd feel better if you'd keep an eye on her, Sully. Would you mind taking her with you?

SULLY:

I suppose I could.

He goes to his horse. He pulls the woman up behind him. She clings to him, her arms around his waist. Hold on Mike as she watches with mixed feelings as they ride off

together ...

INT. BARBERSHOP - DAY TWO

Jake's cleaning his shaving tools, getting ready to open for the day, when he hears a knock at the door. He crosses to the front, looks out the window. It's Loren out on the porch. He points to the "Closed" sign.

JAKE:

Come back in a half hour.

He turns away, but Loren pounds at the door again. He sighs, goes back and opens up.

LOREN:

I ain't needin' a haircut, I just ... left my Denver paper in here yesterday.

JAKE:

I didn't see no paper.

Loren pushes right past him.

LOREN:

Well, it's gotta be here somewhere.

Jake watches as Loren snoops around. Notes his surly mood.

JAKE:

Whattya want with an old paper anyhow? Gonna read the same news over again?

LOREN:

Mind your own business! I don't go askin' you 'bout the things you do, now do I? I don't go prowlin' in your affairs. (A beat, then;) So what the heck where you doin' out with Dorothy last night?

JAKE:

Beg your pardon?

LOREN:

I'm surprised at you Jake, chasin' after a married woman like her.

JAKE:

She ain't married no more.

LOREN:

That's Marcus' wedding band on her finger.

JAKE:

Marcus is dead.

LOREN:

That's right. And Dorothy's a widow. You oughta show some respect. Some manners.

JAKE: (smirks)

Well, I said "please" when I asked her to have supper with me on Saturday.

LOREN: (alarmed)

Supper? Saturday? She ain't ready for socializin' of that sort. (Beat) 'Sides, if anybody's gonna socialize with her, it's gonna be me.

JAKE:

It's been six months Loren and I ain't seen you steppin' out with her yet. She's fair game.

Jake turns and goes back to his shaving tools. Loren, frustrated, tries a last resort.

LOREN:

Ain't she a little long in the tooth for you?

JAKE:

Ain't you a little long in the tooth for anybody?

Loren turns and exits in a huff. Jake smiles and shakes his head.

EXT. WOODS/CREEK - DAY TWO

Sully catches another fish. The woman takes the fish from him, cleans it and puts it into a basket. The two of them work naturally together, seem very much at ease.

SULLY: (in Cheyenne)

These'll be good for supper. (Then; English) ... These'll be good for supper. Do you like fish?

He slings his equipment over one shoulder and hauls up the basket of fish with the other hand. The woman tries to take the load of fish, but Sully is a gentleman.

SULLY: (continued)

I'll carry them,

But she insists on carrying them. He lets her. The two of them start back toward home. They walk a small distance then something catches the woman's eye. She stops, bends down to pick it up. It's a large hawk feather. Sully looks back in time to see her hold the feather to her heart. She looks like she might cry.

SULLY: (continued)

What is it?

Tears fill her eyes. But she won't look at him.

CATHERINE:

Sad.

SULLY: (taken aback)

You can speak English?

CATHERINE:

Long time ago.

She fights her tears.

SULLY: (softly)

It's alright.

She tries to be brave, as she speaks in broken English, halting frequently to search for the right words.

CATHERINE:

My family. Gone.

SULLY:

Your Indian family.

CATHERINE:

Soldiers kill ...

SULLY:

I know. That makes me sad, too.

CATHERINE:

I want to go back to my tribe.

SULLY: (tenderly)

"Fraid there's no tribe to go back to. I'm sorry.

The woman finally looks up at him. She knows she can trust him. He holds her while she

cries softly.

SULLY: (continued)

How old were you when you came to live with the Indians?

The woman counts out on her hands. She was ten years old.

SULLY: (continued)

How did it happen?

CATHERINE:

The night. Many horses. Fire.

SULLY:

Do you know what happened to your white family?

The woman shakes her head no.

SULLY: (continued)

Do you remember where you grew up?

CATHERINE:

By ocean.

SULLY:

Me too.

They just look at each other, the connection between, burning stronger.

SULLY:

What's your name?

CATHERINE:

Shivering Deer.

SULLY:

What was your name before ... when you were a little girl?

CATHERINE:

Catherine.

SULLY:

Catherine. That's a pretty name.

The woman looks away shyly at hearing her name spoken.

