

The Operation

Written by Beth Sullivan

Directed by James Keach

Rev. Blue, March 25, 1993

Cast List

MICHAELA QUINN
BYRON SULLY
MATTHEW COOPER
COLLEEN COOPER
BRIAN COOPER
LOREN BRAY
JAKE SLICKER
REVEREND JOHNSON
OLIVE DAVIS
HORACE
HANK
ROBERT E
MYRA
GRACE
MRS. CATHCART

ANIMALS
WOLF

TOWNSFOLK

Set List

INTERIORS: SALOON
CLINIC
Upstairs Hallway
Recovery Room

**TELEGRAPH OFFICE
GENERAL STORE**

**EXTERIORS: HOMESTEAD
CLINIC
TELEGRAPH OFFICE
GENERAL STORE
SCHOOL HOUSE
ROAD
CHURCH MEADOW
WOODS
BARBERSHOP
LIVERY**

TEASER

FADE IN:

1 EXT. WOODS - DAY - ONE

Brian follows Sully along a narrow footpath through the brush. He pauses to indicate a broken branch with a tuft of hair on it. He looks to Brian.

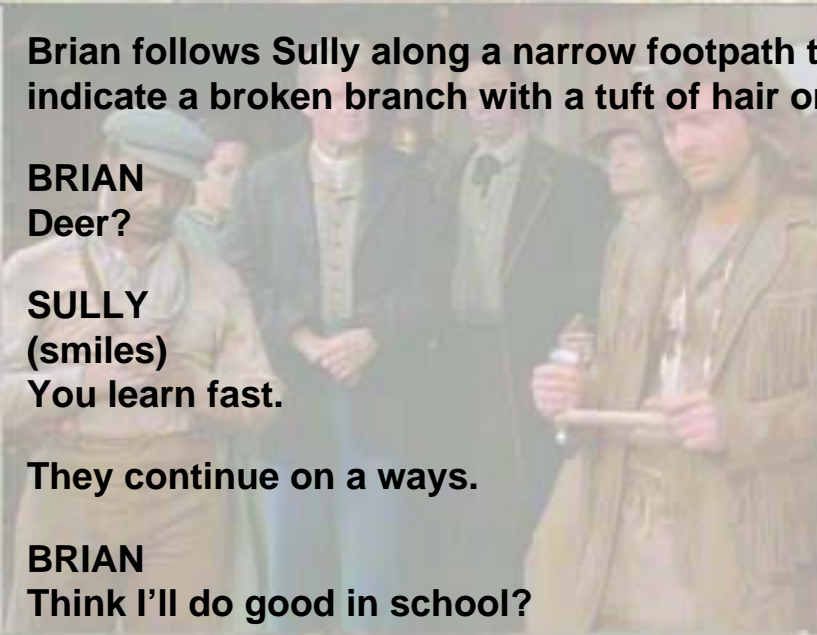
**BRIAN
Deer?**

**SULLY
(smiles)
You learn fast.**

They continue on a ways.

**BRIAN
Think I'll do good in school?**

**SULLY
Sure, you will.**



BRIAN

In church, the Reverend said it s time to build the new schoolhouse.

SULLY

Makes sense. Spring rains are over.

BRIAN

You gonna help?

SULLY

Don't think so.

A beat.

BRIAN

Bet I know why.

A curious glance from Sully.

BRIAN

(continuing)

The Cheyenne got no need for book learnin'.

SULLY

Who told you that?

BRIAN

You did.

(CONTINUED)

1 CONTINUED:

SULLY

Oh ... Well, what I meant was they have a different way of teachin', that' s all. They talk it -- mostly in stories ... But book learnin' s just as important. Look at Dr. Mike. She wouldn't be able to do her medicine without it ... Books are real important, Brian, don't you forget that.

BRIAN

Then why aren' t you gonna help build the school?

Uncomfortable, Sully avoids an answer by stopping to point to some animal tracks. Brian looks.

