

A Washington Affair

Written by Josef Anderson

Directed by Jerome R. London

Rev. Blue, August 16, 1994

Part I

Cast List

MICHAELA QUINN
SULLY
COLLEEN
MATTHEW
BRIAN
LOREN
JAKE
HORACE
CLOUD DANCING
CAPTAIN SETH BORGNINE (p.1)
CLERK (p.10)
GUARD (p.11)
ELY PARKER (p.12)
GEORGE STEWARD (p.13)
ELLIOT MOSES (p.13)
MRS. HOWARD (p.10)
JULIA GRANT (p.19)
WOMAN #1 (p.22)*
WOMAN #2 (p.23)
BLACK WOMAN (p.36)
JESSE GRANT (p.26)
NELLIE GRANT (p.27)
ANDREW GARRICK (COLLEEN'S DATE) (p.27)
PRESIDENT GRANT (p.27)
VINCENT (STEWARD'S MALE SECRETARY) (p.41)
DETECTIVE SIMPSON (p.50)
OFFICER (ARRESTS SULLY) (p.55)

"The Washington Affair"

Part I

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MEN REMOVE MIKE FROM HEARING (p.15)
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PRIEST (p.18)
COMMISSIONER'S WIFE (p.18)
WOMAN WHO PULLS MOSES ONTO DANCE FLOOR (p.30)
SERVANT GOES TO TELL GRANT RE: MOSES (p.41)
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CLERK (p.54)
MAN OR MEN LOADING CARRIAGE TO LEAVE (p.54)
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Set List

EXTERIORS: MEADOW

TELEGRAPH OFFICE

WOODS

PLAINS

WASHINGTON STREETS

HOTEL

CAPITOL BUILDINGS

STAGECOACH

SENATOR'S HOME

MURDER BAY

CONGRESS

WHITE HOUSE

WHITE HOUSE GARDEN

STABLES

PARK GROUNDS

BALCONY

PARK IN WASHINGTON

FEDERAL OFFICE BUILDING

SMITHSONIAN MUSEUM*

TENT

INTERIORS: HOMESTEAD

HALLWAY OF CONGRESS

HEARING ROOM

HOTEL

HOTEL HALLWAY

MIKE'S ROOM

BRIAN'S ADJACENT HOTEL ROOM

HOTEL LOBBY

SENATOR'S PARLOUR

HEARING ROOM

BILLIARD ROOM

JESSE'S ROOM

SEWING ROOM

WALL CORRIDOR

SECRET TUNNEL

INSIDE THE BUREAU

GRANT'S OFFICE

WHITE HOUSE BALL ROOM

**WHITE HOUSE HALLWAY
CORRIDOR
OFFICE
SENATE HEARING ROOM
BRICK BUILDING
*CAPITOL ROTUNDA**

TEASER

FADE IN:

1 EXT. THE MEADOW - DAY ONE

A few Army tents in evidence, some SOLDIERS gathered by their horses, eyes cast suspiciously on CHEYENNE BRAVES standing nearby with their ponies.

Mike (V.O.)

(heatedly)

It's a simple question, Captain.

2 EXT. TENT - DAY ONE

Mike, Sully, Cloud Dancing, sit on one side of a table, and on the other side is Captain Seth Borgnine, mid-fifties. A map is spread out before them. They are shaded by a tent fly.

Mike

What right does the government have to suddenly change the terms of the treaty?

Captain

You'll have to ask the Board of Indian Commissioners in Washington. I'm just the messenger.

Sully

The Cheyenne have always hunted there.

Cloud Dancing points to the map.

Cloud Dancing

Since my grandfather's time, every winter, we follow the Elk to the south.

Captain

All I know is the railroad's going to be coming through that pass. You can't travel there anymore.

Mike

What are his people supposed to do for food?

(CONTINUED)

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2 CONTINUED:

Captain

(wryly)

I understand General Grant's Peace Plan wants to turn them into farmers. You ask me, it's a waste of good seed.

Cloud Dancing

You are right. It would be a waste. Where you have moved my people, nothing will grow.

Captain

Maybe you haven't tried hard enough. You can't be lazy and expect the government to take care of you.

Sully

They're not lazy. The new reservation land is worthless.

Captain

I disagree.

Sully

How would you even know what it's like? You haven't even ridden out to see it.

Captain

I've seen enough to know that all this land is far too valuable to be left in the hands of savage nomads.

Mike

And peaceful relations between the Cheyenne Nation and the army are too

valuable to be left in the hands of biased and uncivil officers...

The Captain bites his tongue. He picks up the map, looks at Cloud Dancing.

Captain

You've been informed of the new boundaries. I strongly urge the "Cheyenne Nation" to abide by them.

The Captain stands up, starts back into his tent.

(CONTINUED)

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2 CONTINUED: (2)

Mike

Captain, wait. We're not finished here.

3 ANOTHER ANGLE

as she catches up to him, away from the others.

Captain

There's nothing else to discuss.

Mike

Then we are going to formally protest this decision and demand a hearing.

Captain

You're wasting your time, Dr. Quinn.

(holds up map)

If you believe you or that half-breed can alter a federal mandate, you're quite mistaken.

Mike

And you're quite contemptuous.

Captain

And you're naive. You may convert them, and wrap a necktie about them, but they're still dog-eating savages. It's inevitable that the Indian question will only be solved by extermination.

Mike
(shocked)

I am going to complain to your superiors. And I refuse to deal with you anymore.

Captain

Madam, you can complain to President Grant for all I care, but I'm afraid you're going to have to get used to dealing with me.

Mike

I doubt I could ever get used to dealing with a man like you.

(CONTINUED)

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3 CONTINUED:

Captain

Well, since I'm going to be appointed as one of the District Indian Agents for the Colorado territory, you're not going to have much choice. Good-day, Doctor Quinn.

He exits. We HOLD on Mike as we

CUT
TO:

4 INT. HOMESTEAD - NIGHT ONE

The family gathered around the table, dinner over. Colleen, Brian, Matthew, Sully. Mike and the coffee she serves are both steaming.

Matthew

How can a man like that get to be an Indian agent?

Sully

He has powerful friends in Washington.

Colleen

Do they know he hates Indians?

Mike
I'm sure that's why they picked him.

Matthew
I thought they were just appointin' church people.

Sully
Some are missionaries. But a lot of the agents have been in the military.

Brian
What's gonna happen to Cloud Dancin' and Snow Bird?

A bottom line question that stops the conversation. Mike looks at Sully for a beat.

Sully
President Grant and the folks in Washington are decidin' that now.

(CONTINUED)

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4 CONTINUED:

Brian
But if they're all the way in Washington, how will they know what the Indians need here?

Mike looks at Sully.

Mike
You're right, Brian. How will they?
(a beat)
Maybe we should go tell them.

Matthew
Go to Washington?

Mike
Yes. The whole family could go.

Brian

(to Matthew)
Can you come, too?

Matthew
Don't see why not. Ingrid's gonna be in Denver all month.

Mike
(to Colleen)
We could see the White House.

Colleen
And the library of Congress.

Brian
I'd like to see that museum.

Colleen
The Smithsonian.

Mike looks at Sully.

Sully
Just what do you think you could do there?

Mike
I could testify before the confirmation hearings. I could try and stop them from appointing agents who are racists. I could tell them about Cloud Dancing and what his people have done for us. I could ask them to restore the hunting grounds to the Cheyenne.

(CONTINUED)

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4 CONTINUED: (2)

Brian
Why don't you take Cloud Dancin' with you and let him talk for himself?

Sully
He'd never make the journey.

Mike

Would you?

Sully

I'd have to think about it.

Mike takes a deep breath...

Mike

Well, think hard, Sully, because first thing in the morning, I'm buying tickets to Washington and I need to know how many of us are going.

Brian

We're really goin'?

Mike

We're really going!

There's a cheer from the children. We HOLD on them all as we...

**FADE
OUT.**

END TEASER

ACT ONE

FADE IN:

5 EXT. TOWN - DAY TWO

The STAGE COACH rolls into town. Horace steps out of the telegraph office as it makes the turn by Loren's store, coming to a stop. Matthew is on the porch, sorting their luggage. Jake comes out of the barbershop.

**CUT
TO:**

**6
THRU OMIT**

8

9 EXT. WOODS - DAY TWO

Sully and Cloud Dancing sit by a creek, tossing stones in the water.

Sully
Her goin' is a big waste of time, if you ask me.

Cloud Dancing
I would not want to waste my time.

Sully
That's what I told her. I said you wouldn't go.

Cloud Dancing
If you would not go, I would not go.

Sully
I didn't say I wouldn't go. I just said it was a waste of time.

Sully and Cloud Dancing look at each other.

Cloud Dancing
I have heard that the Oglala and Piute have sent men to speak for them.

Sully
That so?

CUT
TO:

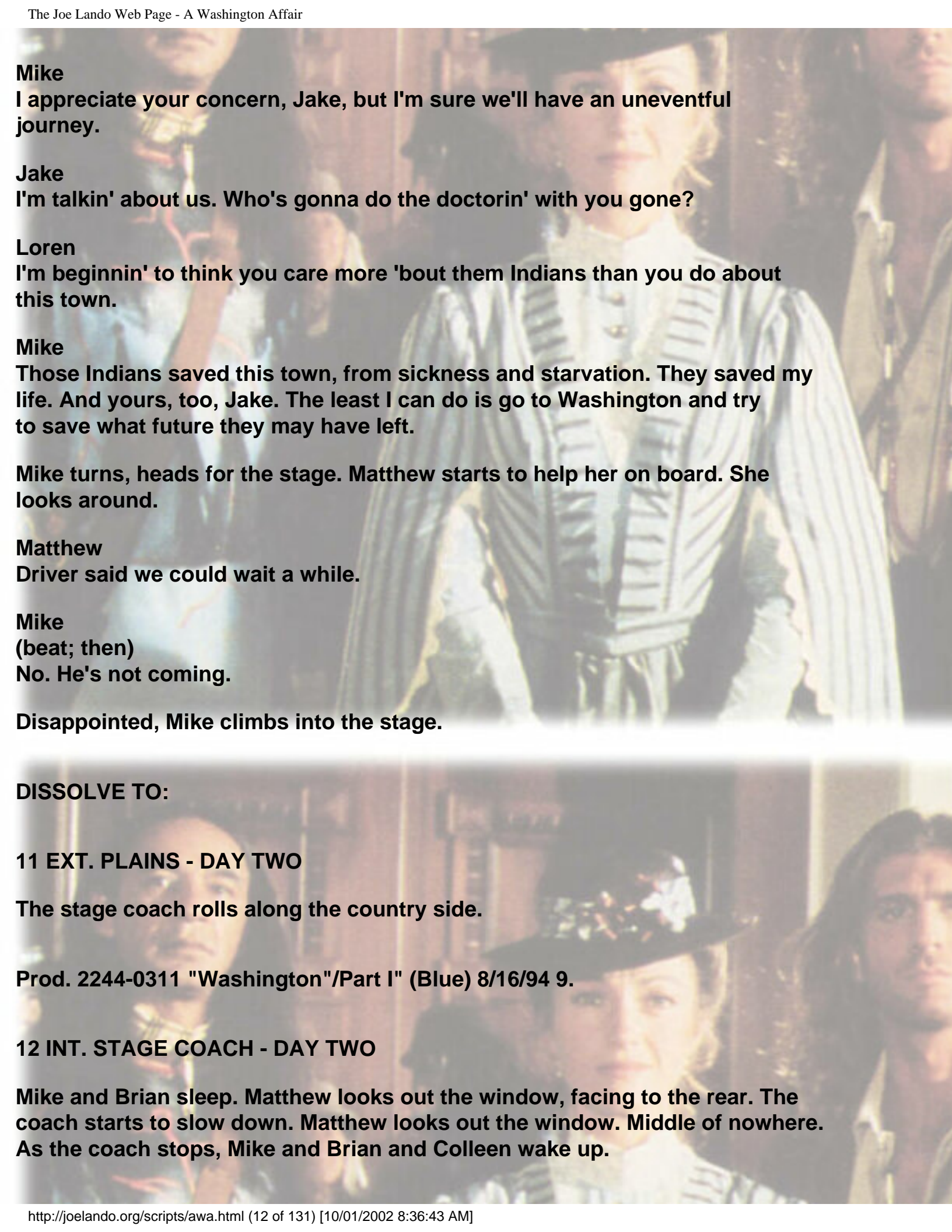
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10 EXT. LOREN'S STORE - DAY TWO

Horace is helping Matthew load the last of the luggage. Brian and Colleen are already on board. Mike talks to Jake and Loren.

Mike
Here's the key to the clinic. Here's the hotel where we'll be staying.

Jake
I'm not sure you should be goin'. What if somethin' happens?



Mike
I appreciate your concern, Jake, but I'm sure we'll have an uneventful journey.

Jake
I'm talkin' about us. Who's gonna do the doctorin' with you gone?

Loren
I'm beginnin' to think you care more 'bout them Indians than you do about this town.

Mike
Those Indians saved this town, from sickness and starvation. They saved my life. And yours, too, Jake. The least I can do is go to Washington and try to save what future they may have left.

Mike turns, heads for the stage. Matthew starts to help her on board. She looks around.

Matthew
Driver said we could wait a while.

Mike
(beat; then)
No. He's not coming.

Disappointed, Mike climbs into the stage.

DISSOLVE TO:

11 EXT. PLAINS - DAY TWO

The stage coach rolls along the country side.

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12 INT. STAGE COACH - DAY TWO

Mike and Brian sleep. Matthew looks out the window, facing to the rear. The coach starts to slow down. Matthew looks out the window. Middle of nowhere. As the coach stops, Mike and Brian and Colleen wake up.

Mike
What is it?

Matthew
I don't know.

13 EXT. STAGE COACH - DAY TWO

14 ANGLE - SULLY AND CLOUD DANCING

standing by the side of the coach road, holding their packs. Another INDIAN tends to their horses. Mike sees them, leans out the window.

Mike
Sully

Sully
Driver says he's got room for two more. That is, if you folks don't mind the company.

Mike doesn't mind at all. She's grateful and delighted.

Mike
How far are you going?

Sully
My friend and I thought we'd like to see Washington.

Cloud Dancing
Maybe the president will give me a flag like Lincoln gave Black Kettle.

Mike
In that case, you're more than welcome to join us.

Sully grins, throws his bag up to the driver as we...

DISSOLVE TO:

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15 EXT. WASHINGTON STREETS - DAY THREE - ESTABLISHING - (STOCK)

Looking down one of the major avenues, some of the early 1870 buildings recognizable on the horizon, and the dome of the capitol clearly outlined in the distance.

16 EXT. HOTEL - ESTABLISHING - DAY THREE - (STOCK)

Mike (V.O.)

We have a reservation. Quinn. Dr. Quinn.

17 INT. HOTEL LOBBY - DAY THREE

The dumbfounded CLERK can not stop staring. Cloud Dancing, Sully, Mike and the children make a curious portrait. It's a busy lobby, filled with MEN IN UNIFORM, a few other INDIANS there for the hearings, and hotel GUESTS who stare, point, and whisper. Matthew is talking with an ARMY OFFICER in the b.g.

Clerk

Which one of you is the doctor?

Mike

I am.

Clerk

You are?

Mike

Yes, and we're tired, and hungry. We've been on a train for three days and we'd like our rooms.

Cloud Dancing touches the drapes, looks about, picks up a vase, examines it.

Clerk

(indicates Cloud Dancing)

Is the Indian with you?

Sully

He's with me. We're bunkin' together.

Clerk

He does any damage, you'll have to pay for it. You tell him there is no cooking in the room.

**Cloud Dancing
(to Sully)**

You tell him if the hotel food is good, I will not have to.

(CONTINUED)

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17 CONTINUED:

The clerk frowns as he pushes the register to them.

**Clerk
Sign your names here.**

The clerk turns to get the keys as Sully signs the register. Matthew approaches.

**Matthew
That Lieutenant said the hearin' started two days ago.**

**Mike
I hope we're not too late.**

**Matthew
You all go on. I'll take care of things here.**

Sully, Mike and Cloud Dancing exit.

The Clerk gives the children a look, hits the bell on his desk once, then turns his back. Brian looks at the bell, likes the SOUND and hits it several times before the Clerk returns and grabs it.

**Clerk
Stop that.**

Too late. Every BELL BOY in the place shows up, looking for luggage. Colleen and Matthew shake their heads.

18 EXT. CAPITOL BUILDINGS - ESTABLISHING - DAY THREE - (STOCK)

19 INT. HALLWAY OF CONGRESS - DAY THREE

Outside the Senate. There's a table there, a GUARD looking over a list, controlling entry to the hearings. Mike walks up with Cloud Dancing and Sully following, starts into the hearing room.