CATHERINE:

My grandmother's name.

SULLY:

Would you like us to try and find her?

Catherine considers a beat, then nods her head, yes.

INT. GENERAL STORE - DAY TWO

Dorothy's at her press, Loren's behind the counter. There aren't any customers in the store at the moment, yet a huge silence hangs between the two of them. Finally --

LOREN:

Why do you still wear it?

DOROTHY:

Wear what?

LOREN:

The wedding ring.

Dorothy's taken aback by the question.

DOROTHY:

The day I put it on, I made a vow to Marcus never to take it off.

LOREN:

Marcus is dead.

DOROTHY: (sore subject)

I'm well aware of that, Loren.

There's a bite to her tone which says this conversation might not be welcome, but Loren presses on.

LOREN:

You sure are. I seen you visit his grave every week. You even take flowers sometimes. (Beat). Why?

DOROTHY:

I don't see how that's any of your business.

LOREN:

The man beat you for twenty years. He was a rotten, mean drunk ...

DOROTHY:

Don't talk that way about my husband.

LOREN:

He ain't your husband no more. Never shoulda been. You admitted that when you came

here. You stood right there and told me you wished things woulda been different.

DOROTHY:

But they weren't. And I gotta live with that. There were good parts, too, and that's what I've gotta remember if I'm gonna keep goin'. Otherwise, I might as well be layin' in the grave next to him. (Beat). I have to remember those good parts, Loren, cause it's all I got.

LOREN: (softer)

No, it ain't ... you got me.

Dorothy turns away.

LOREN: (continued)

You got me, but you don't want me.

DOROTHY:

I don't know what I want right now. (Beat). I just don't know.

She turns and goes into her room. Loren looks after her, hurt and confused. Just then, Mike and Sully enter with Catherine.

MIKE:

Loren ...

LOREN: (gruffly)

Whattya want?

He picks up a broom and starts sweeping.

MIKE:

We've got some great news. Catherine .. That's her name ... Catherine can speak a little English. And she may have family somewhere. We thought Dorothy could help us through the Gazette.

Loren gestures to Dorothy's room --

LOREN:

She's in there.

INT. DOROTHY'S ROOM - DAY TWO

Dorothy is there with Mike, Sully and Catherine.

DOROTHY:

I suppose I could write up a little piece and send it to cities back East.

MIKE:

Her English isn't perfect, but the more she hears, the better she's getting.

Sully touches Catherine's shoulder.

SULLY:

This lady is a good friend. She's gonna ask you some things so she can help find your family.

Catherine nods. But her eyes stay on Sully until he's out the door with Mike. Dorothy gets her pad and pencil.

DOROTHY:

Sully said you were around ten years old when this happened?

She nods yes.

DOROTHY: (continued)

I think it's terrible, them kidnappin' you like that.

Catherine doesn't know the word kidnap.

DOROTHY: (continued)

Were they Cheyenne? Sioux? Apache?

CATHERINE:

Dog soldier.

DOROTHY: (reacts)

You must've been very frightened. Very unhappy.

CATHERINE:

In beginning, yes.

DOROTHY:

How did they treat you? Did they force you to work?

CATHERINE:

No.

DOROTHY:

Did they ... hurt you?

CATHERINE:

No.

DOROTHY:

How were you able to survive, livin' among 'em like that?

CATHERINE:

My husband ... took care of me.

DOROTHY:

Husband?

Catherine nods.

DOROTHY: (shocked)

You were married to an Indian?

Catherine nods yes. Dorothy tries to comprehend.

DOROTHY:

But the Dog Soldiers are renegades. Savages.

CATHERINE:

He was ... kind ... to me.

Dorothy looks at Catherine, sees the love in her eyes. She can't fathom it. And yet, she's envious.

CATHERINE:

He protect me. He bring food. He give clothes.

Tears come to Catherine's eyes.

CATHERINE: (continued)

He play flute for me.

Catherine looks like she can still hear the music. Dorothy is lost in her own thoughts, when Catherine asks her --

CATHERINE: (continued)

Your husband?

DOROTHY:

He wasn't kind to me. (Beat). He protected me from everyone but himself.

The two women stare at each other. Some kind of bond between them.

DOROTHY: (continued)

Do you think ... you could love another man someday?

Catherine looks out the window . Sully and Mike are talking out on the porch of the general store.

CATHERINE:

I think ... maybe.

