

WINTER'S HEART - WHITE SHOOTING SCRIPT

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WINTER' S HEART FADE IN: EXT. GREAT PLAINS -DAY- ESTABLISHING -(STOCK)

The flat expanse of the Midwestern prairie, still dusted with a late-spring snow.

SUPER: 1876

The "Doctor Quinn, Medicine Woman" THEME MUSIC swells, as a train steams cross country, recalling the original title sequence, except now the train is headed East. ..(STOCK)

E/I TRAIN COMPARTMENT- TRAVELLING- DAY

CLOSE ON MIKE

looking out through the train window, so much like the pilot image of her in the stagecoach window, yet now so different. She's no longer the proper young woman wary of her own impulses, but a mature woman at ease with her choices in life.

INT. TRAIN COMPARTMENT - DAY

MIKE and SULLY are seated across from BRIAN and KATIE, who plays with paper dolls.

KATIE

Are we there yet?

Mike looks over from the window. The adults exchange a patient smile. It's Mike's turn.

MIKE

Remember the map of the United States we looked at?

Katie nods.

MIKE

Well, we're only half way across it.

SULLY Boston's all the way on the other side from Colorado.
(MORE)

SULLY (cont'd)
It's a long way, Katie, so it's gonna take a long time.

MIKE
You understand, sweetheart?

Katie nods again, then looks out the window at the passing countryside.

KATIE
But are we there yet?

The adults laugh, giving up.

BRIAN
Come on, Katie, let's go for another walk.

She smiles and hops down from her seat, as Brian stands, a young man now. She takes his hand, clearly idolizing her big brother. They go out into. ..

INT. TRAIN CORRIDOR -DAY

...passing other compartments.

KATIE
Brian, will you read Grandma's letter, again?

BRIAN
Sure.

INT. LOUNGE CAR -DAY 5 SEVERAL PASSENGERS sit alone or in groups at small tables, drinking tea, reading or chatting. Brian and Katie sit next to a window, as he takes a crumpled letter from his jacket pocket.

BRIAN
Which part?

KATIE
(considers, then:)

The galas.

Brian flips to the second page.

BRIAN

Let's see. ..

(reading)

"In addition to Colleen' s graduation, there will be several galas in preparation for the upcoming Centennial, as well as a celebration of George Washington's birthday.11

Katie imagines it, then:

KATIE

Now the part about the doll.

Brian flips to the next page and again reads:

BRIAN

"I've had a wonderful doll made especially for Katie. No details. I want to leave something for surprise.

KATIE

(sighs with anticipation)

Grandma's the best grandma ever.

BRIAN

(nods)

Yeah, she's real generous.

KATIE

I bet she has a nice present for you, too.

BRIAN

She sure does.

KATIE

She does? What?

BRIAN

Well. ..You have to promise not to tell, all right?

KATIE

Promise.

BRIAN

She's going to try to help me get a job on The Boston Globe.

KATIE

On a map?

BRIAN

Not that kind of globe. It's the name of a newspaper. I want to be a reporter.

KATIE

Grandma will make you a reporter.

BRIAN

It's not all up to her, Katie.

KATIE

Don't worry. Grandma can do anything. Brian smiles. If only that were true.

INT. TRAIN COMPARTMENT -DAY 6

Sully moves next to Mike and slides his arm around her waist. He pulls her close.

SULLY

I know how Katie feels.

MIKE

Four to a compartment does make things a bit awkward.

SULLY

(kisses her neck, then:)
Especially for a honeymoon.

MIKE

Honeymoon?

SULLY

Yeah. People go on second honeymoons, right?

MIKE

(likes where this is going)

Right.

SULLY

We'll, I've been thinkin' that even though we're goin' back to see Colleen graduate, there's nothin' says we can't make this a special trip for us. It's not every day I can get you away from the clinic.

MIKE

Or I can get you away from park bureau business.

SULLY

(smiles)

Exactly.

She looks into his eyes. They're still as much in love as the day they married.

MIKE

Are we there yet?

He answers with a kiss.

DISSOLVE TO: 7 EXT. BOSTON'S NORTH STATION -DAY 7

The train steams to a halt in the grand old depot. (STOCK) 8 EXT BOSTON'S NORTH STATION - DAY 8 a CROWD awaits. Among them is. .. REBECCA ...alone and troubled, not at all the picture of happy anticipation one would expect. As the passengers disembark, she cranes to spot Mike and the others.

MIKE AND SULLY followed by Brian carrying Katie, reach the doorway and scan the crowd as they descend the steps. Mike's face lights up.

MIKE

There's Rebecca. (calls out), Rebecca! ...

REBECCA spots them and waves, managing a smile. They reach each other and hugs all around. It takes a moment for Mike to realise... .

MIKE

Where's mother?

Rebecca's face darkens, involuntary tears sting her eyes.

MIKE

Rebecca?

REBECCA

Mother's not well.

The family reacts.

MIKE

Nothing serious?

A beat, then Rebecca dissolves, going into Mike's arms.

REBECCA

Oh, Michaela, I promised not to tell you. ..but now she's in the hospital.. .

MIKE

Hospital?

REBECCA

Heart seizures.

Rebecca weeps. Mike holds her, exchanging a worried look with Sully.

MIKE

How long has mother been having these heart seizures?

REBECCA

(shrugs)

Months. ..at least six months. ..* (quickly) * ...but she made me swear not to let you know. She didn't want you worrying, when there was nothing you could do.

(CONTINUED)

MIKE

I could have come sooner.

REBECCA

I told her I was sure you'd want to, but she didn't want to disrupt your work. I don't know if you realize how devoted mother is to what you do. It may seem odd given her original opposition to your becoming a doctor, but she's so proud of you, Michaela.

MIKE

{mixed feelings)

That's very gratifying, but I care more for my mother than my practice.

REBECCA

{nods, chagrined)

Well, you're here now. And I'm so glad of it.

CUT TO: 9 INT. CARRIAGE -DAY 9

Mike, Sully and Katie sit opposite Brian and Rebecca, who has composed herself.

SULLY

Rebecca, what does Elizabeth's doctor say?

REBECCA

Oh, Dr. Cook says mother will be fine as long as she stays in bed.

BRIAN

Grandma'll never stay put in bed.

REBECCA

Exactly.

MIKE

And if she doesn't?

Rebecca shakes her head, not wanting to face the possibilities.

REBECCA

He doesn't say.

MIKE

(a beat)

I need to speak with Dr. Cook.

SULLY

This is Andrew's father we're talkin' 'bout?

REBECCA

(nods)

He insisted on taking care of mother personally, even though he's chief of staff.

SULLY

That's good of him. He looks to Mike. She nods a polite agreement, but it's clear there's something more.

MIKE

We should go straight to the hospital.

REBECCA

But you've been travelling for so long.

Mike looks to Sully, then Brian meaningfully. ..

MIKE

We're all eager to see grandma, right? ...and ends the question on Katie.

KATIE

Right!

INT. ELIZABETH'S HOSPITAL ROOM -DAY 10

Elizabeth is in bed, surrounded by flowers, as well as Colleen, Andrew and his father, DR. CHARLES COOK, who's listening with a stethoscope to her chest, when there's a knock at the door. Dr. Cook straightens up.

DR. COOK

Come in.

Mike and Sully usher Rebecca and the children into the room. Katie runs to Elizabeth's side.

KATIE

Grandma!

Elizabeth is caught off guard, but nonetheless delighted.

ELIZABETH

Katie, my darling!

She scoops her into her arms, kissing her, savoring the embrace. Meanwhile, Mike, Sully and Brian greet Colleen and Andrew. When Elizabeth and Katie part, Elizabeth is unsettled at the sight of the others.

ELIZABETH

I expected to be home before you arrived. In fact, Dr. Cook was just about to release me. Katie flies into

Colleen's arms, as Brian comes to hug Elizabeth. Then it's Sully's turn and finally Mike.

ELIZABETH

This looks much worse than it is.

MIKE (with an admonishing smile)

And has for six months apparently.

Elizabeth shoots Rebecca a look. REBECCA Michaela's not only a doctor, Mother, she's also not blind. Mike turns to Dr. Cook, lowering her voice.

MIKE

The pallor of her skin would indicate that her circulation has been impaired for some time.

DR. COOK

Yes, her condition has unfortunately been persistent.

ELIZABETH

Speak up. What are you two saying?

MIKE (normal tone)

Dr. Cook, I don't believe you've met my husband, Byron Sully. ...

They shake hands.

MIKE ...

and my son, Brian.

They also shake, as Mike gestures to Dr. Cook's stethoscope.

MIKE

May I?

He reluctantly hands it over, and she dons it. She places it on Elizabeth's chest.

ELIZABETH

I'm going home today.

MIKE

Shh. I can't hear when you're talking.

ELIZABETH

There's nothing to hear.

MIKE

(a look)

Mother.

Elizabeth allows the exam. Everyone quiets and watches, as Mike listens to Elizabeth's heart. She moves the stethoscope around, then helps Elizabeth to a sitting position and places it on her back in several places. Finally, she eases Elizabeth back down onto her pillow and looks to Dr. Cook.

MIKE

I quite agree with your advice to remain bedridden at this time.

ELIZABETH

Nonsense. (to Dr. Cook) What was the name of that pill you said you'd give me?

DR. COOK

Strychnine. (to Mike) I believe Mrs. Quinn is going to go home in spite of my recommendation, thus strychnine is indicated in case of a seizure. Mike nods, then to Elizabeth:

MIKE

Mother, strychnine can be fatal.

DR. COOK

Only in large amounts.

MIKE

Precisely. You know my mother. She'll overdo and then rely on the pills to compensate. She could easily take an overdose.

ELIZABETH

Stop talking about me as if I weren't in the room. (to Mike) Dr. Cook wouldn't have me take anything dangerous.

DR. COOK

(also to Mike and a bit pointedly)

That's correct.

ELIZABETH

Now, if you'll all excuse me, I'll get dressed and accompany you home.

Mike knows a brick wall when she hits one. With a look from Dr. Cook to her mother, she nods and manages a smile.

MIKE

Home it is.

EXT. QUINN HOME -DAY- ESTABLISHING 11

The family luggage is being unloaded from the carriage by the butler.

INT. QUINN HOME FOYER -DAY 12

The entire entourage enters the lovely old home with Elizabeth at full sail, met by the housekeeper, MARTHA, taking hats and bags. Sully, Brian and Andrew carry luggage, assisted by the butler.

ELIZABETH

Dear Martha, please show Michaela and Sully to the guest suite.

MARTHA

Glad to have you home, ma'am, and all of you too, Mrs. Sully.

Mike greets her warmly, as:

ELIZABETH

Rebecca, please show Brian to your old room and.. . (to Katie) ...I will show you to your mother's old room. ..

She offers her hand with a big smile, then glances at the others as they start up the stairs.

ELIZABETH ...

which I've had decorated.. . (off Katie's look) ...that is "spruced up" in your honor.

Mike is up the few stairs in a flash.

MIKE

I'll take her, Mother. Why don't you rest in the parlor for a bit, then Sully will help you to your room. Elizabeth makes it to the first landing and turns imperiously, announcing:

ELIZABETH

Thank you, but the only help I need is for all of you to stop treating me like a porcelain doll. (a beat) Which reminds me. .. (MORE) (CONTINUED)

ELIZABETH

(cont'd) (smiles to Katie)

Someone's waiting for you.

Katie excitedly bounds up the stairs, pulling Elizabeth after her.

MIKE

Katie. ..