Guard
Where do you think you're going?

Mike
Are the Indian hearings in this room?

Guard
Yes.

Mike
Then that's where I'm going.

(CONTINUED)

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19 CONTINUED:

Guard
What's your name?

Mike
Quinn. Dr. Quinn.

The guard looks at her, at the list.

Guard
Not on the list.

Ely Parker exits from the hearing room. He's 42, heavy-set, copper-hued Seneca Indian, and a general in the Army. He smiles when he sees Cloud Dancing. Ely signs a greeting. Cloud Dancing returns it.

Ely Parker
You are Cheyenne.

Cloud Dancing

I am Cloud Dancing. What is your tribe?

Ely Parker

My name is Ha Sa No An Da. I am Seneca.

Sully

Looks like you're a general, too. I've heard of you. Parker, isn't it?

Ely Parker

Yes. Ely Parker's the name.

Sully

I'm Sully.

Ely Parker

Have you come for the hearings?

Sully looks over at Mike, arguing with the guard.

Cloud Dancing

We came to speak the truth.

Ely Parker

If you're not on the agenda, I'm afraid you won't get the chance today.

20 ANGLE - MIKE AND GUARD

Mike

Please, look again.

(CONTINUED)

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20 CONTINUED:

Guard

(he looks)

The only lady scheduled to testify this afternoon is Mrs. Elizabeth Thornhill.

Mike

Thornhill? Oh, well, that explains it.

**Guard
Explains what?**

**Mike
You have the wrong name.**

**Guard
You said your name is Quinn.**

**Mike
Yes, I did, but you see, Quinn is my maiden name. Well, I'm glad we got this
straightened out.**

**And with that Mike turns and pushes through the doors into the hearing room
before the guard can stop her. He stares at the name in the book, then back
at the door...**

21 ANGLE - SULLY AND ELY AND CLOUD DANCING

**Sully
Looks like we just got on the agenda.**

22 INT. HEARING ROOM - DAY THREE

**Mike makes her way through the back of the room, past the MEN who are
standing, listening to the debate before them.**

**At the front of the room, a draped table, and half a dozen SENATORS seated,
listening, making notes. Among them, Senator George Steward, late 50's, and
Elliot Moses, 60's. There's a PRIEST seated before them, having just
concluded his reverent testimony.**

**Steward
I know I speak for all of us when I thank you for your kind words. And I
want to assure you, Father, that for every Indian soul we give the
Episcopalians to convert, we'll give one to the Catholics as well.**

(CONTINUED)

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22 CONTINUED:

There's a LAUGH from the men in the gallery.

Steward

All right, who's next?

As the Priest leaves his chair, Mike moves quickly to it.

Mike

Excuse me, senator... senator.

Steward

Yes, madame, what is it?

The guard comes through the doors. Mike sees him. There's a beat while everyone waits to see what she's doing.

Mike

I suppose I should begin by telling you I am not Mrs. Elizabeth Thornhill.

Steward

That madame, is something we all can see.

There is a MURMUR of appreciation from the men.

Mike

My name is Dr. Michaela Quinn, and I have come here from Colorado.

Steward

You're a doctor?

Just then the doors open and Ely walks in, with Cloud Dancing and Sully following.

23 INTERCUT - MOSES AND STEWARD

Steward's attention gradually focuses on Sully.

Mike

My friends, Mr. Byron Sully, and Cloud Dancing, have come with me to make sure you know about how the Cheyenne have been treated in the past, and to tell you how we hope they'll be treated in the future.

Moses becomes aware that Steward is troubled.

(CONTINUED)

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23 CONTINUED:

Steward

Dr. Quinn, we'll be happy to listen to you at some other time, but our agenda is full for today.

Mike

Please. I only need a few minutes.

Steward

I'm sorry.

Mike

But there's no one waiting to testify. May I continue until they arrive?

Steward

No, you may not, and now I must ask you to leave.

Mike

At least let Cloud Dancing speak. He can tell you...

Steward

Madame, you are disrupting these proceedings. Sergeant at arms, remove these people.

And quickly several MEN move to usher Mike and Sully and Cloud Dancing out of the room. There's a brief struggle.

Sully

Take your hands off her.

Mike

No. No fighting. Stop it. We're going.

24 ANGLE - STEWARD AND MOSES

Steward
(calling out)
We'll recess for half an hour.

The room grows NOISY with conversation. Steward pours himself a glass of water, drinks to calm himself.

Moses
What is it? You look as if you've seen a ghost.

Steward
I have. Name of Byron Sully.

(CONTINUED)

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24 CONTINUED:

Steward whispers in Moses's ear. What he says frightens Moses.

Moses
I thought he was dead.

25 FAVORING SULLY

as he moves with Mike to the door.

26 BACK TO SCENE

Steward
If necessary, he will be. Find out what he's really doing here.

27 ANGLE - MIKE AND SULLY

as they are led out the door. Mike looks back at Steward one last time as we...

**FADE
OUT.**

END ACT ONE

ACT TWO

FADE IN:

**28
THRU OMIT
33**

33A EXT. CAPITOL GROUNDS - DAY THREE

Mike and Sully and Cloud Dancing are about to get into a carriage when Ely approaches.

**Ely
Excuse me, Dr. Quinn, but there's a reception tonight in the rotunda.
Perhaps you'd all like to attend.**

**Mike
Tonight?**

**Parker
I know it's short notice, but there will be some people there you should
meet.**

**Sully
What kind of people?**

**Parker
The wives of some members of the board of Indian commissioners.**

**Sully
(to Mike)
You should go.**

**Parker
I want all of you to go. Cloud Dancing, too.**

Mike and Sully exchange a look as we...

DISSOLVE TO:

34 EXT. CAPITOL BUILDING - ESTABLISHING - NIGHT THREE (STOCK)

Mike (V.O.)

I use a lot of their native medicines.

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35 INT. CAPITOL ROTUNDA - NIGHT THREE

Filled with groups of people, all in conversation. Mike, looking wonderful in her Boston dress, holds court with two Commissioner's WIVES, one named Mrs. Howard. Cloud Dancing and Sully sit with them. BLACK SERVANTS attend with drinks and food. Around the rotunda are several architectural models of monuments and federal buildings yet to be constructed.

Mike

Their teas and herbs have worked wonders and saved lives. Cloud Dancing has been my teacher, as well as my friend.

Cloud Dancing

We have learned much from each other.

Mrs. Howard

How nice. And now she can help you learn to be a citizen.

Sully

He already is a citizen, ma'am, of the Cheyenne nation.

A SERVANT appears and refills their cups. Mike gives Sully a look. Don't antagonize her. Sully gives Mike a look. Quit stalling. Ask her.

Mike

Mrs. Howard, has your husband said anything about how the Indians will be treated under the president's peace plan?

Mrs. Howard

I believe they're going to create something like the Freedmen's Bureau.

Cloud Dancing

What is this Freedman's Bureau?

Mrs. Howard

It's an organization that was formed to help ex-slaves become model citizens through job training and educational programs, and by giving them places to live.

Sully

The bureau's gonna teach 'em to be farmers?

(CONTINUED)

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35 CONTINUED:

Mike flicks a look at Sully. Cloud Dancing looks at the black waiters.

Mrs. Howard

Yes, and masons and carpenters and...

(sees something)

Oh, thank goodness, she's here.

There is a SUDDEN burst of activity across the rotunda, and out of a small crowd, making an entrance is Julia Grant. She crosses to Mrs. Howard and the others. Sully stands, Cloud Dancing, too.

Julia

I thought I'd never get here, but the wife of the Secretary of war would not stop gossiping and--

(with a wink)

I wanted to hear everything she had to say.

Mrs. Howard

Mrs. Grant, allow me to introduce you to Dr. Quinn, Mr. Sully, and Mr. Cloud Dancing.

Julia

(to Mike)

Oh, so you're the one that got thrown out of the hearing.

Mike

You know about that?

Julia

There are few secrets in Washington, Dr. Quinn.
(to Sully and Cloud Dancing)
Do sit down, gentlemen.

They do. Julia sits beside Mike. Ely Parker approaches. We see Cloud Dancing step over to speak with a BLACK WAITER.

Parker

Mrs. Grant, I've never seen you look lovelier. That is an exceptional dress.

Parker kisses her hand. Julia gives him a look.

Julia

And you are an exceptional liar, General Parker.
(MORE)

(CONTINUED)

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35 CONTINUED: (2)

Julia (CONT'D)

Any fool can see Dr. Quinn's dress is worthy of mention in the society column, not mine.

Julie smiles at Mike.

Julia

Whatever do you want, General?
(to Mike)

You see, in this town, flattery always precedes the request.

Parker

(a smile; then)

As you may have heard, Dr. Quinn and her friends have an interest in testifying before the commission of Indian Affairs.

We see the black waiter speaking to Cloud Dancing.

Julia

I'd venture it is a rather strong interest.

Mike nods.

Julia

Well, I suppose if Mrs. Howard speaks to her husband, and I speak to mine, we might encourage them to find time to listen to your concerns.

Julia looks at Mrs. Howard. Mrs. Howard nods, eager to please the president's wife.

Mike

Thank you.

Julia

Oh, don't thank me. I detest Senator Steward. He's been very critical of my husband. I'd love for you to give him some grief.

On Mike's look.

DISSOLVE TO:

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35A EXT. HOTEL - DAY FOUR

Very early. Cloud Dancing exits the hotel. He speaks to the DOORMAN, who whistles for a cab. Cloud Dancing looks at the car and starts walking.

36 INT. HOTEL LOBBY - DAY FOUR

Mike and Sully exit from the dining room.

Mike

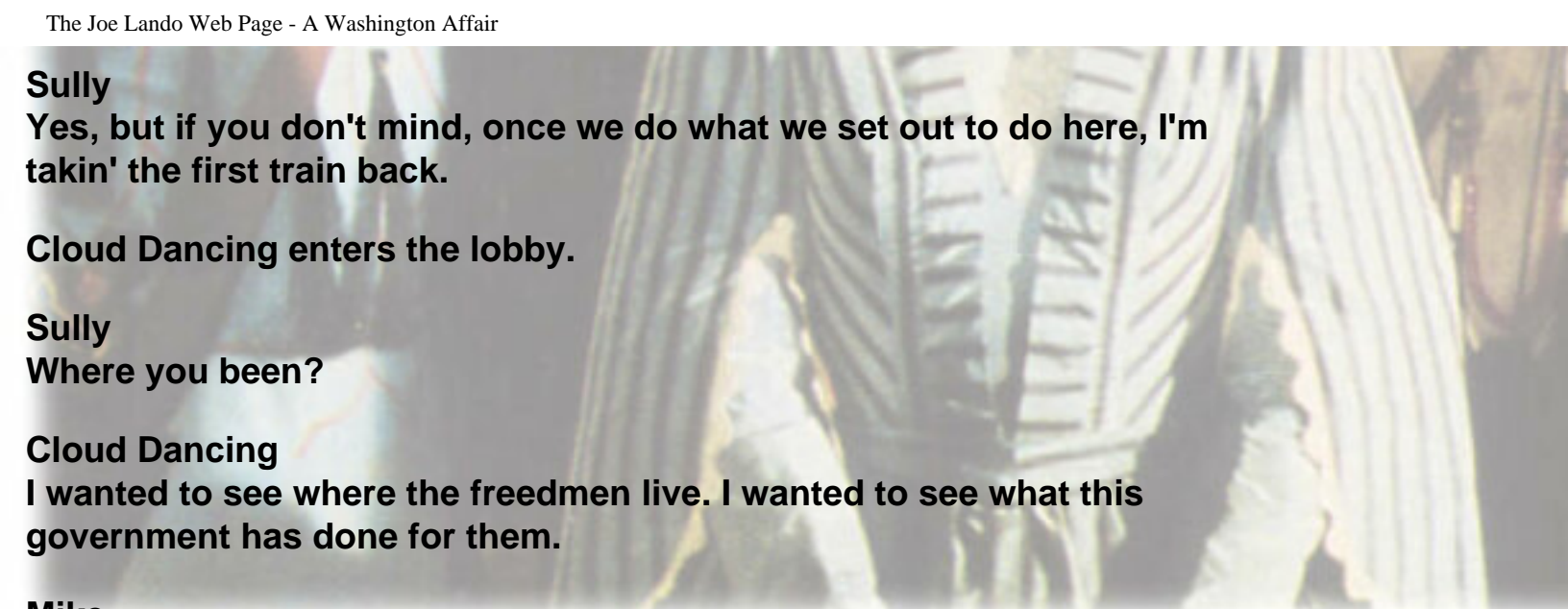
You changed your mind about coming to the museum with us?

Sully

I ain't got much interest in sight seein'.

Mike

You are coming when we testify?



Sully
Yes, but if you don't mind, once we do what we set out to do here, I'm takin' the first train back.

Cloud Dancing enters the lobby.

Sully
Where you been?

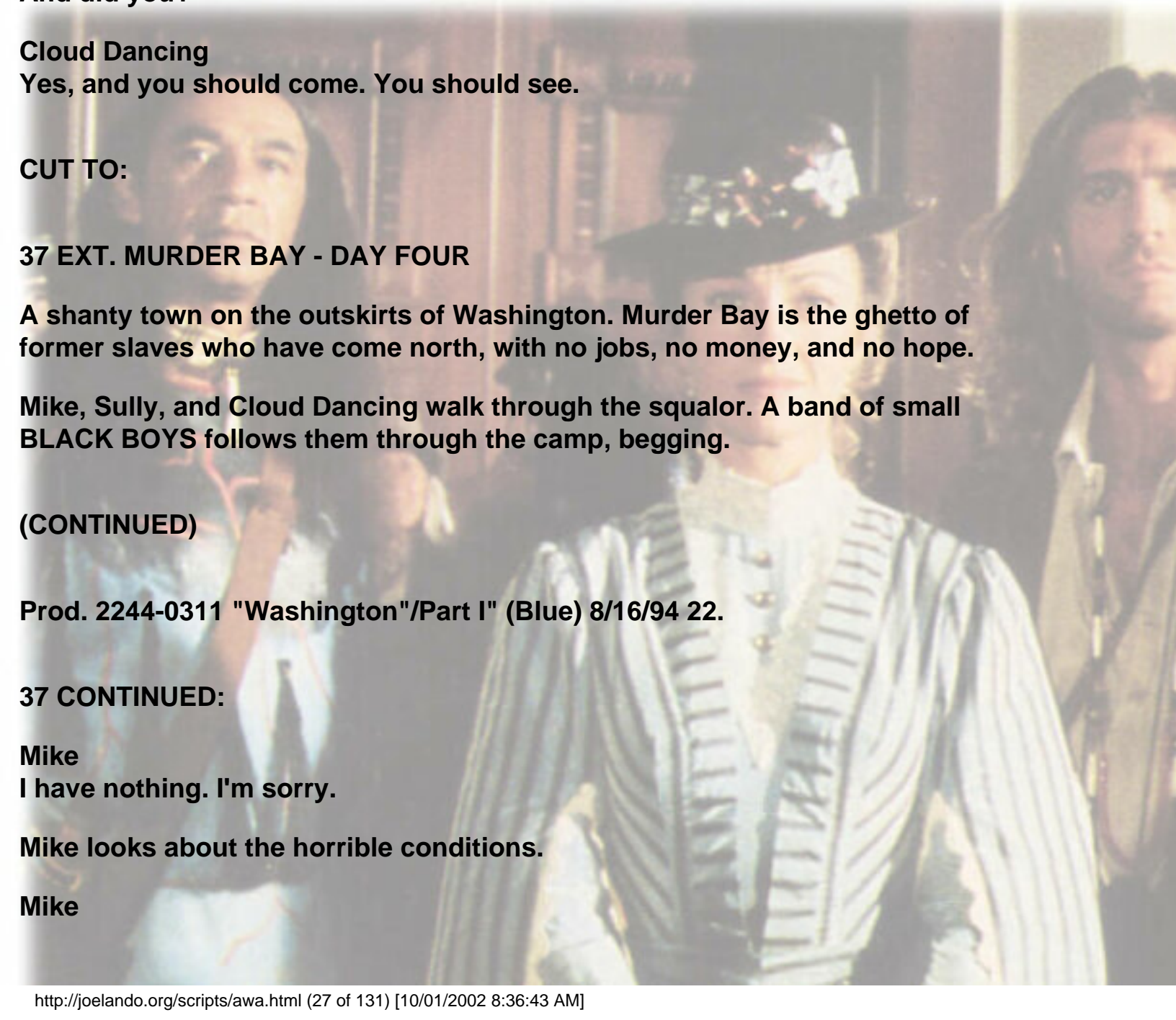
Cloud Dancing
I wanted to see where the freedmen live. I wanted to see what this government has done for them.