Hold on Dorothy, wondering if she can do the same.

EXT. CHURCH - DAY THREE

Mike, Catherine and the family cross the bridge toward the church. Catherine, wearing a dress for the first time and holding Brian's hand, stops to stare up at the steeple.

CATHERINE: (continued)

Church.

BRIAN:

Ma, she remembers.

MIKE: (pleased)

We have a wonderful Reverend....

Just then some of the townsfolk see them coming.

JAKE:

Get that Indian whore outta here.

MIKE: (stunned)

I beg your pardon?

There are jeers from the crowd. Matthew steps forward protectively.

MATTHEW:

What're you talkin' about, Jake?

JAKE:

She ain't fit for our church or any other. She laid down with an injun.

MIKE:

How dare you?

LOREN:

Just ask Dorothy. She wrote it up in her gazette.

DOROTHY: (protesting)

But they were married, Loren.

LOREN:

What kinda white woman marries an injun?

HANK:

Decent woman'd kill herself before she laid down with any red man.

MIKE:

What do you know about decency, Hank?

Mike takes Catherine's hand and almost drags her toward the church. Jake steps in front of them, blocking the way, makes an appeal to the Reverend.

JAKE:

Reverend, we don't let our own whores to church. I don't see why would should make an exception here.

DOROTHY: (reprimanding)

Jake ...

REVEREND: (hedging)

But she was married ...

LOREN:

Not in the eyes of the Lord she weren't.

Just then Catherine gives the same small cry, goes rigid for a beat, then falls to the ground. She starts to breathe heavily. Her eyes flutter and her head thrashes from side to side. The crowd backs away as her whole body jerks and shakes with spasms.

JAKE: (justifies to Dorothy)

Look at her! The injuns turned her crazy.

The crowd starts to jeer again, calling her names. Some even run away in fright. Mike sees Sully in the distance.

MIKE:

Sully!

He sees the commotion and breaks into a run.

LOREN:

Looks like she's bitin' her tongue.

Mike grabs her handkerchief, rolls it up and puts it into Catherine's mouth and holds it there.

MIKE:

You're going to be alright.

Sully rushes to her side.

MIKE:

Help me get her to the clinic!

The spasms, more violent this time and lasting a bit longer, stop as suddenly as they started. Sully picks Catherine up in his arms and carries her away from the taunting crowd.

INT. CLINIC - DAY THREE

Mike examines Catherine. Sully, Colleen and Brian are there, too.

MIKE:

Do you remember falling? Do you remember anything?

Catherine shakes her head no.

MIKE: (continued)

Just before it starts ... do you feel anything?

CATHERINE:

Cold. Rising ..

She gestures from her feet upwards to her head. Mike examines her mouth, her tongue.

MIKE:

There are scars here ... this has happened to you before, hasn't it?

Catherine nods her head yes.

CATHERINE:

That is why they called me Shivering Deer.

Mike realizes what is wrong.

MIKE: (to Sully)

At first I thought this might be caused by her head wound, but it's clear to me now that what she has is epilepsy (off Sully's look). Some people call it "falling sickness." (Then) We don't know what causes it ... some say it's a kind of tumor or toxin in the body. Some say it's a lesion on the spinal cord or lack of blood to the brain.

Catherine listens with some fascination and fear.

COLLEEN:

Is there a cure, Dr. Mike?

MIKE:

Not a proven one, but some patients respond to bromide of potassium. (To Catherine) I can also give you something that you can inhale if you feel an attack coming on.

Mike gets medicine from her cabinet.

MIKE: (continued)

How do you feel now?

CATHERINE:

Tired.

MIKE:

Sully'll take you upstairs so you can get some rest.

Brian watches as Sully ushers Catherine upstairs.

MIKE: (continued)

Brian, would you please get a pitcher of water and take it up to Catherine?

Brian nods and goes to get the water.

INT. CLINIC RECOVERY ROOM - DAY THREE

Sully helps Catherine into bed and gently tucks her in.

SULLY:

Don't worry. Dr. Mike's a good doctor. You'll be fine.

Catherine, however, does not look encouraged.

CATHERINE:

No. I am ... not welcome.

Sully moves closer to her. Sits on the bed next to her.

CATHERINE: (continued)

Not Indian. Not white. I am not anything.

SULLY:

That's not true. You're ...

She puts a finger over his mouth.

CATHERINE:

You and me ... we are same.

