

Seeds of Doubt

Written by Jeanne Davis / Directed by Gwen Arner

TEASER

FADE IN:

EXT. HOMESTEAD - DAY ONE - JANUARY 1873 - STOCK

WOLF is on the porch.

INT. HOMESTEAD - DAY ONE

COLLEEN and BRIAN clear breakfast from the table, as SULLY and MATTHEW spread out a map on the table. MIKE finishes feeding KATIE.

SULLY

I was thinkin' of takin' the Senator and his son into the mountains along the old Cheyenne path --

MATTHEW

The one that goes by Ouzel Lake?

SULLY

That's right -- it's a pretty easy ride, and the scenery oughta impress 'em.

MIKE

Do you think Senator Dinston will agree to designate a national park in the Rockies?

SULLY

He was on the fence 'bout it when I met him in Denver -- but if we can get his vote, there's a good chance a whole group of senators who think like him'll vote for it.

MIKE

So he carries a lot of influence?

SULLY

(nods) And he's bringin' a photographer to take pictures to show Congress --

MATTHEW

Sounds like he's leanin' on your side of the fence.

SULLY

Sure hope so.

COLLEEN

Some pictures of Ouzel Lake and the falls oughta convince 'em.

SULLY

I was hopin' to take 'em further in, but they look pretty green. I figure ten days on the trail is 'bout all they can take.

Brian, who has been silently waiting for the right moment, now springs his plan on them:

BRIAN

I'd like to go with ya, Sully.

They're all surprised by that.

MIKE

But what about school... ?

BRIAN

(he's got an answer ready) I already got my assignments from Miss Teresa --

COLLEEN

Still, you can't do your assignments without your books --

BRIAN

I can fit 'em in my saddlebags -- I made sure. Matter of fact, they're already packed and ready to go.

They all exchange pleased looks: clearly he's thought this out.

MIKE

Sully, what do you think?

SULLY

He'd be a help --

BRIAN

The Senator's son's 'bout my age.

MIKE

Well Brian, it appears you've given this a great deal of thought... (with a smile) Take your heavy coat.

Brian breaks into a grin. Matthew pats him on the back.

EXT. LIVERY - DAY ONE

Sully and Brian ride in on their horses. Mike drives the wagon, in which Colleen holds Katie. Wolf is in the wagon with them. They stop at the livery, as we hear the train whistle BLAST.

SULLY

The Senator and his party oughta be on that train --

MIKE

I'll go put together a medical kit for you to take along.

SULLY

Thanks.

Mike drives the wagon toward the clinic --

INT. CLINIC - DAY ONE - A FEW MOMENTS LATER

Mike comes in, followed by Colleen, who is carrying Katie. During the following, Mike starts to put medical supplies in a leather satchel, while Colleen puts Katie in her play area.

MIKE

Brian's certainly growing up --

COLLEEN

(playfully) He'll be goin' off to college any day now.

MIKE

(with a smile) It seems like only yesterday the two of you were fighting over who got to lick the spoon.

COLLEEN

We still do that -- but only to make you feel good.

They share a smile, which is interrupted by a **KNOCK** at the door. Colleen, closest to it, opens it to reveal --

PATRICK COLLINS, a handsome, well-dressed, formidable-looking man in his mid-twenties. At present, he has his hands behind his back, and breaks into a grin when he sees Colleen.

PATRICK

Miss Cooper.

Colleen is totally surprised -- and a little flustered -- to see him.

COLLEEN

Mr. Collins -- I

Patrick laughs at her reaction, very pleased to see her:

PATRICK

Not too unpleasant a surprise, I hope?

COLLEEN

No, of course not -- Ma, this is Mr. Patrick Collins -- this is my ma, Dr. Michaela Quinn.

Mike is curious about him, but has no reason to be anything other than polite and friendly. She greets him as she continues to gather medical supplies:

MIKE

Pleased to meet you.

PATRICK

I'm very happy to meet you, too, Dr. Quinn.

MIKE

Aren't you going to ask Mr. Collins in, Colleen?

COLLEEN

Of course, I'm sorry, I'm just so surprised to see you -- what are you doing in Colorado Springs?

PATRICK

I have some deliveries in the area -- two deliveries, in fact. (then) These flowers...

He pulls a gorgeous bouquet of flowers out from behind his back with one hand, to the amazement of Colleen:

PATRICK

And these chocolates.

He pulls out a gold foil-wrapped box of chocolates with his other hand. Colleen just looks at him, totally taken aback.

PATRICK

(with a smile) They're for you, actually.

COLLEEN

(shocked) For me...?

Colleen allows him to hand her the flowers and chocolates.

Mike can't help but smile as she continues gathering supplies: the guy is handsome and charming, and Colleen is so totally shocked by his attention.

PATRICK

You might want to put those flowers in water -- it was quite a trick keeping them fresh on the train.

COLLEEN

(still not sure what to make of this) They're beautiful...

PATRICK

Well then, that means it was worth it. (seeing Katie) Speaking of beautiful, who's this little girl?

Colleen is still not reacting in real time; she's looking at the flowers and chocolates in her hands with amazement.

MIKE
That's Colleen's sister Katie.

PATRICK
You certainly are blessed, Dr. Quinn. (he looks back at Colleen, meaning her, too)

MIKE
Thank you -- I think so, too.

PATRICK
Well, I'll be going now -- my luggage is waiting at the train station, and I want to get settled in at the...

He takes a card out of his coat pocket and glances at it.

PATRICK
(reading) "Springs Chateau and Health Resort" -- that's where I'm staying.

COLLEEN
Oh.

MIKE
Will you be staying there long, Mr. Collins?

PATRICK
I suppose that depends.

He looks at Colleen. He's clearly infatuated with her.

PATRICK
I hope I may call on you again?

COLLEEN
I -- I guess so -- sure...

PATRICK
(sighs, relieved) Good. (then) The hotel carriage is waiting for me. Goodbye -- a pleasure meeting you, Dr. Quinn.

And he's gone, closing the door behind him.

MIKE

What a charming young man -- I'm surprised you haven't told me about him.

COLLEEN

(perplexed) I met him at a dance. He brought me a cup of punch. And he's said hello a couple of times

MIKE

Well, I don't think a young man brings imported chocolates and hothouse flowers to someone he isn't interested in.

Colleen allows herself a smile:

COLLEEN

All the girls at the boarding house have crushes on him.

MIKE

And you?

COLLEEN

I don't even know him.

Colleen doesn't understand Patrick's attentions to her.

EXT. GAZETTE PORCH - DAY ONE - CONTINUOUS

Patrick angles himself to get a good view of Colleen through the clinic window. As she moves to put the bouquet in water, he quickly adjusts his position so she won't see him, but he can continue to watch her.

LOREN passes by, giving him an odd look -- why is he spying through the clinic window?

Patrick catches the look and quickly picks up a newspaper to excuse his presence on the porch...

But after Loren is out of sight, he looks back at Colleen through the window, as we

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. LIVERY - DAY ONE

Flash powder explodes from a PHOTOGRAPHER's flash bar. He's standing to one side of the camera.

The tableau he has photographed consists of Sully, Brian, SENATOR DINSTON (early forties) and his son OLIVER (fourteen). The Senator and Oliver are dressed in new, store-bought clothes.

DINSTON

I want to ensure that we have a good photograph to commemorate the start of our expedition.'

