

# Ready or Not

Written by Sara Davidson

Directed by Jerome London

Prod. 2244-0324 "Ready Or Not" (Prod. Draft) 2/10/95

## Cast List

MIKE  
SULLY  
REVEREND

ANIMALS  
MIKE'S HORSE  
SULLY'S HORSE  
WOLF

## Set List

INT. CHURCH EXT. CHURCH

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TEASER

FADE IN:

## 1 EXT. CHURCH - DAY ONE

**MIKE and SULLY** ride up on their horses. They're in fine spirits, excited as the day of their wedding approaches. Sully jumps down. Mike starts to get off, but Sully takes hold of her and pulls her off the horse. Mike laughs, as he spins her and sets her on the ground. They stand looking into each other's eyes, filled with love. After a beat.

**MIKE**  
The Reverend's waiting.

**SULLY**  
We gotta do this now?

**MIKE**  
Yes.  
(kisses him lightly)  
Ready?

**SULLY**  
Sure.

Arm in arm, they walk into the church.

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**DISSOLVE TO:**

## 2 INT. CHURCH - DAY ONE

The **REVEREND** is conferring with Mike and Sully about their wedding plans.

**REVEREND**  
Have you talked about whether you want a large or small wedding?

**SULLY**  
Small.

**MIKE**  
(agrees)  
Just people we know well.

**REVEREND**  
So. . . how many would that be?

**Mike and Sully speak at once.**

**Sully Mike**  
**Forty. Two hundred.**

**(CONTINUED)**

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**2 CONTINUED:**

**SULLY**  
**I don't know two hundred folks.**

**MIKE**  
**If you count all our friends in town, and their families, it would come to more than forty.**

**SULLY**  
**But not two hundred.**

**Their tone is light, affectionate.**

**MIKE**  
**We'll make a list.**  
**(to Rev.)**  
**And let you know.**

**REVEREND**  
**Good. Because if it is two hundred, you might want to have the ceremony outdoors.**

**MIKE**  
**What about the meadow?**

**SULLY**  
**Suits me.**

**Mike and Sully smile -- they're completely in accord.**

**REVEREND**

Good. Now, before I marry people, I find it's helpful to have a few meetings where we just talk about things...

**SULLY**

What things?

**REVEREND**

About the marriage, what you expect, what problems might come up...

**MIKE**

We're not anticipating problems.

**REVEREND**

'Course not. Nobody does. But from what I've observed, the first year is often the hardest. It's a big adjustment, and sometimes, a little frank talk ahead of time can smooth the way.

**(CONTINUED)**

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**2 CONTINUED: (2)**

**SULLY**

That ain't gonna be necessary.

**MIKE**

We've come to know each other very well, Reverend. I think we've already talked...

**SULLY**

(finishing her sentence)

'Bout everything.

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**REVEREND**

That'll give you a good, strong footing. But it's also important to look in your hearts and see if there's any injury, any grievance you're still holding onto. And to forgive one another.

**MIKE**  
There's nothing to forgive.  
(looks at Sully)  
Is there?

A beat, as they look at each other.

**SULLY**  
No.

**REVEREND**  
Why don't you spend a moment and really take stock. It can't hurt.

Sully and Mike look at the Reverend, then each other. **HOLD ON** their faces.

**FADE OUT.**

**END OF TEASER**

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**ACT ONE**

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**FADE IN:**

**3 EXT. CHURCH (STOCK - TO ESTABLISH)**

**4 INT. CHURCH - DAY ONE**

Mike and Sully are sitting with the Reverend.

**MIKE**  
Reverend, I've considered what you said, and I can't think of anything that needs forgiving.

**SULLY**  
Me neither.

**REVEREND**

Then let's talk about what you admire in each other. What brought you together.

There's a beat, as Mike and Sully wait for the other to begin.

**REVEREND**

Sully? What made you fall in love with Michaela?

**SULLY**

It happened the first time I saw her.