REBECCA

You see? It's impossible to stop her.

Mike, Rebecca, Brian, Colleen and Andrew all nod with concern * --all but Sully.

SULLY

Maybe that's not such a bad thing.

They look at him.

SULLY

I've heard it said that the heart is only as old as the spirit.

MIKE

Cloud Dancing?

Sully nods.

MIKE

Well, the medicine woman in me hopes he's right, but the doctor in me wants her to slow down.

SULLY

How 'bout the daughter?

She has to smile.

MIKE

I suppose the daughter in me is a worry wart. This breaks the tension and everyone proceeds with the settling in. ..

DISSOLVE TO: EXT. QUINN HOME -ESTABLISHING -NIGHT 1

The last of many carriages arrives for a soiree. An elegant party is underway with Elizabeth holding court welcoming her guests presenting them to one another --the perfect hostess. She looks lovely and vibrant thoroughly in her element. Beyond in the adjoining. .. CONSERVATORY ...several couples waltz to a string quartet among them Colleen and Andrew and Mike and Sully the latter dressed in the black-tie attire of the evening and looking especially handsome for the contrast of his long hair and bronzed skin. Mike looks through to the parlor at Elizabeth.

MIKE
Mother should sit down.

Sully follows her gaze.

SULLY
She looks fine to me.

MIKE
She's been on her feet for over an hour' greeting people' introducing everyone.. .

SULLY
...talking' laughing and looking like she's having a good time.

He gently takes his forefinger and tilts Mike's chin back toward him. He looks into her eyes.

SULLY
It's the country that's gonna be a hundred years old, not her.

Mike smiles.

SULLY
And you look younger and more beautiful than the first day I laid eyes on you out in the meadow.

MIKE
Falling in the mud.

SULLY
(now he smiles)
Right before that.

He pulls her closer and expertly whirls her past. .. COLLEEN AND ANDREW ...who're preoccupied with their own concerns.

COLLEEN

I feel like I should be studying.

He shakes his head fondly.

ANDREW

I'd bet my entire fortune that you'll graduate first in your class.

COLLEEN

(playful)

What fortune?

ANDREW

All right, my future fortune.

She smiles, but then it fades at the thought:

COLLEEN

Oh, Andrew, what if I do?

ANDREW

What?

COLLEEN

Outrank the men?

ANDREW

(shrugs)

Easy. It'll be the bicentennial before they admit another woman into Harvard Medical School.

COLLEEN

Don't joke.

ANDREW

I'm not. (CONTINUED)

COLLEEN

(realizes he isn't)

The whole idea is to advance women doctors.

ANDREW

But it may have to be one at a time. And I can't think of one more worthy. ...

He leans in and speaks low.

ANDREW

...or more lovely.

Over his shoulder, she smiles, but then also contemplates the future.

INT. QUINN HOME FOYER/ STAIRWAY- NIGHT 15 ANOTHER ANGLE -BRIAN

stands on the periphery, watching the dancers, feeling uncomfortable. He's all dressed up, and he can't waltz. Not that he can see anyone his age to dance with anyway. He feels awkward and out-of-place. A WAITER pauses to offer him champagne from a silver tray. Brian reaches for a glass but sees Sully observing him --even too young to drink. He declines to the waiter, then walks away from the crowd and into. .. THE FOYER ...where he goes upstairs to his room unnoticed.

INT. PARLOUR- NIGHT

Later, Elizabeth is still going strong as she chats with Dr. Cook and his WIFE and another couple SENATOR and MRS. JOHN HOLLOWAY. As Elizabeth sees Mike and Sully come off the dance floor she waves them over.

ELIZABETH

(to the Holloways)

My youngest daughter, Michaela and her husband Mr. Sully.

SENATOR HOLLOWAY

The fellow who scouts the wildlands for the Bureau of Land Management?

ELIZABETH

(proudly }

Yes, at the request of President Grant himself. And Michaela has single-handedly brought modern medicine to the west.

This last can be heard by Mike and Sully as they come up.

MIKE

(smiles }

Mother exaggerates when it comes to her children.

SENATOR HOLLOWAY

An admirable trait in a mother.

Elizabeth hugs Mike to her.

ELIZABETH

Michaela, Sully please meet Senator and Mrs. Holloway. (how-do-you-do) And of course you know Andrew's parents Dr. and Mrs. Cook.

Mike and Sully nod politely but there's a formality from Dr. Cook that could be interpreted as a bit frosty. Senator Holloway plows ahead with his own agenda:

SENATOR HOLLOWAY

Mr. Sully I understand you're in the forefront of our new national park system.

SULLY

(smiles }

I'm tryin' to be. But it's near impossible to keep ahead of People's appetite for gold, lumber and furs.

SENATOR HOLLOWAY

From my vantage point in congress it seems entirely impossible. A day doesn't pass that I'm not lobbied by some entrepreneur wanting to make a fortune off of our country's natural resources.

DR. COOK

Surely you're not opposed to free enterprise.

SENATOR HOLLOWAY

No, no of course not.

MIKE

The question is, free for whom?

Dr. Cook looks at her coolly, less for what she said than for speaking out at all.

SENATOR HOLLOWAY

Precisely.

SULLY

(intrigued)

So you're against lettin' industry have whatever it wants?

SENATOR HOLLOWAY

Let's just say I'd certainly like to hear more of your point of view, Mr. Sully. Join me?

He gestures toward the library doors, beyond which only men are gathered, drinking, smoking cigars and engaging in lively discussion.

SULLY

Sure.

The senator gives his wife a peck on the cheek.

SENATOR HOLLOWAY

Dear.

Sully smiles at Mike as he imitates the protocol, kissing her cheek and:

SULLY

Dear.

He and the Senator move off. Elizabeth smiles at Mike, including Dr. Cook, his wife and Mrs. Holloway.

ELIZABETH

Well, that's a far cry from the first time Sully came to Boston.

Mike smiles, remembering, gesturing toward the foyer.

MIKE

He came through the front door dressed in buckskins and carrying a tomahawk.

Dr. Cook and the ladies don't share Mike's and Elizabeth's amusement. Fortunately, Andrew and Colleen join them from the dance floor. Elizabeth looks on them dotingly.

ELIZABETH

You two seemed so serious while you were waltzing.

ANDREW

Colleen's concerned about her medical exams.

MIKE

(surprised, to Colleen)

You'll do fine.

COLLEEN

I know.

ANDREW

That's why she's concerned. She doesn't want to win the battle and lose the war, as they say.

MIKE

(nods)

That is a problem.

(to the ladies)

To be allowed to study with the men, a woman has to excel, but if she does too well, they'll only resent her.

The ladies are put off, and the whole discussion is making Dr. Cook uncomfortable.

DR. COOK

I had to use considerable influence to convince the faculty to allow Colleen to audit classes. It was the first time they've ever permitted such a thing, and it's divided the place badly.

COLLEEN

The student body has passed a standard officially disallowing women from now on.

DR. COOK

It has been an awkward and embarrassing situation.

MIKE

If it's any consolation, you have our family's admiration and gratitude.

ELIZABETH

Michaela's right, Dr. Cook, you've been very courageous, but I'm sure the whole matter will settle down once Colleen receives her degree and joins your firm.

DR. COOK

A degree is not enough. She will have to obtain a license to practice.

This statement jolts Mike and Elizabeth, but especially Colleen and Andrew.

COLLEEN

That won't be a problem, will it, Sir?

DR. COOK

I have no idea. As we've acknowledged, there's already a good deal of bad blood on the subject.

ANDREW

But surely, Father. . .

DR. COOK

(interrupts)

Nothing is sure.

He places one hand at Mrs. Cook's elbow, the other at Mrs. Holloway's.

DR. COOK

If you'll excuse us. He leads them away, leaving the others to bear the weight of the discussion.

COLLEEN

(to Andrew)

Now even your father is angry at me.

ANDREW

No. If anyone, he's angry at me.

COLLEEN

Yes. For marrying me.

ANDREW

That's not what I said.

ELIZABETH

Now, don't you two quarrel.

MIKE

Mother's right. It's especially important to stay focused on your goal of working together.

COLLEEN

But how can I ever feel good about that knowing I ruined it for every other woman who wanted to study medicine at Harvard?

She hurries off before tears can fall. Andrew goes after her. Mike sees that Elizabeth is truly upset by it all.

MIKE

Don't worry, Mother. You're right, everything will settle down.

Elizabeth nods absently, then:

ELIZABETH

Excuse me, dear, but I want to check on dessert. She heads off.

MIKE

Mother. ..

She starts after her, but is stopped by a tap on the shoulder. It's Sully.

SULLY

May I have this dance?

Mike looks at the receding figure of Elizabeth, then back at her smiling husband. Family melodrama can wait.

INT. CONSERVATORY- NIGHT

Sully swirls Mike onto the dance floor. He holds her close, gliding her through a few turns, then:

SULLY

Senator Holloway has invited us to dine at the Ritz.

The look on her face says it the finest restaurant in Boston.

MIKE

How lovely.

SULLY

Yeah. Too lovely. He says he's on the our side, so why's he wanna bribe us with some fancy dinner?

MIKE

Sully. ..Just because an admirer wants to treat you to an elegant restaurant doesn't necessarily mean he has an ulterior motive.

SULLY

(shrugs)

We'll see.

INT. QUINN HOME FOYER -NIGHT

Elizabeth is going upstairs, as Brian is coming down. She doesn't see him, as she pauses on the first landing, but he does see her. She's short of breath, as she fumbles in her sleeve cuff for a tiny pill box. She opens it and takes a tablet of strychnine, placing it under her tongue. She closes the box, puts it back in her cuff and looks up. She sees Brian only a few steps above her now and realises that he saw everything. He comes to stand next to her.

BRIAN
Grandma, are you all right?

ELIZABETH
Perfectly.

BRIAN
But you look pale, and you had to take one of those pills.

ELIZABETH
Brian, I'm as well as can be, and that's all I ask for. I don't want to be in a hospital, do you understand?

He nods.

ELIZABETH
Please promise me that you won't mention this to anyone.

A beat, then:

BRIAN
Promise.

She gives his hand a squeeze, then starts past him. He stops her and offers his arm. She smiles gratefully and takes it. He helps her up the stairs.. .

FADE OUT:

END ACT ONE

ACT TWO

FADE IN:

EXT. QUINN HOME -DAY -ESTABLISHING INT. GUEST SUITE -DAY

It's a lovely room, decorated in the Victorian style of the time, but with Elizabeth's good taste and flare. The center piece is a high post canopy bed, and in it Mike and Sully lie in each others' arms.

SULLY

Now, this feels more like a second honeymoon.

MIKE

Umrnm.

He kisses her, long and languorously, then:

SULLY

Do you think anybody'd notice if we didn't leave this room today?

MIKE

(smiles)

Very possibly.

Reality creeps in, as Mike settles back on her pillow.

MIKE

In fact, I promised Colleen I'd take her to the exam.

SULLY

(also leans back)

What about Andrew?

MIKE

She said Dr. Cook couldn't spare him from the clinic today. (a beat, then:) What do you think of him?

SULLY

Andrew's father?

Mike nods. Sully considers.

SULLY

Well, he seems strict, but fair.

MIKE

He was one of the self-appointed committee that protested when my father took me into his practice.

SULLY

Well, then, I'd say he's come quite a ways since then, the way he's helped Colleen.

MIKE

Yes, I suppose you're right. It's just that I find it difficult to believe he's had such a dramatic change of heart.

SULLY

'Spouse we'll have to wait and see.