SULLY

Yeah, but we gotta get goin' if we're gonna make it to camp 'fore nightfall.

As they mount up, Dinston sees Brian cinching Oliver's saddle as Oliver watches, impressed.

BRIAN

There ya go.

DINSTON

(to Sully) You'll check that, won't you?

He nods toward Brian. Sully's look says there's no need, but he obliges the Senator.

SULLY

If ya like.

Sully checks the Ssaddle, then helps Oliver up onto his horse, as he says to Brian:

SULLY

Good job -- (a smile) As usual.

Brian smiles proudly, then swings onto his own horse.

The Senator and Oliver move off, as Mike hurries toward Sully and Brian from the clinic, carrying the medical satchel (which she packs in Brian's saddlebag during the following):

MIKE

Sorry I'm late -- but a young man from Denver just came to "pay his respects" to Colleen.

SULLY

All the way from Denver?

MIKE

He seems very taken with her.

SULLY

Guess we're gonna have to get used to that.

They all share a smile. Sully leans down to kiss Mike goodbye:

MIKE

And good luck with the Senator.

SULLY

Thanks.

BRIAN

Bye, Ma.

MIKE

Take care of yourselves.

They ride off. OFF Mike, watching them go, proud of them

EXT. GRACE'S CAFE - DAY TWO

Breakfast time. Grace's HELPER is in evidence. Colleen and ANDREW dine at a table, caught up in a conversation which intrigues them both:

ANDREW

According to this article in The Journal, Dr. Williams has found oxide of zinc very helpful.

COLLEEN
(surprised) For consumption?

ANDREW
So he says. Two or three grains at night seem to relieve the night sweats.

IN THE ALLEY BETWEEN THE CLINIC AND GAZETTE

Patrick watches them, standing so that he is in the shadows, unseen by them and the cafe's other patrons.

BACK TO ANDREW AND COLLEEN

ANDREW
I could loan you the article when I'm finished if you'd like?

COLLEEN
I'd love that. (then) I sure miss talkin' with you like this when I'm at school.

ANDREW
So do I.

They share a loving look but then Andrew shyly returns to his food.

PATRICK

sees that this is an opportune moment to butt in. He heads over to their table.

PATRICK
Good morning, Miss Cooper.

Colleen is surprised to see him -- she's pleased, but still flustered.

COLLEEN
Mr. Collins...

Patrick holds out his hand to Andrew.

PATRICK
Patrick Collins.

Andrew stands, shakes his hand.

ANDREW
Andrew Cook.

COLLEEN
Dr. Cook runs the clinic at the Chateau --

PATRICK
Really? How impressive.

There's a slight lull in the conversation -- it's a bit awkward, with both men standing. Andrew has no reason to be suspicious of Patrick's intentions (yet), so:

ANDREW
Would you care to join us for breakfast?

PATRICK
Thank you.

They sit.

COLLEEN
Mr. Collins and I met in Denver --

ANDREW
(antennae rising) Really? What brings you to Colorado Springs?

PATRICK
Well, most of my friends travel to Europe at this time of the year but I kept hearing about all the beautiful spots around here...

Colleen is only too happy to have some topic to latch onto:

COLLEEN
That's right, there's Pike's Peak and Ouzel Lake --

ANDREW
I'm embarrassed to say I've lived here almost two years now, and I've never seen them myself.

PATRICK

Well, you know how it is when you live in a place -- you take it for granted.

He said that pleasantly, but Andrew takes his meaning as he watches Patrick turn his attention to Colleen.

PATRICK

I've also heard that there's a spectacular red rock formation nearby --

COLLEEN

The Garden of the Gods! It's beautiful, you gotta see it...

OFF ANDREW --

EXT. CAMP ONE - DAY TWO

Sully helps the Photographer unpack his gear, while Brian arranges twigs and branches for a campfire. Oliver searches the area for more firewood.

Dinston approaches Brian:

DINSTON

Won't the fire be too close to that tree?

BRIAN

Wind's been out of the South all day. Unless it changes, this is the safest spot in the clearing.

DINSTON

Really? Interesting.

He moves off to help Sully with the gear.

Oliver approaches Brian, carrying a large green branch.

OLIVER

This one should last a while.

BRIAN

Thanks -- but if they're green, they make too much smoke.

Oliver takes that in, and tosses the branch away -- but as he releases it, he gets a splinter in his palm. He cries out:

OLIVER
Ow!

BRIAN
What is it?

OLIVER
(a little embarrassed) Just a splinter -- sorry I yelled.

Brian pulls out his pocket knife:

BRIAN
Sometimes they hurt worse than they look. Lemme see?

Oliver shows Brian his hand. Brian lifts a bit of skin with the point of his knife, then pulls out the splinter.

BRIAN
There ya go.

OLIVER
Thanks.

BRIAN
No problem.

Sully approaches them, bringing over some gear for the fire, followed by Dinston:

SULLY
Brian, why don't ya go down to the stream and see if the fish're bitin'? It's 'bout half a mile south.

BRIAN
Sure.

He goes over to the horses to get the fishing gear.

OLIVER

(to Dinston) Can I go?

DINSTON

I don't think that's such a good idea. Your mother told me in no uncertain terms not to let you out of my sight.

Oliver turns away, frustrated. Sully notes it, and addresses Dinston:

SULLY

If we climb that hill, ya get a clear view of the stream -- it's a good place for some of your pictures, too.

Oliver looks back at Dinston, pleadingly:

OLIVER

Please, Father?

DINSTON

Well, as long as I can see you...

Oliver takes off at a run --

EXT. TRAIL NEAR CAMP ONE - DAY TWO - MOMENTS LATER

Brian and Oliver head down the trail with their fishing gear:

OLIVER

You got a lot of deer around here, haven't you?

BRIAN

Yeah.

OLIVER

I'd sure like to see one.

BRIAN

Well, keep your eyes open. You never can tell.

At that moment, Oliver's line snags on a branch.

OLIVER

Oh, no...

Brian goes to release it, while Oliver tries to free it by jerking the pole. The hook scratches the back of Brian's hand, leaving a thin line of blood.

OLIVER
Sorry.

BRIAN
It's all right -- just broke the skin a little.

Brian pulls his kerchief out of his pocket, and wraps it around his hand:

OLIVER
Doesn't it hurt?

BRIAN
(friendly smile) Yeah, but I try to save my yellin' for when I really need it.

Oliver, more and more impressed by and fascinated with Brian, nods as he takes that in.

INT. ANDREW'S OFFICE - DAY TWO

Andrew is making notes as he looks through a microscope, when there's a **KNOCK** on the door.

ANDREW
Come in.

Patrick opens the door and comes in:

PATRICK
Dr. Cook -- I was hoping I might see your clinic.

ANDREW
Oh. Of course.

PATRICK
What a splendid-looking microscope.

ANDREW

Yes -- and it's very useful. Colleen and I were just discussing the other day what wonderful advances science is making for medicine.

That was a bit of turf-establishment on Andrew's part -- and it opens the door for Patrick.

PATRICK

It must be nice for Miss Cooper to have... a *friend* to discuss her studies with.

ANDREW

(gives him a look) We're more than friends.

Patrick gives him a shocked look; that wasn't a gentlemanly thing to do:

PATRICK

(meaningfully) Oh?

Andrew realizes he may have inadvertently overstated his relationship with Colleen. He stumbles over a definition:

ANDREW

Well, that is to say, we hope to be colleagues one day.