**5 CLIP 1 - PILOT**

Sully sees Mike fall in the mud.

**6 CLIP 2 - PILOT** The Joe Lando Web Page

General Store -- Sully throws tomahawk, splitting the sign, "No dogs or Indians."

**REVEREND (V.0.)**

Michaela, do you remember what you first thought of Sully?

**SULLY (V.0.)**

She fell in love right off.

**MIKE (V.0.)**

(light)

I did not. I didn't know what to make of you.

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**7 CLIP 3 - PILOT**

Silly boosts her on the horse, answers her ad.

**8 CLIP 4 - PILOT**

He takes her to the homestead.

**MIKE (V.0.)**

**You were helpful, but you made me feel... clumsy.**

**SULLY (V.O.)**

**You were clumsy.**

**In clip, she falls off horse. He tells her she's got to make it on her own.**

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**9 BACK TO SCENE**

**MIKE**

**You didn't think I'd survive.**

**SULLY**

**Sure I did, or I'd never left ya there alone. I got the feelin' you'd try anything. No matter how foolish.**

**MIKE**

**Foolish?**

**SULLY**

**You know how you are.**

**MIKE**

**What have I done that was foolish?**

**10 - CLIP - 5 - MONTAGE OF MIKE'S FOOLISH ACTS**

- 1. Pilot - she gets her tooth pulled by Jake.**
- 2. The Visitor (102) She tries to cook and gets flour all over her.**
- 3. Some sequence where she tries to split wood and can't.**
- 4. Pilot - sweeping floor, getting dust everywhere.**
- 5. Cattle Drive (304) -- trying to rope cows, roping Sully.**
- 6. The Race (201) - Sully and Matthew teach her to walk like a man.**

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**11 BACK TO SCENE**

**Tone here is still affectionate teasing.**

**MIKE**

**You call that foolish? I call it, resourceful.**

**REVEREND**

**That's true. She had to dress up like a man to ride her horse in the race.**

**MIKE**

**(to Sully)**

**You said I'd never win.**

**SULLY**

**I said it was dangerous.**

**MIKE**

**You've often doubted my abilities.**

**SULLY**

**No, I haven't.**

**MIKE**

**Remember, when we needed to get water samples, to see if the mining company was polluting the stream? You said I'd slow you down.**

**SULLY**

**And you did.**

**MIKE**

**Oh? That's not how I remember it.**

**12 CLIP 6 - (109) - MONTAGE FROM BAD WATER**

- 1. He tells her not to waste water. (we see mirror)**
- 2. He scolds her for bringing too much junk.**
- 3. She saves him from snake with mirror - junk.**

**MIKE (V.O.)**

**I was determined to show him I could keep up and do whatever he did.**

**4. She falls and breaks her wrist.**

**(CONTINUED)**

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**12 CONTINUED:**

**MIKE (V.O.)**

**Then I became almost helpless. Sully had to do everything for me.**

**5. He brushes her hair.**

**6. He buttons her blouse.**

**13 BACK TO SCENE**

**REVEREND**

**I remember when the two of you came back to town. You looked different. Something had changed.**

**MIKE**

**I think that's true. Despite Sully's initial protests, we worked well together.**

**SULLY**

**We got the problem fixed.**

**REVEREND**

**And I think you knew, then, that this was. . . more than friendship?**

**SULLY**

**Yep.**

**MIKE**

**Well, we still hadn't kissed.**

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**SULLY**  
**'Course we did.**

**MIKE**  
**Don't you remember the first time? It was my birthday.**

**14 CLIP 7 - (111) - "HAPPY BIRTHDAY"**

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**Sully kisses her. As they walk off.**

**MIKE (V.O.)**  
**I thought that meant something.**

**SULLY (V.O.)**  
**It was a kiss.**

**(CONTINUED)**

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**14 CONTINUED:**

**MIKE (V.O.)**  
**In Boston, after such a kiss, in public, your families would assume... you're going to be engaged. But the next time I saw you, you acted as if nothing had happened.**

**15 CLIP 8 - (112) - "RITE OF PASSAGE"**

**In garden, they talk about Matthew and Ingrid. Mike says people try to pretend nothing happened. End with Sully: "That so."**

**16 CLIP 9 - (115) - "PORTRAITS"**

**Sully says the night I kissed you, I meant it. If we weren't so different. I'm just not ready.**

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**17 BACK TO SCENE**

**MIKE**

I never understood that. Why did you draw away? Because we were different?