BRIAN
Bear?

SULLY
Mountain lion.

BRIAN
(continuing)
You know everything.

SULLY
No, I'm short on book learnin'. But don't you be. You go to school and ...

Brian interrupts, spotting something in the sky.

BRIAN
Look, Sully! A hawk!

SULLY
(looks)
No ... an eagle. The Cheyenne believe they're sacred.

2 SULLY'S AND BRIAN'S POV / EAGLE (STOCK SHOT)

as it drifts the thermals.

3 EXT. WOODS - DAY - ONE

BRIAN
How come?

(CONTINUED)

3 CONTINUED:

SULLY
Eagles are supposed to hold great wisdom.

He starts walking again, as Brian lingers behind, still staring up at the mythical bird, gliding the air currents...

4 ANGLE ON SULLY

SULLY
(continuing)

There was once a Cheyenne boy born so wise they named him Soars Like Eagle. As he grew older, he grew even wiser, until one day the great birds themselves adopted him. They swept him up from the earth, taught him to fly, to sail forever with the enlightened ones...

Brian's voice calls out.

BRIAN (O.S.)
Hey, Sully, look at me!

Sully stops and looks back.

5 SULLY'S POV / BRIAN

climbing high into the tree.

BRIAN
This is fun!

Brian climbs a branch higher.

BRIAN
(continuing)
I jumped off the hayloft once. It was just like flyin'.

6 EXT. WOODS - DAY - ONE

Sully starts back.

SULLY
Brian, get down.

But the boy spreads his arms like an eagle's wings.

BRIAN

Catch me, Sully!

(CONTINUED)

6 CONTINUED:

SULLY

Brian, no!

Sully starts running toward the tree. Brian jumps, and for a glorious instant, he is flying...

Sully strains to make it in time to catch him, but gravity's inexorable pull wins the race. The boy plummets to the ground with a sickening thud.

Sully reaches him, stricken at the sight of his unconscious form. He puts his head to Brian's chest, then reassured that he's alive, gently lifts him and heads for help...

FADE OUT.

END TEASER

ACT ONE

FADE IN:

7 INT.CLINIC - DAY - ONE

Brian lies on the examining table, surrounded by Dr. Mike, Sully, Colleen and Matthew. Brian is smudged, ruffled and a little woozy, but conscious, as Mike examines him, moving his limbs carefully, checking for broken bones. She does her best to conceal her own anxiety over his condition.

MIKE
(to Brian)
Sweetheart, be sure to tell me if anything hurts.

BRIAN
Nothin', Ma.

MIKE
(to Sully)
How long was it before he regained consciousness?

SULLY
(still shaken)
Uh, about an hour or so ... He came to just the other side of the creek.
She's worked her way up to Brian's head.

MIKE
(to Sully)
Did you see what part of his head hit the ground?

SULLY
It happened so fast ... Then it all seemed to slow down and it was like it wasn't really happening...

Looks pass between Mike and Colleen and Matthew.

MIKE
Sully, I realize you're upset...

SULLY
(defensive)
I'm all right, it's Brian we gotta worry about.

(CONTINUED)

7 CONTINUED:

MIKE
Exactly ... so I need you to try to remember how he landed--what part of his

head did he hit?

SULLY

I don't have to "try". I can remember.

(picturing it in his mind)

The side ... He was lying on his left side ... and his head was pushed into the ground.

MIKE

Was it twisted?

SULLY

No ... He just looked like he was asleep.

Brian looks between them, then moves to sit up.

BRIAN

I'm all right, Ma, honest.

They all reach to push him back down.

MIKE

Hold on, there...

(forcing a smile)

I just want to poke around that silly head of yours, before you go flying out of any more trees, young man.

He nods, and Mike palpates his skull, lingering on the back of his head.

MIKE

(continuing)

I can't feel any lumps or bumps...

BRIAN

Told ya.

Mike looks into his eyes with her ophthalmoscope, satisfied.