PATRICK

(putting a dead-dry spin on it) Colleagues?

Andrew can't help but respond to the tone: he knows that he's not saying this right. Flustered, he spots a journal on his desk; it seems a way out:

ANDREW

We share a great many interests -- medicine, research...

Patrick knows he's got control of the situation, that Andrew's in a death spiral. So he can afford to make it sound flattering:

PATRICK

Colleagues. That's wonderful.

Meaning, wonderful for me. He looks at his pocket watch:

PATRICK

Look at the time. Will you excuse me? (as he leaves) Very impressive clinic, Dr. Cook.

Andrew is very frustrated with himself. He looks down at the journal on his desk, gets an idea.

INT. CLINIC - DAY TWO

Mike and Colleen work on re-stocking medicines when there's a KNOCK on the door.

MIKE
Come in.

Patrick comes in.

PATRICK
Good afternoon, Dr. Quinn -- Miss Cooper, I was hoping I could impose on you to show me the rock formation we were talking about earlier.

Colleen hesitates, looks at Mike, who smiles: it's obvious Patrick's asking her on a date, no matter how he couches it:

PATRICK
You obviously know a great deal about the history of the area... I have a picnic lunch -- it's enough for two.

COLLEEN
I don't know, we're just in the middle of...

Not much, clearly. But Patrick doesn't put it down:

PATRICK
Perhaps you could see your way to allowing Miss Cooper to act as guide for a couple of hours, Dr. Quinn?

MIKE
(to Colleen) I *can* finish this myself.

PATRICK
Splendid.

COLLEEN
All right, then.

Patrick beams. He holds the door open for Colleen, as she takes off her apron, and grabs her coat.

EXT. CLINIC - DAY TWO - MOMENTS LATER

Wolf is sitting on the porch. Patrick holds Colleen's horse for her as she mounts up. He then jumps on his own horse:

PATRICK
After you.

And off they go. Mike comes out, watching them leave with an amused smile --

Which is tempered when she sees Andrew approach in his buggy, his head swivelled around, watching Colleen and Patrick ride off. He pulls up in front of the clinic, looks at Mike, feeling frustrated:

ANDREW
I came to bring Colleen the journal we were talking about...

He feebly holds up the journal that was on the desk in his clinic.

Mike feels for him.

MIKE
You just missed her.

Andrew's crestfallen expression says, he hopes not, but Mike is unable to give him any reassurance. On this uncomfortable exchange:

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. WOODED PICNIC AREA ONE - DAY TWO

Colleen stands near the horses, contemplating the trail through the woods. She turns to

Patrick, who's spreading a picnic of tinned foods, fruit, and a loaf of bread on a damask table cloth.

COLLEEN

If you like, we could ride a few miles North. There's a beautiful view of the cliffs surrounding the river...

PATRICK

Miss Cooper, I'm more than content to enjoy the beautiful view right here.

Colleen smiles shyly. He gallantly gestures for her to sit, and she settles on the table cloth, impressed and curious about the assortment of food. She picks up a wrapped piece of cheese.

PATRICK

Cheese.

She smells it and recoils a bit.

PATRICK

Camembert.

COLLEEN

Camenbert?

PATRICK

It's imported from France. Only the best for the most beautiful girl in Colorado Springs.

COLLEEN

(shyly) Mr. Collins --

PATRICK

And -- caviar. Russian.

He opens the small bottle of Beluga caviar.

COLLEEN

What is it?

PATRICK

(an indulgent smile) You're so sweet. It's fish eggs.

COLLEEN

Oh.

PATRICK

But I've saved the best for last.

He reaches into the bag, pulls out a wrapped gift.

Colleen sees it, surprised, hesitant. He reassures her:

PATRICK

A gesture of friendship from a gentleman to a lady. Please...

He moves his gift closer. Colleen opens it curiously, smiling when she reveals a handsome copy of *The Canterbury Tales*.

COLLEEN

The Canterbury Tales. We're readin' it at school.

PATRICK

I know. The girls in your class told me you've all had to share copies.

COLLEEN

Yes, that's true.

PATRICK

I thought it would be nice if you had a copy of your own.

He looks at Colleen. She smiles, blushing.

COLLEEN

This is very thoughtful of you. Thank you, Mr. Collins.

PATRICK

You're welcome, Miss Cooper.

Colleen searches his eyes, pondering the unexpected feelings that he's stirred in her.

INT. HOMESTEAD - DAY TWO

Mike reads to Katie in a chair by the fire as Wolf dozes at her feet.

MIKE

"The little dog laughed to see such sport, and the dish ran away with the spoon..."

She looks at Katie. Off Katie's look:

MIKE

(a smile) It's not supposed to make sense.

Mike looks up as Colleen arrives home, holding her new book.

COLLEEN

Hey, Ma. Katie.

Mike smiles at her. Curious about Colleen's day, she doesn't want to sound nosy.

MIKE

Did you have a nice time?

Colleen considers this, almost surprised by her response.

COLLEEN

Yes. I did.

Mike wants to hear more, but tries to remain casual.

MIKE

Mr. Collins seems like an affable young man.

COLLEEN

Oh, he's very kind, considerate. He gave me this book... (shows Mike the gift) He knew we've had to share copies at school.

MIKE

That is considerate.

COLLEEN

And Ma, he invited us all to tea tomorrow.

MIKE

Tea?

COLLEEN

At the Springs Chateau. He said he wants the family to get to know 'im better.

Mike raises an eyebrow -- this guy certainly moves fast.

MIKE

I see. Well... if you'd like us to go...

Mike hesitates, gauging Colleen's attitude.

COLLEEN

He invited us. I s'pose it'd only be polite.

MIKE

Then... (to Katie) Katie? We're having tea tomorrow.

Colleen smiles, turns to go.

MIKE

Oh, Colleen? That journal...

Colleen pauses as Mike indicates the medical journal on the table.

MIKE

It's from Andrew.

COLLEEN

(smiles uneasily, reminded of him) Andrew.

MIKE

He brought it to the clinic for you.

COLLEEN

That's right, he said he was going to. Thanks, Ma.

Mike watches thoughtfully as Colleen takes the journal and heads upstairs.

EXT. CAMP ONE - DAY THREE

(NOTE: Same camp as Scene 11)

Sully, Dinston and the photographer break camp. Brian finishes up some schoolwork, then packs his books. Oliver heads over with his bedroll, limping. Brian notices.

BRIAN
What's wrong?

OLIVER
Blisters. But don't tell my father.

Oliver takes another step, winces.

BRIAN
Hold on...

Brian opens a saddlebag, searches through it, and takes out a small tin.

BRIAN
My ma packed us this salve. Rub some on your blisters, they should feel a lot better.

He hands the ointment to Oliver.

OLIVER
Thanks, Brian.

BRIAN
Sure thing.

Oliver limps over to a fallen log and removes his boots.

Brian proceeds to bury the camp fire, then "sweep" the surrounding area with a leafy branch. Dinston approaches curiously.

DINSTON
Hiding our tracks? (off Brian's look) From Indians.

BRIAN
No, I'm just makin' sure we leave it the way we found it.

Sully comes over.

SULLY

That way, folks who stop here after us can enjoy this place the way we did.

Sully looks in the distance. Dinston follows his glance.

THEIR POV - STOCK FOOTAGE

A beautiful shot of the Rockies.