**SULLY**

You said you weren't ready either.

**MIKE**

I was embarrassed, and I didn't want to seem forward. But I was disappointed.

**SULLY**

You seemed all right. You were smilin'.

**REVEREND**

(tries to divert them)

I have to be at school in a short while...

**MIKE**

You should have known I wasn't all right.

**SULLY**

How was I supposed to know that?

**(CONTINUED)**

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**17 CONTINUED:**

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**REVEREND**

Why don't we... talk about this at our next meeting.

**SULLY**

We don't need to talk no more.

**MIKE**

I think we do.

**REVEREND**

How about... Wednesday? At nine?  
(starts ushering them out)

**MIKE**

Wednesday is fine.

It's clear that Sully has misgivings, as he and Mike walk out together.

**FADE  
OUT.**

**END OF ACT ONE**

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**ACT TWO**

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**FADE IN:**

**18 INT. CHURCH - DAY TWO**

Sully and Mike look a little less cheery than at their first meeting with the Reverend.

**REVEREND**

In our last visit, we started to talk about a misunderstanding you had...

**SULLY**

There was no misunderstandin'.

**MIKE**

Well, it wasn't clear to me.

**SULLY**

**I knew I loved you, but I didn't see how it could lead to anythin'.**

**MIKE**

**You mean, how we could make a life together?**

**REVEREND**

**You certainly came from different worlds.**

**SULLY**

**I saw that plain, in Boston.**

**19 CLIP 9 - MONTAGE - (208) - "WHERE THE HEART IS"**

- 1. Sully arrives in Boston in buckskin.**
- 2. Sully shows up at the elegant Quinn dinner table.**
- 3. Kids pull Sully into clothing store.**
- 4. Mother hands Sully suit of clothes.**

**MIKE (V.0.)**

**But you adjusted... very well.**

- 5. Sully at elegant dinner, sipping champagne.**
- 6. Sully and Mike in the opera box.**

**(CONTINUED)**

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**19 CONTINUED:**

**SULLY (V 0.)**

**I was glad to get home, though. I wanted to show you my world.**

## 20 CLIP 10 - (211) - "GIVING THANKS"

1. Sully shows Mike his lean-to. Do we have enough in common?
2. He takes her hunting for turkey. Can a lone wolf mate? (leave out last piece where he tries to kiss her and she wants to get back to town. We'll use this in Clip 14)

## 21 BACK TO SCENE

### REVEREND

Sometimes, differences can be helpful. You bring different talents to the marriage, and you can learn from each other.

### SULLY

It doesn't always work that way.

### MIKE

What do you mean?

### SULLY

When you tried to teach me to dance...

## 22 CLIP 11 - (210) - "BEST FRIENDS"

Mike tries to teach Sully to dance. (leave out part where he tries to kiss her and she wants to dance -- we'll use this in Clip 14) Sully says people don't change. I won't change you and you won't change me.

## DISSOLVE TO:

## 23 CLIP 12 - (211) - "GIVING THANKS"

Out in field, after failing to find water with divining rod, Mike tries to reason with townsfolk.

### MIKE (V.O.)

I still disagree. People can always change, if they want to.

**SULLY (V.O.)**  
But you can't force 'em to.

**(CONTINUED)**  
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**23 CONTINUED:**

Townfolk walk off. Sully clashes with Mike. "Maybe we don't have enough in common."