BRIAN

(continuing)

I shouldn't have climbed up that extra branch.

He sits up, and this time no one stops him. He's regained his equilibrium and looks fine.

(CONTINUED)

7 CONTINUED: (2)

MIKE

You shouldn't have climbed up that tree at all.

She can't help glancing at Sully, who already feels bad enough.

SULLY

Dr. Mike's right. No more stories.

BRIAN

Aw...

SULLY

Pretty soon you can go to school and do your learnin' from books.

Brian turns, legs dangling over the edge of the table, about to jump down.

MIKE

(continuing)

Wait a minute ... One more thing.

She takes out her reflex hammer and taps his knees. His reflexes are normal. He takes it from her and shows it to Sully.

BRIAN

Ma's got a tomahawk, too, Sully.

Sully manages a smile and a nod for him, but then turns to Mike.

SULLY

So, he's all right?

MIKE

Apparently, he's fine.

SULLY

Good.

He gives Brian a quick pat on the shoulder and walks out.

BRIAN
Hey, wait, Sully...

But Sully closes the door behind him.

BRIAN
(to Mike)
Is Sully mad?

(CONTINUED)

7 CONTINUED: (3)

MIKE
(a beat)
Only at himself.

Off their looks...

DISSOLVE TO:

8 EXT. CHURCH - DAY - TWO

The parishioners exit the church, as Loren, Jake and a few others hang around at the base of the steps, waiting for the Reverend to finish his good-byes. Mike and the children are the last ones out. They linger as...

LOREN
Come on, then, let's go.

BRIAN
I think it oughta be over there.

He points to a knoll at the end of the meadow.

LOREN
Nobody asked your opinion.

REVEREND
That would be a good spot...

Brian smiles up at Mike, who nods her approval.

JAKE
What about over there?

He indicates an area on the opposite side of the meadow from where they're standing. The Reverend tries to be tactful.

REVEREND
That's a lovely place, but it might interfere with some of our social events...
(looking back at the knoll)
Why don't we just take a look...

He starts off in that direction. As the group follows him across the meadow, past picnickers and children playing ...

REVEREND
First we'll need someone to design the schoolhouse, draw up some plans...

(CONTINUED)

8 CONTINUED:

LOREN
What about that fella from Denver who did the church for us?

He looks back at the church.

LOREN
(continuing)
It's a good church.

Others glance back, nodding, agreeing.

REVEREND
It certainly is. It oughta be. He was a real architect.

LOREN
There, that settles it.

REVEREND
Loren, we can't afford a real architect for the schoolhouse.

LOREN

Why not? We raised five hundred and fifty dollars. I'd say that should pay for a heck of a schoolhouse.

REVEREND

But that money's not just for the building. It has to pay for the teacher, the desks, the books...

9 ANOTHER ANGLE

BRIAN

(to Loren)

Books are real important.

LOREN

(snaps)

I know that!

Brian tugs Mike's sleeve. She leans down. He whispers.

BRIAN

Sully said so.

Mike smiles, then he runs off to play.

REVEREND

So ... Who'd like to volunteer to be Foreman?

(CONTINUED)

9 CONTINUED:

JAKE

I will.

LOREN

Me, too ...

REVEREND

(continuing)

Jake, Loren ...

10 ANOTHER ANGLE

Matthew speaks up, to Mike's surprise.

MATTHEW
Reverend?

REVEREND
(continuing)
Matthew? ...

MATTHEW
What about Robert E.?

A silence falls over the group. Mike and Matthew exchange a look.

REVEREND
Well, now, Matthew, we probably shouldn't volunteer others without knowing their feelings on the matter...

MATTHEW
(interrupts)
I know he'd want to. Just ask him later.

LOREN
We're decidin' this now, not later.

MATTHEW
But Robert E. knows more about buildin' things than anybody in town...

JAKE
Now, hold on. I helped my pa build his first shop in Pittsburgh.