BACK TO SCENE

Dinston takes it in, then turns to Sully.

DINSTON

An impressive view, Mr. Sully, to be sure, but I'm afraid many of my constituents are more concerned with this area's resources than its scenery.

SULLY

This ain't just about scenery, Senator. We all got a responsibility to protect the land.

DINSTON

Industries are thriving. They demand more coal and lumber each day.

SULLY

I know it's important to provide those things -- (beat) But if we keep cuttin' down trees without settin' some aside, one day these woods are gonna be as flat as the Plains.

Dinston scans the seemingly endless amount of trees.

SULLY

That ain't gonna happen in our lifetime, or in Oliver 'n Brian's -- but maybe by the time their grandkids are around...

This settles on Dinston. Sully hits his point home:

SULLY

There's gotta be a way to make use of the land an' preserve some of it, too. We gotta work toward some kinda balance.

DINSTON

(reflective) Balance...

OFF Sully, pleased that he's made some headway.

EXT. SPRINGS CHATEAU AND HEALTH RESORT PORCH - DAY THREE

Mike, Matthew, Colleen and Patrick sit at a table set with a silver tea service, finger sandwiches and a plate of petits fours. Katie plays on the floor beside them.

MIKE
Were you born in Denver, Mr. Collins?

PATRICK
No, I'm from New York. But when Father opened a branch of the business in Denver a few years ago, I moved out here to assist him.

Mike and Matthew nod. Patrick is determined to impress them.

PATRICK
I should be more precise -- I no longer "assist" Father. Now that he's retired, I'm President of Collins, Limited.

MIKE
Running a business -- that's quite a responsibility for someone so young.

PATRICK
I see it as a challenge, Dr. Quinn. And I've always met my challenges -- and conquered them.

Mike smiles politely, but she's not taken in by his showmanship, and neither is Matthew. He wants specifics.

ANGLE ON ANDREW

as he rounds the corner from his clinic. He spots them having tea and stops short.

ANDREW'S POV

The group continues their discussion.

ANDREW

watches, surprised and a little hurt. He slips back to his clinic before they notice him.

ANOTHER ANGLE

Matthew questions Patrick.

MATTHEW

Collins, Limited. What kinda business is that exactly?

PATRICK

We're an investment firm.

MATTHEW

Investin' in what?

Colleen gives Matthew a look.

PATRICK

It's rather complicated to explain, but... we're highly profitable in a wide variety of interests.

Matthew and Mike share a look -- why his vague response? Changing subjects, Patrick reaches for a plate of petits fours.

PATRICK

Miss Cooper, you haven't tasted these -- marzipan dipped in dark chocolate.

COLLEEN

Oh, I don't care much for marzipan.

PATRICK

But they're my favorite.

COLLEEN

I'm sure they're very good.

PATRICK

You must try one. I insist. I know you'll love it.

He keeps the plate in front of her. Feeling cornered, Colleen tastes the petit four.

PATRICK

There, you see?

She chews and nods, trying to smile. She doesn't love it. Mike and Matthew exchange disturbed glances. Patrick smiles at them. They smile back awkwardly.

EXT. WOODS NEAR WASHED OUT TRAIL - DAY THREE

The trees are thicker here, leaving only a small pathway on the side of the hill.

Brian and Oliver ride up front. Sully and Dinston follow. The photographer trails behind.

SULLY
(calling ahead) How's it lookin', Brian?

Brian scopes the terrain, then glances back.

BRIAN
Clear through the next bend.

Sully nods. They continue riding. Dinston is curious about the easy manner between Sully and Brian.

DINSTON
You and your boy seem... so comfortable with each other.

SULLY
We spend a lot of time together.

DINSTON
(nods, then) Yes, well, that's difficult for me -- what with my responsibilities in Washington, and Oliver away at boarding school...

SULLY
Boardin' school?

DINSTON
Oliver was always sickly as a child. And you know how mothers are -- my wife babied and coddled him. I thought boarding school would help make a man out of him.

Dinston quiets, troubled. Sully is sympathetic.

SULLY

You must be real glad to have this time with your son.

Dinston looks ahead at Oliver for a moment. He nods.

BRIAN AND OLIVER

stop their horses, looking ahead at the trail.

BRIAN
Sully!

ANOTHER ANGLE

Sully, Dinston and the photographer ride up to the boys.

THEIR POV

A landslide has obstructed the trail.

BACK TO SCENE

Sully explains the situation:

SULLY
Hard rains last month musta washed everythin' downhill.

DINSTON
What do we do?

SULLY
Look for another trail. Brian, ride down that way. I'll go west. We'll meet back here.

BRIAN
Right.

OLIVER
May I go with him, Father?

Dinston looks wary, but, seeing the trust that Sully places in Brian, doesn't want to disappoint Oliver.

DINSTON

Just be careful.

OLIVER

(grins) Thank you.

Dinston is pleased. The boys pick their way down the slope.

EXT. WOODS - DAY THREE

The undergrowth is thicker, the trees even more dense.

BRIAN

No sign of another trail. We'd better head back.

Brian turns his horse, but Oliver spots something ahead. His eyes widen and he breaks into a grin.

OLIVER

Look!

Brian looks.

THEIR POV - STOCK SHOT

A young deer bolts at Oliver's shout.

BACK TO SCENE

Oliver kicks his horse and takes off after the deer.

BRIAN

Oliver!

Brian turns his horse, but hesitates, looking first in the direction from which they came, then toward the fleeing Oliver.

BRIAN

Wait!

Brian charges after him.

EXT. SPRINGS CHATEAU AND HEALTH RESORT GARDEN - DAY THREE

Colleen and Patrick stroll.

PATRICK

I had a lovely time with your family this afternoon. And it's important they approve of me.

COLLEEN

What do you mean?

He takes a jewelry box out of his pocket.

PATRICK

I brought this for you.

He opens the box -- it's a bracelet.

COLLEEN

Mr. Collins

PATRICK

Patrick. It's time you call me Patrick.

COLLEEN

Patrick... you're very generous, but I can't accept another gift. Especially somethin' like this.

PATRICK

Of course you can. I know that we've only known each other a short time, but my feelings for you are so strong and true -- Colleen, I love you.

COLLEEN

Love me?

PATRICK

And I know that once you search your heart, you'll see we were meant to be together.

He clasps the bracelet around her wrist, holding her hand in his, his eyes locked with hers.

PATRICK

Always.

OFF Colleen, her thoughts and feelings swirling as we

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. CLINIC - DAY THREE

Mike cleans instruments as Katie plays in the background.

Colleen enters. She is slightly distracted. Mike looks over at her and smiles as she comes in.

COLLEEN
Can I talk to you, Ma?

MIKE
Certainly.

Mike puts the instruments down and comes over to sit by Colleen.

COLLEEN
Patrick gave me this bracelet.

Colleen gives her the bracelet.

MIKE
It's very beautiful.

COLLEEN
I'm not sure if I should have accepted it. It all happened so fast. (beat) It looks expensive, doesn't it?

MIKE
Yes, it does.

COLLEEN

He said he had -- great affection for me.

MIKE

I see. (beat) And how do you feel about him?

COLLEEN

Well, he is awfully handsome.

MIKE

Yes, he is.

COLLEEN

And he's -- interestin' to be around. And... I guess it's nice to have someone show you so much attention.