Mike
And did you?

Cloud Dancing
Yes, and you should come. You should see.

CUT TO:

37 EXT. MURDER BAY - DAY FOUR



A shanty town on the outskirts of Washington. Murder Bay is the ghetto of former slaves who have come north, with no jobs, no money, and no hope.

Mike, Sully, and Cloud Dancing walk through the squalor. A band of small BLACK BOYS follows them through the camp, begging.

(CONTINUED)

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37 CONTINUED:

Mike
I have nothing. I'm sorry.

Mike looks about the horrible conditions.

Mike

How can they live like this?

Sully
Don't have any choice.

Cloud Dancing
They call this place Murder Bay.

Mike
How can this be going on here? Within miles of Congress. Homeless and starving people.

We HEAR a baby crying. A moment, and a frantic BLACK WOMAN exits from a shack, holding the child. Mike sees her.

Mike
What's the matter?

Woman #1
I don't know. He won't stop cryin'.

A few other WOMEN gather around them, and a few MEN.

Mike
May I see him?

Woman #1
What for?

Mike
Perhaps I can help. I'm a doctor.

The woman looks at the other women, who nod it's a good idea. She hands the child to Mike. Mike looks the child over, troubled by his condition, more troubled by the life around her.

Mike
What has he had to eat?

Woman #1
Nothin' 'cept some milk I got this mornin'.

Mike
It may have been spoiled.

(CONTINUED)

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37 CONTINUED: (2)

Mike opens her medicine bag, takes out some drops.

Mike

Hold him while I give him these drops.

(her look)

This will settle his stomach. He's going to be all right.

The grateful woman nods. The other women converse in WHISPERS for a moment. One woman steps forward.

Woman #2

Ma'am... my boy's not feelin' so good. You take a look at him?

The woman pulls her son from the crowd, pushes him forward so Mike can see his feverish face.

Mike looks at Sully and Cloud Dancing. She looks at the women, all who have children and babies with them.

Mike

Somebody better go tell the children to go on to the museum without me.

Cloud Dancing

I will go. I have seen enough of this place.

Cloud Dancing exits. Mike looks at Sully, rolls up her sleeves as she starts to examine the boy.

Mike

What's your name?

DISSOLVE TO:

38 EXT. CONGRESS - ESTABLISHING - DAY FIVE

Mike (V.O.)

With all due respect, gentlemen...

39 INT. SENATE ROOM - DAY FIVE

Mike before the Senate room. Moses and Steward on the panel, Sully and Cloud Dancing watching from the rear of the room.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 24.

39 CONTINUED:

Mike

There's not one of you who comes from any state or territory west of St. Louis. How can you expect to understand the Indians' problems of living on a reservation in Colorado?

Steward

As in the past, we will continue to rely on the expert guidance of our bureau agents stationed in those territories.

Mike

It might interest this committee to know that some of the agents under consideration for appointments believe genocide is the only solution to the Indian question.

Steward

Some members of Congress believe that, too, but none of them are on this committee.

Moses

The solution, Dr. Quinn, lies in allowing each individual to seek their own place in society, to be responsible for their own welfare.

Mike

And how can they do that when you imprison them on a reservation?

Steward

No one is imprisoned. Once they have learned social and economic skills, they will be free to leave, to become part of our civilized world?

Mike

But you are doing nothing to insure their liberty. You have restricted their hunting grounds and forced them onto desolate, unworkable land.

Steward

We are protecting them.

(CONTINUED)

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39 CONTINUED: (2)

Mike

You are setting them up to fail.

Moses

They will fail for lack of ambition, Dr. Quinn, not lack of opportunity.

Ely Parker enters the back of the room, stands next to Cloud Dancing and Sully.

Mike

I have seen this capitol's vision of opportunity, Senator, and frankly, it gives me little hope for what the future holds for my friends, the Cheyenne, as well as all other Indian nations. But Black Kettle, the chief of the Cheyenne, has told me that as long as we have even a little hope, there is a chance. I urge you to re-examine every Indian agent appointment to insure these men will make decisions for the survival of the Indians, and not their annihilation.

Steward

Thank you for your comments, Dr. Quinn. We'll take them under advisement.

(half beat)

Since it is rather late, we are going to adjourn. We'll reconvene tomorrow at ten o'clock.

The room begins to exit. As they exit, Steward and Moses watch as Mike crosses back to Sully, Ely and Cloud Dancing.

Moses and Steward observe this, whisper to each other, then exit.

40 ANGLE - MIKE

Mike
Do you think they heard anything I said?

Sully embraces her.

Sully
We did.

(CONTINUED)

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40 CONTINUED:

Mike
(to Parker)
Thank you for making this possible.

Parker
My pleasure. And it's also my pleasure to inform you of an invitation to dinner tonight at the White House.

We HOLD on Mike's surprised look.

CUT
TO:

41 EXT. WHITE HOUSE - ESTABLISHING - NIGHT FIVE

Brian (V.O.)
Hey, Ma...

42 INT. WHITE HOUSE BILLIARD ROOM - NIGHT FIVE

The dinner party enjoying after dinner drinks. Mike and Julia, seated on a couch, listen to Brian. Jesse Grant, 11, and Brian, stand imploringly before them. The men play pool on the other side of the room.

Brian

Can I go see Jesse's room?

Mike
May I?

Brian
You want to see it, too?

Julia
Dinner won't be for at least half an hour. Let him go.

Mike smiles, nods.

Brian
Thanks, Ma.

Jesse
Come on. I got a new telescope.

The boys exit.

Mike
They certainly hit it off.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 27.

42 CONTINUED:

Julia
And they're not the only ones.

Julia directs Mike's look to the other side of the room.

43 THEIR POV - COLLEEN AND NELLIE GRANT

talking with a handsome young military school cadet, Andrew Garrick, 18. He says something charming, smiles. Colleen and Nellie both laugh, hide their faces with their hands.

44 BACK TO SCENE

Mike
Nellie is a very attractive young woman.

Julia
Thank you, but I do believe that cadet only has eyes for Colleen.

Mike looks again. He does. Mike smiles.

Julia looks over at her husband, concerned the game has stopped.

45
THRU OMIT
47

47A ANGLE - BILLIARD TABLE - NIGHT FIVE

Sully and the men enjoy brandy and cigars while gathered around the table. President Grant is using the billiard table to recreate a battle. **Nellie** stands beside **Matthew**, beginning to find him attractive.

Grant
General Prentiss and his men were driven into a peach orchard over here. It was in full bloom. As the Confederate bullets hit the trees, the petals fluttered down like snow, covering the bodies of the dead.

(half beat)

Only a few of his men survived, but the general's actions gave me time to rally, and we recaptured our camp, and pushed the rebels back.

Grant rolls the balls out of the way.

(CONTINUED)

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47A CONTINUED:

Grant
I wanted to pursue, but I feared being insubordinate. So I didn't. I should have.
(half beat)

In reflection, it was a turning point in the war.

He takes a drink. Grant is feeling his liquor.

Parker

It was a victory when this nation needed one.

Grant

It was a spectacle of gross carnage.

Julia

Mr President...

Grant

And Shiloh said in no uncertain terms that this no longer was a war of defeating armies. This was a war where victory would only come with the complete annihilation of an entire society.

Julia moves to the President, takes the drink from his hand.

Julia

Well, I think we've relived enough of the war for this evening. General Parker, would you assist me?

Parker moves to escort Grant away from the table.

Parker

Let me get you some coffee, sir.

They move away from the table, Julia returns to the sofa. Moses picks up a cue stick, turns to Sully.

Moses

Would you like a game, Mr. Sully.

Sully

Why not?

Moses and Sully gather the balls to rack them.

Moses

Where did you fight?

(CONTINUED)

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47A CONTINUED: (2)

Sully
I didn't.

Moses
You weren't in the war?

Sully
I was out minin' in Colorado.

Moses
You break.

Sully looks at Moses. He sets the cue, breaks. Moses watches as Sully shoots -- he knows he's lying.

48 ANGLE - MIKE AND JULIA

Nellie comes up with Colleen.

Nellie
Mother, I was wondering. Could Colleen stay overnight?

Mike
That's very nice of you, but...

Nellie
Jesse wants Brian to stay, too.

Julia
Why don't you all stay. Our relatives are away. There's plenty of room. And I've so enjoyed your company.

Colleen
May we? Please?

Mike
You're certain it won't be any trouble?

Julia

No trouble at all.

Mike looks over to Sully and Moses shooting pool.

Mike
Than I guess I have to say, yes.

Colleen is thrilled. She grabs Mike, gives her a hug. We HOLD on them as we...

**FADE
OUT.**

END ACT TWO

ACT THREE

FADE IN:

49 EXT. WHITE HOUSE GARDEN - DAY SIX

Mike, Julia walk in the rose garden. Julia giving the tour, cutting some flowers. Mike is preoccupied with worrisome thoughts.

Julia
These were President Jefferson's favorites. Such a wonderful fragrance.

Julia snips and places a rose in her basket. She looks up at Mike, sees she's not heard a word she's said.

Julia
You needn't keep worrying, you know.

Mike
I'm sorry. I was thinking about the committee. They'll be voting soon. Perhaps I should try and speak with them again.

Julia
Why don't you speak to my husband this morning? He's down at the stables. Express your concerns to him. He'll listen. He likes you.

Mike

He does?

Colleen and Nellie come running up. Nellie is carrying a ball gown.

Nellie

What do you think? It's one of my old ones. Perfect, isn't it?

Nellie holds it up to Colleen.

Mike

It's lovely.

Nellie

I told you so. You have to wear it to the ball.

Mike

What ball?

(CONTINUED)

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49 CONTINUED:

Julia

There's a military ball here tonight.

Nellie

And Colleen is going to be escorted by the second most handsome cadet in his class. Mine, of course, is the first.

Colleen

Nellie, he hasn't even asked me for a date.

Nellie

He will. He doesn't dare say no to the daughter of the president. Come on, let's see how we can fix your hair.

And they're off. Mike shakes her head.

Mike

I never imagined my daughter would be going to a dance at the White House.

Julia
Why don't all of you all come?

Mike
Thank you, but I didn't bring a gown, and I...

Julia
We'll find one for you. Besides, it would be a chance to meet people.

Julia smiles. Mike understands. A chance to lobby.

CUT
TO:

50 EXT. PARK GROUNDS - DAY SIX

Several horses held by STABLE BOYS. Grant and his black stableman Albert Hawkins, dressed in dark blue livery with polished silver buttons, groom a thoroughbred. Sully and Cloud Dancing and Parker groom other horses, preparing them to ride.

Parker
The Department of the Interior has been made aware of the corruption in the past.
(MORE)

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 32.

50 CONTINUED:

Parker (CONT'D)
President Grant and I are determined not to allow it to continue.

Sully
How you gonna do that?

Parker
I think we're going to start by getting rid of the secretary of the interior.

Parker smiles.

Cloud Dancing
Does your tribe live on a reservation now?

Parker
No.

Cloud Dancing
Why not?

Parker
Not enough Senecas left who practice the old ways. They've all become citizens.

The significance isn't lost on any of them. Sully looks up to see Mike approaching.

Mike
Mr. President, I was wondering if I might speak with you.

Grant
Can it wait? We were just going on a ride.

Sully
Why don't you come with us?

Grant
Can you ride in that dress, Dr. Quinn?

Mike
Actually, Sir, I ride in one every day.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 33.

50 CONTINUED: (2)

Grant
You gentlemen have everything you need?

Sully smiles, swings up bareback onto the horse.

Sully
All I need is the horse, sir.

Cloud Dancing
Me, too.

He swings up as we...

CUT TO:

51 INT. WHITE HOUSE - JESSE'S ROOM - DAY SIX

Jesse and Brian are setting up a ramp with a board, leaning against a chair. Two horses on wheels are held in place at the top of the ramp by a ruler.

Jesse
The one that goes the farthest wins.

Brian
Ready, set...

The door to the room opens and Julia sticks her head in.

Julia
Jesse Grant. What are you doing?

Jesse
We're having a race.

Julia
Have you done your homework yet?

Jesse
No ma'am.

Julia
Well, you can't come downstairs tonight and spy on the guests until it's done. Understand?

Julia exits. Jesse frowns.

Jesse
I hate homework.

Brian
Me, too.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 34.

51 CONTINUED:

Jesse
Especially math.

Brian
I like math.

Jesse
Then you do my homework.

Brian
No. You gotta do it yourself. How else you gonna learn?

Jesse
You do it and I'll show you a secret passage to my father's office.

Brian
Really?

Jesse
Yeah. Nobody knows about it but me. Not even my sister.

Brian considers for a moment, then nods.

Brian
Deal.

They shake.

Brian
Ready?

Brian lets the toy horses roll down the plank.

CUT TO:

52 EXT. PARK GROUNDS - DAY SIX

as Sully and Mike and Cloud Dancing and Grant race their horses along the grassy lane. Mike breezes past Grant on a long stretch. Grant looks up, impressed with the way Mike handles a horse.

DISSOLVE TO:

53 EXT. PARK GROUNDS - DAY SIX

After the ride. Mike and Grant hand their horses off to GROOMS who lead them away. Sully and Cloud Dancing are walking their horses to cool them down in the b.g.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 35.

53 CONTINUED:

Grant
How did you learn to ride like that?

Mike
Out of necessity.

Grant smiles.

Grant
What is it you wanted to speak about?

Mike
Earlier this week I was taken to a slum near here. A place where a number of black freemen are living.

Grant
Murder Bay?

Mike

Yes. And frankly, Mr. President, I was... appalled.

Grant

So was I when I first saw it. The Freedman's bureau lost government funding before I took office. I'm hopeful now that private donations will help eradicate places like that slum. But before you think the program was a total failure, I'd like the opportunity to show you one of its continuing successes.

CUT TO:

54 EXT. BRICK BUILDING - ESTABLISHING DAY SIX - (STOCK)

A street in Washington. We HEAR the sound of sewing machines.

55 INT. SEWING ROOM - DAY SIX

A dozen BLACK WOMEN, of various ages, bent over sewing machines, making clothing. The women are neatly dressed. Grant and Mike appear in the doorway at the back of the room. For a moment they aren't noticed.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 36.

55 CONTINUED:

Grant

They earn money for their work and they get to buy the clothes they make at a discount.

Mike

What if the Cheyenne don't want to become tailors?

Grant

If the Indians are willing to work hard, they can be anything. Just look at what someone like General Parker has done.

A BLACK WOMAN comes in the door, carrying some material, bumps into Grant on

her way in.

Black Woman

I'm sorry...

(realizes)

Cap'n Grant! It's Cap'n Grant.

The women stop sewing and stand up at attention by their machines. Grant turns to Mike.

Grant

This is what the Cheyenne can expect, Dr. Quinn. Solutions that work for all concerned.

And then he turns back to greet the women, moving to them, shaking hands as he goes down the rows, examining their sewing. We HOLD on Mike watching him, wanting to believe.

56 EXT. WHITE HOUSE - ESTABLISHING - NIGHT SIX (STOCK)

Carriages arrive, dropping off the GUESTS.

We HEAR a WALTZ.

57 INT. WHITE HOUSE BALLROOM - NIGHT SIX

Sully and Mike waltz by CAMERA, moving with the other DANCERS, circling the floor. Moses is there.

Colleen and Nellie sit together at a table. Matthew and Garrick stand in line getting punch for the girls. Nellie is reading a note, trying to control her temper.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 37.

57 CONTINUED:

Nellie

(reading)

"... and he regrets that this illness prevents him from attending."

(to Colleen)

Do you believe this?

Colleen

I'm sorry.

Nellie

I've been stood up. Maybe my father can have him executed.

Colleen

You can share my date.

Nellie

How about if I share your brother?

Colleen

Matthew?

Nellie

He's very cute.

Colleen

He's engaged to be married.

Nellie

That doesn't mean he can't dance with me, does it?

Matthew and Garrick enter with punch cups for the girls.

Nellie

Sit down, Matthew. I have a proposition.

CUT

TO:

58 EXT. WHITE HOUSE - NIGHT SIX

Brian and Jesse wait in the bushes until a METROPOLITAN POLICEMAN passes on his round.

Jesse

This way.

Jesse leads Brian behind another bush where there's a small door. It's

unlocked. Jesse pushes it open, motions for Brian to follow.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 38.

58 CONTINUED:

Jesse
You gotta swear you'll never tell anyone.