MIKE

(nods)

I guess I'm hoping for guarantees where there aren't any.

Sully smiles affectionately, pulling her close again.

SULLY

You been known to do that on occasion.

She smiles back, resting her head on his shoulder.

EXT. HARVARD -DAY

It's not the sprawling campus of today, but a quaint, ivy- covered institution.

INT. GREAT HALL CORRIDOR -DAY

Mike and Colleen walk along in a sea of young men toward the double doors of a large lecture hall. They are the only women in sight.

ON MIKE AND COLLEEN

MIKE

The most important thing to remember is that you remember.

Colleen gives her a look.

MIKE

What I mean is, every bit of information you need for this exam is firmly in your head, as long as you don't allow yourself to become intimidated.

They arrive at the double doors and pause. Mike takes Colleen by the shoulders.

MIKE You have always been brave and strong and never more so than right this moment.

Colleen is moved by the vote of confidence. She hugs Mike fiercely, then follows the men into the exam room. Mike watches her go for a beat, then turns away.

EXT. BOSTON GLOBE -DAY

A venerable old building. Brian stands in front, dressed in his best suit, portfolio under his arm, mustering his courage. Finally, he heads inside. ..

INT. BOSTON GLOBE -DAY

...where he goes to the main reception desk. He reaches in his coat pocket and hands a letter to the CLERK, an older gentleman, who reads it, then:

CLERK

Please follow me, sir.

Brian has never been called "sir" in his life, but he likes the sound of it, not to mention the entire feel of this bastion of first class journalism. He follows the Clerk, soaking up his surroundings as he goes.

INT. EDITOR-IN-CHIEF'S OFFICE -DAY

Brian sits across a large mahogany desk from CLARENCE DEERE, who finishes reading the letter and puts it down in front of him to size Brian up, then:

DEERE

Your grandmother is a formidable woman.

BRIAN

Yes, sir.

DEERE

She's not the type to ask for consideration lightly.

BRIAN

No, sir.

DEERE

Which means her claims of your accomplishments must be true.

BRIAN

Yes, sir.

He passes his portfolio across the desk. Deere opens it and peruses the material, stopping to read one article rather closely. Brian watches his face for reaction. Deere nods.

DEERE Interesting. (looks up at Brian) Your prose could use a little work.

BRIAN

I'm always reading, working to improve, sir.

Deere regards the earnest young face.

DEERE

Sometimes it takes instruction.

BRIAN

Yes, well, that's why I went to college in Denver, I mean, I realize that Denver isn't Harvard. ..

DEERE

And Harvard isn't The Boston Globe. Don't worry, son, I didn't mean you have to have an ivy league * education. I'm merely suggesting that you work as an apprentice first.

BRIAN

(nods)

I understand. Is there a publication you might suggest?

DEERE

(laughs)

Well, The Boston Globe, of course.

Brian is nonplussed.

DEERE

You'll be working for Phineas Croft, editor of N-W-O-T-M * (off Brian's look) News-West-Of-The-Mississippi. I * think it's a good place for you to start. You've had an excellent perspective, and Phineas has an excellent vocabulary.

Deere stands and extends his hand across the desk. Brian stands and shakes it.

DEERE

I'll let Mr. Croft know to expect you at eight tomorrow morning.

Deere hands him his portfolio. Brian can't believe the meeting's over, that it happened so quickly, so easily.

BRIAN

Thank you, sir, thank you very much.

DEERE

It's just an opportunity, son. ~ have to earn the job.

BRIAN

Yes, sir.

EXT. QUINN HOME -DAY -ESTABLISHING INT. QUINN PARLOR -DAY

Mike and Rebecca are helping Elizabeth sit down for tea. Rebecca places a pillow behind Elizabeth's back and Mike drapes a lap blanket over her legs.

ELIZABETH

Will you two stop fussing over me?

REBECCA

No.

She looks to Mike.

MIKE

We won't.

They sit down. Rebecca pours and serves throughout the following:

ELIZABETH

If you think I'm going to sit here propped up on this settee like a mannequin while all of Boston is filled with excitement over the coming centennial celebrations, you're both entirely mistaken. I – we, are going to enjoy ourselves. Why nothing this big has happened since. ...

MIKE

The revolution?
She shoots Mike a look, then:

ELIZABETH

At least stop chaperoning me. I promise to stay put if you two will go out and have a good time.

Katie comes into the room, carrying a beautiful porcelain doll nearly as tall as she is and which, indeed, looks just like her.

ELIZABETH

Oh, Katie, dear, would you and your doll care for same tea?

Katie nods and sets her doll in a chair carefully.

KATIE

I've named her Marjorie.

The name catches the women off guard emotionally.

KATIE

Ma, when will Aunt Marjorie come back from heaven?

Mike hesitates just long enough for:

ELIZABETH

Katie, darling, people don't come back from heaven. Eventually, we all join them there. Some of us sooner than later. (a look to Mike and Rebecca) That's why it's so important to live fully while we're here.

KATIE

In Boston?

ELIZABETH

(a poignant smile)

Yes. Here in Boston.

Mike and Rebecca exchange a look. Elizabeth's point is taken, when in walks Brian, spirited. He goes straight to Katie and gives her a big hug.

BRIAN

You're right, Katie, Grandma can do anything.

He winks at Elizabeth, who understands and smiles back. Mike and Rebecca are baffled by the exchange, as he hugs Elizabeth, then gives each of them a peck on the cheek before whistling out of the room.

INT. LECTURE HALL -DAY

In the roomful of doctor-hopefuls, Colleen is bent over the medical exam, hard at work. She pauses, thinks, seems a bit flustered for a moment, but then finds the answer inside and continues writing.

CUT TO: EXT. THE RITZ -NIGHT -ESTABLISHING Elegant carriages pull up to this posh establishment.

INT. THE RITZ -NIGHT

Mike and Sully, dressed to the nines, are seated with Senator Holloway and his wife. They are at the end of the meal, sipping port.

SENATOR HOLLOWAY

(to Sully)

Well, I certainly admire your ability to move between two such different worlds.

SULLY

I owe that to Michaela.

The Senator turns his gaze on the beautiful Mike.

SENATOR HOLLOWAY

Yes, quite a well-bred lady. I knew your father. A fine man.

MIKE

Thank you, Senator.

SENATOR HOLLOWAY

I won't say we all didn't think him a bit eccentric when he took you into his practice, but your mother tells me you're a good doctor.

MIKE

I do my best to stay current. I believe a doctor is only as good as their education, and in the field of medicine, that never ends.

SENATOR HOLLOWAY

(nods)

Same with politics.

SULLY

Same with life.

SENATOR HOLLOWAY

(back to Sully)

Yes, the question is how to make life and politics compatible. How do we satisfy the demand of our countrymen for goods without infringing on the Indian lands?

SULLY

Easy. You just don't satisfy every demand.

SENATOR HOLLOWAY

But how do we do that, Mr. Sully?

SULLY

Reduce the demand.

SENATOR HOLLOWAY But we're a nation of immigrants. How can we who came before now turn around and tell others they can't.

SULLY

I'm not saying that, Senator, I'm sayin there're different ways of * livin. We could take a lesson from * the Indians. They don't take more from the land than they need. And they don't waste any part of what they do take.

SENATOR HOLLOWAY

(nods, then:)

Would you be willing to meet with some of my colleagues tomorrow and present your ideas?

SULLY

Colleagues?

SENATOR HOLLOWAY

Just an informal gathering.

MIKE

Other Senators?

SENATOR HOLLOWAY

Well, actually, I was thinking more of businessmen. Perhaps your husband can sway them from their

positions.

MIKE

That seems unlikely when so much profit is at stake.

SULLY

(to Mike)

I don't mind tryin'.

She nods, backing off.

SENATOR HOLLOWAY

Thank you, Mr. Sully. I'll arrange it.

INT. HARVARD / GREAT HALL CORRIDOR -NIGHT The students are pacing outside the lecture hall, awaiting the results.

COLLEEN

At least they don't make us wait until tomorrow. Who could sleep?

ANDREW

No one, and they know it. Father says that's why they started the tradition of grading the exams all evening.

COLLEEN

And he's doing the grading ?

ANDREW

He and a dozen other alumni.

COLLEEN

What if he gets mine? I don't want anyone to think I received special treatment.

ANDREW

Colleen, anyone who knows my father would assume he'd be even more stringent with his own daughter-in-law's exam.

COLLEEN (nods, then:)

What time is it?

ANDREW

(smiles)

Five minutes later than the last time you asked me. .

She manages a smile, as he pats her hand.

EXT. THE RITZ -NIGHT

Mike and Sully exit the restaurant.

MIKE

I think you were right to be suspicious of the Senator's ulterior motives.

SULLY A

nd I think you were right that he just wanted to treat us to a lovely dinner.

He pulls her close and kisses her. She comes up for air with a paradoxical sense of passion and contentment.

MIKE

I never dared imagine that I could have it all --you, the children, my work. ..
She takes a breath of the frosty air.

MIKE

...and Boston, too.

SULLY

You deserve it all.
He kisses her again.

INT. GREAT HALL CORRIDOR -NIGHT

The medical students mill about. Andrew and Colleen stand arm-in-arm, waiting. ..when the doors to the lecture hall open. The students pour inside. ..

INT. LECTURE HALL -NIGHT ...

and down to the lectern, where their exam results are being passed out in sealed envelopes. Dr. Cook gestures Andrew and Colleen aside. He hands one of the envelopes to Andrew, who glances down at it.

ANDREW

(to Colleen)

I believe this belongs to you, Madame.
He hands it to her.

DR. COOK

Before you open that, I want to suggest that you not attend the commencement ceremony.

ANDREW

Then she passed.

DR. COOK

(nods curtly)

But to avoid humiliation. ..

COLLEEN

Oh, dear, I must have done terribly.

She tears open the envelope, ready to accept the facts. She looks over the results, as does Andrew.

ANDREW

Yes, terribly. Terribly well! Ninety-nine percent! Father, this is far from a humiliating grade.

DR. COOK

I wasn't referring to Colleen. I was referring to her colleagues. They're expecting Ronald Green to accept top honors.

COLLEEN

You mean, my score was the highest?

DR. COOK

Actually, yes.

She takes this in for a beat, then smiles and hugs Andrew, who lifts her off the floor and twirls her around, drawing resentful looks. Dr. Cook clears his throat pointedly. They stop. Colleen looks around at her peers, who won't look back, let alone offer congratulations.

DR. COOK

I'd suggest you celebrate privately.

ANDREW

But, Father. ..

DR. COOK

Let me rephrase that. I insist you celebrate privately.

Colleen and Andrew feel trapped in a mire of complications.

ANDREW

Let's go, Colleen.

He leads her away abruptly. Dr. Cook feels the eyes of his own colleagues on him, as he watches them leave.

OMITTED

INT. QUINN PARLOR -NIGHT 36

Colleen, Andrew, Elizabeth and Brian sit around the fire.

ELIZABETH

The way I see it, those young men aren't going to make you welcome in the medical community anyway, so why should you deny yourself one of the highlights of your life.

Just then Mike and Sully enter, surprised to see everyone. Elizabeth stands. She passes Mike to stand by the piano.

ELIZABETH

Please talk some sense into your daughter.

Mike is between her and the others and is the only one to see Elizabeth discreetly take one of her strychnine pills. Mike looks about to comment when Brian elucidates:

BRIAN

Colleen had the highest score on the medical exam.

Mike and Sully light up.

SULLY

Congratulations!

MIKE

That's wonderful!

But Colleen's all gloom.