MIKE

I agree. But You still haven't told me how you feel about *him*.

COLLEEN

(the truth emerging) I don't know, Ma. All jumbled up. I mean, with Andrew -- Andrew's so easy to talk to and be around. But with Patrick -- I get confused.

MIKE

That's certainly understandable.

COLLEEN

You think I should give the bracelet back?

Mike considers what to say.

MIKE

Well, what I think is that you need to decide how you feel about Mr. Collins and then you'll know what to do about the bracelet.

Colleen nods, giving it some serious thought, when a **KNOCK** is heard at the door.

Mike opens the door. Andrew stands in the doorway. He's the picture of self-confidence and grace -- even though it's completely manufactured at this moment.

ANDREW

Ah! Colleen! I was hoping to catch you here. Michaela.

MIKE
Andrew.

She moves to one side as he enters. Colleen seems relieved to see Andrew. But she misunderstands his reason for being there.

COLLEEN
Oh! Andrew! I haven't had a chance to read the journal, yet.

ANDREW
Oh. That's not why I stopped by.

COLLEEN
It's not?

ANDREW
The truth is, I was hoping I could interest you in a picnic. If you're not too busy.

COLLEEN
That would be nice. If you don't need me, Ma --

MIKE
Not at all. Have fun.

Colleen smiles and she and Andrew hurry off together.

EXT. WASHED-OUT TRAIL - DAY THREE (SAME AS SC. 26)

Sully, Dinston and the photographer sit next to their horses on the upslope of the narrow trail. All seem to listen attentively for any sound, but only the trees rustle.

Dinston can't take the tension any longer. He stands up and starts to pace.

DINSTON
We never should have let them go. It's been nearly an hour.

Sully nods, having his own doubts right now about having let the boys go off by themselves.

SULLY

There's a clearin' bout a quarter mile back. (to the photographer) Take the gear and set up camp there. I'll go find the boys.

DINSTON

I'm coming with you.

Sully nods and the men mount up.

EXT. TRAIL NEAR A SLOPE - DAY THREE

Brian comes upon Oliver's horse grazing on grass adjacent to the trail, but there is no sign of the boy.

He dismounts and looks around at the ground until he finds some tracks, then remounts and follows them slowly.

EXT. PICNIC AREA TWO - DAY THREE

Colleen and Andrew sit on a large checkered table cloth spread out on the grass beneath a tree. Andrew pulls little wrapped parcels from the picnic basket and sets them in front of Colleen as they converse.

ANDREW

Grace's meat loaf sandwich.

COLLEEN

(surprised and pleased) That's my favorite.

He knows. But he strings her along for a minute. Acting completely ingenuous:

ANDREW

Really. What a lucky coincidence. Lemonade?

COLLEEN

Lemonade!

ANDREW

(still playing innocent) Fresh squeezed. I hope it's all right.

COLLEEN

All right? I love lemonade. (she starts to get it) Wait a minute. My favorite sandwich, my favorite drink -- did you pack my favorite pie for dessert?

Andrew grins, looks at her.

ANDREW
You've never cared much for pie.

She laughs with delight. It was a trick question and he passed.

ANDREW
I believe your favorite dessert -- if I'm not mistaken -- is --

He "unveils" the dessert.

ANDREW AND COLLEEN
Oatmeal cookies.

She's tickled pink. Oatmeal cookies beat the gold bracelet.

COLLEEN
(touched) Oh, Andrew.

He's embarrassed by the sudden intimacy of the moment. He attempts to change the subject, but he's about to jump from the frying pan into the fire.

He pulls a book out of the basket.

ANDREW
I -- uh -- here it is. I brought this book -- sonnets. Shakespeare. I thought you might like it. This one in particular -- Sonnet 116. It's -- well

He hands her the thin volume of sonnets. She looks at it briefly, then hands it back to him with purpose.

COLLEEN
Would you mind reading it out loud?

Andrew takes the book back, nervously. He clears his throat. Looks at Colleen. Looks back at the sonnet. It's now or never time.

ANDREW

Let's see. Mmmmm. Uh -- "Love's not Time's fool, though rosy lips and cheeks/
Within his bending sickle's compass come;/Love alters not with his brief hours and weeks,
/But bears it out even to the edge of doom./If this be error, and upon me prove'd... "

He reads the last line very quickly and almost inaudibly.

ANDREW

"I never writ, nor no man lov'd."

He closes the book and glances around at the scenery, changing the subject as quickly as he can.

ANDREW

You know, Sully is right. This countryside is incredibly beautiful.

COLLEEN

I'm sorry, what was that last line again?

ANDREW

Hmmmm?

COLLEEN

The last line of the sonnet. It went by kind of fast.

He picks the book up, but can't find the sonnet immediately. Nevertheless, he cops to the meaning of the last lines:

ANDREW

Yes. Well, it just says, really, that love lasts through time and place and --

He stops thumbing through the book and looks at her directly.

ANDREW

And lets nothing get in its way.

She nods and smiles at him.

COLLEEN

I agree.

His heart sings. Tentatively he reaches over and takes her hand. She smiles at him. Never were two more tenderly or honestly in love.

INT. CLINIC - DAY THREE

Mike puts some files away. Katie is not there. Mike picks up the bracelet Colleen left when she went off with Andrew. She looks at it. Her expression shows concern about such an expensive gift.

A knock on the door and Matthew enters.

MATTHEW
Colleen around?

MIKE
She's gone on a picnic with Andrew.

MATTHEW
I think we got a little problem -- with Patrick Collins.

Mike is surprised. Matthew pulls a telegram out of his coat pocket.

MATTHEW
I prob'ly shouldna done this -- but there was somethin' about the guy I didn't trust.

MIKE
Shouldn't have done what?

MATTHEW
I sent a wire to Collins, Limited in Denver, askin' a coupla questions about 'im. They sent me this telegram back.

She glances at it and can see that it's not good news.

MATTHEW
Looks like he's done nuthin' but lie to us since he got here.

MIKE
(quietly) We're going to have to tell Colleen.

Mike picks the bracelet back up and looks at it in this new light.

EXT. EMBANKMENT - DAY THREE

Brian locates an indentation in the earth where the vegetation has been crushed near the ledge where Oliver could have been thrown.

He dismounts and scans the hill below.

EXT. HILLSIDE - DAY THREE

Brian begins the treacherous climb down the slope. He loses his footing and slides a couple of yards, but grabs the branch of a shrub which halts his descent. Finally, just below, he spots...

OLIVER,

lying on his side, trying to inch his way up the hill.

BRIAN

cups his mouth with his hands.

BRIAN
Oliver!

OLIVER

looks around excitedly, finally sees Brian.

OLIVER
Brian! Over here.

Brian climbs down, sliding still, but with more surefootedness than before. He makes his way over to Oliver.

OLIVER
My arm -- I can't move it.

Brian gently feels his arm for breaks. As he does, he notices how the arm is oddly lower beneath his shoulder.

BRIAN

Your shoulder's out of its socket.

Brian can see that it's taking all of Oliver's courage not to cry.

OLIVER
Can you fix it?

BRIAN
Maybe. Somethin' I saw my ma do once --

The pain Oliver is trying so desperately to manage sounds in his voice.

OLIVER
Whatever it is, just do it.

Brian looks around, not wanting to but knowing he must. Oliver winces as Brian gently lifts his arm. He places his heel just beneath Oliver's arm pit.