Brian
I swear.

Jesse
Come on, then.

They go inside. Jesse pulls the door closed.

CUT TO:

59 INT. BALLROOM - NIGHT SIX (LATER)

The ORCHESTRA plays the opening MELODY of a Virginia Reel. Couples line up and change partners through the dance.

A WOMAN pulls Senator Moses onto the floor, over his protestations. As they begin dancing we

CUT TO:

60 EXT. BALCONY - NIGHT SIX

Some GUESTS gathered on the porch, smoking, getting air. Matthew stands with Nellie, Colleen and Garrick a few feet away, involved in their own conversation. We can HEAR the music from inside.

Nellie
And then what happened?

Matthew

Well, we drove 'em right through the prairie fire. It was the only thing we could do to save 'em.

Nellie

I'm sure they were as grateful as I am that you came to the rescue.

Nellie puts her hand on his arm.

Nellie

You saved me from an embarrassing situation. You are a true gentleman.

Matthew

(getting to him)

Thank you.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 39.

60 CONTINUED:

Nellie

A very handsome gentleman whose fiance is a very lucky woman.

Matthew

Yes, she is... I mean... I'm lucky, too.

Nellie smiles at him.

CUT TO:

61 COLLEEN AND GARRICK

Garrick

I'm hoping to get stationed in Colorado after I graduate.

Colleen

You couldn't pick a prettier place to be.

Garrick

Or a prettier girl to come visit.

Colleen blushes, turns away.

Garrick
I'm sorry. I didn't mean to... I would think you're told that so often.

Colleen
Not by someone like you.

Garrick smiles.

Garrick
I hope you're finished with medical school by then so you can take care of me.

Colleen
Take care of you?

Garrick
You could nurse me back to health should I get wounded fighting Indians.

Colleen
Why would you want to fight Indians?

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 40.

61 CONTINUED:

Garrick
I need to have some experience under fire. It's the fastest way to advance.

Colleen
President Grant has promised there won't be any fighting if the Indians stay on their reservations.

Garrick
Between you and me, General Sherman and General Custer think Grant is a sentimental old fool.

Colleen

And what do you think?

Garrick

Unjust as it might seem, the Indians will have to accept their fate. I see no reason to put off the grim day of extermination we all know is coming.

On Colleen, the illusion gone.

CUT

TO:

62 INT. BALLROOM - NIGHT SIX

The dancing continues. Moses turns by Mike, hand to hand, moves on to the next WOMAN and misses a turn, looks at his partner, waves her off. The woman takes his arm and helps him off the dance floor. Moses moves to a chair and sits down as the music ends. The audience applauds. Mike looks over to see Moses is in distress.

Mike

Something's wrong with Senator Moses.

Mike and Sully cross to the senator. The orchestra begins another tune. People continue to dance.

Mike

Senator, are you all right?

Moses

Can't get my breath.

Mike looks at him, the sweat on his face, the color, the labored breathing. She checks his pulse.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 41.

62 CONTINUED:

Mike

You need to lie down, Senator. Sully, my medical bag is in my room. Get it,

please.

Sully is gone out the door. Julia pushes her way through the crowd.

Julia
What is it?

Mike
It's his heart. Is there somewhere he can lie down?

Julia
Yes. You men pick him up and follow me. Somebody go tell my husband what happened.

A SERVANT heads off.

CUT
TO:

63 INT. WALL CORRIDOR - SECRET TUNNEL - NIGHT SIX

Brian and Jesse move along the wall. Jesse leans down, finds the panel. We can hear VOICES on the other side of the wall. Jesse swings the panel up, a shaft of light comes into the tunnel, the voices grow louder. Jesse gestures for Brian to crawl in after him.

64 INSIDE THE BUREAU

In the lower part of a storage bureau set against a wall. A space of about two feet high, big enough for boys to crouch in and peer out through the lattice work in the doors.

65 BRIAN'S POV - BOOTS

The boots are custom, well made. They have a cap toe.

66 INT. GRANT'S OFFICE - NIGHT SIX

Grant and Steward, and Steward's male secretary, Vincent, are going over some paperwork.

Steward

This is the final list we'll be voting on. They have my committee's endorsement. We'd like yours as well.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 42.

66 CONTINUED:

Grant takes the list, looks it over.

Grant
What kind of man would take a job paying fifteen-hundred dollars a year? We should pay them more to keep them honest.

Steward
Their reward is in service to their country.

Grant
Bishop Whipple said an agent had to be an idiot not to retire with a fortune in three years.

Steward
Half these appointments are Clergy, Mr. President. I don't think you want to suggest...

There's a KNOCK at the door. Vincent goes to answer.

67 UNDER THE BUREAU

as Brian and Jesse try to HEAR what's being said by the MAN at the door.

68 INT. ROOM - NIGHT SIX

Grant
(re: list)
I'll have a look at this later.

Steward
Is Senator Moses all right?

Grant
I don't know. You'd better hurry.

Steward
I'll gather my things and be right there.

Grant exits. Vincent and Steward begin to pack away the paperwork.

Vincent
You would think he of all people would understand we're only wasting time.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 43.

68 CONTINUED:

Steward
He knows. He doesn't want to admit it.

Steward
We'll be rid of Parker soon enough. And then Grant won't be able to stand in our way.

Vincent
What if he tries?

Steward
Then we'll buy him a box seat at Ford's theatre.

On Vincent's look we --

**CUT
TO:**

69 INT. BUREAU - NIGHT SIX

as the boys watch the men leave the room, turning down the gas lamp, shutting the door behind them.

70 INT. ROOM - NIGHT SIX

as Brian and Jesse get out, look around.

Jesse
You want to sit in his chair?

Brian
Sure.

Brian sits down, picks up a cigar, leans back in the chair.

71 INT. HALLWAY - NIGHT SIX

Vincent and Steward walk. Steward stops, pats his pocket.

Steward
I forgot my glasses.

Vincent
I'll get them.

Steward goes on. Vincent turns back for Grant's office.

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 44.

72 INT. GRANT'S OFFICE - NIGHT SIX

Brian is spinning around in the chair. Jesse is playing with a toy cannon on his father's desk. And then Brian HEARS the foot steps.

Brian
(whispers)
Someone's comin'.

Jesse and Brian look back at the bureau. Too far to make it because the door to the office begins to open.

73 ANGLE - DOOR

as Vincent enters. We follow as he crosses to the desk, but the boys are not there.

Vincent finds the glasses on the desk, but then notices that the chair is

not as they left it. He starts looking about, moving quietly. He sees the bottom of the bureau is open. Vincent pulls a small pistol from his jacket.

Vincent

If somebody's in here, I suggest they come out now.

Vincent moves to the drapes, and suddenly throws them open.

But the boys aren't there.

They're hiding under Grant's desk, in the kneehole. While Vincent searches behind the other drapes, his back momentarily to them, Brian sees an opening.

Brian

(whispers)

Come on.

The boys make a break for the door. By the time Vincent hears them and turns around, they're gone. He's quickly after them.

74 INT. WHITE HOUSE HALLWAY - NIGHT SIX

as the boys run for their lives. They make it around a corner just as Vincent comes out of the office, hears their footsteps, and takes off after them.

75 INT. ANOTHER HALLWAY - NIGHT SIX

as the boys come running around the corner and run right into Mike and Sully. Sully's pouring some water into a glass as Mike measures some powder.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 45.

75 CONTINUED:

Sully

Hey. Watch where you're goin'. Almost made me drop this.

**Brian
Sorry.**

**Jesse
Sorry.**

Moses is laying on a sofa in the adjoining room. We can see him through the doors, as well as Grant, Julia, Steward.

Jesse and Brian blend into the crowd just as Vincent walks around the corner, looks over the room. He's lost them. And then he sees Mike and Sully, mixing the medicine.

75A ANGLE - MIKE AND SULLY

**Sully
He gonna make it?**

**Mike
He'll be all right.**

75B BACK TO SCENE:

Mike goes back into the room. We HOLD on Sully remaining outside, leaning by the door as Vincent passes him going inside to see Moses. Sully looks off to observe --

Brian and Jesse looking back from behind a fern, shaking in their boots, wondering if they were spotted.

We HOLD on Sully watching them.

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

76 EXT. SMITHSONIAN MUSEUM - DAY SEVEN

Sully sits on the steps. Brian exits and crosses to him.

Sully
Where's Dr. Mike?

Brian
She's upstairs lookin' at butterflies.

Sully
Where's Colleen?

Brian
She wanted to look at more of that pickled stuff in jars.

Sully
Brian, what were you and Jesse doin' last night?

Brian
Nothin'. Playin'.

Sully
Then why'd you come runnin' in like somebody was chasin' you?

Brian knows he's caught.

Brian
Did you see 'em?

Sully
Nope.

Brian
Neither did we. From where we were hidin' we could just see their shoes.

Sully
Hidin'?

Brian
Jesse and me were hidin' in his pa's office. We heard these men talkin'. They left, and we came out, and then one came back and chased us.

(CONTINUED)

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76 CONTINUED:

Sully
What were they talkin' about?

Brian
(thinks, then)
Somethin' about President Grant. About not doin' what he should be doin'.

Sully
You remember anything else?

Brian
He said somethin' about buyin' President Grant a ticket to Ford's theatre.
That's where Mr. Lincoln got shot, ain't it?

This registers with Sully.

Sully
Yes. You didn't get a look at them?

Brian
No. You won't tell Ma, will you?

We HOLD on Sully thinking.

Sully
You gonna stay out of trouble?
(Brian nods)
Then this stays between us.

CUT TO:

77 INT. HOTEL LOBBY - DAY SEVEN

Mike comes down stairs, crosses to the desk.

Mike
Any word yet on a vote?

Clerk

No, ma'am, but there is a letter for you.

The clerk hands her an envelope. Mike opens it, begins to read.

(CONTINUED)

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77 CONTINUED:

Mike (V.O.)

Dear Dr. Quinn, it gives me great pleasure to inform you that President Grant has nominated you for a position in his administration.

CUT TO:

78 INT. PARK IN WASHINGTON - DAY SEVEN

Mike has been reading the letter to Brian, Matthew, Colleen and Sully. They've been having a picnic.

Mike

They want me to supervise the medical care for the reservations. I'd be in charge of all the physicians hired by the government.

Colleen

Would we have to move to Washington?

Mike

I don't know.

Sully

Why would you even consider it?

Mike

Shouldn't we? If I want to help the Indians, what better way?

Sully

Your home is in Colorado. I'm buildin' it. Remember?

Mike
Sully... why couldn't we just think about doing this? At least talk about it. It could be a great experience for all of us.

Brian
We'd be closer to Grandma.

Matthew
Ingrid and I could come see you. Train'll be runnin' all the way by then.

(CONTINUED)

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78 CONTINUED:

Mike
It wouldn't be forever. Two years, four years at the most.

Sully
I could never live here.

Mike
Don't say no without at least giving it some consideration.

Sully
Don't you see what they're doin'? They're makin' you one of them.

Mike
They're giving me a chance to make a better life for all Indians.

Sully
What about our life? How would movin' here make our life better?

Mike
I don't know, Sully. That's something we all have to talk about as a family. Perhaps it won't. And perhaps I won't get approved for the job.

Brian
I'm sure they're gonna want you, Ma. You'd be great.

On Sully's look.

**CUT
TO:**

79 EXT. FEDERAL OFFICE BUILDING - ESTABLISHING - DAY SEVEN

80 INT. CORRIDOR - DAY SEVEN

The hallways crowded with SOLICITORS. Lines of PEOPLE waiting to get in. Moses and Steward are lobbying a SENATOR. Steward spots Sully, Cloud Dancing and Parker walking down the hall, going into an office.

Moses hasn't missed the threesome, either.

Steward
Well, I'm glad we can count on your vote, sir.

(CONTINUED)

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80 CONTINUED:

The senator exits. Moses and Steward look at the closed door.

Steward
Why has he come back now?

Moses
I'm sure he only came to testify.

Steward
Or crucify.

Moses
He can't possibly connect you to anything.

Steward
I can't take that chance. I've got to do something.

Moses
He'll go home after the vote. Why take action at all?

Steward

Because he knows what happened. It was a mistake to let him live.

Moses looks up as a Detective Simpson approaches.

Steward

And now fate has given me the opportunity to correct that mistake.

Simpson

Hello, Senator. You get my message?

They shake hands.

CUT

TO:

81 INT. OFFICE - DAY SEVEN

Parker at his desk, Sully and Cloud Dancing in chairs.

Parker

Of course the President receives threats. For some people the war isn't over.

Sully

If the Army's no longer responsible, who's looking out for him?

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 51.

81 CONTINUED:

Parker

The metropolitan police. They travel with him. They patrol the grounds. They make certain that nobody enters the White House without being on the guest list and searched if necessary. The President is quite safe.

Sully

So you don't think what I'm saying is serious?

Cloud Dancing
The boy doesn't lie.

Parker
We all have a list of enemies in this town. Enemies we've wished were dead. If Brian heard something, I'm sure it was said in jest.

There's a KNOCK at the door.

Parker
But even so, I thought it wise for you to tell someone else what was overheard.

Parker crosses to the door, opens it. Detective Simpson enters.

Parker
May I introduce Detective Simpson, Metropolitan Police.

82 EXT. CONGRESS - ESTABLISHING - DAY SEVEN

Parker (V.O.)
The President regrets he could not be here in person...

83 INT. SENATE HEARING ROOM - DAY SEVEN

Parker is in the witness seat, addressing the panel of Moses, Steward, other committee members.

Parker
... but he wishes for me to convey his utmost gratitude for your diligent efforts in this selection process.

(CONTINUED)

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83 CONTINUED:

Sully, Mike, and Cloud Dancing wait in the rear of the room.

Parker

He knows these agents will serve his peace plan and help the original occupants of this land become citizens of the United States. President Grant therefore approves all your nominations of Indian Agents.

There is a murmur from the committee. Moses and Steward exchange a pleased and surprised look.

Sully, Cloud Dancing, and Mike can't believe it.

Parker
... with the exception of a few names listed here.

Steward
What do you mean, exceptions?

Parker
Need I remind the Senator that President Grant is the Commander in Chief of the Army, and these nominees are members of the Army. The President has other military assignments in mind for them.

Steward knows immediately he's beaten. He also knows how much he hates Parker.

Steward
We thank the President for his counsel. We'll come up with some other names. We're adjourned.

Mike and Sully move down to Parker.

Mike
May I see that list?

Parker hands the list to her. Mike reads it. Sully and Cloud Dancing look over her shoulder.

Mike
Ableson, Andrews, Billingsly... here it is. Captain S. Borgnine.

Sully
That's him.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 53.

83 CONTINUED: (2)

Cloud Dancing
Many names on here.

Parker
Yes, and that doesn't make some people very happy.

Mike
Well I'm not one of them. Where can we find the President? I want to thank him for his help.

Parker
He's in his office.

Mike
Come on, Sully.

Mike and Sully take off.

Cloud Dancing
I will say good-bye now. I start for home tonight.

Parker
Something wrong?

Cloud Dancing
The spirits say it is time. I cannot change what is coming.

Parker
But this list proves we can do something.

Cloud Dancing
What will happen when the president does not stand with you? What will happen when he is gone?

Parker
I will stand alone.

Cloud Dancing
They may let you wear this uniform, and speak to them in counsel, but I have seen how they look at you. You will always be an Indian to them.

Parker

And if you want to survive, you will have to find some way to live in their world.

(CONTINUED)

Prod. 2244-0311 "Washington"/Part I" (Blue) 8/16/94 54.

83 CONTINUED: (3)

Cloud Dancing

I have seen their world. I don't want to live in it. I do not want their civilization.

Cloud Dancing exits. We HOLD on Parker who reflects on those words for a moment, then goes to join the others.

CUT TO:

84 INT. HOTEL LOBBY - DAY SEVEN

Sully is at the desk of the lobby, checking out. Mike comes down the stairs.

Mike
Sully.

She crosses to him.

Sully
Just settlin' my bill.

Mike
Total mine up too.

The Clerk walks away. Sully gives her a look.

Mike
I had a long talk with the children. I'm going to withdraw my nomination.

Sully
Don't turn it down because of me.

Mike

You're exactly who I'm turning it down for, Sully... and Matthew, and Brian and Colleen. I've seen enough. I want to go home. We've done what we came to do.

Sully embraces Mike.

CUT TO:

85 EXT. HOTEL - DAY SEVEN

A carriage is being loaded with baggage. Matthew, Brian, Mike, Sully. Brian looks up, sees something.