MIKE

Isn't it?

ANDREW

I'm afraid my father tried to dissuade her from attending the graduation ceremony.

Mike and Sully begin to get the picture. They sit down with the others.

ELIZABETH

I'll have a word with Dr. Cook first thing in the morning.

COLLEEN

No. Please. I've already made my decision.

They all look at her.

COLLEEN

Grandma's right. What difference does it make? They'll resent me anyway. I worked longer and harder for that degree than any of them did and I deserve to receive it and any honor I've earned. (stands)

Goodnight everyone. Andrew?

He smiles his approval and offers her his arm.

ANDREW

Yes goodnight.

And he escorts her out. The others watch them go hearing the front door close behind them then:

MIKE

Mother I'm not so sure it's wise to encourage her to go against Dr. Cook.

ELIZABETH

You encouraged me to go against Dr. Cook.

MIKE

That's an entirely different matter and you know it.

ELIZABETH

I know that of all people you should want to see your daughter receive her degree from Harvard Medical School.

MIKE

Of course I do but. ..

ELIZABETH

Why do you know that President Grant himself is giving the commencement speech?

MIKE No1 I didn't but. ..

ELIZABETH

Think of your father, how proud he would be.

MIKE

I am proud, Mother . (gestures to include Sully and Brian) We're proud, but. ..

ELIZABETH

There are no buts about it.

She fumbles for another strychnine tablet and takes it.

MIKE

Mother! That's your second pill in only minutes!

ELIZABETH What's happened to you, Michaela? Where's the sense of defiance you marched out that door with nine years ago? If Colleen wants to defy those fogies she should. And if I want to defy death, I will!

She storms out of the room, leaving Mike shaken by her words. She looks to Sully and Brian, but finds in their faces a different attitude about the clash they've just witnessed. ..

FADE OUT:

END ACT TWO

ACT THREE

FADE IN:

EXT. QUINN HOME -DAY -ESTABLISHING INT. FOYER- DAY

Mike comes from the parlor, as Brian, in his suit, is letting himself out the front door.

MIKE

Good morning, Brian.

BRIAN

Mornin', Ma. He gives a little wave and starts to exit, but:

MIKE

Where are you off to so bright and early?

BRIAN Uh. .. (not untrue) I just thought I'd head downtown. See ya.
He quickly closes the door behind him. Mike ponders this a beat, but then goes back to her business.

INT. CONSERVATORY -DAY

Elizabeth sits alone, doing needlepoint, when Mike looks in and finds her there. She enters. Elizabeth glances up, as Mike sits next to her. Elizabeth gestures to her tame activity.

ELIZABETH

Don't worry, I'm stitching slowly.

MIKE

Mother, I want to apologize.

Elizabeth pauses.

MIKE

You were right. I'm trying to control things I shouldn't. Not because they're beyond my control, which they are, but because it's not my right. (a beat) I don't know what happened to the sense of defiance I once had. I find myself feeling responsible, as though I must protect those I love, even if it's from themselves.

ELIZABETH

I know that feeling very well. And I'm sitting next to the person who was most influential in showing me the error of my ways.

MIKE

(ponders this, then:)

Goodness, have we switched roles?

ELIZABETH

Hardly. ..You grew up and acquired a family. I grew older and began losing mine. (thoughtful) Michaela, I think we've merely learned from one another.

Mike considers this, then nods.

MIKE

That's a lovely way of putting it, Mother. Thank you.

Elizabeth puts her arm around Mike.

ELIZABETH

Thank you, Michaela.

Now Mike folds into her arms and they hug, then:

ELIZABETH

What do you say we take Katie, pickup Rebecca and attend Mrs. Stanton's rally today?

Mike pulls back enough to look at her mother in surprise.

MIKE

Elizabeth Cady Stanton?

ELIZABETH

Yes, and her friend Miss Anthony.

MIKE

They're feminists, Mother.

ELIZABETH

I should hope so, since it's a suffrage rally they're holding at the steps of the State House.

(off Mike's incredulous look)

Once you have a daughter who's been an elected official, the vote takes on new meaning.

She smiles and shrugs "What's a mother to do?"

INT. BOSTON GLOBE -DAY

Brian wears a work apron with lots of pockets into which are stuffed pieces of paper. He moves around a large room, filled with reporter's desks, collecting copy from anyone who holds some up. His pockets full, he goes to the editor's windowed office in the rear. He enters without knocking and empties all the papers into an "IN" box on the desk of a wiry man, PHINEAS CROFT.

CROFT

Cooper, take off that apron and put on your coat. I want you to cover a political event.

BRIAN

Me?

CROFT

Truth is, no one else wants the assignment, so it's yours.

BRIAN

(thrilled)

Yes, Mr. Croft.

CROFT

A rally at the State House this afternoon, but don't go overboard.

BRIAN

No, sir.

CROFT

It's just a group of ladies out for some fresh air.

BRIAN

Yes, sir.

INT. MEN'S CLUB LOUNGE -DAY

It's an exclusive, upper-class establishment --wood paneling, Oriental rugs and leather club chairs. Uniformed waiters serve drinks and light fare. Sully sits at a corner table with Senator Holloway and three other SUITED GENTLEMEN .

SENATOR HOLLOWAY ...

and it is Mr. Sully's job to scout land for permanent preservation as National Parks.

FIRST MAN

As entrepreneurs we want to know how to advance our business interests within the parameters of the bureau's guidelines.

SULLY

Glad to hear that.

SENATOR HOLLOWAY

(to all)

That's the whole reason for this meeting.

SECOND MAN

Precisely. We want you on our side, Mr. Sully. Sully waits.

FIRST MAN

Yes, exactly. We believe in this national park idea, we just want to have some influence on what lands are appropriated.

SULLY

I don't have any say over that.

SECOND MAN

But you make recommendations based on your own opinions?

SULLY

(a beat, then:) I do.

FIRST MAN

And there are a multitude of options, aren't there?

SULLY

I'm not sure what you're gettin' at. The Third Man has been leaning back, studying Sully throughout.

THIRD MAN

Your recommendations are subject to various influences, am I correct?

SULLY

That depends on what you mean by influences.

SENATOR HOLLOWAY

I think the point is, private enterprise feels it's only fair for it to be one --just one --of those influences. And I know that I, myself, and several other senators agree that they should have an equal right along with the Indians, wouldn't you agree, Mr. Sully?

All eyes are on him. He hesitates, choosing his answer carefully. His absence of response is misinterpreted.

THIRD MAN

Of course, we're not soliciting your support for free, Mr. Sully. Whatever lands are diverted from the park system, you can be sure to share in a percentage of the profits from their development.

SECOND MAN

Absolutely.

FIRST MAN

Guaranteed.

The men misinterpret Sully's silence.

THIRD MAN

(to Holloway) We'd like to make certain announcements at the centennial this coming July. That gives us

four months.

SENATOR HOLLOWAY

That's enough time to move it through Congress.

(to Sully)

It's just a matter of shifting priorities in a few cases. Simple really. A beat, as they all wait, then:

SULLY

You're right, Senator. It is simple. The men exchange encouraged glances, but they quickly change to puzzlement when Sully pushes back from the table and stands.

SULLY

I simply walk out of here and forget you tried to bribe me.

The men are furious.

THIRD MAN

Bribe is not a dirty word, Mr. Sully. It's an act of kindness compared to what could be done to someone who tries to deny the rights of industry. A beat.

SULLY

Somebody tryin' to bribe me? That's bothersome. But threatenin' me? .. Now you're gettin' me angry. As he walks away:

THIRD MAN

We'll see Who's angry Mr. Sully.

EXT DR. COOK/S CLINIC- ESTABLISHING -DAY

INT. DR. COOK/S CLINIC -DAY

It's a spacious and well-appointed waiting room with a uniformed NURSE, seated behind a reception desk. Two PATIENTS are seated, when Colleen enters from the street carrying a cloth-covered basket. She nods politely to the patients. NURSE Good afternoon Mrs. Cook.

COLLEEN

(smiles)

Good afternoon, Miss O'Keefe. Would you please tell Andrew that I've brought his lunch?

NURSE

He's still with a patient but he shouldn't be much longer.

COLLEEN

Thank you.

She takes a seat. Momentarily Dr. Cook comes out with a PATIENT, a peaked older man.

DR. COOK

Check back with me next Monday. The man nods exits. Dr. Cook sees Colleen sitting there.

DR. COOK

Colleen.

COLLEEN

Dr. Cook.

DR. COOK

May I speak with you in my office?

She hesitates a beat, but then rises.

COLLEEN

Certainly.

DR. COOK

(to one of the waiting patients) I'll be right with you.

INT. DR. COOK'S OFFICE -DAY

Dr. Cook follows Colleen in, gesturing for her to sit opposite him at his desk. She does, placing the basket on the floor next to her. He regards her a moment. She holds her head high under his scrutiny. Finally:

DR. COOK

Andrew told me of your decision.

She knows that.

DR. COOK

I'd like you to reconsider.

COLLEEN

I'm afraid I can't do that, Sir.

DR. COOK

You can, but you won't?

COLLEEN

It just wouldn't be right.

DR. COOK

On the contrary, it would be exactly right.

COLLEEN

Sir, why did you help me into Harvard in the first place?

DR. COOK

(a beat, then:)

Quite honestly, I thought it would put an end to this nonsense.

COLLEEN

You thought I'd be frightened off?

DR. COOK

Not so much frightened. Andrew's told me of the things you did alongside your mother out west. .. But I assumed that when you were in a real medical setting with real medical students that you would realize it's a man's realm. My son deserves a wife, Colleen, a wife to stand by him.

COLLEEN

And he has one, Dr. Cook, and I'll be standing by him right here at the clinic, bringing to your practice Harvard Medical School's class valedictorian.

Andrew enters, glad to see his father and wife together, unaware of the tension. Dr. Cook stands, and so does Colleen.

DR. COOK

I'm glad of your dedication to your husband.

Andrew smiles on her dotingly, as he picks up the basket.

ANDREW

And she can bake.

He escorts her out, unaware of the troubled look that passes between Colleen and his father.

EXT. STATE HOUSE -DAY

A suffrage rally is underway attended by a score of women with banners and placards all listening to the speech being delivered by ELIZABETH CADY STANTON from the steps of the famed meeting hall. MIKE holding Katie Elizabeth and Rebecca are near the front listening to the rousing finale as.

BRIAN ...stands at the rear taking notes.

ON STANTON

STANTON

...And this coming summer, on the Fourth of July, we will be asked to celebrate the one hundredth birthday of our nation, of our "freedom" from England. But who has truly enjoyed this freedom? The Negroes? The Indians? The Irish? The Chinese? (a beat, then:) Women?

A ripple of protest runs through the crowd.

STANTON

Women cannot vote. Nor can we own * property. Nor are we permitted in the same schools or professional organizations as men. And if we fallout of favor with our husbands, we cannot even claim our own children in a divorce. ..When these injustices are rectified, that's when I'll celebrate our country. Until then, I celebrate it's downtrodden!

The crowd gives her an ovation.

BRIAN makes his way forward through the throng, but then he catches sight of his family. He does an about-face, claps his notebook shuts and heads in the opposite direction as fast as he can. MIKE AND REBECCA completely unaware of Brian's presence, exchange a smile of encouragement and acceptance, as they see Elizabeth cheering.

INT. GUEST SUITE -NIGHT

Sully is already in bed, as Mike sits at the vanity brushing her hair.

MIKE

You should have seen her. She was in her glory.
She puts down the brush and turns to him, smiling.