**24 BACK TO SCENE**

**REVEREND**  
But there's a lot of things you do agree on, aren't there?

**SULLY**  
Sure.

**MIKE**  
We agree about what's right and what's fair. How we want to live, and raise our children.

**REVEREND**  
And where you'll live... The Joe Lando Web Page

**SULLY**  
Well, I ain't sure 'bout that.

**REVEREND**  
I thought you were building a new house.

**SULLY**  
I am.

**MIKE**  
Everything was fine until we learned the train was coming to town.

**25 CLIP 13 - (301) - "THE TRAIN"**

**They fight about train coming. Brian says, "Stop fighting."**

**26 BACK TO SCENE**

**MIKE**

**I felt terrible that we fought in front of the children.**

**SULLY**

**They thought we were callin' off the weddin'.**

**REVEREND**

**But they saw you make up?**

**(CONTINUED)**

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**26 CONTINUED:**

**SULLY**

**Yep.**

**REVEREND**

**That's what's important. All couples have disagreements. The key is how you handle them. The two most common problems are money...**

**MIKE**

**We've talked about that. What's the second problem?**

**REVEREND**

**Uh. . . conjugal duties.**

**Mike and Sully give him a questioning look.**

**REVEREND**

**You know, one person might not feel... in the mood, and the other might feel hurt or neglected.**

**SULLY**

**We know 'bout that.**

**MIKE**  
We do?

**SULLY**  
When we started courtin', we had different notions.

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## 27 CLIP 14 - MONTAGE OF SULLY BEING AMOROUS AND MIKE RESISTING

1. Giving Thanks (211) - catching a turkey. He goes to kiss her and she wants to get back to town.
2. Best Friends (210) - He tries to kiss her and she wants to give dance lesson.
3. Fathers and Sons (302) - they discuss telling Brian about sex. Sully says, you learn by doing, not talking.
4. Giving Thanks (211) - They discuss, what is courting. She wants to see if they're compatible. He wants "courtin' and sparkin'."

## 28 BACK TO SCENE

The Reverend tries to mediate as things start to get uncomfortable.

(CONTINUED)

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28 CONTINUED:

**SULLY**  
(to Mike)  
Seems like, lots of times, you got other things on your mind.

**MIKE**  
I enjoy conversation.

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**REVEREND**

It is one of the great pleasures...

**MIKE**

I read a German philosopher who said that marriage is like an endless conversation over the breakfast table. So you want to make sure you enjoy each other's society.

**SULLY**

I like talkin'. And I like havin' breakfast with ya. But I also like kissin'

**MIKE**

Well, there should be a balance.

**SULLY**

(playful)

You're good at kissin'.

**MIKE**

(embarrassed)

Sully.

**REVEREND**

It's natural to want to show affection...

**SULLY**

(to Mike)

You don't have to be afraid...

**MIKE**

I am not afraid.

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**SULLY**

We love each other. We're gettin' married...

**MIKE**

I know that. I simply believe there's an appropriate place and time.

**(CONTINUED)**

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28

CONTINUED:

(2)

**SULLY**

Guess I think it's always the right time.

**REVEREND**

Sometimes folks have different ways of showing affection.

**MIKE**

(to Sully)

Perhaps you'd prefer another woman.

**SULLY**

What?

**MIKE**

You've thought about other women.

**SULLY**

What're you gettin' at? I don't want anybody but you.

**REVEREND**

Hold on. This is a very... emotional subject, as I told you. Let's compose ourselves and next time, we'll talk it over calmly.

**SULLY**

What good'll that do? Seems like all we're doin' is pickin' at sores, makin' em bleed.

**MIKE**

They wouldn't bleed if they had healed properly.

**REVEREND**

That's why we're talking, to make sure everything from the past is healed.

**MIKE**

Good day, Reverend.

Mike starts out of the church. Sully follows her. They walk the length of the room in silence, and you can feel the tension. At the door...

**SULLY**

I'll take ya home.