He knows she's right. He feels exactly like she does. He also feels her touch.

SULLY:

Yes. We are.

Catherine leans up and kisses Sully softly on the mouth. Sully responds for a beat, then catches himself and pulls away. But what he doesn't see is --

BRIAN

holding the water pitcher and watching from the doorway.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN

INT. CLINIC - DAY THREE

Sully comes downstairs. Brian is there with Mike.

SULLY:

I've got to rid out to the reservation.

Mike goes over and gets some medications, hands them to Sully.

MIKE:

Please give this to Cloud Dancing. I promised I'd send it.

SULLY:

I will. (Then) Brian, you wanna come?

BRIAN:

No.

MIKE:

But you always like to ride to the reservation with Sully.

BRIAN:

I said no.

Sully looks over and wonders what's wrong, but Brian won't even look at him.

SULLY:

I'll see you both tonight, then.

MIKE:

See you tonight.

Sully leaves, hurt by Brian's snub. Mike turns to Brian.

MIKE:

What was that all about?

BRIAN:

Nothin'.

MIKE:

Are you angry with Sully:

BRIAN:

I just don't feel good.

Mike comes over and checks his forehead.

MIKE:

You don't seem to have a fever (then cheerfully) Why don't you go over to Grace's and get some soup for Catherine?

BRIAN:

I don't want to.

MIKE: (puzzled)

But I thought you liked Catherine.

BRIAN:

I wish she would leave.

Mike knows this is serious, she ushers Brian over to the bench and sits down next to him.

MIKE:

I hope you're not listening to the unkind things being said about her. She's the same woman you made friends with the night she first came.

Brian looks at Mike, defending the traitor. He wants to say something.

BRIAN:

But what if they're right? What if she is a bad person?

MIKE:

What could possibly make you think that, Brian?

BRIAN:

Well ... I ... (long beat) I don't know.

He can't bring himself to tell her what he saw.

MIKE:

Well, I want you to be nice to her. She's been through so much and right now, she needs all the friends she can get.

Hold on Brian, struggling with his dilemma.

INT. BARBERSHOP - NIGHT THREE

Jake's primping in the mirror. He combs his hair one way, then the other. Finally, he slicks it straight back. Stares at himself a long beat, takes a swig of whiskey. Then, as if to Dorothy --

JAKE:

Dorothy ... ever since I first saw you ... I ... (tries again) Dorothy, I been wantin' to ... I ... I ...

He stares in the mirror at himself. Feeling like an idiot.

JAKE: (continued)

I'm in trouble.

EXT. HOMESTEAD - NIGHT THREE

Brian's sitting on the porch by himself, bundled up against the cold, when Sully comes up from the dark.

SULLY:

Brian ...

But Brian doesn't even look up.

SULLY: (continued)

What're you doin' out here all by yourself in the cold?

BRIAN:

Nothin'

SULLY:

Where's Dr. Mike?

BRIAN:

She went to town with Colleen to take care of one of Hank's girls who's feelin' poorly.

SULLY:

Catherine here?

BRIAN: (icily)

Yeah.

SULLY:

How come you're not keepin' her company?

BRIAN:

'Cause I don't like her. (Beat) And I don't like you neither.

Sully's taken aback.

SULLY:

Wanna tell me why?

BRIAN:

I saw.

SULLY:

Saw what?

BRIAN:

I saw ... (then) I saw you kiss her.

Now Sully's really taken aback. Speechless, in fact.

BRIAN: (continued)

I saw you kiss her in the clinic.

SULLY:

Brian, it wasn't what you thought.

BRIAN:

How's that?

SULLY:

She kissed me.

BRIAN:

What's the difference?

SULLY:

Big difference. It takes two to kiss.

Brian's not budging.

SULLY: (continued)

It's like ... when you want to go fishin' and I don't but I go just 'cause I don't wanna hurt your feelin's. You think you can understand that?

BRIAN:

I think fishin's fishin' and kissin's kissin. That's what I think.

Sully sits down next to him.

SULLY:

Did you say anything to Dr. Mike?

BRIAN:

No. But I wanted to.

SULLY:

You know how I feel about Dr. Mike. I'd never wanna do anything to hurt her.

BRIAN:

Then why did you?

With that, Brian gets up and walks toward the barn. Sully looks after him, feeling terrible.