MIKE

You were so right. It's the country that's turning a hundred years old, certainly not mother.

He manages a smile, but it's clear that he's preoccupied.

MIKE

Sully?

She gets up and goes to sit next to him on the bed.

MIKE

Is anything wrong?

SULLY

(a beat)

I just want you to be careful.

MIKE

What do you mean?

SULLY

I don't wanna spoil your visit. ..

MIKE Sully, please tell me.

She caresses his face. He takes her hand and holds it in his.

SULLY Your first feelin' 'bout Senator Holloway was right. The men he introduced me to? She nods.

SULLY

They're dangerous. They want me out of their way. I just don't know how they plan to go about it, so I don't want you goin' anywhere without me, all right?

MIKE

That's no hardship, but what about you? Shouldn't we tell the police?

SULLY

(shakes his head)

If they've got senators in their pockets, there's no tellin' who they control.

She looks duly troubled. He feels bad and pulls her close.

SULLY

Don't worry, Michaela, I'll never let anything happen to you or our family.

MIKE

(looks up at him)

Our family includes you . He nods, then pulls her closer. ..

DISSOLVE TO: INT. GRAND HALL -DAY

The Harvard Medical School Class of '76 stands before an audience of proud relatives and friends. The graduates are taking the Hippocratic Oath. CLOSE ON COLLEEN as she recites with her classmates:

COLLEEN

...I will follow that system of regimen which, according to my ability and judgment, I consider for the benefit of my patients. Into whatever houses I enter, I will go into them for the benefit of the sick and will abstain from every corruption. With purity and holiness I will pass my life and practice my Art.

DISSOLVE TO: INT. GRAND HALL -DAY SAME PLACE -LATER PRESIDENT GRANT concludes his commencement speech:

PRESIDENT GRANT

One hundred years is but a moment in the flow of history and in that short time we have struggled to unite as a nation. At times we've failed but more often we've succeeded. And as we will continue to build this country into a guiding force in the world we will provide leaders such as those being honored here today. ..

Colleen in cap and gown and clutching her diploma sits on stage with the other graduates and faculty including Dr. Cook as Mike, Sully, Brian, Katie, Elizabeth and Andrew and his mother look on proudly from the audience.

PRESIDENT GRANT

I am proud to present the Centennial class of Harvard University's medical college, our physicians of tomorrow.

The graduates all stand and ceremonially toss their cap tassels from one side to the other. The audience cheers.

ONSTAGE Dr. Cook applauds only politely, under the critical scrutiny of his colleagues.

INT. QUINN DINING ROOM -NIGHT

The dining room table has been extended to accommodate the entire entourage and is set with Elizabeth's finest in honor of the occasion. She sits at the head of one end of the table, flanked by Mike and Sully, while Dr. Cook sits at the other end, flanked by his wife and Andrew. Next to Andrew is Colleen, and across from her is Brian. The festive celebration is well underway with lots of good food and drink, good will and laughter. Elizabeth picks up her spoon and taps her glass for quiet.

ELIZABETH

A toast. .. (as everyone settles) A toast to Colleen. She raises her glass, and everyone follows suit. Colleen blushes under the attention.

ELIZABETH

Colleen, words cannot express my pride in your accomplishments, in your integrity and in your humanity. Therefore, I am donating the sum of ten thousand dollars. .. Oohs and aaahs. In today's currency, that's the buying power of hundreds of thousands.

ELIZABETH

...to the Cook Clinic so that it may grow into the "Cook-Cooper Hospital".

Colleen and Andrew are flabbergasted, as is everyone else, except Dr. Cook. He looks terribly uncomfortable and, indeed, gets to his feet abruptly, raising his voice.

DR. COOK

Pardon me. ..

He taps on his glass, and the look on his face tells everyone it's not another toast, or even a thank you.. .

DR. COOK

Mrs. Quinn, as much as I would dearly love to accept your Endowment, I'm afraid I cannot.

ELIZABETH

I don't understand.

DR. COOK

I'm sorry to have to announce. .. especially at this inopportune moment. ..that Colleen will not be joining our practice.

ELIZABETH

(incredulous)

I beg your pardon?

DR. COOK

Alas, I have partners, and they have spoken.

Elizabeth takes this in, beginning to boil.

ELIZABETH

And what is it they've said? That Colleen isn't good enough to work beside them?

DR. COOK

It's not a question of goodness. She is as fine a young lady as you'll find, however my colleagues believe that our patients will not abide a woman doctor.

Elizabeth is on her feet, flushed and short of breath as she faces Dr. Cook off across the long table.

ELIZABETH

Then I see no problem. Colleen is not a "woman" doctor any more than you, sir, are a "man" doctor. She, like you and your colleagues is a doctor --nothing more, nothing less.

Dr. Cook pushes away from the table and gestures for his wife's hand to join him.

DR. COOK

I'm sorry.

ELIZABETH

Sorry?!

They start to leave, but Elizabeth is literally apoplectic. She collapses. Sully manages to catch her before her head hits the floor. Ironically, Dr. Cook rushes to her, as does Colleen and Andrew. Mike is the first there, when Dr. Cook tries to push her aside. She pushes back.

MIKE

Leave her alone! Haven't you done enough?!

He pulls back, coming face-to-face with Andrew.

SULLY

Brian, get the carriage!

Colleen hands Mike a stethoscope. Mike listens to Elizabeth's heart, then yells after Brian. ..

MIKE

Hurry! !

FADE OUT:

END AC T THREE

ACT FOUR

FADE IN:

EXT. HOSPITAL -NIGHT -ESTABLISHING INT. ELIZABETH'S HOSPITAL ROOM CORRIDOR - NIGHT

Elizabeth lies in bed, unconscious. Around her are Mike, Colleen and Andrew, as well as Sully and Brian. Andrew is examining Elizabeth, "sounding" her chest, which involves a gentle thumping. He finishes.

ANDREW

The heart does not seem to be enlarged.

MIKE

I agree.

COLLEEN

So if it's not laboring unduly, then it's a matter of insufficient blood flow.

MIKE

Yes, one or more of the main arteries are congested.

Dr. Cook enters on the last line.

DR. COOK

I estimate three.

ANDREW

Father, I don't think this is proper. ..

DR. COOK

I have been Mrs. Quinn's physician throughout this illness, and I have not been dismissed by the patient.

MIKE

I would think it's quite clear from your last encounter that if she were conscious, she'd do more than dismiss you.

DR. COOK

Perhaps, but it would have nothing to do with her case. I would think that right now her survival is more important than an unrelated quarrel. Surprisingly, it is Colleen who's first to speak up.

COLLEEN

I believe Dr. Cook is right. Our main concern is grandmother.

Dr. Cook is impressed, as the others give their tacit agreement.

DR. COOK

It is mandatory that Mrs. Quinn be confined to full bed rest. If her heart is not taxed beyond it's capability, she will live.

MIKE

For how long?

DR. COOK

Only God can answer that question.

MIKE

I'm speaking as one doctor to another. You know as well as I do what the medical literature says.

DR. COOK

Well, she will not live a normal life span, if that's what you mean.

MIKE

That's precisely what I mean. And that's not good enough Dr. Cook.

DR. COOK

Short of a miracle, I know of no other alternative.

MIKE

I do. And you should've too. I know you're a very important, very busy man, but no doctor should ever be too busy to stay current with the latest medical literature.

DR. COOK

You insult me, Mrs. Sully?

MIKE

(correcting)

Doctor Quinn. And no, no insult is intended. I am merely pointing out that in London and Paris there are two physicians who have performed surgeries to correct my mother's condition.

COLLEEN

(lights up)

Doctor Engels and Doctor Lafargue.

MIKE

(proud of Colleen)

That's correct.

ANDREW

(recalling)

Yes, I read about them in the latest "Journal de Medicine Francaise" .

DR. COOK

Ah, yes, I've heard of foreign butchers who've operated on pigs, then tried the same on some unsuspecting humans.

MIKE

Both Doctors Engels and Lafargue are among the most prominent surgeons and respected in all of Europe. And they've had success with both pigs and humans.

DR. COOK

Doctor Quinn, I believe such an operation would be the end of your mother, but assuming your position for a moment, who would you propose to do this surgery?

A beat, while everyone looks to her.

SULLY

Sounds to me like it'd have to be this Engels and Lafargue, since they're the only ones who know how. Mike looks to Sully gratefully, then:

MIKE

Yes. That's who it will have to be.

DR. COOK

You would turn your own mother into an experiment?

MIKE

No. I would try to keep her healthy and happy and with us as long as God and medicine allow.

DR. COOK

Well, as I said, I am still Mrs. Quinn's physician unless she dismisses me, and until such time, I will advise her as I see fit.

ANDREW

Father, I strongly disagree with both your attitude and your advice. (to Mike) I'll wire Engels and Lafargue immediately.

DR. COOK

I object on behalf of my patient!

He goes to stand next to the unconscious Elizabeth.

DR. COOK

She has not even been informed of the procedure, let alone its risks. It is her decision, not yours, not mine, but hers.

This brings them all up short. No one can argue with this. They look to Elizabeth, then each other. Mike goes to her mother and listens to her chest with the stethoscope, then:

MIKE

The beat is slow, but steady. I believe the laudanum will keep her resting quietly until morning.

(turns to the others)

You should all get some sleep before then.

COLLEEN

What about you, Ma?

She considers, looking to Sully.

MIKE

Sully and I will go home and gather some of her things to help her feel more comfortable here at the hospital, especially since it may be a long stay.

A glance to Dr. Cook, who looks back defiantly.

DR. COOK

We'll see about that.

He turns and leaves without good-byes.

EXT. HOSPITAL -NIGHT

Sully helps Mike and Brian into the Quinn carriage, then mounts the driver's seat. Behind them, Andrew does likewise, helping Colleen into the cab, then climbing up front. They start off down the road, one in front of the other, Sully in the lead. As they build up speed, Sully feels something odd, a shakiness to the carriage.

CLOSE ON A WHEEL

swaying. Andrew watches with alarm as two wheels on the Quinn carriage start to wobble badly. Sully feels the lurching and tries to pull up the horses, but it's too late. The wheels falloff, spinning in all directions, sending the carriage crashing to the ground and sliding sideways. Inside the cab, Mike and Brian are tossed about. Sully is thrown from his seat into the road. Andrew pulls up short and jumps down. Colleen is out of the carriage and right behind him, as they rush up to the Quinn carriage. Sully

picks himself up and climbs up onto the Quinn Carriage and opens the door. He drops. ...inside to find Mike, bruised, but steady, already tending to a nasty gash on Brian's head that's bleeding profusely. Sully and Mike exchange a grave look.

INT. BRIAN'S ROOM -NIGHT

Brian lies in bed, as Mike finishes dressing his wound. Sully and Martha look on.

MIKE

You have a concussion, and that means staying in bed for a few days.

BRIAN

No!

They react.

BRIAN

I mean, I can't.

MIKE

(misinterpreting)

Don't worry, grandma will be resting, too. She wouldn't want you to jeopardize your health by coming to the hospital before you're able.

BRIAN

But you don't understand.. .

SULLY

What, Brian?

BRIAN

It's a surprise.

Mike and Sully exchange a look. Is this something real or the concussion talking?

MIKE

I'm sure it can wait.

BRIAN

No.

But he's grown drowsy.

BRIAN

Noo. ..
He drifts off.

MARTHA

I'll get another blanket.

MIKE

Thank you.

Martha goes out.

This is the first time they've been alone to talk about what happened.