**Brian
Hey, look.**

(CONTINUED)

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85 CONTINUED:

And coming down the street, a detachment of Army, SIX MEN and an OFFICER on horseback. And from inside the hotel, FOUR more ARMY MEN appear, guns drawn, pushing the clerk in front of them. He carries the hotel register.

**Mike
What's going on?**

The officer on horseback rides near to them.

**Officer
Excuse me, sir, but is your last name Sully?**

**Sully
Yes.**

The officer dismounts.

**Officer
Let me see that hotel ledger. Where did he sign it?**

Clerk
Right here.

The clerk points to the ledger. The officer pulls out a piece of paper from his jacket. He opens it, compares signatures.

Mike
What is going on?

Matthew
What do they want, Sully?

Officer
Is this your signature, Lieutenant?

Mike
Lieutenant?

Sully
Yes.

Officer
I have a warrant for your arrest, issued by the Department of War.

Mike
Arrest? What for?

Officer
Desertion from the United States Army.

(CONTINUED)

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85 CONTINUED: (2)

Mike
There must be some mistake.

Matthew
Sully wasn't in the Army.

A soldier grabs for Sully, and it's more instinct than anything else that makes him fight for a moment, taking out two soldiers before the others get

their rifles on him.

Mike
Sully, no!

He stops fighting. They grab him. One of the soldiers slugs him while the others hold him.

Colleen
Stop them! Ma! What's goin' on?

Brian
Sully!

Mike
Sully! I'll come find you! Sully! I'll get you out.

And they drag Sully away, throw him in a wagon, and take off down the street, leaving Mike, Brian, Matthew and Colleen stunned at the turn of events.

FADE OUT.

END ACT FOUR

Part II

Set List

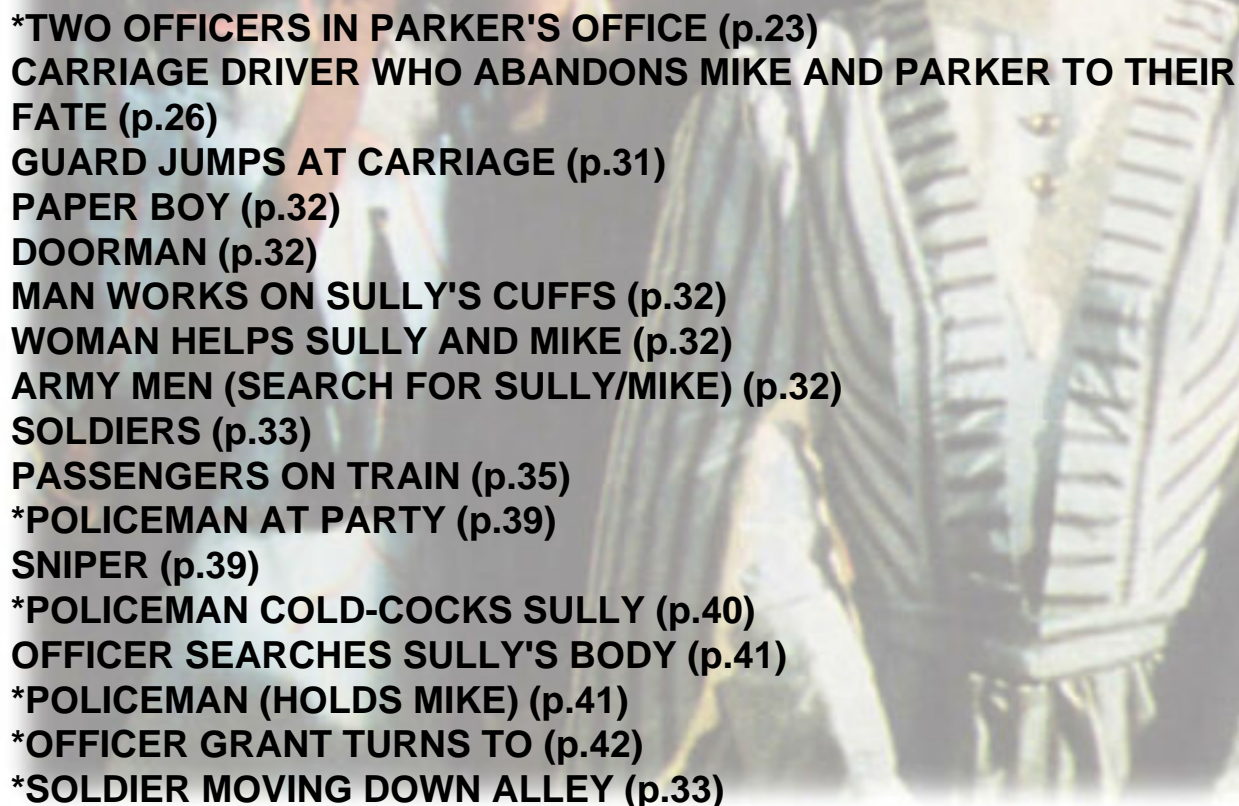
**EXTERIORS: FEDERAL BUILDING
FEDERAL PRISON
WHITE HOUSE
WHITE HOUSE COURTYARD
WOODS
STREET
CARRIAGE
ALLEYWAY
HOTEL
CORNER
CAMPSITE
MURDER BAY
SHACK
WAR DEPARTMENT**

**WHITE HOUSE GROUNDS
ROOF - TOP OF TREASURY BUILDING ROOF TOP**

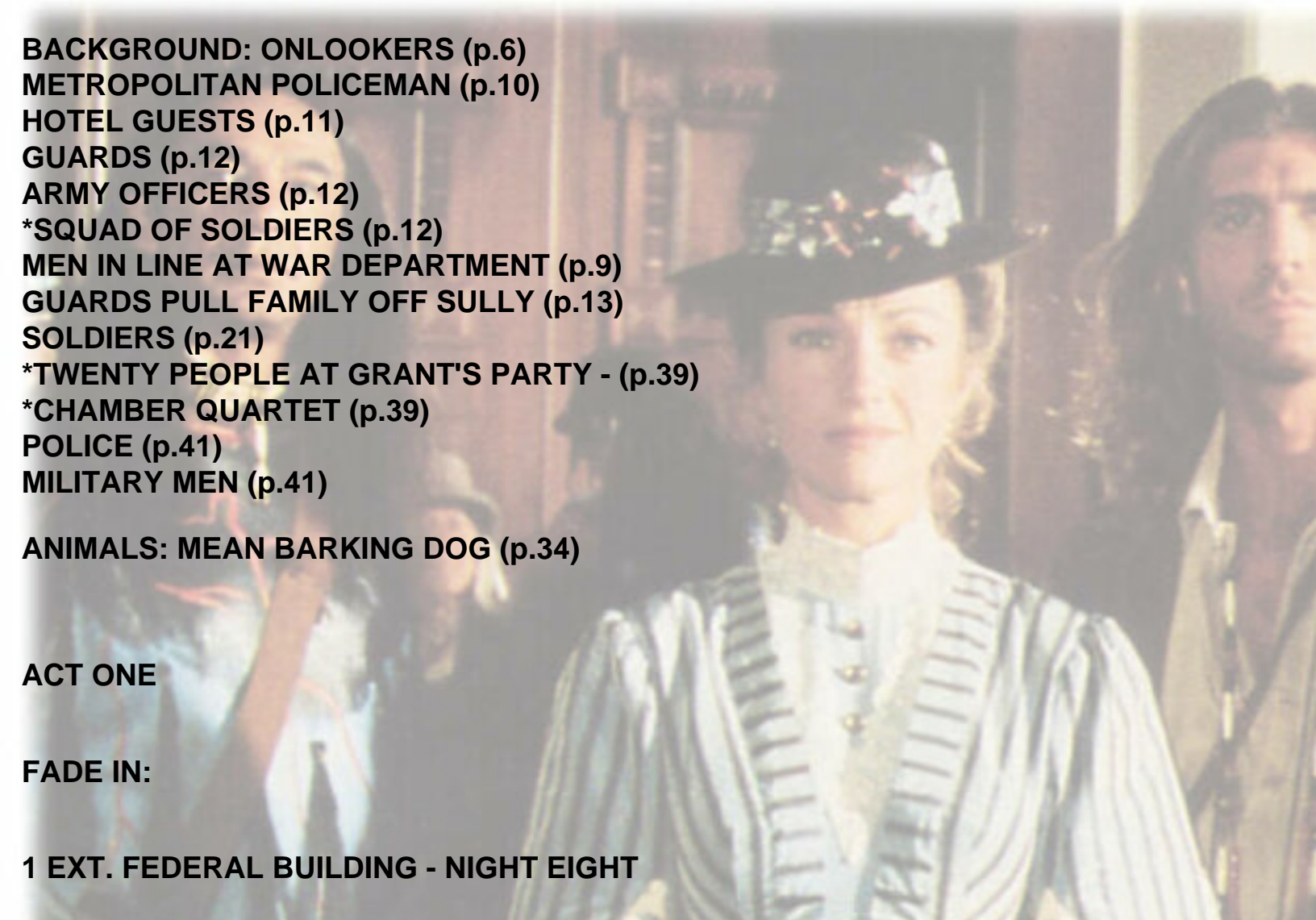
**INTERIORS: JAIL CORRIDOR
CARRIAGE
JAIL CELL
SENATE HALLWAY
WAR DEPARTMENT
BRIGHTON HOTEL
SULLY'S ROOM
HALLWAY
COURTROOM
SULLY'S JAIL CELL
GRANT'S OFFICE
SULLY'S POV: SCOPESHOT OF CONFEDERATE MAJOR
HALLWAY
COURTROOM
SULLY'S POV: MATTE FOR SCOPE
FEDERAL BUILDING HALLWAY
PARKER'S OFFICE
CARRIAGE
MIKE'S HOTEL ROOM
JAIL (OUTSIDE SULLY'S CELL)
SULLY'S JAIL CELL
SHACK
SHANTY ROOM
FENCE
TRAIN STATION
WAR DEPARTMENT FILE ROOM
FENCE
WHITE HOUSE CONCERT ROOM
WHITE HOUSE HALLWAY**

**Part II
Page 2**

**FEATURED EXTRAS: (CONT'D)
*METROPOLITAN POLICEMAN WHO ALMOST SPOTS THEM (p.17)
GUARD (p.19)
CONFEDERATE MAJOR: SULLY SHOOTS (p.21)
SHOT MAJOR'S GRIEF-STRICKEN WIFE (p.22)
SHOT MAJOR'S TWO SHOCKED KIDS - (p.22)**



***TWO OFFICERS IN PARKER'S OFFICE (p.23)**
CARRIAGE DRIVER WHO ABANDONS MIKE AND PARKER TO THEIR FATE (p.26)
GUARD JUMPS AT CARRIAGE (p.31)
PAPER BOY (p.32)
DOORMAN (p.32)
MAN WORKS ON SULLY'S CUFFS (p.32)
WOMAN HELPS SULLY AND MIKE (p.32)
ARMY MEN (SEARCH FOR SULLY/MIKE) (p.32)
SOLDIERS (p.33)
PASSENGERS ON TRAIN (p.35)
***POLICEMAN AT PARTY (p.39)**
SNIPER (p.39)
***POLICEMAN COLD-COCKS SULLY (p.40)**
OFFICER SEARCHES SULLY'S BODY (p.41)
***POLICEMAN (HOLDS MIKE) (p.41)**
***OFFICER GRANT TURNS TO (p.42)**
***SOLDIER MOVING DOWN ALLEY (p.33)**



BACKGROUND: ONLOOKERS (p.6)
METROPOLITAN POLICEMAN (p.10)
HOTEL GUESTS (p.11)
GUARDS (p.12)
ARMY OFFICERS (p.12)
***SQUAD OF SOLDIERS (p.12)**
MEN IN LINE AT WAR DEPARTMENT (p.9)
GUARDS PULL FAMILY OFF SULLY (p.13)
SOLDIERS (p.21)
***TWENTY PEOPLE AT GRANT'S PARTY - (p.39)**
***CHAMBER QUARTET (p.39)**
POLICE (p.41)
MILITARY MEN (p.41)

ANIMALS: MEAN BARKING DOG (p.34)

ACT ONE

FADE IN:

1 EXT. FEDERAL BUILDING - NIGHT EIGHT

A rain falls on the darkened city. A carriage arrives in front of the building. Mike gets out, hurries inside.

2 INT. JAIL CORRIDOR - NIGHT EIGHT

Mike is led down the gas-lighted hallway by a GUARD, past some empty cells. They arrive where Sully is staying. He's sitting on a cot, looks up and sees her, moves slowly to the bars to touch her. He's wearing prison clothes. He's shackled and hobbled. He's got a bruise on his cheek from the fight.

Sully
Michaela.

Mike
Sully. What have they done to you?

Sully looks at the guard.

Sully
Give us a moment.

The guard moves away down the hall. Mike kisses Sully through the bars. A beat, then...

Mike
I'm going to get you out of here. They've made a mistake.

Sully
Michaela...

Mike
I'll get an attorney.

Sully
No.

Mike
What do you want me to do?

Sully
(beat; then)
I want you to take the children and leave Washington.

(CONTINUED)

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2 CONTINUED:

Mike

Leave? I won't do that. I'm staying here until they understand they have the wrong man.

Sully

Michaela, they have the right man. I was in the Army.

(her look)

And I deserted.

(beat)

After Abigail died, I went back east, signed up, figured to lose myself in the war for a while.

Mike

Why did you lie to me?

Sully

I'm not proud of what I did. I just wanted to forget it.

We HEAR someone coming down the hallway, toward the cell.

Captain (O.C.)

What do you mean you let her in?

A CAPTAIN enters followed by the Guard.

Captain

Excuse me, ma'am, but this prisoner is to have no visitors until he's been questioned.

Mike

And when will that be?

Captain

I don't know, ma'am, but you have to be leaving now.

The Captain takes Mike by the arm, steers her away...

Sully

Let go of her.

Mike is being pulled away.

Mike
I'll be back.

Sully
Michaela... I love you.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 3.

2 CONTINUED: (2)

Mike
I'll get you out. Sully, I love you...

We HOLD on Sully as Mike's voice fades.

CUT TO:

3 EXT. FEDERAL BUILDING - DAY NINE

Mike is on her way up the steps when she sees Senator Elliot Moses standing on a landing, holding onto the hand rail.

Mike
Senator, are you all right?

Moses
Yes. Just resting. Thank you for coming to my aid the other night.

Mike
Perhaps you can come to mine.

Moses looks up the stairs, suddenly worried. He starts up the steps, escaping. Mike stays with him.

Mike
Senator, I need to speak to someone in the War Department. I'm not sure who that would be... you see, Byron Sully, has been arrested.

Moses
I know.

Mike
You do?

Moses
And I know why.

Moses stops. He thinks about going forward with this, then decides he has to.

Moses
That heart attack gave me quite a scare the other night. Maybe that's why I want you to know the truth.

Moses looks around.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 4.

3 CONTINUED:

Moses
Tell Sully that his assignment in Georgia during the war was not for the Army. It was for the same men who won't have the Indians delaying the completion of the railroads. They won't let anyone get in their way. Not me, not you, not even a president.

Mike gives him a look. Suddenly, at the top of the stairs, coming out of the building, is Senator George Steward.

Steward
Senator Moses. We're waiting on you.

Moses looks up.

Moses
Be right there. Dr. Quinn was inquiring about my heart.

Moses gives her a look.

Moses

I'm feeling much better, thank you.

Moses tips his hat, starts up the stairs to meet Steward. Moses goes inside, Steward takes a long look at Mike, who returns his stare. Then Steward goes inside. We HOLD on Mike.

CUT TO:

4 EXT. FEDERAL PRISON - DAY NINE

A carriage rolls up and stops.

5 INT. CARRIAGE - DAY NINE

Mike sits across from Ely Parker. Both are somber.

Parker

I had to ask a lot of favors to get you in to see him again.

Mike

Thank you.

Parker

If anyone asks, I didn't arrange for this, and you never were here.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 5.

5 CONTINUED:

Mike nods, suddenly struck by the seriousness of it all.

Mike

I need to see President Grant. He can help us.

Parker

He's out of town for a few days.

Mike

When will he return?

Parker

I don't know.

(beat)

Dr. Quinn, I had a visit from a few cabinet members who think it better if you and your family move back into the hotel. I've arranged for that to be done while you're here.

It takes a moment to sink in.

Mike

Anything else?

Parker

(half beat)

I think under the circumstances you should withdraw your name from consideration for the commissioner's office.

On Mike's look.

CUT

TO:

6 INT. JAIL CELL - DAY NINE

Mike looks around, worried.

Mike

I don't know how much time we have.