EXT. MEADOW - NIGHT THREE

Jake's there, dressed to kill, holding a bouquet of wildflowers. He sees Dorothy coming, lights up. Dorothy comes straight up to him. He holds out the flowers.

DOROTHY:

Keep 'em.

Jake looks puzzled.

DOROTHY: (continued)

I only came to tell you I ain't comin'.

JAKE:

What?

DOROTHY:

I ain't havin' supper with you.

JAKE:

Why not?

DOROTHY:

'Cause I won't sit down at the table with any man that talks the way you did today to that woman at church.

JAKE:

Now hold on ...

DOROTHY:

Her family was killed in front of her. Now she's all alone in the world, hoping for a few kind words, a few kind faces.

JAKE:

I wasn't the only one.

DOROTHY:

That don't make it right. (Beat). I'm ashamed of you, Jake Slicker. You're a spiteful person. I don't suppose folks bother to tell you that, but I'm tellin' you. 'Cause if nobody every does, you'll never change. Maybe you won't anyway. It's not my concern.

She starts to walk away.

JAKE:

Wait ... please ...

But Dorothy keeps walking. Jake finally goes after her and catches her by the arm.

JAKE: (continued)

Don't walk away from me. Folks been walkin' away from me all my life.

DOROTHY:

Maybe there's a reason.

JAKE:

Maybe you're right.

This stops Dorothy.

JAKE: (continued)

I was seven years old when my Ma said she was goin' to the store. She kissed me on the cheek, said she'd bring me a stick of licorice. She never came back. (Beat). Folks said later it was 'cause of my pa's drinkin'. But I always thought it was 'cause of me.

Dorothy turns and looks at him.

JAKE: (continued)

Pa stuck around for a couple of years ... then he heard 'bout Pike's Peak ... took off.

DOROTHY: (stiffly)

That what brought you out here?

JAKE:

Thought maybe I'd catch up to him. Or he'd catch up to me. Built me a barbershop just like his back in Philly. I still look up every time somebody walks in for a shave. I look up thinkin' he'll be standin' there.

Dorothy senses his vulnerability.

DOROTHY:

Then you do know what it feels like to be alone in the world.

JAKE:

Sure I do.

But she's not letting him off the hook yet.

DOROTHY:

Then you ought to act like it.

Jake stands there more vulnerable than she's ever seen him.

JAKE:

This isn't how I pictured it. This isn't how I pictured you and me ... (beat) I'm sorry Dorothy. I'm sorry I disappointed you.

He turns and starts to walk away.

DOROTHY:

Jake ...

He stops. She goes to him.

DOROTHY:

Jake ...

He stops. She goes to him.

DOROTHY (continued)

You told me some things about you just now I never knew. So I wana tell you somethin' ...

JAKE:

What?

DOROTHY:

This ...

And with that she leans in and kisses him. He kisses her back, hungrily. After a beat, they both pull away, surprised yet ignited by the unexpected passion.

INT. HOMESTEAD - NIGHT THREE

Catherine's up and about this time, chopping vegetables, seems more at home, more relaxed, when Sully enters.

SULLY:

Catherine ...

She brightens at the sight of him.

SULLY (continued)

You must be feelin' better.

CATHERINE:

I help cook.

SULLY:

That's nice. (Beat). Catherine ... I need to talk to you.

She drops what she's doing and comes straight to him.

CATHERINE:

You are troubled.

SULLY:

Yes.

She pulls off the necklace around her neck.

CATHERINE:

For you.

She puts it around his neck.

SULLY:

Thank you ... I ...

CATHERINE:

You are ... kind to me. Thank you.

Sully, genuinely touched, takes a deep breath. He takes off one of his own necklaces, puts it around her neck. Catherine blushes.

SULLY:

It will protect you.

CATHERINE:

You ... protect me. Only you.

She goes into his arms, hugs him. He finally hugs her back, strokes her hair. But his expression is still troubled -- his plan to talk to her backfired.

EXT. CEMETERY - DAY FOUR

Dorothy arrives at Marcus' grave with flowers.

DOROTHY:

Brought you these. Just like I've been bringin' 'em for six months. But you know what? Last night, a man brought flowers to me. I liked it. I liked it a lot. That's the way it oughta be. And that's the way it's gonna be -- from now on. (Beat). I ain't comin' to see you no more.

She kneels to place the flowers at the headstone.