MIKE

It was those men, wasn't it?

SULLY

Had to be. One wheel comin' loose, that can happen. But all four? Not by accident. If they'd hired a better blacksmith, we would've gotten up more speed before it happened. It coulda been a lot worse.

MIKE

I'm sure they intended it to be.

Sully nods grimly.

INT. ELIZABETH'S BEDROOM -NIGHT

Mike and Sully enter, he carrying a valise. He waits for her lead, as she looks around Elizabeth's private chamber. Her eyes light on the many things that symbolize aspects of her mother. (First, she picks up a silver brush, comb and mirror set and puts them in the bag. Then a few toiletries, creams and perfume.

MIKE

She'll need these.

Next, a few dressing gowns and a robe from the armoire.

MIKE

And these.

She folds them carefully and places them in the case. Now, this becomes less practical and more

subjective. She goes to the books beside the bed and gathers them up.

MIKE

Mother always reads before bed.

She glances at the top title and smiles wistfully.

MIKE

(reading)

"Great Expectations" .

She adds the books. Then she sees the photographs on the dresser. She picks up the family photo (featured in the opening of the pilot), her parent's wedding picture and a fine portrait of her father in his clinic.

MIKE

Mother will want these.

As she puts them in the valise, tears well. Sully puts the bag down and takes her in his arms.

MIKE

God, please don't let her die.

The tears fall. He holds her for a moment, then takes her hand and leads her from the room.. .

OMITTED

INT. COLLEEN'S AND ANDREW'S BEDROOM -NIGHT

They are in bed, in each other's arms.

COLLEEN

(sighs)

It seems as though everything's going wrong. Men trying to kill Sully, Brian hurt badly, grandma so sick and me not going to work at the clinic. ..

ANDREW

We are not going to work at the clinic.

COLLEEN

No, Andrew. You can't ruin your career.

ANDREW

I won't be ruining it. I'll just be starting a new one.

COLLEEN

As what?

ANDREW

A doctor, of course, alongside my wife, who also happens to be a doctor and a very good one I hear. He smiles, but she shakes her head.

COLLEEN

You're taking this far too lightly. Please promise me that you'll continue to work with your father until we have some realistic alternative.

ANDREW

Colleen. ..

She places a gentle finger to his lips to shush him.

COLLEEN

Promise. She kisses him lightly, then more romantically.

EXT. HOSPITAL -DAY- ESTABLISHING

INT. ELIZABETH'S HOSPITAL ROOM -DAY

Elizabeth is still asleep, surrounded by Mike, Sully, Colleen, Andrew, Rebecca and Dr. Cook --waiting. ..

INT. BRIAN'S ROOM -DAY

He's still asleep, when Katie tiptoes in and sits beside his bed. She intends to be quiet, but she's six years old and, of course, that's impossible. She starts singing:

KATIE

Mary had a little lamb, its fleece was white as snow. ..

Brian's eyes flutter open, finally focussing and realizing where he is.

KATIE ...

and everywhere that Mary went the lamb was sure to go. ..

He tries to sit up, but the pain in his head knocks him back on the pillow.

BRIAN

Katie. ..what time is it?

Katie hops down and goes to look at the clock on the dresser.

KATIE

The big hand in on the six and the little hand is between the ten and the eleven.

It takes his aching brain a moment to sort this, then:

BRIAN

Oh, no. ..

INT. ELIZABETH'S HOSPITAL ROOM -DAY

The vigil continues. The silence is excruciating.

MIKE

Dr. Cook, I will give you my word again that we will call you the moment she awakens.

DR. COOK

I'll wait.

Before she can reply, Elizabeth's voice rasps:

ELIZABETH

You're doing it again. Now, stop talking about me as if I weren't in the room.

All eyes go to her.

ELIZABETH

What happened ?

MIKE

You had a more serious heart seizure.

Elizabeth takes this in.

ELIZABETH

And now?

MIKE

Now, you really will have to remain bedridden, or the strain on your heart will be too much.

ELIZABETH You mean my heart is so weak, I'll die?

Everyone reacts to the word.

MIKE

Unless you remain bedridden. (quickly) However, there ~ an alternative.

DR. COOK

That's a matter of opinion.

ELIZABETH

It's an opinion I want to hear.

DR. COOK

Your daughter is well-intentioned, but. ..

ANDREW

(interrupts)

Father, Colleen and I share Doctor Quinn's opinion.

DR. COOK Your daughter, your granddaughter and my son are all well- intentioned. .. ELIZABETH (interrupts) Before you continue, I'd prefer if you referred to my "daughter", my "granddaughter1" and your "son" as doctors. Otherwise, I get the distinct feeling that, whatever this is all about, you're weighting matters in your own favor.

DR. COOK

Very well. Doctor Quinn, Doctor Colleen Cook and Doctor Andrew Cook believe they have a solution to your condition that I, Doctor Charles Cook, believe is extremely dangerous. With my solution, you can remain alive, though somewhat circumscribed. With their so- called solution, death is a near certainty.

ELIZABETH I'm afraid I find it hard to believe that they're out to kill m, but if someone doesn't explain what we're talking about, the suspense just might.

MIKE

Mother, there are two doctors in Europe who've had some success with heart surgery to correct the same sort of condition you're suffering from.

DR. COOK Very little success, compared with their failures.

MIKE
(to Elizabeth)

It's a new procedure, but one they know well. It's just that most of the humans they've been able to operate on have been in such stages of deterioration that they can't survive the surgery.

ELIZABETH
Humans as opposed to what?

MIKE
Pigs. Actually.

DR. COOK
You are not a pig, Mrs. Quinn.

ELIZABETH
Thank you, Dr. Cook. (back to Mike) So what you're saying is you think I'm still healthy enough to survive this surgery, and if I do, I can live the remainder of my life normally?

MIKE
Yes, that's what I believe.

COLLEEN
Andrew and me, too, Grandma.

Elizabeth considers, then:

ELIZABETH
Well, when do we set sail?

Mike, Sully and the others rejoice, as Dr. Cook shakes his head.

MIKE
Mother, it would be better if the doctors come here.

ELIZABETH
Will they?

MIKE
We can ask.

ELIZABETH

Then by all means ask.

DR. COOK

If you're going through with this, then I resign from your case.

ELIZABETH

I accept your resignation, Dr. Cook, and I sincerely thank you for your efforts on my behalf. He nods curtly and exits.

ELIZABETH

I thought it best to leave the rest out. I shouldn't upset myself, right?

They all smile.

MIKE

Right.

FADE OUT:

END ACT FOUR

ACT FIVE

FADE IN:

EXT. QUINN HOME -DAY -ESTABLISHING

INT. PARLOR- DAY

Brian, his head still bandaged and wearing his robe, lies on the settee, playing checkers with Katie, as Mike sits reading a thick medical book, when Martha shows Rebecca in.

KATIE

Aunt Rebecca!

She runs to hug her, then pulls her by the hand over to the checker board.

KATIE I won!

BRIAN

Yep. Every time.

Rebecca winks at him, as she strokes Katie's hair.

REBECCA

That injury must be affecting his game, Katie.

BRIAN

(smiles)

Yeah, that must be it.

REBECCA

(to Katie)

Well, how would you like to go shopping with me for new party dresses to celebrate President Washington's birthday?

KATIE

Oh, boy!

(to Mike)

May I, Mama?

MIKE

Certainly. In fact, I wish I could go with you, but I promised Colleen I'd go to the library with her to learn more about how to help grandma.

Katie nods, then to Rebecca.

KATIE

Can we buy grandma a party dress, too ?

REBECCA

(a glance to Mike, then:)

That's a wonderful idea, Katie, and we'll take it to grandma at the hospital and stay for tea.

MIKE

She'll enjoy that.

Katie hugs Brian.

KATIE

(she's heard this somewhere before)

Better luck next time.

They all fight to keep a straight face.

BRIAN

Thanks.

Then Katie hugs Mike.

KATIE

Do you want a party dress, too, Mama?

MIKE No, thank you, sweetheart. I think I have something that will be just right.

Katie takes Rebecca's hand.

MIKE

Have fun.

REBECCA

We will.

Katie blows a kiss, and off they go. Mike looks at the clock.

MIKE

I should be on my way, too. Colleen will be waiting.

She kisses Brian. MIKE Just rest. Brian nods, waves, as she exits. He waits for the sound of the front door closing, then stands and quickly doffs his robe to reveal his suit underneath. He painfully slides the bandage off his head and hides both under the settee. He goes into. ..

INT. FOYER- DAY

...making sure no one is about, then lets himself out.

EXT. HARVARD LIBRARY -DAY

Colleen is waiting, when Mike hurries up. Both carry their medical bags.

COLLEEN

No telegrams?

MIKE

Not yet, but it's too soon. Let's try to stop thinking about that and let's get to our research.

INT. CROFT'S OFFICE -DAY

Brian knocks at the open door, the business day in full swing behind him in the bullpen. Croft looks up from his desk, sees who it is and looks back down.

CROFT
You're fired.

BRIAN
But, sir, I can explain.

Brian steps inside tentatively.

CROFT
(without looking up)
You have a note from a doctor saying you were on your deathbed?

BRIAN
Well, not exactly. ..

CROFT
You're fired.

BRIAN ...but I ~ injured in a carriage accident. I was unconscious. The minute I woke up, I came straight here.

CROFT
(looks up)
Then you should have no problem producing a doctor's note.

BRIAN
Well, I can't exactly do that, Mr. Croft.

CROFT
(looks back down)
You're fired.

Brian, desperate, goes to the desk, pleading.

BRIAN
But, sir, please believe me. I'd never lie to you. I'd never lie to anybody.

Croft keeps working, when a large plop of blood hits the copy he's correcting and splatters all over it.

CROFT

What. ..?

He looks up and sees blood running down Brian's forehead. Brian realizes it at the same time, and his hand goes to try to stem the flow.

BRIAN

Sorry, Mr. Croft.

Croft realizes that Brian's telling the truth. In fact, he sees that Brian looks pale and more than a little unsteady.

CROFT

Good heavens, boy, why didn't you say you were hurt?

Croft is on his feet helping Brian to a chair, and applying his handkerchief to the wound.

CROFT

You should be in bed.

BRIAN

I would've brought a doctor's note, but I didn't want to tell my family until I'd really gotten the job.

He takes some papers from his coat pocket and hands them to Croft.

BRIAN

My article on the suffrage rally, Sir.

Croft shakes his head at Brian's dedication.

INT. LIBRARY STACKS -DAY

Mike and Colleen sit on step stools in one of the towering aisles of books. They both pour over thick volumes. A bell tower goes off, continuing to chime throughout: Mike stretches.

MIKE

Let's have some lunch.

COLLEEN
I know a pub.

EXT. HARVARD -DAY

Mike and Colleen, pass a couple of young men in suits. Colleen nods:

COLLEEN
Hello.
They pass by as if they hadn't heard her.

MIKE
Fellow graduates?

COLLEEN
(nods, then:)
I wish I didn't care.

MIKE
No, then you'd be like them.

COLLEEN
Maybe I wish I was like them.

MIKE
A man?

COLLEEN
No, you know, Ma. Accepted.

MIKE
As I said, you'd have to be a man.

COLLEEN
So I have my fancy medical degree and I'm still a nobody.

Mike stops walking, forcing Colleen to do the same.

MIKE
You are not a nobody.
She takes her by the hand.

MIKE Come with me.

COLLEEN

Ma, that pub's the other way.

MIKE

It can wait.