BRIAN
This is one of those times when you're really going to need to yell.

Oliver nods weakly.

Brian grasps his arm tightly and jerks it with all his strength. Oliver screams.

OLIVER
Aaiii!

BRIAN
I think it went back in.

Oliver moves his arm slightly, still in pain.

OLIVER
(relief) It feels a little better.

BRIAN
Come on, let's get you back up so we can make a camp before it gets too dark.

OLIVER
We should try to find Sully and my father.

BRIAN

Naw, we could pass 'em in the woods and never know it. Best way to meet up with them is to stay put and let them find us.

Brian hoists him up by his uninjured arm and the two young men struggle up the hill.

EXT. COLORADO SPRINGS - DAY THREE

Colleen and Andrew come riding back into town. They're in a buggy. Colleen sits close to Andrew. They're talking and laughing.

ANGLE ON PATRICK COLLINS - AT THE GOLD NUGGET

watching Colleen and Andrew.

HIS POINT OF VIEW

They are oblivious to him as they ride up to the Clinic.

PATRICK

slips into the Saloon to avoid being seen. His expression is dark.

INT. CLINIC - DAY THREE

As Colleen comes in. Mike is quiet and disturbed about what she has to talk to Colleen about. Colleen is bubbly.

COLLEEN

Hey, Ma.

She starts looking for the bracelet she left on the desk.

MIKE

Colleen, I'm glad you're back.

Before she can tell Colleen she needs to speak to her:

COLLEEN

Have you seen my bracelet? I've figured out what I want to do.

MIKE

I was going to talk to you about it. (beat) I'm afraid there's something you need to know -- about Mr. Collins.

COLLEEN

What do you mean?

MIKE

Matthew sent an inquiry to Denver.

COLLEEN

An inquiry? About what?

MIKE

It turns out Mr. Collins does not run a company for his father. As a matter of fact, he bankrupted a small business his father gave him.

Colleen is angry -- but not at Patrick. She's angry at Matthew.

COLLEEN

I can't believe that Matthew would sneak around behind my back --

MIKE

He wasn't sneaking, Colleen.

COLLEEN

What do *you* call it?

MIKE

I call it concern for his sister. And I must confess, I share his concern.

Which only serves to make Colleen angry at Mike as well.

COLLEEN

You said I should decide for myself how I felt about Mr. Collins -- and then you checked up on him without tellin' me?

MIKE

Colleen --

COLLEEN

You couldn't trust me to make the right decision on my own?

MIKE

This isn't about trusting you! --

COLLEEN

That's exactly what it's about.

She storms out of the clinic. Mike feels terrible, but she lets her go.

EXT. STREET NEAR THE GAZETTE - DAY THREE - CONTINUOUS

As Colleen comes running out of the Clinic, Patrick reaches out and grabs her, pulling her into the alleyway between the GAZETTE and the Clinic. Colleen is startled.

COLLEEN

Mr. Collins!

PATRICK

I told you to call me Patrick.

Colleen tries to catch her breath.

PATRICK

I've been waiting all afternoon to see you.

He's slowly maneuvering her up against a wall. She tries to get to the decision she's made about him.

COLLEEN

I've been doin' some thinkin', and I realized I've been a little confused the last few days.

PATRICK

Don't be confused.

He continues to back her up against the wall.

COLLEEN

I'm going to ask you not to call on me, anymore.

PATRICK

Not to call on you?

COLLEEN

I know you'll respect my wishes.

PATRICK

(slightly amused) I see. And would this have anything to do with your friend, Andrew?

COLLEEN

As a matter of fact, it does.

PATRICK

Oh, Colleen. I know your family wants you to marry safe, quiet, ordinary Andrew. But you'll never be satisfied with that kind of life.

COLLEEN

Patrick --

PATRICK

You and I are passionate people who see what we want in life and go after it. You don't love Andrew. You love me. I can feel it.

He pulls her into an embrace.

COLLEEN

Please, Patrick, you're frightening me.

He kisses her. She struggles. He won't let go.

PATRICK

Does Andrew make you feel like that?

COLLEEN

Let me go!

She pulls free from him and runs off.

EXT. CLINIC PORCH - DAY THREE - CONTINUOUS

Mike has ventured outside, having heard some commotion. Colleen runs up the steps in tears.

MIKE
Colleen! What is it?

COLLEEN
Nothing.

MIKE
Is it Mr. Collins?

COLLEEN
I don't want to talk about it.

She disappears into the clinic as Mike looks after her, troubled.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. BRIAN'S CAMP (CAMP TWO) - DAY FOUR

The morning sun slants through the trees and casts long shadows on the small clearing.

Brian has found a sheltered area where he has propped Oliver to keep him out of the wind. Oliver's arm is bound to his body by strips of bedroll in order to immobilize it. Brian checks his handiwork.

BRIAN
How's it feel this mornin'?

OLIVER
Better than last night.

BRIAN
It ain't real doctorin', but that'll keep ya from movin' your arm while it heals.

OLIVER
What are we going to do now?

BRIAN

I'm gonna turn our campfire into a signal fire.

As Brian turns his attention to the campfire, Oliver rises with difficulty and moves to a nearby green shrub. He pulls a lush branch from it and takes it to Brian.

OLIVER

Maybe this'll help.

He throws it on the fire.

OLIVER

That'll make it smoky, right?

BRIAN

(nodding appreciatively) You're gettin' to be a pretty good woodsman.

Oliver smiles at the compliment.

EXT. TRAIL NEAR A SLOPE - DAY FOUR (SAME AS SC. 37)

Sully, on foot, leads his horse along the edge of the embankment where Oliver was thrown by his horse, while Dinston rides his.

DINSTON

(calling out) Oliver! Oliver!

Sully stops and bends down to survey the ground.

DINSTON

We've been searching all night. Where could they be?

SULLY

Lotta tracks here... (indicating tracks) Goin' down the slope, then back up again.

DINSTON

What does that mean? Are we close?

Sully continues to study the tracks, figuring out which way they lead off.

SULLY
Maybe...

Dinston's losing his patience with Sully.

DINSTON
Maybe? (getting angry) What were you thinking? Allowing them to go off alone. (looking around) And you want me to preserve this hell-hole that swallows up children?

But Sully is looking beyond him now, excited by something he has spotted.

SULLY
Look.

Sully points, and Dinston turns to discover:

THEIR POV

Puffs of smoke from the boys' signal fire can be seen not far off.

BACK TO SCENE

as Sully turns to Dinston, a smile forming on his face.

SULLY
That's a signal fire. (proudly) And a good one.

OFF Dinston's hopeful expression:

EXT. BRIAN'S CAMP - DAY FOUR

Brian and Oliver watch the fire as they chew on pieces of beef jerky. Brian hands Oliver the canteen after first removing the cap for him.

OLIVER
How'd you learn so much about the woods and medicines?

BRIAN
I don't know... some from Sully, and Cloud Dancin' -- he's an Indian friend a ours -- 'n a course my ma.

Oliver drinks from the canteen as Brian quiets a beat, gazing off at the surroundings.

BRIAN
But I s'pose most of it comes from just bein' out here. You can learn a lot about the woods just by walkin' through 'em.

Oliver also looks off at the woods encircling them, beginning to understand what Brian is talking about.

The peaceful moment is broken by the sound of RUSTLING. Brian takes the cold end of a burning branch as a weapon and turns toward the noise.