DOROTHY: (continued)

I wanted to remember the good parts, but truth is, there weren't enough of 'em. And I want more -- I deserve more. (Then) Goodbye Marcus.

She walks away for the last time.

EXT. CLINIC - DAY FOUR

Mike rides into town with Catherine, and all the kids. As she pulls up to the clinic, Horace comes with a telegram.

HORACE:

Dr. Mike! Got a telegram for Catherine!

Everyone jumps out of the wagon, as Mike takes the telegram.

HORACE: (continued)

The editor in Baltimore got Miss Dorothy's article and recognized Catherine's story -- they've been lookin' for her for years ...

MIKE: (reading)

We hope that Catherine will come home to us immediately. Will pay coach fare ... (looks up) this is wonderful news!

Catherine doesn't look so thrilled. Brian, however, looks ecstatic.

BRIAN:

You're going home!

CATHERINE:

It's not my home.

MIKE:

But it will be (re: telegram). There're people who want you, who love you ...

CATHERINE:

But I ... don't remember.

MIKE:

You will. You'll get to know them again ...

But Catherine shakes her head. Mike looks to Horace and the kids, then ushers a troubled Catherine over to the clinic porch where they sit on the bench and talk privately.

MIKE: (continued)

What's wrong, Catherine?

CATHERINE:

I want to stay ... here.

MIKE:

Here? But why? As lovely as our town is, I'm ashamed to say they haven't been very lovely to you.

CATHERINE:

Sully is.

MIKE: (reacts)

Yes, he helped me, too, when I was new in town.

Catherine pulls the necklace out from where it hangs under her dress, clutching it with her hand.

CATHERINE:

He give this to me.

Mike gazes at the necklace with recognition.

MIKE:

He did?

CATHERINE:

He say we are ... the same.

MIKE:

He said that?

Catherine nods. Mike tries to digest this. Catherine puts her hand over her heart, indicating love.

CATHERINE:

I stay with him.

Hold on Mike's stunned expression as Catherine disappears inside the clinic. Colleen and Matthew go with her. Brian, who'd been watching them talk, comes over and sits next to Mike.

BRIAN:

What's the matter, Ma?

MIKE:

I'm not quite sure, Brian.

BRIAN:

You mad 'cause she's stayin'?

MIKE:

It concerns me in a way.

BRIAN:

Me too, ever since ...

MIKE:

Ever since what?

BRIAN:

Well ... nothing.

MIKE:

Tell me.

BRIAN:

Ever since I saw ... Sully and her ...

MIKE:

What were they doing?

BRIAN: (a beat)

Kissin'.

Mike freezes. She can't believe what she just heard.

BRIAN: (continued)

I didn't wanna tell you ...

MIKE:

That's quite alright, Brian.

BRIAN: (almost crying)

I'm so mad at Sully.

MIKE: (regaining composure)

Brian, whatever happened, it's between Sully and me. He's a good man and he's still your friend.

Hold on Mike as she comforts Brian, but her own anger reads in her expression.

EXT. HOMESTEAD - NIGHT FOUR

Mike's with Sully in front of the cabin.

MIKE:

Catherine said she's staying with you.

SULLY:

I don't know anything about that.

MIKE:

Then I supposed you didn't give her your necklace either.

SULLY:

She gave me one. (Off Mike's look). The Cheyenne say you must return a gift for a gift.

MIKE:

Well, if it's alright with the Cheyenne, who am I to argue?

SULLY:

She's just grateful, that's all.

MIKE:

And kissin you, I suppose that's gratitude as well?

Sully looks away.

MIKE:

In front of the children ... how could you?

SULLY:

I didn't mean to.

MIKE:

The woman's in love with you. She doesn't even know about us. Why didn't you tell her?

SULLY:

Why didn't you?

Mike can't answer.

SULLY: (continued)

She's been staying with you for almost a week and she never caught on. Why didn't you tell her?

MIKE:

Now you're turning this around. I'm the one who ...

SULLY:

...who's too busy to spend time with me. Who's too nervous to be alone with me, to kiss me ...

MIKE:

If you want to be with another woman, just admit it.

SULLY:

I never said that.

MIKE:

But you find her beautiful.

SULLY:

Any man would.

MIKE:

Are you in love with her?

SULLY:

'Course not.

MIKE:

But you care about her.

SULLY:

Yes, I care, but ...

MIKE:

Then you do have feelings for her.