(half beat)

Sully, you've got to tell me what happened in Georgia.

Sully

It doesn't matter.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 6.

6 CONTINUED:

Mike

Does it matter that it wasn't for the Army?

(his look)

Senator Moses said it had nothing to do with the war.

Sully

I know that.

Mike

You do?

Sully

But if Senator Moses knows that, then he knows who set me up. You've got to get him to come here. I've got to talk to him.

CUT TO:

7 INT. SENATE HALLWAY - DAY NINE

Mike makes her way to the Senator's office, but there's a crowd by the door of curious ONLOOKERS.

Mike

What's wrong?

Man

Something's happened to Senator Moses.

Mike

Let me in. I'm a doctor. Please. Let me in...

Mike pushes into the room.

8 INT. MOSES'S OFFICE - DAY NINE

Mike forces her way into the room to see Moses dead on the floor. She moves to him, feels for a pulse. Nothing. She looks around.

Mike

Did anyone see what happened?

Man

We found him like this.

Mike looks on the floor, sees a bottle of bromo spilled about. She looks on his desk. There's a near-empty glass of bromo and water. Mike picks up the glass, sniffs it.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 7.

8 CONTINUED:

Through the door comes Steward and a Dr. Sanderson.

Steward

Oh, my God. Moses. Help him, Doctor Sanderson.

The he sees Mike.

Steward

What are you doing here?

Mike

I came to speak with the Senator.

Doctor Sanderson

He's dead.

Mike

He's been poisoned.

Steward

What?

Doctor Sanderson

What makes you say that?

Mike

The pink color of his skin, and the smell in this glass. It's cyanide.

There's a MURMUR of concern from the crowd.

Steward

This is ridiculous. Doctor Sanderson, do you agree?

Doctor Sanderson

Good heavens, no. This man died of a heart attack. Any competent physician could see that.

Steward

I'm shocked at your wild accusations, Dr. Quinn. You yourself treated Senator Moses for his heart condition. Did you not?

Mike

I did.

Another REACTION from the crowd. Steward takes the glass from Mike.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 8.

8 CONTINUED: (2)

Steward

Poisoned? Indeed.

And Steward starts to drink the glass, but Mike reaches for his arm.

Mike

No, don't.

And he drops the glass, breaking it. Mike looks at him. He's destroyed the evidence.

Doctor Sanderson

Please. Clear the room. Have some respect for the dead.

Steward

He's right. Please, everyone leave us.

Mike sees there's nothing she can do. She goes out with the rest of the crowd. We HOLD on Steward watching her go.

CUT

TO:

9 INT. HOTEL - NIGHT NINE

Mike, Matthew, Colleen Brian, gathered in Mike's room.

Matthew
Why won't he tell you what happened?

Mike
I don't know. It's as if he doesn't want any help.

Colleen
I can't believe that.

Brian
I want to see him, Ma.

Mike
I'll go back to the War Department tomorrow. I'll find General Parker. He's got to help us.

Colleen
Do you really think Senator Moses was poisoned?

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 9.

9 CONTINUED:

Mike
I'm positive. When I was an intern I saw factory workers poisoned by mercury cyanide. They looked just like that.

Matthew
I'm worried, Ma. They might try and do somethin' to you.

Mike
It's Sully we should be worried about. What could he have done that was so terrible he can't bring himself to talk about it?

Colleen
Maybe he thinks it's somethin' you can't forgive.

On Mike's look we...

CUT

TO:

10 INT. WAR DEPARTMENT OFFICE - DAY TEN

Mike crosses through the crowded hall to a desk where a young MILITARY AIDE sits, going over the appointment book.

Mike

Excuse me, I need to see General Parker.

Aide #1

Do you have an appointment, ma'am?

Mike

No, but I know he'll see me. Please, it's important.

Aide #1

I'm sorry, ma'am but these Gentlemen have been waiting to see General Parker all morning. You'll have to get in line.

Mike looks at the MEN standing behind her. No friends there. Mike moves to the end of the line. She stands for a moment, looks up, sees a calendar board with court dates and assignments. A CLERK is writing in data, completing a line.

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 10.

11 MIKE'S POV - THE BOARD

as the clerk writes, "Lieutenant Byron Sully..."

12 BACK TO SCENE

Mike reads this, and the date. The court martial is scheduled for tomorrow. She turns and exits quickly.

CUT TO:

13 EXT. WHITE HOUSE - DAY TEN

TWO METROPOLITAN POLICE guard the front entrance to the White House. Mike hurries up to them.

Policeman #1
Good-day, Madame. May we help you?

Mike
My name is Dr. Quinn and I'm here to see President Grant.

The policeman picks up a list, checks for her name.

Policeman #1
I'm sorry, there's no Dr. Quinn on here.

Mike
He's not expecting me.

Policeman #1
I'm sorry.

Mike
You must have seen me here. I was a guest for several days. Please, I need to speak with him. Or Julia. It's very important. Tell them it's Dr. Quinn. Dr. Michaela Quinn.

The policemen look at her. Maybe we have a crazy on our hands.

Policeman #1
(patronizing)
I'll tell him. Why don't I take down your name and address, lady. In case he does want to talk to you.

Mike
I'm staying at the Brighton Hotel.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 11.

13 CONTINUED:

Policeman #1
Fine. We'll be in touch.

Mike gives them a look, then exits.

CUT
TO:

14 INT. BRIGHTON HOTEL - NIGHT TEN

Mike climbs the stairs to her floor, exhausted from the day. She turns down the hall. It's dark. One of the gas lamps is out. She walks on, passing by Sully's room. She notices the door is ajar. Mike looks about, then slowly pushes open the door.

15 INT. SULLY'S ROOM - NIGHT TEN

Mike silhouetted in the door. Even in the dim shaft of light spilling in from the hallway we can see that someone has ransacked the room. What few things Sully had are scattered on the bed, on the floor. And then SUDDENLY a FIGURE explodes out of the dark, escaping from the room, pushing Mike hard out of the way.

16 INT. HALLWAY

as Mike is shoved backwards into the wall. She hits it hard, goes down to the floor as she SCREAMS. The figure escapes down the hall. Doors from other rooms open. Matthew, Colleen, and Brian come out to find her.

Brian
Ma.

Mike
I'm all right...

Matthew
What happened?

Other GUESTS come out into the hall. Colleen looks into Sully's room.

Colleen
Look. They tore up Sully's room.

And she holds the door open. They all can see the mess now.

**Mike
(to Matthew)
Help me up.**

He does. She's hurting.

(CONTINUED)

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16 CONTINUED:

**Mike
Pick up his things, bring them to my room. We have to talk.
(half beat)
Sully's going to be court martialed in the morning.**

DISSOLVE TO:

17 EXT. FEDERAL BUILDING - DAY ELEVEN

Rain drizzles in the prison's highwalled stone courtyard. Mike, Colleen, Brian and Matthew stand vigil under black umbrellas. GUARDS keep them from going inside.

18 INT. COURTROOM - DAY ELEVEN

FIVE JUDGES officiate. A Lieutenant Colonel presides as the Chief Justice. Serving also as Court Officers are one Major, two Captains and a First Lieutenant. They sit at a small table. Sully, dressed in a Lieutenant's uniform, sits at a table with his defense attorney.

**Chief Justice
Does the defense have anything further to offer?**

The officer shakes his head. He's already packing up his paperwork. The judges confer in whispers for a moment, then reach a decision. The Chief

Justice turns back to Sully.

Chief Justice

Stand up.

(he does)

This general court martial finds you guilty of desertion.

We HEAR a tight snare roll on a drum begin. Two GUARDS move to Sully, one on either side.

CUT

TO:

19 EXT. COURTYARD - DAY ELEVEN

Mike and the children watch as a SQUAD OF SOLDIERS march out into the courtyard, line up. A moment later and Sully is marched out. The Chief Officer follows.

Brian

Ma, what's going on?

The Chief Officer stands in front of Sully.

(CONTINUED)

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19 CONTINUED:

Chief Officer

Lieutenant Byron Sully, Second Regiment of U.S. Cavalry, you are hereby stripped of all rank and privileges as an officer of the Army of the Potomac.

He rips off his Lieutenant bars, throws them down into the mud. He pulls out Sully's sword, snaps it in half over his leg.

Chief Officer

Lieutenant Byron Sully, you are sentenced to be shot to death by firing squad at dawn tomorrow morning.

Mike
No!

And Brian takes off running to Sully and has his arms around him before the guards can stop him.

Brian
Sully!

Mike and the others move to him. The guards try to stop them, but they can't pull them off.

Sully
I love you.

Mike
I won't let them do this!

Colleen
Sully!

A GUARD pulls Matthew away.

Chief Officer
Get away from him or I'll arrest all of you.

The GUARDS pull the family off of Sully and lead him away.

Sully
I love you, Colleen. Matthew... Brian.

Colleen/Matthew/Brian
Sully!

Mike
I won't let them do this! Sully! I swear I'll get you out of here!

(CONTINUED)

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19 CONTINUED: (2)

And they pull Sully back through the door and slam it on the family. They stand there in the silent rain, holding on to each other as we...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

20 EXT. FEDERAL BUILDING - DAY ELEVEN

Mike and the children exit the Federal building.

Matthew

What're we gonna do?

Mike

You are going back to the hotel and I am going to find a way to see President Grant.

Colleen

But you said the guards wouldn't let you near him.

Mike

The I'll throw stones and shout at this bedroom window. He's going to hear what I have to say.

Matthew

I'm comin' with you.

Mike

No. I might get arrested. If that happens, someone has to look after Colleen and Brian.

Brian

You don't have to get arrested, Ma. I can get you into the President's office.

Matthew

Sure you can.

Brian
There's a secret passage.

Colleen
Brian, this isn't the time to be makin' up things.

Brian
I'm not makin' things up. Jesse showed it to me.

Mike looks at him. Maybe he isn't. One by one they exchange looks. Maybe.

(CONTINUED)

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20 CONTINUED:

Brian
But there's a little problem.

Mike
What's that?

Brian
We gotta get through the gate first.

CUT TO:

21 EXT. WHITE HOUSE LAWN - DAY TWELVE

Colleen walks along the sidewalk, near the guard's station. She looks up the street. She's carrying a small basket of apples on her shoulder. She passes the POLICEMAN, smiles at him, tosses him an apple.

Colleen
Here you go. Free sample.

Policeman #2
Thanks, miss.

Colleen smiles at him again, turns to cross the street, but her vision on one side is blocked by the basket.

Racing down the street is a bicycle. It nearly hits her.

**Rider
Look out!**

Colleen throws the basket up. The apples go everywhere.

**Colleen
Oh no.**

22 ANGLE - BIKE RIDER

as he rolls a way, looking back over his shoulder. It's Matthew.

23 ANOTHER ANGLE

The policeman looks about, doesn't see anyone, leaves his station to come help Colleen.

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24 ANOTHER ANGLE

to see Brian and Mike sneak past the guard's station and onto the White House lawn. The policeman doesn't see them because he's busy picking up apples.

**Colleen
Thank you. Oh, there's one over there.**

The policeman keeps his back turned. Colleen looks and sees they've made it. She lets out a sigh of relief and starts picking up apples, too.

**CUT
TO:**

25 EXT. WHITE HOUSE - DAY TWELVE

Mike and Brian in the bushes, next to the small door Brian used before.

Brian
You gotta swear you won't tell anyone.

Mike
Brian, open the door.

Brian does, Mike looks up as a METROPOLITAN POLICEMAN on patrol nearly spots them. She follows Brian, pulls the door shut as we...

CUT
TO:

26 INT. GRANT'S OFFICE - DAY TWELVE

Grant is seated at his desk, going over some papers. He hears a NOISE. Curious, he goes to the bureau. He opens the door and out pops Brian.

Brian
Hey, Mr. President.

He climbs out, turns back to the bureau.

Brian
Come on, Ma.

Mike (O.C.)
I'm stuck.

Brian and the President get down on their knees, look back into the bureau to see Mike.

Grant
Hello, Dr. Quinn. Need a hand?

(CONTINUED)

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26 CONTINUED:

Mike (O.C.)
Yes, thank you.

And Grant pulls Mike out of the bureau. He helps her to stand.

Grant
I see Jesse showed you his secret route.

Brian
You know about it?

Grant
Yes. And so did Todd Lincoln, and a few other children who lived here, but you're the first woman to enter my office this way.

Mike
I'm sorry to resort to this, but I had to speak with you.

Grant
Brian, why don't you go see Jesse. He's in his room.

Brian
Can I, Ma?

Mike nods. Brian goes out, leaving them alone as Grant wanted.

Grant
I know why you're here, Dr. Quinn, and there's nothing I can do.

Mike struggles not to cry.

Mike
Mr. President, I know this man. If he deserted, he had a good reason.

Grant
This is not about good reasons. This is about military law.

Mike
But Mr. President, even Lincoln didn't allow soldiers be shot to prove a point.

(CONTINUED)

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26 CONTINUED: (2)

Grant
If I make exceptions, the Army won't respect my command. Without that respect, the peace plan is doomed. Do you understand.

Mike
I understand the man I love and was going to marry is getting executed at dawn. I understand that you are the only human being in this world who can prevent that. I am begging you to save his life.

Grant looks at her. He moves to his desk, lights a cigar. He pours a drink.

Grant
I'll commute his sentence to life in prison.

Mike
Thank you.

Grant
But I want you and your family out of Washington by tomorrow night.

Mike
Please, I have to see him before I go.

Grant looks at her.

Grant
All right. I'll arrange for it. But just you alone.

CUT TO:

27 INT. JAIL - NIGHT TWELVE

Mike stands outside Sully's cell. A GUARD at the end of the hall holds a rifle. Sully, dressed in prison clothes, is reading the President's orders to commute his sentence. He's shackled. It's raining.

Sully
Life in prison.

(CONTINUED)

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27 CONTINUED:

Mike

But at least you'll be alive. And as long as you're alive, there's a chance I can get you out.

Sully

How? Look around you. I can't escape. They'll be takin' me to a federal prison in the next day or so. Once I'm in there I'll never come out.

Mike

There's got to be something we can do.

(Sully shakes his head)

Sully, please, you must tell me what happened. I'll go back to the President, I'll go to General Parker. I'll go to Congress. Somehow, I swear I'll get you out if it takes everything I possess, but I have to know what happened.

There's a long beat while Sully looks at her, his eyes gradually haunted by the memory.

SMASH

CUT:

28 EXT. WOODS - DAY TWELVE

29 CLOSE - SULLY'S EYES

staring at something in the distance.

Sully (V.O.)

I enlisted in St. Louis. When they found out what a good shot I was...

We PULL BACK TO SEE Sully in a Federal Uniform.

Sully (V.O.)

... they made me a sniper.

He lifts up a sniper rifle, sets it on the bracing stand. He looks through the long telescopic sight.

Sully (V.O.)

My first target was a Confederate Major.

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30 SULLY'S POV - SCOPE SHOT - CONFEDERATE MAJOR

at a small weapons test campsite deep in the woods. The CONFEDERATE MAJOR is getting ready to shave. A mirror hangs on a tree.

Sully (V.O.)

They told me he was workin' on some new kind of explosive shells at a test sight in Georgia.

31 EXT. CAMPSITE - DAY TWELVE

to see other SOLDIERS, and the security around. A few cannons, some crates. Powder kegs.

Sully (V.O.)

The War Department said if I killed him, they'd never get it made. Could turn the course of the war. A lot of lives might be saved.

32 BACK TO SCENE

as Sully pulls away from the rifle. He has a sense of urgency as he quickly checks the wind, the sky. Sensing conditions may be right, Sully puts a shell into the rifle, quietly closes the breech. Click.

Sully (V.O.)

Every mornin' the Major would come out and shave at this tree. I waited three days to get a clear shot. It was over five hundred yards. Everythin' had to be just right.

(half beat)

Finally, it was.

Sully lines up the target in the cross-hairs. He pulls the trigger. The gun roars. Sully slowly lowers the rifle. In his eyes there's a forbidding look. He's killed a man. And then we HEAR the SCREAMS. Sully looks through the rifle scope.

33 SULLY'S POV - MATTE FOR SCOPE

The mirror shattered, the Major dead on the ground, a few soldiers coming to his aid. A woman SCREAMS.

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34 THE SCOPE PANS TO REVEAL

the Major's WIFE and two small CHILDREN. The woman runs to her husband, falls on the body. The children stand horrified, frozen with the shock of it all.

35 BACK TO SCENE

Sully is equally horrified at what he sees.

Sully (V.O.)

That was also the day his wife and children had come to visit.

We HEAR shouts of the Confederate soldiers heading his way. Sully grabs the rifle, takes off running, disappearing into the woods.