After a moment, Sully and Dinston emerge from the foliage.

BRIAN
Sully!
Brian throws the burning branch back on the fire, then runs up and hugs Sully.

SULLY
Hey, Brian.

Dinston runs to Oliver and wants to hug him, but then, seeing his arm, stops short.

DINSTON
Son, you're hurt.

OLIVER
It's all right, father, Brian fixed it.

DINSTON
What happened?

Oliver's words pour out one atop the next:

OLIVER
I chased after a deer and got lost. My horse threw me down a hill, then Brian found me and pulled my arm back into place and made this bandage --

DINSTON
(laughing) -- Hold on, not so fast. The first thing we must do is to get you back to town

so that Dr. Quinn can see to that shoulder.

OLIVER

But father, I want to keep going.

Dinston is hesitant. Sully kneels down, feels the bandage and manipulates the shoulder socket.

SULLY

Looks like Brian fixed it pretty good.

DINSTON

(to Oliver) Doesn't it hurt?

Oliver exchanges a knowing look with Brian.

OLIVER

Not enough to yell about.

Brian beams at Oliver with pride.

INT. HOMESTEAD - DAY FOUR

Colleen, still visibly troubled by the events of the previous day, looks at the bracelet Patrick gave her. Mike comes down the stairs.

MIKE

(soft) Colleen...

Colleen turns to her. The mood is still slightly awkward between them.

MIKE

I want to apologize to you for yesterday...

COLLEEN

There's no need.

MIKE

Yes, there is. When you came into the clinic yesterday, you had already made your decision about Mr. Collins. But I was so worried you would make the wrong decision, I didn't give you the opportunity to even tell me what it was. I couldn't help but feel the

need to protect you. (beat) I'm afraid I just can't seem to stop being your mother.

COLLEEN

(after a beat, quiet) I don't want you to stop bein' my Mother...

Mike looks at Colleen. Colleen finally looks up at her, fighting tears.

COLLEEN

Ever.

Mike realizes there is something deeper troubling her.

MIKE

Colleen, what is it? What happened?

She takes Colleen's hand, and Colleen sits beside her.

COLLEEN

Patrick kissed me. I didn't want him to --

MIKE

He forced himself upon you?

COLLEEN

I told him to stop, but he wouldn't listen to me.

Mike's concern is now turning to anger.

MIKE

Did he hurt you?

COLLEEN

No. Maybe I misled him.

Mike is angry at Patrick. And upset at herself.

MIKE

No, Colleen. You didn't. (beat) But I should have seen it coming -- the way he insisted on you eating the marzipan when you didn't want it. The way he insisted you go for a walk with him when you wanted to ride back to town with your family. The book -- the bracelet. (passionate) Don't ever think you have to let a man press his affections on you

just because *he* wants to.

COLLEEN

I just want him to go away. I don't ever want to see him again.

MIKE

Come on. We're going to settle this right now.

Mike starts for the door, but:

COLLEEN

No, Ma...

Mike stops, looks back at her. Colleen stands, her determination building.

COLLEEN

I can take care of this myself.

Mike sees the strength in her daughter and realizes this is something she must do alone. She nods quietly. Colleen steps toward her and hugs her, then Mike steps aside, and Colleen goes out.

Mike watches her go, fighting the overwhelming urge to follow.

EXT. CHATEAU - DAY FOUR

Patrick sits on the veranda, reading the Denver Post. He looks up to see:

COLLEEN

riding up, moving with a sense of unwavering purpose. Patrick stands and moves toward her as she dismounts.

PATRICK

Colleen, I am so glad to see you.

COLLEEN

I need to talk to you --

PATRICK

(quickly) And I need to talk to you as well. I just wanted to say how sorry I am for

yesterday. I've never done anything like that. it was appalling behavior.

COLLEEN
Yes, it was.

PATRICK
But it just shows the depth of my feelings for you. The passion you elicit in me is --

She cuts him off, handing him the bracelet he gave her.

COLLEEN
I can't accept this.

Patrick quiets a beat, looking down at it... but he won't take the bracelet from her.

PATRICK
Colleen, you have every right to be angry --

She takes his wrist and places the bracelet in his hand.

COLLEEN
I don't want to see you again.

Colleen turns back to her horse, but Patrick suddenly grabs her arm, spinning her back to him.

PATRICK
(sharp, menacing) Don't walk away from me.

Colleen, stunned by his sudden anger, tries to break free from his grasp...

COLLEEN
Let me go.

... but Patrick's grip is too tight.

PATRICK
I said I was sorry. What else do I have to do --

COLLEEN
(struggling) Stop it! You're hurting me!

Other guests react to the sound of Colleen's raised voice, but the first one on the scene is Andrew.

ANDREW
Get your hands off her!

Patrick gives him a threatening look.

PATRICK
Stay out of this.

Patrick tries to turn back to Colleen, but Andrew grabs his arm and yanks it free from her.

ANDREW
I said, let her go!

Patrick immediately swings, connecting a punch to Andrew's face, rocking him backward.

COLLEEN
Andrew!

Andrew recovers in time to dodge Patrick's next punch. Andrew's pent up rage suddenly erupts, and he lets fly with a barrage of punches that sends Patrick staggering backward.

Patrick manages another weak punch, but Andrew's clearly winning this fight before the DOORMAN and a few other HOTEL EMPLOYEES move in to pull the men apart.

Colleen hurries to Andrew, whose lip is bleeding. She casts a cold look at Patrick, who finally turns and walks off in defeat. Colleen turns her attention back to Andrew, helping him over to the clinic.

INT. ANDREW'S OFFICE - MOMENTS LATER - DAY FOUR

Andrew sits on the examination table as Colleen dabs at his bleeding lip with a cloth. The mood is quiet, intimate.

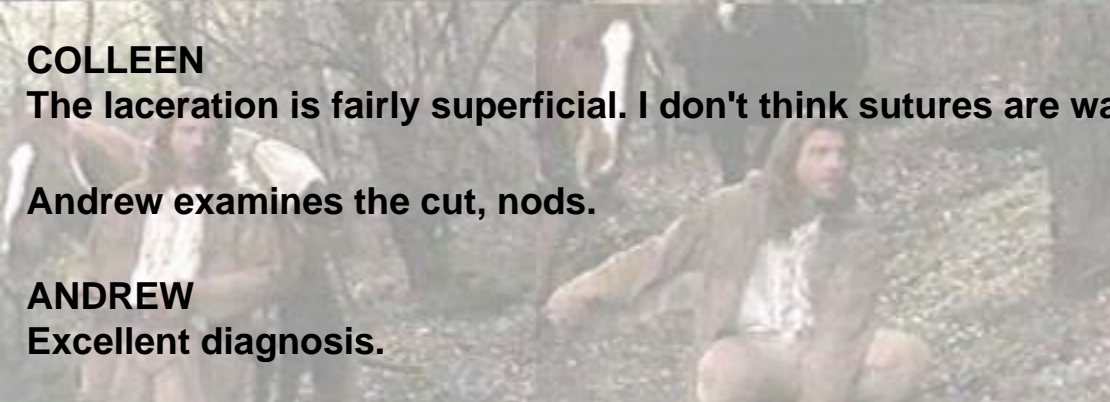
COLLEEN
Does that hurt?



He winces, pulls back a little.

ANDREW
(bravely) A little. How bad is it?