**MIKE**

If you don't mind, I'd like to ride home by myself.

**(CONTINUED)**

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**28 CONTINUED: (3)**

**SULLY**

What about supper?

**MIKE**

I'd like some time to be alone.

She looks at him a beat, then walks out of the church. Sully stares after her.

**FADE OUT.**

**END OF ACT TWO**

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**ACT THREE**

**FADE IN:**

**29 EXT. CHURCH (STOCK - TO ESTABLISH)**

**30 INT. CHURCH - DAY THREE**

**Sully and Mike sit nearby, but are avoiding each other's eyes. The Reverend adopts a bright manner.**

**REVEREND**

**How are you doing today?**

**MIKE**

**Very well, thanks.**

**SULLY**

**All right.**

**There's a beat of awkward silence. It's clear things are not all right.**

**REVEREND**

**I'd like to talk about trust, which is really the cornerstone of a marriage.**

**(Mike and Sully nod)**

**When you marry, you take a vow to love and honor each other, forsaking all others. And yet, other people are going to cross your paths.**

**SULLY**

**You'd know 'bout that, wouldn't ya, Reverend?**

**REVEREND**

**I'm sorry?**

**SULLY**

**About crossin' paths.**

**REVEREND**

**I don't understand.**

**SULLY**

**You proposed to Dr. Mike when I was courtin' her.**

**MIKE**

**We were not courting.**

**(CONTINUED)**

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**30 COTINUED:**

**REVEREND**  
**(flustered)**  
**I thought, I mean...**

**SULLY**  
**You knew how things were between us.**

**REVEREND**  
**I was trying... It was about... It was the orphans...**

**31 CLIP 15 - (204) - "ORPHAN TRAIN"**

**The Reverend asks Mike to marry him, kisses her. Sully and Matthew watch.**

**REVEREND (V.O.)**  
**I'm sorry... I guess I lost my senses momentarily. I never meant...**

**SULLY (V.O.)**  
**Forget it. You weren't the only man who proposed to her.**

**32 CLIP 16 - (208/9) - "WHERE THE HEART IS"**

- 1. William asks Mike to marry him.**
- 2. Sully asks Mike, are you gonna marry him? None of your business. Sully walks off, shedding suit.**
- 3. Mike goes to Sully on the train. Why did you come here? I love you.**

**DISSOLVE TO:**

**33 CLIP 17 - (209) - "WHERE THE HEART IS"**

**Stagecoach pulls into town.**

**SULLY (V.0.)**

**Why didn't you come with me right then?**

**MIKE (V.0.)**

**I was so shocked.**

**SULLY (V.0.)**

**I finally told ya what I felt.**

**(CONTINUED)**

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**33 CONTINUED:**

**MIKE (V.0.)**

**I had the children in Boston. I hadn't said goodbye to my family. You picked the exact moment when I couldn't do anything.**

**SULLY (V.0.)**

**(wistful)**

**I thought I'd never see ya again.**

**Mike gets off the stage. Runs to him. I love you too.**

34	CLIP	18 - (211) - "GIVING THANKS"
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**He walks to her in the rain.**

**35 CLIP 19 - (225) - "RETURN ENGAGEMENT"**

**He proposes to her in the sweat lodge.**

**36 BACK TO SCENE**

**Moved by these intense romantic memories, Mike and Sully are on their feet**

and in each other's arms, kissing, then staring at one another. The Reverend is visibly relieved -- he's off the hook.

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**SULLY**  
I'm lucky to have ya.