SULLY:

Stop puttin' words in my mouth. Stop assumin' things.

MIKE:

My problem was in asusming that I was the only one. Tell me, Sully how many others have there been before me?

SULLY:

Why are you asking this now?

MIKE:

I want to know if you've been with a woman since Abigail died. I want the truth.

Sully holds her eyes for a beat.

SULLY:

No you don't.

He walks away into the woods, leaving Mike standing there alone with her presumptions.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN

INT. DOROTHY'S ROOM - DAY FIVE

Dorothy's alone in her room gazing in the mirror. Some of what she sees, she likes ... her rosy cheeks, flashing blue eyes, her smile. But along with it -- the lines on her brow and the sides of her mouth ... there's a knock on her door.

DOROTHY:

Come in ...

Mike enters.

DOROTHY:

Michaela ...

MIKE:

I hope I'm not intruding.

DOROTHY:

No, I'm just ... looking at what the years do to us.

MIKE:

Hmmm.

DOROTHY:

My mother used to tell me I ought to be happy to get wrinkles when I'm old -- it means I smiled a lot.

MIKE:

That's a good one. I'll have to remember it for Colleen.

The two women share a smile.

MIKE: (continued)

I wonder, do we ever get smarter?

DOROTHY:

I used to think so. But what do I know?

She smiles.

MIKE:

More than I.

Dorothy senses Mike's mood.

DOROTHY:

What's wrong, Michaela?

MIKE: (a beat)

Sully's ... fond of Catherine.

DOROTHY: (shakes her head)

A pretty girl'll always turn a man's head.

MIKE:

But she's more than pretty. She's ... so much like him. And I'm so different.

DOROTHY:

Exactly. Which is why he's head over heels for you.

But Mike can't be comforted.

MIKE:

Part of me wishes she'd just leave.

DOROTHY:

Did he tell you he had feelings for her?

MIKE:

He said he cared for her.

DOROTHY:

Well, Michaela, at least he's being honest with you.

MIKE:

It's just that ... love isn't supposed to be this way.

DOROTHY:

How's it supposed to be?

MIKE: (searches)

Pure ... simple ... true ... don't you think so?

DOROTHY:

I'm not sure anymore. For me love's never been any of those things. By now, I've

stopped expectin' it to be.

MIKE:

Well, I can't do that. I can't stop expecting things to be the way I imagine.

Dorothy smiles knowingly.

DOROTHY:

Your imagination won't keep you warm at night, Michaela.

Hold on Mike. Point well taken.

DISSOLVE TO:

INT. HOMESTEAD - DAY FIVE

Mike comes in to find Catherine there, arranging a basket of fruit and berries on the table.

MIKE:

Catherine ...

She looks up with a big smile.

CATHERINE:

I bring food for you.

She gestures to Mike.

CATHERINE: (continued)

You are ... good doctor. Good friend.

Mike looks away.

MIKE:

Sometimes (then) Sometimes I'm not so good.

She comes to the table, sits down across from Catherine.

MIKE: (continued)

Catherine ... I know you were frightened yesterday, about the prospect of going back to Baltimore. I know how difficult it can be going to a new place. It was my hope that you could go there and fit in and be happy ... but if you don't feel that you can ... (with great difficulty) ... you're welcome to stay.

Mike swallows hard. She's sincere. And Catherine feels it. She smiles.

EXT. WOODS - DAY FIVE

Sully sits staring into a fire at one of his camps. He senses something, looks up to see Catherine there.

CATHERINE:

I talk to Dr. Mike. She told me I can stay.

SULLY:

But don't you want to see your family?

CATHERINE:

You are my family now.

SULLY:

But you have a real family ... I think you should give them a chance.

Catherine puts her hand over her heart.

CATHERINE:

My heart is ... with you.

Sully takes a long, long beat. Then he puts his hand over his heart as well.

SULLY:

But my heart ... is with Dr. Mike.

Catherine stares at him. She's devastated, but musters her dignity.

CATHERINE:

A good woman.

SULLY:

Yes. (Then). I'm sorry.

Sully looks at her, hating to hurt her, but knowing it is the only way.

EXT. BRIDGE - DAY FIVE

Loren's walking toward town from the direction of the church. Dorothy's headed from town, out toward him. They meet halfway -- on the bridge.

DOROTHY:

You were right.

LOREN:

I'm always right. (Beat). What was I right about?

DOROTHY:

About this.