She hands him a small mirror for him to look.



COLLEEN
The laceration is fairly superficial. I don't think sutures are warranted.

Andrew examines the cut, nods.

ANDREW
Excellent diagnosis.



The two share a smile and fall silent... which only enhances the intimacy of the moment.

COLLEEN
Andrew... I'm sorry about all this.


ANDREW
(gently) It's all right.

Andrew pauses a moment, settling his nerves with a deep breath.




ANDREW
I've been doing a lot of thinking lately... (off her look) About my feelings for you... and how I never seem to be able to say the right words... The words I've been wanting to say for a long time now...

He falls silent a beat. Colleen looks at him, waiting for those words... and hoping they're the words she's been wanting to hear.

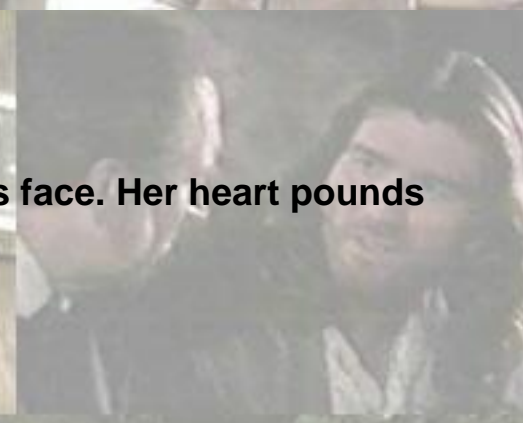


ANDREW
I love you, Colleen.



Hearing Andrew finally say it brings a huge smile to Colleen's face. Her heart pounds with the thrill and pure joy of the moment.

COLLEEN



I love you, too.

Andrew smiles back, a wave of relief washing over him. He lifts his hand and caresses her cheek. Colleen responds by gently kissing him, being careful to avoid the cut on his lip.

EXT. CAMP THREE - DAY FOUR

Sully, Dinston, Brian and Oliver have rejoined the photographer and his assistant. They're breaking camp (all except Dinston, who's stepped away from the camp for the moment), preparing to ride on.

Sully looks around, sees:

DINSTON

standing off a ways past the edge of the camp, surveying the picturesque surroundings.

Sully steps over to him.

SULLY

We're just about ready to go, Senator. I'm hopin' we can make it to the falls 'fore sundown.

Dinston turns to him and nods.

DINSTON

First a photograph. (off Sully's look) To commemorate a new understanding.

Sully smiles and nods his agreement. The two start over to the photographer, who's just beginning to put away his camera.

DINSTON

Don't pack that camera just yet, my good man...

As the group prepares for the photograph:

INT. HOMESTEAD - DAY FOUR

Mike is at the stove, stirring some soup for dinner. She turns to the table to chop some carrots, but stops when something outside catches her eye:

HER POV - THROUGH WINDOW

of Andrew's buggy riding up to the homestead. Andrew is at the reins, with Colleen seated beside him.

BACK TO MIKE

as she takes a few steps closer, curious.

HER POV - THROUGH WINDOW

The buggy stops, and Andrew climbs down. He steps around and offers his hand up to Colleen. As she takes it with a smile:

MIKE

smiles too. She starts for the front door to greet them, but quickly stops when she sees:

HER POV - THROUGH WINDOW

Andrew helps Colleen down from the buggy and pulls her close to him, kissing her. Colleen wraps her arms around him, savoring the moment.

CLOSE ON MIKE

at first startled by this... but then she smiles, happy for Colleen as we slowly:

FADE OUT.

THE END

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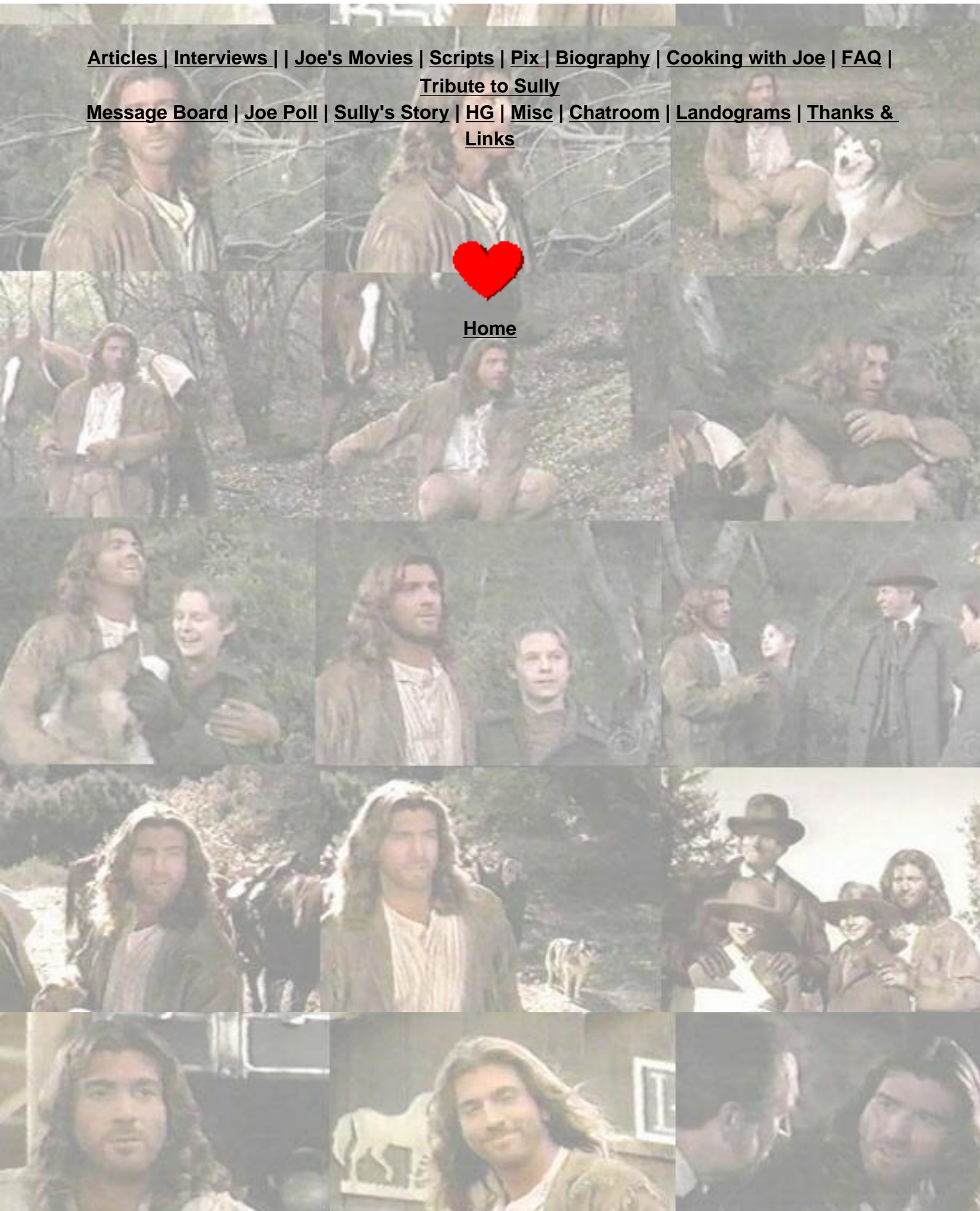
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