LOREN
I built that storage shed behind my store.

(CONTINUED)

10 CONTINUED:

Olive gives him a look and under her breath...

OLIVE
And it leaks like a sieve.

10A ANOTHER ANGLE

They arrive at the knoll, look about, stare out at the meadow...

REVEREND
Fine, then. Loren and Jake will team up on this.

This isn't what either Loren or Jake had in mind, and Matthew looks disillusioned. Mike reacts not only to his defeat, but to how it came about.

MIKE
Reverend?...

REVEREND
Yes, Dr. Mike?

MIRE
With all due respect to Loren and Jake ... Why is Robert E. being disregarded?

REVEREND
(uncomfortable)
It's like I said, Robert E. isn't here to...

MIKE
(interrupts)
That's my point. Why isn't he here? I know he's a religious man.

JAKE
They have their own church.

OLIVE
On the east end of town.

MIKE
I've never seen any other church.

REVEREND

Well ... It's not exactly a church, it's more of a meeting hall.

(CONTINUED)

10 CONTINUED: (2)

MIKE
(thinks)
Are you referring to that shack up past the feed and grain?

REVEREND
I wouldn't call it a shack...

MIKE
I would.

OLIVE
They prefer it that way.

MIKE
"They?"

JAKE
Now, just a minute ... We were all unionists.

LOREN & OLIVE
That's right.

MIKE
Fine. Then we're all abolitionists. So I'm sure you'll agree that our church's door should be open to everyone.

She looks around. Eyes avert. None of them would go that far. The Reverend surveys the surroundings, turning as he does.

REVEREND
Yes, this is the perfect place for the new school house.

But Mike doesn't want to let him off the hook. She goes up to him, facing away from the meadow.

MIKE

Reverend?...

But suddenly he spots something behind her ... Brian, playing ball. He misses an easy catch, goes after the rolling ball and stumbles, falling right across someone's picnic blanket. SOUNDS of STARTLED YELLING and CLANKING DISHES.

REVEREND

Brian!

Mike whirls around, alarmed. Both run toward him. The others react and follow.

11 OMITTED

12 EXT. MEADOW - DAY - TWO

Mike and the Reverend arrive, as Matthew and Colleen are helping Brian up.

BRIAN
I'm sorry, Ma.

Mike takes him in her arms.

MIKE
Are you all right?

He nods, but looks upset over the damage he's done. Colleen is busy helping a woman clean up the mess. Her husband stands aside, glaring, his Sunday shirt and suit splattered with cherry pie.

MATTHEW
(to Mike)
It was just an accident.

Mike nods, then to the woman.

MIKE
Mrs. Cathcart, isn't it?

MRS. CATHCART
(curt)
That's right.



MIKE
We're very sorry for the inconvenience, and I insist on paying for any damage.

The woman nods. Colleen hands her the last of her dishes, then stands next to Mike and Brian.

MIKE
If you'll just let me know how much...

MRS. CATHCART
(dismissive)
I'll let you know.

Mike lifts Brian and leads Matthew and Colleen away, as she notices...

13 MIKE'S POV / ROBERT E. AND GRACE

... approach from town. He pulls her cart of pies and cookies for sale. As they cross the bridge, Robert E. spots Mike and the children and nudges Grace. They both wave. Mike waves back. Matthew and Colleen hurry ahead toward them, but Mike maintains her pace, carrying Brian, who leans his head on her shoulder. She watches as people gather, then glances up at the church thoughtfully...

DISSOLVE TO:

13A EXT. ROAD DAY - THREE

Mike's wagon appears over the crest of the road, as Jake heads across the meadow toward town in the background...

BRIAN
Look! They're buildin' the school!

He climbs up behind Mike.

BRIAN
(continuing)

How long before it's done, Ma?

MATTHEW

With those blockheads...

MIKE

Matthew...

(to Brian)

It may take a while.