EXT. POOR SECTION -DAY

Mike still leads Colleen, past a BEGGAR. Mike drops a coin in his cup, then so does Colleen. They continue on, past a MOTHER and her THREE CHILDREN, all poor and shabby.

MIKE

(sotto voce)

These people are thought to be "nobodies" , Colleen, and even they are somebodies. They have needs and wants and loves, and there but for good fortune go you or I.

She turns a corner, now clearly with a destination.

COLLEEN

Where're we going, Ma?

MIKE

To one of the only places where I was allowed to practice after my father died.

INT. ORPHANAGE- DAY

Mike and Colleen stand at the door of the squalid infirmary. There are only a few cots. Most of the sick children lie on the floor, some with tattered blankets, some without even that. There is only one custodial assistant, clearly not a doctor. Colleen is appalled.

MIKE

Usually women doctors have three choices --the poor house, the asylum or the orphanage.

Mike kneels down next to a feverish, semi-conscious LITTLE GIRL. Colleen kneels with her. Mike takes a rag from a basin of dirty water, squeezes it out and wipes the child's brow.

MIKE

At first you think you've been condemned to hell along with these poor souls. ..but then you realize that this is the truest work of a physician. (quoting) "Into whatever houses I enter, I will go into them for the

benefit of the sick, and will abstain from every corruption."

Colleen is deeply moved, having so recently pledged those words herself.

Mike hands her the rag, and Colleen looks down at the dying child. It's hard to look. It's hard not to. .. Suddenly, a gasping sound comes from a nearby BOY. It's a desperate attempt to breathe. Mike and Colleen hurry to his side. Mike puts her ear to his chest.

MIKE

His air passage is blocked!

Colleen has her bag open in a flash and splashes a scalpel with iodoform. She holds it out to Mike, but Mike takes the iodoform and pours it over Colleen's hands.

MIKE

I'll assist.

COLLEEN

But I've only done a half dozen or so tracheotomies, Ma. You've done hundreds.

MIKE

I'm here if you need me.

Colleen looks down at the boy, as Mike swabs his throat, then looks up at her. Colleen goes to work, expertly finding the right spot to cut into the boy's trachea without cutting any arteries. Within moments, the gasping stops, as the breath flows in and out of the trach. Colleen inserts a dilator and cleans the area with a swab offered by Mike. Next she takes the bandaging held out by her mother and dresses the wound so as to hold the dilator in place. When she's done, she wipes her hands free of the blood and looks at Mike. A unique feeling of closeness passes between them. ..

INT. MEN'S CLUB LOUNGE -DAY

Holloway's three "gentlemen friends" are playing cards at their usual table when SUDDENLY. .. A TOMAHAWK ...crashes down and splits the deck with a thud. They all look up in shock to find. .. SULLY ...towering above them. He's in full buckskins, and his bowie knife hangs from his belt. 'The whole room stares.

SULLY

(evenly)

I'm not a violent man, but I believe in self defense. Somebody tries to kill me and my loved ones, I'll kill them first.

The men are frozen by the confrontation. Sully reaches in and pulls his tomahawk from the table and slides it into his belt.

SULLY

Just so we understand each other.

The men nod.

SULLY

Good.

He walks out, as everyone cuts him a wide berth.

INT. HOLLOWAY ESTATE -DAY

Momentarily, a BUTLER opens the door, surprised to see the buckskinned man before him

SULLY

Please tell Senator Holloway that Mr. Sully is here to see him.

BUTLER

He's not in. ..sir.

SULLY

I'll wait.

He glances inside, catching a glimpse of Holloway before he ducks behind a curtain.

BUTLER

But, I.. .I'm afraid he's in Washington. May I take a message?

SULLY

Washington, huh?

BUTLER

Yes, sir.

SULLY

Right.

Sully pushes past him and into. .. THE FOYER ...where the worried butler hurries after him. As Sully eyes a large oil painting of the Senator:

BUTLER

Sir. ..Who shall I say called?

Sully pulls his knife, frightening the butler, and expertly throws it, tearing into the painting right where Holloway's heart would be, and lodging firmly in the wall behind.

SULLY
He'll know.

The butler's mouth hangs open, as Sully exits.

INT. ELIZABETH'S HOSPITAL ROOM -DAY

Mike enters, telegrams in hand, to find Rebecca already there. She's obviously pleased about something, but defers to Elizabeth, who holds out some papers. Mike takes what turns out to be two telegrams. Her eyes fly over them, then:

MIKE
Dr. Engles and Dr. Lafargue! (to Elizabeth) They're coming!

She rushes to her mother and embraces her.

FADE OUT:

END ACT FIVE

ACT SIX

FADE IN:

EXT. HOSPITAL -DAY- ESTABLISHING

INT. ELIZABETH'S HOSPITAL ROOM -DAY

Elizabeth is sitting up in bed, reading The Boston Globe, when Mike and Rebecca enter quietly.

MIKE
Mother, you're supposed to be asleep.

ELIZABETH
The early bird catches the worm.

She turns the newspaper around to them.

ELIZABETH And I've already caught one. Look, it's an article about the suffrage rally and it mentions our attendance.

(all smiles)

Oh, I wish your father were alive to see this.

Mike and Rebecca give each other a questioning look, as Mike takes the paper.

MIKE Our attendance? We were just part of the crowd.

Elizabeth points, and Mike reads.

MIKE "Among the attendees was the well- respected Elizabeth Quinn and two of her distinguished daughters, Rebecca Dickenson and Doctor Michaela Quinn Sully." Hmmm, it doesn't mention anyone else.

ELIZABETH

I think that's owing to the prejudice of the writer.

She points to the byline.

MIKE

(reads by rote) "Brian Cooper" ...Brian Cooper?

REBECCA

Not our Brian Cooper?

ELIZABETH

None other.

Rebecca and Mike are amazed.

MIKE

But , how? ...

ELIZABETH

He apparently got himself a job while we weren't looking.

MIKE

" A job" ?

She checks the front page just to be sure.

MIKE

This is "The Boston Globe" , Mother .

ELIZABETH

Of course, it is. That's the only newspaper I read.

Rebecca takes the paper and looks at the article.

REBECCA

Remember, Michaela, mother does have a few friends in high places.

ELIZABETH

Friends only open doors, Brian's own two feet carried him through.

Mike is awash with different emotions, her voice flat.

MIKE

This is wonderful.

ELIZABETH

Then why do you sound so glum?

MIKE

Well, I suppose I'm wondering if this job is temporary or if Brian will be staying here in Boston.

Elizabeth looks to Rebecca. Their smiles fade.

ELIZABETH

Oh, dear, Michaela. please don't think I'm trying to lure all my grandchildren back to Boston. (quickly) I had no idea Colleen and Andrew would get together, and Brian asked me if I would help. What could I say?

MIKE

Mother, it's. ..it's all right. It just caught me by surprise.

ELIZABETH

He swore me to secrecy, but I assumed someone would tell you now that he's been published, and I was just so proud. ..

MIKE

Me, too.

She holds the newspaper up again to gaze at the byline.

MIKE

Me, too.

EXT. DR COOK'S CLINIC -DAY

Andrew and Colleen stroll through the morning foot traffic of people on their way somewhere --work, school, marketing. ..

COLLEEN

(people watching)

Everyone has a purpose. Someplace to go, something to do.

ANDREW

Don't worry, darling, we'll find a position for you.

COLLEEN

Actually, Ma found one for me.

ANDREW

(pleased)

She did? Why haven't you told me?

COLLEEN

Well, I'm not sure whether to take it.

ANDREW

(suddenly worried)

It's not far from Boston, is it?

COLLEEN

No, in fact, it surprised me how very close it is. They arrive at Cook Clinic and stop to finish their talk.

ANDREW

Now, you have me entirely puzzled.

COLLEEN

It's the orphanage... Or the poor house. ..Or the asylum. Or all three for that matter. Oh, Andrew, there's a terrible need for doctors.

ANDREW

(takes it in)

Yes, yes, but so much disease and violence. I would worry sick thinking of you treating some lunatic who might turn on you.

COLLEEN

(a beat)

You could protect me.

(off his look)

We could work together. ...Andrew, we could make a difference.

ANDREW

You're right, of course, but how do I put food on our table?

COLLEEN

We don't need as fine a table as we have, nor do we need as fine a house to put it in. We can live more simply. We'll find a way to get by.

He ponders her proposition. ..

INT. BOSTON GLOBE -DAY

Mike enters the bullpen, unnoticed by Brian who's busily collecting copy. She waits patiently, until he turns and runs right into her, surprised to say the least.

BRIAN

Ma!

She glances around the impressive beehive of activity, then back to Brian. She then gives him a big hug and a kiss on the cheek. Everyone's watching, as Brian blushes badly.

CROFT'S POV is of a beautiful woman embracing Brian and then departing. As Brian heads this way, Croft snaps back to his work. Brian enters and drops the copy into the "IN/OUT" box, then shrugs:

BRIAN

You know how mothers are.

CROFT

That's your mother?

BRIAN

Yes, sir. Sorry.

INT. ELIZABETH'S HOSPITAL ROOM -DAY

The setting sun casts shadows across the room, as Elizabeth lies sleeping. Mike sits bedside, just watching her mother, when there's a sound at the door. Mike turns to see Colleen enter quietly. Mike gets up and goes to her. They whisper throughout the following:

MIKE

Grandma's sleeping.

COLLEEN

(upset)

Ma, I gotta talk to you.

Mike now sees that Colleen's face is tired and worried. She gestures to two chairs by the door, as far from the bed as possible. They sit.

COLLEEN I've ruined everything.

MIKE

Colleen. ..

COLLEEN

(tumbling out)

I talked Andrew into resigning his job in order to work with me. ..

MIKE

(interrupts, surprised)

He left his father's clinic?

COLLEEN

Yes, and we went to work at the orphanage, and we were there all day, and three children died in our arms in spite of everything we did, and the administrator didn't pay us anything, and now I've ruined Andrew's career. ..

MIKE

Did he say that?

COLLEEN

(shakes her head)

No, but, now, how will he ever be a great doctor?

MIKE

(a beat, then:)

Apparently Andrew doesn't think being a great doctor is as important as being a good man.

This lands with Colleen.

MIKE

And we'll work the financial situation somehow.

Mike hugs her, strokes her hair.... ,

MIKE

Everything will be all right.

Colleen nods, calmed by Mike's assurance.

MIKE

Come on.

They stand.

MIKE

I'll walk you home while mother sleeps.

Mike leads Colleen out, closing the door quietly behind them.

CLOSE ON ELIZABETH her eyes open, thoughtful. Clearly, she heard everything...

INT. ELEGANT HOTEL CORRIDOR -DAY

Sully, now in a suit, is accompanied down an elegant corridor by TWO SECRET SERVICE AGENTS .

AGENT # 1

President Grant is right this way.

The agents take him toward. ..

INT. PRESIDENTIAL SUITE PARLOR -DAY

It looks like a small home, with fireplace and baby grand. There's a desk against the far window facing

into the room. President Grant works behind it, when Sully is shown in. Grant stands and comes around the desk to shake hands.

PRESIDENT GRANT

Mr. Sully.

He gestures them to chairs by the fire.

SULLY

Mr. President. Thank you for seeing me on such short notice.

PRESIDENT GRANT ,

Not at all.

SULLY

That was a good speech you gave at my step daughter's graduation.

Grant tries to make a connection.

SULLY

At Harvard.

PRESIDENT GRANT

Oh, yes. ..I didn't know they admitted girls to Harvard.

SULLY

They made an exception, but swear they won't do it again.