DISSOLVE

TO:

36 INT. JAIL CELL - DAY TWELVE

Sully

I felt so guilty about what I'd done that I wanted to find out everythin' I could about the man I killed.

(half beat)

The first thing I found out was that the Major wasn't who they said he was. He was a businessman who liked to play at soldiering. He'd been given a number of war contracts. With him dead, the contracts and a lot of money went to his rival. And I'm guessin' now that rival's name was Moses.

Mike

If I find out who poisoned Moses...

Sully
You'll find out who put me here.

A GUARD walks up to them.

Guard #1
Time's up.

Mike looks at Sully. She kisses him through the bars.

Mike
I'm going to get you out.

(CONTINUED)

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36 CONTINUED:

Sully
I love you.

Mike
I love you.

And she turns and goes. We HOLD on Sully watching them. The door SLAMS at the end of the hall. Suddenly quiet. We HOLD on Sully.

**CUT
TO:**


37 INT. FEDERAL BUILDING HALLWAY - DAY TWELVE

Mike walks up to a **MILITARY AIDE** in front of Parker's office.

Mike
Is General Parker in his office?

Military Aide #2
Yes, but he's with someone.

Mike heads for the door, opens it.



Military Aide #2
Wait, you can't go in there.

38 INT. PARKER'S OFFICE - DAY TWELVE

Parker is talking with a couple of OFFICERS. Mike enters.

Mike
General Parker, I must speak with you.

Military Aide #2
I'm sorry, I tried to stop her, sir.
(to Mike)
You have to leave.

Mike
It's matter of life and death.

Parker looks at the two officers.

Parker
Will you excuse us?

The officers and the military aide exit.

Parker
Have a seat, Dr. Quinn.

(CONTINUED)

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38 CONTINUED:

Mike sits as we...

DISSOLVE TO:



39 INT. PARKER'S OFFICE - DAY TWELVE - LATER

Detective Simpson of the Metropolitan police has joined them.

Simpson

And you believe there's some kind of conspiracy to kill the President?

Mike

Yes. With the President gone, so is his peace plan.

Simpson

I still find this a bit far-fetched, Dr. Quinn.

Mike

Someone poisoned Senator Moses. Someone framed Sully. And you already know what my son overheard.

Simpson

Even if these events were true, I see no connection.

Mike

The connection is money. And whoever is behind it is not interested in helping the Indians, but in getting rid of them the quickest way they can so they can complete the railroad...

Simpson

Do you have any proof at all?

Mike

No.

Parker

There is one thing.

Mike

What?

(CONTINUED)

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39 CONTINUED:

Parker

We could search the war records. Whoever signed Sully's orders to

assassinate that Confederate Major had to be involved with Senator Moses.

Mike

Can you get me into the War Department?

Simpson

Now before you two go stirring things up, let me first do some investigating. I don't want to tip our hand if there is something going on.

CUT

TO:

40 EXT. STREET - DAY TWELVE

It's raining, cold. A covered carriage makes its way down the street. No pedestrians.

41 INT. PARKER'S CARRIAGE - DAY TWELVE

Mike and Parker riding along in the carriage.

Parker

Did you know the Secretary of the Interior wanted to put black people on reservations in the deep south?

Mike

No.

Parker

The President had to remind Secretary Cox that the Department of the Interior is not one of the branches of the government. Thank God he's going to fire him soon.

Mike

(beat; then)

Do you think the President will believe us?

(CONTINUED)

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41 CONTINUED:

Parker

I'm sure of it. And I think when he knows the truth, Sully will be fully pardoned.

Mike

Is Sully still being transferred this evening?

Parker

Yes. We have until midnight.

The carriage comes to a halt.

Parker

Why are we stopping here?

The carriage shakes as the DRIVER gets down outside. Parker leans out the window.

42 EXT. CARRIAGE - DAY TWELVE

The rain drives harder as the driver runs away down the street past another carriage coming this way, gaining speed as it approaches, coach lamps gleaming in the dark of a thundercloud-filled sky.

43 ANGLE - PARKER

wiping the rain from his face, seeing the carriage coming at them. And then he sees --

44 RIFLE BARRELS

coming out of the carriage windows.

45 INT. PARKER'S CARRIAGE - DAY TWELVE

as Parker pulls himself back inside, grabs Mike.

Parker

Get down.

And they drop to the floor as the first bullet smashes through the carriage.

46 EXT. PARKER'S CARRIAGE - DAY TWELVE

as the drive-by shooting continues. The assassin's carriage stops down the street, begins to turn around for another pass.

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47 INT. PARKER'S CARRIAGE - DAY TWELVE

Parker
You all right?

Mike sits up.

Mike
Yes. But you've been hit.

Parker sees his arm is bleeding. He looks out the window again.

Parker
Get out, they're coming back.

48 EXT. CARRIAGE - DAY TWELVE

Mike and Parker spill out of the carriage, onto the ground, pick themselves up and start running into an alleyway just as the carriage returns and opens fire.

49 EXT. ALLEYWAY - DAY TWELVE

Dark and rainy and too narrow for the carriage to pursue them. Mike and Parker make a run for it.

DISSOLVE
TO:

50 EXT. HOTEL - ESTABLISHING - NIGHT TWELVE

The rain continues.

Mike (V.O.)

General Parker will see to it that you get on the right train.

51 INT. HOTEL - MIKE'S ROOM - NIGHT TWELVE

Brian, Matthew and Colleen are there. Mike is hurriedly packing bags.

Mike

It departs at nine o'clock.

Matthew

We're not gonna leave you here.

Mike

Matthew, I need you to take everyone home and wait until this is all over.

(CONTINUED)

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51 CONTINUED:

Brian

What are you gonna do?

Colleen

Can't you go to the police about this? Somebody tried to kill you.

Mike

No. The police may be involved. We can't trust anyone. And that's why it's far too dangerous for you to stay in Washington. You have to leave tonight.

Matthew

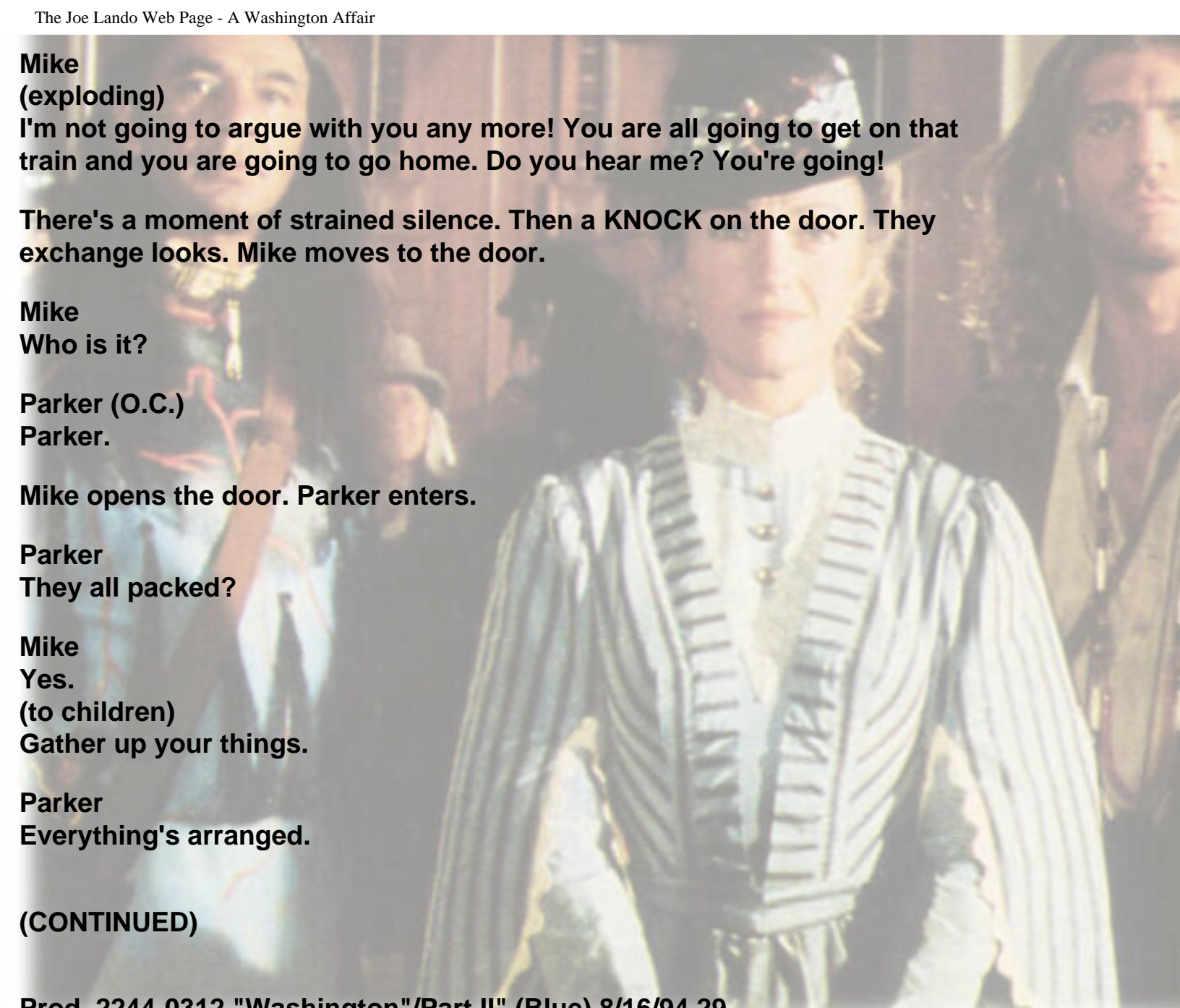
If it's that dangerous, then you have to come with us.

Colleen

We're not leavin' without you.

Brian

You stay, we stay.



Mike
(exploding)
I'm not going to argue with you any more! You are all going to get on that train and you are going to go home. Do you hear me? You're going!

There's a moment of strained silence. Then a **KNOCK** on the door. They exchange looks. Mike moves to the door.

Mike
Who is it?

Parker (O.C.)
Parker.

Mike opens the door. Parker enters.

Parker
They all packed?


Mike
Yes.
(to children)
Gather up your things.

Parker
Everything's arranged.

(CONTINUED)

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51 CONTINUED: (2)



Mike
How's the bandage?

Parker
Fine. You're not a bad doctor.

Mike
You're not a bad General.

The children get ready to move out. Mike crosses to her desk, takes out a

letter, hands it to Matthew.

Mike
Here's a letter for Dorothy. Give it to her when you get back.

Colleen
Ma...

Mike
Everything's going to be all right. Sully and I will be home in no time at all.

Parker
We have to go.

The children crowd around Mike.

Mike
I love you all very much.

Brian
Will you tell Sully we love him, too?

Mike
I will. Now go.

Mike kisses each of the children. They exit. Parker gives Mike a look then follows the children out.

DISSOLVE
TO:

52 EXT. FEDERAL BUILDING - NIGHT TWELVE

The drizzle still falling. A federal jail wagon pulls up in front of the gates. There's a DRIVER and GUARD both wearing great coats and hats. The guard gets down, opens the door to the jail wagon.

The gates of the building open and Sully is brought out. As the guard hands him over to the other GUARD --

(CONTINUED)

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52 CONTINUED:

Guard #2
You're early.

The "guard" looks up from under his hat. It's Parker.

Parker
You think I want to be out any longer than I have to be on a night like this?

The guard laughs, hands him a book.

Guard
Sign here. And I need to see the transfer orders.

Parker
Left 'em under the seat.

Parker starts for the wagon.

53 ANGLE - SULLY

recognizes the voice just as he's being put in the back of the jail wagon. The guard is about to lock Sully down to the floor ring when he's suddenly grabbed by the collar from behind by Parker and pulled out of the wagon and sent sprawling on the ground.

Parker
(shouting up to the driver)
Go! Go!

54 ANGLE - THE DRIVER

It's Mike under that rain gear. She slaps the reins.

Mike
Heyaaaa!

And the jail wagon takes off. Parker starts to dive in, but the guard on the ground grabs his leg and holds him. The wagon starts to pull away. Parker

kicks free of the guard and runs for the wagon.

Sully hangs out the back of the wagon, stretching his arm and Parker finally grabs his hand and Sully pulls him inside.

A couple of the GUARDS SHOOT at the wagon, but don't hit it.

Guard #2

Get your horses.

(CONTINUED)

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54 CONTINUED:

And then from down the street comes another Federal wagon. The real one. It pulls up in front of the building. One of the GUARDS jumps up on it.

Guard #2

The prisoner is escaping.

The wagon takes off after them.

55 EXT. STREET - NIGHT TWELVE

Mike drives the wagon hard through the rain, pursued by the second Federal wagon.

56 INT. WAGON - MOVING

as Sully and Parker get the ride of their life.

57 EXT. CORNER - NIGHT TWELVE

as Mike makes the corner in her wagon and the following wagon doesn't. It slides on the wet street and crashes into a lamppost, snapping the rear axle. The DRIVER flies off. The driverless horses continue down the street, pulling the wagon, slowing down.

58 ANGLE - MIKE

on top of the wagon, wind and rain in her face, looking back, seeing that they're getting away. She turns back...

Mike
Heyaaa!

Driving the horses harder, putting all the distance she can between them as they escape into the night.

FADE OUT.

END ACT TWO

ACT THREE

FADE IN:

59 EXT. HOTEL - DAY THIRTEEN

A PAPER BOY drops off a stack of papers to the DOORMAN. We see the headlines. "Fugitive Lovers. Dangerous Prisoner Escapes with Doctor's Assistance."

60 EXT. MURDER BAY - DAY THIRTEEN

We HEAR the sound of metal being hit with a cold chisel.

61 INT. SHACK - DAY THIRTEEN

Sully watches as a MAN works on his iron cuffs. He looks up and sees Mike at the door, listening to a WOMAN tell her something. She thanks her, then crosses back over to Sully.

Mike
She said Parker would meet us at the War Records Office at six o'clock.

The man breaks the last piece. Sully pulls the cuff off. He rubs his wrist.

Sully
Thank you.

The man nods, packs up his tools in a canvas bag and leaves. Mike moves to him, they embrace.

Sully
And thank you.

Sully kisses her.

62 EXT. MURDER BAY - DAY THIRTEEN

The man who cut off the cuffs walks by some shacks, carrying his bag. He turns a corner and walks right into a line of ARMY MEN, rifles out, just coming to start a search. One of the soldiers motions for him to hand over the bag. He does. The soldier finds the cuffs.

A YOUNG WOMAN watches this, then slips away and starts spreading the alarm. The soldiers begin searching.

Prod. 2244-0312 "Washington"/Part II" (Pink) 8/17/94 33.

63 Sully and Mike huddle next to a small open fire, trying to keep warm.

Sully
Grant stood up to 'em. That's why they want to kill him. His peace plan is the only thing keepin' 'em from declaring an all-out war on the Indians.

Mike
It's what General Sherman wants. He'd like to turn Custer loose again.

Sully
So instead they'll turn loose a bunch of bad agents. They'll get the Indians stirred up...

Mike
And the Army will have to come in to settle things.

We HEAR noises outside as the search comes this way. The door opens, the young woman pops her head in.

Young Woman

Soldiers comin'.

And she's gone again. Sully moves to the door, opens it a crack, looks out. He pulls back quickly.

64 EXT. SHACK - DAY THIRTEEN

One SOLDIER is already moving down the alley. No way for them to get out without him seeing them. The SOLDIERS search with a brutality. They rip and kick, and tear down what they please.

65 INT. SHACK - DAY THIRTEEN

as Sully closes the door. Mike looks up at him and he puts his finger to his lips, motions for her to come stand behind him beside the door. She does. They wait.

The soldier pushes open the door with his bayonet. As he steps into the room, Sully grabs the rifle, cold-cocks the man. Sully looks at the rifle. He won't use it. He sets it down. He takes Mike's hand.

**Sully
Don't stop runnin' 'til I tell you.**

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Blue) 8/16/94 34.

65 CONTINUED:

And he pushes open the door and they make a break for it.

66 EXT. MURDER BAY - DAY THIRTEEN

as Mike and Sully race down one of the alleys. They pass a crossroads of alleys and a SOLDIER spots them.

**Soldier
There they are!**

The soldiers give chase.

67 ANOTHER ALLEYWAY

as Mike and Sully dash along, looking for an out, but finding none. Fences on both sides. They turn another corner. We can HEAR the soldiers coming closer. Sully and Mike turn and run into a dead end.

68 ANGLE - SOLDIERS

almost at the corner, only a few steps away.