**MIKE**  
And I'm lucky, to have you.

**REVEREND**  
You were meant to be together.

**SULLY**  
True.

**MIKE**  
It doesn't feel strange or different anymore. It feels... right.

**REVEREND**  
No one could come between you. That's clear.

**SULLY**  
Well. David almost did.

**(CONTINUED)**

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**36 CONTINUED:**

**REVEREND**  
(to Mike)  
Your fiance. I'd forgotten.

**MIKE**  
I had no power over that. I thought he'd died in the war. I was more shocked than anyone.

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**37 CLIP 20 - (226) - "RETURN ENGAGEMENT"**

**1. Outside homestead, Sully asks Mike, were you happy to see him? She's glad he's alive, and she's confused.**

**2. Fight between Sully and David. Mike won't tell David to go. So Sully leaves.**

**38 BACK TO SCENE**

**REVEREND**

**That must have been hard.**

**Mike and Sully speak at once.**

**SULLY MIKE**

**Yes. It was.**

**SULLY**

**You think it was hard?**

**MIKE**

**It's agony to be caught in the middle.**

**REVEREND**

**I'm sure there's pain on everyone's side.**

**MIKE**

**(ignoring Reverend; to Sully)**

**You were in the middle yourself, with the Indian woman.**

**REVEREND**

**Indian woman?**

**SULLY**

**Catherine. That was nothin'**

**MIKE**

**Nothing?**

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### 39 CLIP 21 - (216) - "ANOTHER WOMAN"

1. Mike and Sully argue about Sully kissing Catherine. You have feelings for her. Have there been others? Sully won't answer.

2. End of film, Sully says, I chose you. Mike says, you hurt me.

### 40 BACK TO SCENE

The Reverend is watching things go up in smoke again. Mike and Sully become oblivious to him.

**MIKE**  
You walked away.

**SULLY**  
You said you couldn't be with me.

**MIKE**  
But you walked off.

**SULLY**  
What did you want me to do? Get down on my hands and knees and crawl? Eat dirt?

**MIKE**  
Don't be absurd.

**SULLY**  
Why can't you let go of this?

**MIKE**  
You're the one who's not letting go. Look how angry you are. There must be something there.

**SULLY**  
There's nothing! There never was!

**REVEREND**  
Wait a minute. Please. I'm sure we can resolve this and reach an understanding.

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**SULLY**

**(turns on Rev.)**

**No. We should never have started this! It's done nothin' but stir up trouble. I'm quittin'!**

**He walks out of the church, leaving the Reverend and Mike.**

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**FADE OUT.**

**END OF ACT THREE**

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**ACT FOUR**

**FADE IN:**

**41 INT. CHURCH - DAY THREE**

**The Reverend tries to calm a distraught Mike.**

**REVEREND**

**I'm sorry, I never meant to cause a breach.**

**MIKE**

**I wanted this to be a happy time.**

**REVEREND**

**People often get agitated before a wedding. Things will smooth out.**

**MIKE**

**If there is a wedding.**

**REVEREND**

**Of course there'll be a wedding.**

**MIKE**

**What makes you so confident?**

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**REVEREND**

**Dr. Mike. Do you want the marriage to take place?**

**She paces for a moment, silent. The Reverend stares at her.**

**MIKE**

**Yes.**

**(beat)**

**This has been blown all out of proportion.**

**REVEREND**

**It can be put right again.**

**MIKE**

**Sully is the most honest, kind, generous person I've known.**

## **42 CLIP 22 - MONTAGE OF SULLY'S ACTS OF KINDNESS AND LOVE**

**1. Buffalo Soldiers (213). He picks up Indian child, whose village has been destroyed.**

**(CONTINUED)**

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**42 CONTINUED:**

**MIKE (V.O.)**

**When there's trouble of any sort, he's the first one to help.**

**2. Pilot. Sully rescues Brian from the cliff.**

**3. The Healing, (106) - Sully gives blood transfusion to Loren.**

**MKE (V.O.)**

**He gave his own blood to Loren, ever though Loren wouldn't speak to him.**

**43 EXT. CHURCH - DAY THREE**

**Sully has come back to the church and hesitates at the door. He can't help but hear what Mike's saying.**

**44 CLIP 23 - MORE SHOTS OF SULLY'S KINDNESS**

**MIKE (V.O.)**

**When I was sick, he took care of me.**

- 1. Epidemic (101) - Sully watches the sick Mike being bathed by Olive.**
- 2. Epidemic (101) - Sully carries Mike to the Cheyenne medicine circle.**
- 3. Abduction (219/220)- He cares for her foot. Kisses her with honey on her lips.**