PRESIDENT GRANT

I see. Is that what you wanted to talk with me about, because I'm afraid when it comes to the University Regents. ..

SULLY

No, sir. What I came about lies with Congress.

PRESIDENT GRANT

Now you're talking.

SULLY

I need a small favor. ..

PRESIDENT GRANT

Small, large --anything I can do is not enough for the man who saved my life, Mr. Sully.

SULLY Thank you, sir. You see.. .

DISSOLVE TO: INT. ELIZABETH'S HOSPITAL ROOM -DAY

Mike enters to find Elizabeth asleep again, but goes to her filled with excitement, words tumbling out.

MIKE Mother? ..The ship just arrived!

MIKE

(cont'd)

Doctors Engles and Lafargue, they're here! They've gone to the hotel to freshen up, but then they're coming right over to see you.

Elizabeth doesn't stir. Now, Mike shakes her arm.

MIKE

Mother?

Still nothing. Mike stares at Elizabeth's peaceful expression, realizing that her mother is gone, lost to eternity. .. Mike has never before felt so small, so helpless. She leans forward and straightens Elizabeth's hair, the collar of her nightgown. She caresses her brow, as if committing to memory every detail of her mother's face. Unblinking tears are rolling down Mike's cheeks. It will take time for the howl of agony to surface. ..

FADE OUT:

END ACT SIX

ACT SEVEN

INT. CATHEDRAL -DAY

The spacious church is packed with mourners. Near the altar is Elizabeth's flower-draped coffin. Assisted by the altar boys and two priests, dressed in their (then) black funeral vestments, the ARCHBISHOP swings the censer, spreading the incense smoke over the coffin, as he completes his Latin liturgy. Seated in the front row by the coffin are Mike, Sully, Brian, Colleen, Andrew, Rebecca and her husband and children, as well as Dr. Cook and Martha. As the priest concludes, he looks to the family and nods. Mike looks to Rebecca, a rare moment of trepidation. Red- eyed and forlorn, Rebecca manages a smile of encouragement. She squeezes Mike's hand.

REBECCA

For mother.

That helps Mike summon the energy and courage to stand and approach the altar. She steps to the priest's pulpit to address the mourners.

MIKE

My family has chosen me to speak on their behalf, to thank you all for the love and respect you bring to this farewell. ..We all knew Elizabeth Ann Weston Quinn as a woman of substance, but the most appropriate word to describe her is rarely used to describe women, unless in a derogatory fashion. I think she would like it if her passing freed this word to be used in a positive way. That word is "strong1" .Elizabeth Quinn was a strong woman. She held strong opinions and fought with the strength of a lioness in support of them.

MIKE

(cont'd)

Most of you know how she and my father worked for the abolition of slavery, but few of you know how she championed the rights of the Indians and, of late, women's rights. She believed in freedom and she was strong enough to keep learning and changing in her understanding of that word. ..But most importantly, her love was strong. She loved her family and friends with ferocity. She never hesitated to defend them, even at her own expense. And she always loved lavishly. This sometimes frightened people away from her. The lucky ones were brave enough to allow it, only to find the gentle tenderness that was the core of her love. I was one of those lucky ones. (looks to the coffin) Thank you, Mother. For your love, for your strength and for your blessing. She steps down from the pulpit and looks towards Sully to come to her. He quickly does, following her to a side door to the church and outside. ..

EXT. CATHEDRAL -DAY ...into an alley, where she goes into his arms and sobs. ..

DISSOLVE TO: EXT. QUINN HOME -DAY -

ESTABLISHING INT. PARLOR- DAY

Mike, in simple black, sits at a small secretary, writing a stack of thank you notes, when Katie runs into the room with her doll.

KATIE

Marjorie and I are looking for grandma.

Mike stops what she's doing at the doubly painful reminder of both the loss of her sister and her mother.

MIKE

Sweetheart, come here.

Katie does, and Mike hoists her onto her lap.

MIKE

Remember what Grandma told you about heaven?

Katie shakes her head.

MIKE

People don't come back from heaven.

KATIE

Why not ?

MIKE

Well. ..It's such a lovely place that it's where everyone wants to stay.

KATIE

Doesn't she miss us?

MIKE

Oh, yes, of course, but we'll go to be with her later.

KATIE

And Aunt Marjorie?

MIKE

Yes. And many other fine people.

KATIE

Like who?

She thinks and sighs out the names that have been on her mind:

MIKE

Charlotte Cooper –Colleen, Brian and Matthew's real ma. ..and Maude Bray, Mr. Bray's wife. ..and Olive, his sister. ..and Chief Black Kettle, the leader of the Cheyenne. ..

She stops. There are too many. Too much loss and pain.

MIKE

A lot of wonderful people.

Katie looks at the notes.

KATIE

What're you doing?

MIKE

Thanking everyone who sent flowers and kind thoughts for Grandma.

KATIE

May I help?

MIKE

(thinks)

Yes, you may stamp the envelopes for me.

KATIE

(excited)

What do I do?

MIKE

(demonstrating)

Just moisten the stamp like this and fix it right there in the corner.

Katie nods and sets to work with determination. Mike watches her. It's moments like these that are keeping her balanced.

INT. BOSTON GLOBE -DAY

Sully enters the bullpen and inquires something of one of the reporters in the background. The man gestures to Croft's office.

INT. CROFT'S OFFICE -DAY

Brian is no longer wearing the copyboy apron, but works at a small desk in the corner. Croft leans over him.

CROFT

If the driver's name isn't repeated here, we think the reporter's referring to the horse, you see?

BRIAN
Yes, sir.

SULLY
Excuse me.

They both turn.

BRIAN
Sully.

Croft looks to Brian.

BRIAN
Mr. Croft, this is my pa, Mr. Sully.

CROFT
(pleased)
How do you do?

SULLY
Glad to meet you.

They shake hands.

SULLY
I'm sorry to interrupt, but there's something important you both should know. I think folks in your business call it a scoop.

CROFT
(interested)
That's correct. Yes?

SULLY
At tomorrow's ceremony honoring President Washington, President Grant's gonna reveal an investigation of certain senators about bribery charges that involve some prominent businessmen.

CROFT
About? ..

SULLY

The Bureau of Land Management.

BRIAN
(proud)
Sully was the first surveyor for Yellowstone.

CROFT
Interesting.

SULLY
I think you'll have a pretty good scandal on your hands about industry tryin' to interfere with the new National Park System.

CROFT
Well, I'll let our Editor-In-Chief know so he can assign a top reporter.

SULLY
Now, that's the thing. When I talked to President Grant. .. Croft shoots Brian a look.

BRIAN
(explaining)
Sully saved his life.

Croft reacts, but Sully presses on.

SULLY
...he said he wants to give Brian an exclusive on the story.

BRIAN/CROFT
Me? Brian?

SULLY (to Brian)
When I told him you were workin' for the Boston Globe, he insisted.

CROFT
Well, then.
(to Brian) We have some preparation to do, Cooper.

BRIAN Yes, sir.

SULLY

I'll let you get to it. He starts out.

BRIAN Sully?
(to Croft) Excuse me, sir?

CROFT
Certainly.

Brian walks out with Sully and into. .. THE BULLPEN ...where he takes him aside.

BRIAN
Pa? ..Thanks. A lot.

Sully just smiles his "You' re welcome" ...

DISSOLVE TO; INT. ATTORNEY'S OFFICE -DAY

In a spacious room, the entire Quinn clan is seated around a long conference table. At it's head is a man in a very conservative, high-collared three piece suit, Elizabeth's ATTORNEY, who reads from her will;

ATTORNEY

...And to my granddaughter, Doctor Colleen Cooper Cook, and her husband, Doctor Andrew Cook, I bequeath an ongoing endowment for the establishment of The Cooper/Cook Clinic for the underprivileged. ..

Colleen and Andrew exchange a surprised look. How did she know? Then they look to Mike, but she shrugs her shoulders. She didn't say anything.

ATTORNEY

...And last, but far from least, I dictate that the remainder of my estate be liquidated and the proceeds go to the building of a hospital in Colorado Springs, Colorado to be administered by my daughter, Doctor Michaela Quinn. Mike had no inkling of this either. Tears spring to her eyes, and she looks to Sully who's no better off. ..

DISSOLVE TO: EXT. QUINN HOME -DAY -ESTABLISHING INT. GUEST SUITE -DAY

Luggage is piled by the door. One last suitcase is open on the bed, and Mike, dressed for travel, puts a last few items in it. She scans the room, first for anything forgotten, then again, more slowly, to savor it for the last time. She closes the bag and latches it, then places it with the others and goes out into. .. THE

HALLWAY ...and down a few doors and into. ..

INT. ELIZABETH'S BEDROOM -DAY

She walks around, picking up the comb and brush set, then opening the armoire and running her fingers along her mother's dressing gowns. Sully appears in the doorway, also dressed for travel. She senses his presence and turns.

MIKE

Oh, Sully, these were her things, and now they're just to be sold at auction as if they never mattered?

He comes to her and puts an arm around her.

SULLY Seems pretty clear that other things mattered more to Elizabeth, the important kind of things like Colleen and Andrew's work and Colorado Springs havin' a real hospital.

Mike nods but then comes to the photos. She gathers them together.

MIKE Photographs are not just things.

He starts helping her.

SULLY

I agree. They're parts of a person's soul to be treasured forever.

Mike turns to him, searching his face.

MIKE

Sully? ..There is a forever, isn't there?

SULLY

Yes. And we're all gonna be together again.

MIKE

Promise?

SULLY

Promise.

EXT. BOSTON'S NORTH STATION -DAY- ESTABLISHING -(STOCK)

EXT BOSTON'S NORTH STATION- DAY

Mike and Sully, holding Katie, are about to enter. The goodbye's are especially painful this time, with Elizabeth's death and, also, Brian remaining in Boston. Mike hugs him tight. He hugs her back.

BRIAN

I miss ya already. She just nods, unable to stem the tears. They part, and as he hugs Katie and Sully, Mike hugs Rebecca.

MIKE

It's just you and me now.

REBECCA

(nods, then:)

I'm going to volunteer at the clinic. She nods to Colleen and Andrew.

MIKE

That's good.

Mike turns to them, kisses Andrew on the cheek, then hugs Colleen.

COLLEEN

I love you, Ma.

MIKE

And I love you. They hold on for a beat, then part to find Brian there.

MIKE

And I love you, too.

The three of them hug, a special bond founded in so much hardship, and yet so many joys. .. A loud speaker announces their train's departure. It's time. More quick hugs and kisses, promises to write, and then they enter the station. Mike, Sully and Katie give a last wave from the door. Rebecca, Andrew, Colleen, and Brian wave goodbye and turn away to the carriages.

CUT TO: EXT. TRAIN STATION -DAY (STOCK)

The train pulls out of the station. ..

E/I TRAIN COMPARTMENT- DAY (TRAVELLING)

Katie sits across from Mike and Sully. She looks out the window excitedly, while her parents are decidedly more subdued. Mike, also in a window seat, looks to Sully, who kisses her forehead tenderly,

then draws her to him. Grateful, she rests on his shoulder in the safety of his embrace.. . But then she looks up at him with resolve. She turns to the window, ready to face the final moment of departure. **CLOSE ON MIKE** Her eyes reflect the enormity of this farewell, so different than the first two times she left her birthplace. This time, she is saying goodbye to a part of her life that can never be replaced. Her mother exists now only in her heart --only in her memory. But what a memory it is. One to cherish forever.

FADE OUT

THE END

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