She holds up her left hand.

LOREN:

That old ring?

DOROTHY:

It's comin' off.

LOREN:

"Bout time.

She slides it off her finger.

DOROTHY:

Got no use for it.

LOREN:

Worthless piece of metal.

DOROTHY:

Don't know why I kept it on so long.

LOREN:

Might as well toss it in the creek.

Dorothy looks out across the bridge rail and for a second it seems as if she might do it.

DOROTHY:

I could.

LOREN: (softening)

Then again, you might wanna ... throw it in one of them ... jewelry boxes or somethin'.

DOROTHY:

I could.

Dorothy smiles. Tucks the ring in her pocket.

DOROTHY: (continued)

Now don't you go gettin' ideas, Loren Bray.

LOREN:

Wouldn't dream of it.

DOROTHY:

Been a long time, but I'm now an independent woman. Wanna see what that feels like. Least, for a while. I told Jake that, too.

LOREN:

That mean you're going to supper with him again?

DOROTHY:

I'll go with any fine gentleman who asks.

Loren takes a beat.

LOREN:

Then will you go to supper with me tomorrow night?

Dorothy smiles.

DOROTHY:

What time will you call for me?

Loren smiles back.

LOREN:

Six-thirty.

DOROTHY:

I look forward to it.

Loren tips his hat to her and continues on across the bridge. Dorothy heads the other way, toward the church ...

EXT. GENERAL STORE - DAY SIX

The next day. The stage is loading. Mike and the kids are there to see Catherine off. Sully is there, too.

MIKE:

Goodbye, Catherine. And good luck.

CATHERINE:

Thank you, Dr. Mike ... for everything.

Catherine turns to Sully. She starts to take off the necklace he gave her ... but Sully puts his hand out, stops her.

SULLY:

Keep it. Remember me. (Beat). I'll remember you.

He touches the necklace she gave him. Catherine gets on the stage and they all wave goodbye as she pulls away. Sully's eyes linger on the stage for an extra beat. Mike notices and starts back toward the clinic. Brian comes to Sully's side and takes his hand.

BRIAN:

Wanna go fishin' with me?

Sully looks down at Brian.

SULLY:

I'd really like that, Brian. (Beat). But first, I gotta talk to Dr. Mike.

He squeezes Brian's hand, then heads to the clinic.

INT. CLINIC - DAY SIX

Mike busies herself with paperwork, as Sully enters.

SULLY:

You're not letting' this go, are you?

MIKE:

So I can be made a fool of again?

SULLY:

Is that how you see it?

But Mike's not letting him off the hook. She's angry.

MIKE:

What if she had stayed?

SULLY:

I'd have chose you.

MIKE:

How do I know that?

SULLY:

Nothing happened between me and Catherine! I wouldn't let it.

MIKE:

But something happened here.

She touches his chest, indicating that he felt something.

MIKE: (continued)

I would've never thought that was possible. Not after the things we said to each other.

SULLY:

I meant all those things. I still do.

Mike turns away from him. She's breaking.

SULLY: (continued)

Do you hear what I'm sayin'?

But she doesn't turn around. Sully's had enough.

SULLY: (continued) (frustrated)

Are you gonna stay mad at me forever?

MIKE:

Leave me alone ...

She still won't turn around. He goes to her, takes her arm and turns her to him.

SULLY:

Answer me.

But when he sees her face, there are no angry lines now, just tears.

MIKE:

I'm not angry at you, I'm --

She struggles for words. It's not easy for her to show her pain.

MIKE: (continued) (softer)

You hurt me, Sully.

He softens, too, not used to seeing her this vulnerable, revealing so much of her own emotion.

MIKE: (continued)

I'm a doctor. People put themselves in my hands ... they give themselves to me. They trust me. (Crying now). I'm not used to giving myself to anyone. I gave myself to you. I trusted you.

Sully feels awful now. He understands how raw she feels.

SULLY:

I'm sorry.

MIKE:

I am, too ... but I can't be with you right now.

SULLY:

If that's how you want it ...

Sully struggles with his own emotion now. He doesn't want to lose her.

SULLY: (continued)

But if you change your mind ... I'll be here.

Mike nods, acknowledging the truce. Sully starts to go but first he hugs her tightly. Mike hugs back even tighter. Even when he starts to let go, she hangs on an extra moment ... but then she lets him walk away.

FADE OUT

THE END

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