**45 INT. CHURCH**

**MIKE**

**If the children need him, if I need him, he's there. I count on him.**

**Sully walks inside. Mike and the Reverend look up.**

**SULLY**

**And I count on you.**

**46 CLIP 24 - MONTAGE OF MIKE HELPING SULLY**

- 1. Return Engagement (225/226) Mike takes care of Sully's migraine.**
- 2. Running Ghost (110) - She heals his legs in the water.**

**(CONTINUED)**

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**46 CONTINUED:**

**3. Bad Water (109) - She pulls him out of the river after dynamite explodes.**

**47 BACK TO SCENE**

**Sully walks toward Mike.**

**SULLY**

**I don't wanna be without you.**

**MIKE**

**Oh, Sully, when we're together, we can do so much -- to help other people, the Indians, the town.**

**CLIP 25 - MONTAGE OF THEM WORKING TOGETHER**

- 1. The Prisoner (103) - They rescue Cloud Dancing.**
- 2. The Offering (206) - They stand up to and get shot at by dog soldiers.**
- 3. Crossing the Line (212) - They blast away rock to save Matthew.**
- 4. First Circle (221) - Sully cuts rope to stop lynching.**
- 5. Library (309)- They try to stop burning of books. (or some other clip where they're putting out fire)**
- 6. Washincton Affair (312) They rescue Grant and or Sully's escape from jail.**
- 7. Abduction (219/220) - They jump off cliff.**

**48 BACK TO SCENE**

**Sully pulls Mike to him in a sweeping motion that matches the feeling of the cliff dive.**

**MIKE**

**You saved my life.**

**SULLY**

**We're even.**

**MIKE**  
There's more to it than that. You gave me the most valuable gift of all --  
freedom. Sovereignty.

**(CONTINUED)**

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**48 CONTINUED:**

**SULLY**  
How'd I do that?

**MIKE**  
When I was caught in the middle, trying to decide between you and David, do  
you remember what you told me?

**SULLY**  
No.

**49 CLIP 26 - (226) - "RETURN ENGAGEMENT"**

Sully tells her he wants to marry her, but she should do what will make her  
happy.

**50 BACK TO SCENE**

**MIKE**  
I'm afraid I wasn't as generous, when you were in my position, with  
Catherine.

**SULLY**  
You didn't understand. I felt sorry for her. I knew what she'd been through.  
We could talk to each other. But I didn't love her.

**MIKE**  
I know. Now.

**SULLY**  
There's only one person I love.

**MIKE**  
Will you forgive me?

**SULLY**  
Yes. And ... though I didn't mean to, I know I hurt you. Will you forgive me for that?

**MIKE**  
Yes. Completely.

They hug. The Reverend beams -- this is what he wanted. He stands and prepares to leave.

**REVEREND**  
So, are we ready for the wedding?

**(CONTINUED)**

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**50 CONTINUED:**

But Mike and Sully ignore him.

**MIKE**  
You were right about something else, Sully. I am a little... frightened.  
You've been married. But I haven't.

**SULLY**  
Don't worry. We'll take things ever so easy.

He touches her face gently, lovingly.

**REVEREND**  
I'd best be getting over to school.

**SULLY**

**(to Mike)  
Trust me.**

**REVEREND  
Glad I could be of help to you.**

**MIKE  
(to Sully)  
I do.**

**SULLY  
After a while, the only thing we'll be wonderin' is -- why didn't we get  
married sooner.**

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**And they kiss -- a fabulous kiss. The Reverend waves and quietly goes out.**

**FADE OUT.**

**THE END**

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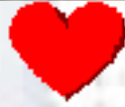
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