69 BACK TO MIKE AND SULLY

knowing they are trapped. Sully is about to turn to defend them when a board swings open on the fence.

Woman #1
(whispers)
In here! Hurry.

Mike looks at the woman. It's the one with a sick baby she treated earlier.

Woman #1
Hurry.

Mike moves quickly through the opening. Sully is right behind her. He pulls through, gets the board back in place, just as the first soldiers round the corner looking for them.

The soldiers don't see anything in the narrow dead-end alley. One soldier breaks off and moves down the alleyway just to be sure. He pokes on a few boards as he walks. And then he sees the loose one they climbed through.

The soldier leans down and pushes the board open with his hand, starts to look inside when a large angry DOG is suddenly at the opening, BARKING in the soldier's face.

(CONTINUED)

Prod. 2244-0312 "Washington"/Part II" (Pink) 8/17/94 35.

69 CONTINUED:

The startled soldier jumps back, falls down. The dog continues to BARK as the soldier picks himself up, runs back up the alleyway to join the other soldiers.

70 INT. FENCE - DAY THIRTEEN

Sully, Mike, the woman lean against the fence, listening. The dog keeps vigil at the board. The VOICES of the soldiers fade.

Sully
You took a great risk. Thank you.

Mike
Thank you.

Woman
You helped my baby. I get you whatever you need.

Mike looks at Sully's prison garment.

Mike
Do you think you could find us some clothes?

**CUT
TO:**

71 INT. TRAIN STATION - ST. LOUIS - NIGHT THIRTEEN

Matthew, Brian, Colleen sit on a bench, waiting for their train to be called.

V.O.
All aboard!

PASSENGERS move about, but the children remain seated.

Colleen
She just wasn't actin' like herself. I just know she's in trouble.

Brian
What kind of trouble?

Matthew

What kind of trouble does she usually get into?

They exchange a look. Colleen takes the letter from her purse.

Colleen

I'm gonna open this letter.

Brian

No. It's addressed to Miss Dorothy.

(CONTINUED)

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71 CONTINUED:

Matthew

What if there's somethin' in this letter we should know?

Colleen

What if Ma is in some kind of trouble and what's in this letter could save her life?

Brian

(half beat)

Open it.

Colleen does. She starts to read, "When you read this I shall be dead..."

She can't. She hands it to Matthew. He reads it.

Brian

What's it say?

Matthew

It just says somethin' about how she loves us all very much.

Matthew closes the letter, puts it in his pocket.

Matthew

Give me your tickets. I'm gonna trade 'em in. We're going back.

DISSOLVE TO:

72 EXT. WAR DEPARTMENT - NIGHT THIRTEEN

Dark, closed for the evening.

73 INT. WAR DEPARTMENT FILE ROOM - NIGHT THIRTEEN

Somewhere in the basement of the department. A couple of lamps burn on low. Sully, Parker, and Mike sit at a table, going through files of papers, looking for the copy of the orders. Mike and Sully wear a change of clothes.

Parker

There's a concert tonight at the White House. They'll have extra security. They'll search everyone. I think the President will be safe until we get there.

Mike

How can you be sure?

(CONTINUED)

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73 CONTINUED:

Parker

Because the Police patrol everything within a block. Nobody could get close enough to shoot him from the grounds.

Sully

What about from farther away?

Parker

The nearest building is the treasury, and you'd have to be an awfully good shot to hit anything from there.

Mike

Like a sniper?

Sully
Who just escaped from prison?

Mike
Bingo.

She holds up the orders.

Sully
June 20, 1863. Lieutenant Byron Sully is hereby ordered to report to...
(reads ahead)
It's signed, Colonel George Steward, Army of the Potomac.

Sully holds out his hand.

Sully
May I?

Mike hands them over. Sully looks at the paper that changed his life.

Parker
Somehow I don't think Senator Steward is going to win his re-election.

Mike
We better hurry.

They get up.

(CONTINUED)

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73 CONTINUED: (2)

Parker
Yes, we better. The President likes to sit by the window.

CUT TO:

74 EXT. WHITE HOUSE - NIGHT THIRTEEN

A carriage driven by Parker rolls up to the gate. A POLICEMAN steps up.

Parker stops the carriage just inside the gate.

Policeman #3
What's the name?

Parker
General Parker.

Parker gets down to face the policeman, but also block his view.

75 ANGLE - CARRIAGE

as the door opens on the other side, Mike and Sully slip out and ease through the gate into the bushes.

76 BACK TO SCENE

Policeman #3
Everybody's been looking for you.

Detective Simpson steps out from the guard shack.

Simpson
Yes, we have. One of the prison guards said the man who helped Lieutenant Sully escape looked a lot like you.

Parker
Very interesting, Detective, but if you'll excuse me, I'm here to see President Grant on most urgent business.

Simpson
I don't think we want to disturb him until after the concert.

Simpson pulls out his revolver, points it at Parker.

Simpson
You're under arrest.

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77 EXT. WHITE HOUSE GROUNDS - NIGHT THIRTEEN

Mike and Sully make their way from tree to tree, hanging in the shadows. Sully looks off at the treasury building.

Mike
It's over here.

She leads Sully to the door, opens it. They go inside.

78 INT. WHITE HOUSE - CORRIDOR - NIGHT THIRTEEN

The door to the President's office opens and Mike and Sully look out into the hallway, and seeing no one, they step out. We can HEAR music coming from down the hall. They start in that direction.

79 EXT. ROOF - TOP TREASURY BUILDING - NIGHT THIRTEEN

We see the hands on the scope, the bullet sliding into the chamber and clicking home. The rifle is lifted, the sight aimed.

Across the way, we see the windows of the White House wing.

80 INT. WHITE HOUSE - CONCERT ROOM - NIGHT THIRTEEN

A formal gathering of TWENTY PEOPLE, listening to a CHAMBER QUARTET. Grant is sitting by the window. He fingers an unlit cigar, anxious to smoke it. The quartet plays something allegro, heading for the climax.

81 INT. HALLWAY - NIGHT THIRTEEN

as Mike and Sully move along the hallway, barely avoiding a POLICEMAN who passes in front of them. They turn down the next hall and see the concert room not fifty feet ahead.

82 EXT. ROOF TOP - NIGHT THIRTEEN

as the SNIPER trains the rifle on the window where Grant sits.

83 INT. CONCERT ROOM - NIGHT THIRTEEN

The music reaches a crescendo. We see Steward look at his watch, back at the window.

84 THE SNIPER

has a shot. He starts to squeeze the trigger, but Grant suddenly leans out of his seat.

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85 INT. CONCERT ROOM - NIGHT THIRTEEN

as Grant picks up the unlit cigar he dropped. The music ends. The audience APPLAUDS. A standing ovation. Someone suddenly stands beside Grant.

86 THE SNIPER

has no shot. It's blocked.

87 INT. CONCERT ROOM - NIGHT THIRTEEN

Grant turns to the French doors, opens them, steps out to light his cigar.

88 ANGLE - SULLY

seeing Grant so perfectly exposed breaks into a broken field run. He's past the policemen at the door before they can stop him.

89 THE SNIPER

now has a perfect shot. He pulls the trigger.

90 INT. CONCERT ROOM - DAY THIRTEEN

Sully is nearly to Grant when he makes a desperate lunge.

Sully
No!

Sully grabs Grant by the shoulders and pulls him down as the bullet smashes the window.

91 LOW ANGLE - THE FLOOR

The room fills with **SCREAMS**, people diving for cover. Sully starts to slowly get up, looks over to see if Grant is alive.

He turns his head and sees a **POLICEMAN** with a billy club who cold-cocks him, Mike screams his name, taking us to **BLACK** as we --

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

92 EXT. WHITE HOUSE GROUNDS - NIGHT THIRTEEN

POLICE are everywhere.

93 INT. CONCERT ROOM - NIGHT THIRTEEN

CAMERA PANS TO a **BODY** on the floor. It's Sully. A **POLICEMAN** begins searching his pockets. Mike is held by another **POLICEMAN**. **POLICE** and **MILITARY MEN** stand about, in quiet, serious conversation.

CAMERA reveals Grant standing nearby, talking with Detective Simpson.

Simpson

We've searched the roof, found nothing. The sniper got away. We have General Parker under arrest.

Mike

President Grant, you've got to listen to me.

The policeman finds the copy of the orders in Sully's jacket.

Mike

No, don't take that.

(calling out)
Mr. President!

Mike struggles with the policeman. Sully starts to stir on the floor.

Mike
You've got to look at this paper. Please...

Detective Simpson takes the paper from the officer. He reads it.

Grant
What is it?

Detective Simpson
It's nothing.

Mike
I believe that Senator Steward and Detective Simpson are part of a conspiracy to kill you.

(CONTINUED)

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93 CONTINUED:

Steward
This woman is crazy. Get her out of here!

Simpson motions for the policemen to take Mike away. They help Sully to his feet. They start to take them away.

Mike
That paper has Senator Steward's name on it.

Sully
They're the ones tryin' to kill you. They killed Moses... You gotta believe us.

Steward
This man is an escaped felon and she is his accomplice. Why are we even listening to this preposterous insinuation?

Detective Simpson
He's right. Take them away.

And they start to.

Grant
Wait. Let me see the paper.

Detective Simpson
It's nothing.

Grant holds out his hand.

Grant
Let me see it.

Simpson gives it to him. Grant reads the order. He looks up.

Grant
I'd like everyone to find a place to wait. We're going to be here a while.

Grant turns to an OFFICER. He points to Mike and Sully.

Grant
Lock them up in my office. I'll call everyone back here when I'm ready. And bring Parker over. He might as well be here, too.

CUT TO:

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94 INT. GRANT'S OFFICE - NIGHT THIRTEEN

Mike and Sully, are ushered into the office by the officer. He goes out, shuts the door. Sully moves to her, they embrace. He kisses her.

Sully
You all right?

Mike
Yes. Are you?

Sully

Lucky I got a hard head.

Mike

Lucky I know a way out of here. There's a secret passage in that bureau.

She's half joking, but part of her still doesn't feel safe.

Sully

Michaela, This is all gonna be over in a couple of days.

Mike moves to the window, looks out at the lights.

Mike

I hope so. I've seen enough of Washington to last a while.

Sully comes up behind her, leans into her.

Sully

I told you politics was a dirty business.

Mike

You didn't tell me it was dangerous. At least the children are safe at home.

The door opens and the children are ushered inside by a POLICEMAN.

Policeman #4

These belong to you?

Brian

Ma.

Matthew

Sully.

The children embrace Sully.

(CONTINUED)

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94 CONTINUED:

Sully

What are you doin' here?

Colleen

They arrested us.

Mike

Maybe they'll put us all in the same cell.

Matthew

We went to the hotel, but you weren't there, so we came here.

Matthew takes the letter out, hands it to Mike.

Matthew

Here's your letter back.

Mike takes it. The envelope is open.

Mike

You didn't read this, did you?

Matthew

No.

Colleen

No.

Brian

I wanted to, but they wouldn't let me.

Mike

All it says is I love you all very much.

Mike holds onto them as we...

DISSOLVE TO:

95 INT. CONCERT ROOM - NIGHT THIRTEEN

Everyone assembled. Mike, Sully, Matthew, Brian, Colleen, Grant, Steward, Simpson, Parker, Julia, Jesse and Nellie, police.

Mike

Byron Sully is arrested, tried, convicted, sentenced to death. Senator Moses

**is poisoned. General Parker and I are attacked by gunmen, and he's wounded.
(MORE)**

(CONTINUED)

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95 CONTINUED:

Mike (CONT'D)

Detective Simpson says these events are not connected, but I tell you they are. They are all connected to Senator Steward.

Steward

Senator Moses had a heart attack. His own personal physician said so. You and General Parker committed a felony prison break. Parker was wounded by the soldiers, not by your nonexistent assassins.

Mike

My son overheard a threat being made on the life of the president. And Steward admits being in your office, Mr. President.

Simpson

That's hearsay from an eleven year old boy. And Steward left the office. Anyone could have come in after that.

Grant

(to Brian)

Do any of the men in this room sound like the men you heard that night?

Brian

I don't know.

Steward

Oh, for heavens sakes, this is about enough of this...

Brian

(points)

But he did have on boots like his.

Grant

Like Senator Steward?

Brian
Yes.

Steward
Half the members of Congress wear this boot. We all go to the same cobbler.

(CONTINUED)

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95 CONTINUED: (2)

Simpson
With all due respect, Mr. President, it's an insult to stand here and even consider these accusations. I'm resigning as of this moment.

Grant
Before you resign, Detective Simpson, I'd like you to do one last thing.

Simpson
What's that?

Grant
I'd like you to arrest the Senator.

Steward
You've got to be kidding?

Grant
No, sir, I'm not.

Simpson
You believe their story? Mr. President.

Grant
(beat)
What I do believe is this man, with a price on his head, took the risk to come back here and save my life. That counts for something.

(to a guard)

Take them away.

(to group)

And the rest of you go on home.

Simpson and Steward are taken away. Julia hugs her husband. Grant takes Sully's hand, shakes it.

Grant
Thank you, Mr. Sully. I owe you my life.

Sully
Couldn't of done it if Dr. Mike hadn't broken me out of prison.

(CONTINUED)

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95 CONTINUED: (3)

Grant
She did, didn't she. I'll see that you both receive a full pardon for all the charges against you.

Jesse whispers to Julia.

Julia
It's late. You might as well spend the night with us.

Brian
Can we, Ma?

Mike gives her a cool look.

Mike
No, we can't.

Julia
Please don't be angry that you were asked to move out, and now you're invited to return. Just allow me make amends and send for your things.

Mike
(beat; then)
All right.

Brian and Jesse give a cheer and run off. Nellie comes over to Matthew.

Nellie

Hey, handsome, want to get something to eat?

Matthew
Well, I uh...

Nellie
I thought you and Colleen might be hungry after your trip.

Matthew
That'd be great.

Nellie
I can tell you all about my new boyfriend.

Matthew nods, relieved, then takes Colleen's arm, and then he takes Nellie's. They head off for the kitchen.

(CONTINUED)

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95 CONTINUED: (4)

Julia
You look like you could use a long hot bath.

Mike
I could use two.

Julia and Mike exit.

Parker
Well, I don't know about you, but I could use a nightcap.

Grant
I suggest we retire to the billiard room. I'm feeling lucky. We could have a game, Mr. Sully, unless you're tired.

Sully
No, sir. I'm sorta awake now. Gettin' shot does that to me.

Grant nods. Parker smiles.

Parker
That it does.

Grant
Gentlemen, after you.

DISSOLVE TO:

96 EXT. WHITE HOUSE - DAY FOURTEEN

A carriage loaded with their luggage waits to take them away. Jesse, Nellie, Colleen and Brian say their good-byes to each other.

Mike
I want to thank you, Julia.

Julia
Please. I just... gave you a place to stay the night. You gave me my husband.

Grant
Where the hell is Parker?

Julia
Ulysses.

Grant looks around. He takes a paper from his pocket.

(CONTINUED)

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96 CONTINUED:

Grant
I was gonna do this all at the same time, but who knows when he's gonna get here.

He hands the paper to Sully.

Sully

What is it?

Grant
I'm making you an Indian agent in the Colorado Territory. Special appointment, signed by me. I'd like to have one man out there I can trust. You want the job?

Mike looks at Sully.

Sully
I'd like time to talk it over with my family.

Grant
You let me know.

Parker comes riding up on a horse, dismounts, pulls a small package off the saddle.

Grant
About time you got here.

Parker
I'm sorry I was delayed, but I was trying to confirm a rumor.

Parker hands the package to Grant. He leans in closer to Mike and Sully.

Parker
It seems that Senator Steward hanged himself this morning.

Mike
I guess there won't be an investigation.

Sully
No trail to follow. No loose ends.

Grant
Except for one.

Grant opens the box, holds up a new pair of epaulets, hands them to Sully.

(CONTINUED)

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96 CONTINUED: (2)

Grant
I believe you're entitled to these along with your honorable discharge from the Army. And this is yours too.

Grant takes a sword from Parker, hands it to Sully. Grant pulls to attention. Sully does, too. Grant salutes him. Sully returns the salute.

Grant
Well done.

Grant turns to the family. They AD LIB good-byes.

Everyone climbs into the carriage. Grant steps close to Brian and Mike.

Grant
And remember, don't you or your mother tell anyone about the secret passage.

Mike/Brian
We won't.

Grant
I don't want Congress to know it's there. I may need it someday.

97 ON THE CARRIAGE - MOVING

as it pulls away from the White House. They all wave as we...

**FADE
OUT.**

THE END

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