14 OMITTED

15 EXT. MEADOW - DAY - THREE

Loren and Jake and a few male onlookers are gathered at a site on the opposite side of the meadow from the church. A couple of barrels sits with a plank of board across them. On this makeshift table is a large piece of paper with a drawing on it. Jake and Loren bend over it, while the other men observe.

JAKE

You made it too wide. Looks like a square box.

LOREN

That's 'cause it is a square box. That's what buildin's are, case you ain't noticed.

(CONTINUED)

15 CONTINUED:


JAKE

The church ain't a square box, and this is gonna be sittin' right across from it.

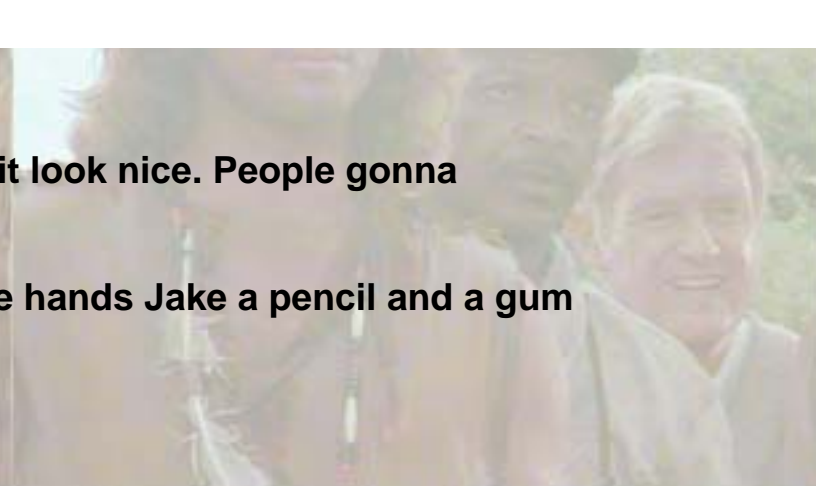
LOREN

Then maybe you'd like to chip in extra for that architect, and It'll just get on back to the store.

He starts to walk away.

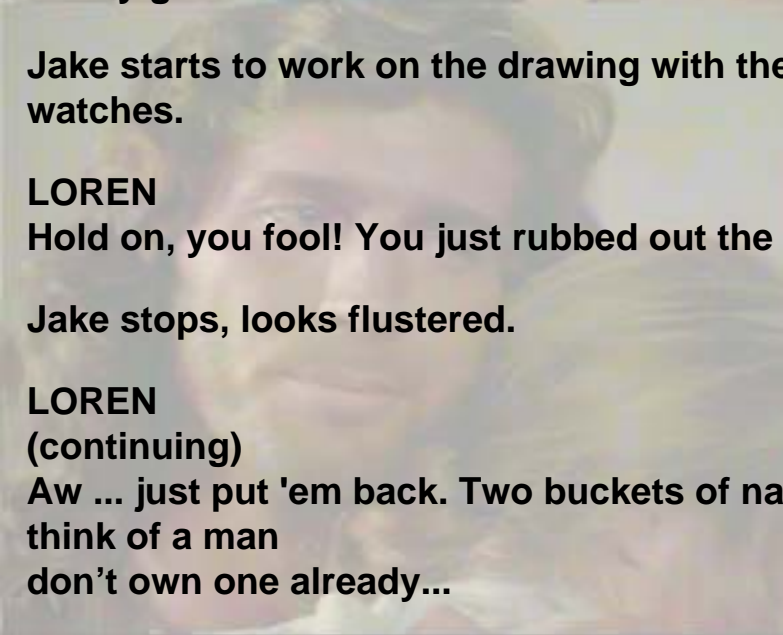


JAKE
I'm just sayin', we could at least try to make it look nice. People gonna blame us if it don't.



Loren stops and comes back to the plans. He hands Jake a pencil and a gum eraser.

LOREN
Be my guest.



Jake starts to work on the drawing with the pencil and eraser. Loren watches.

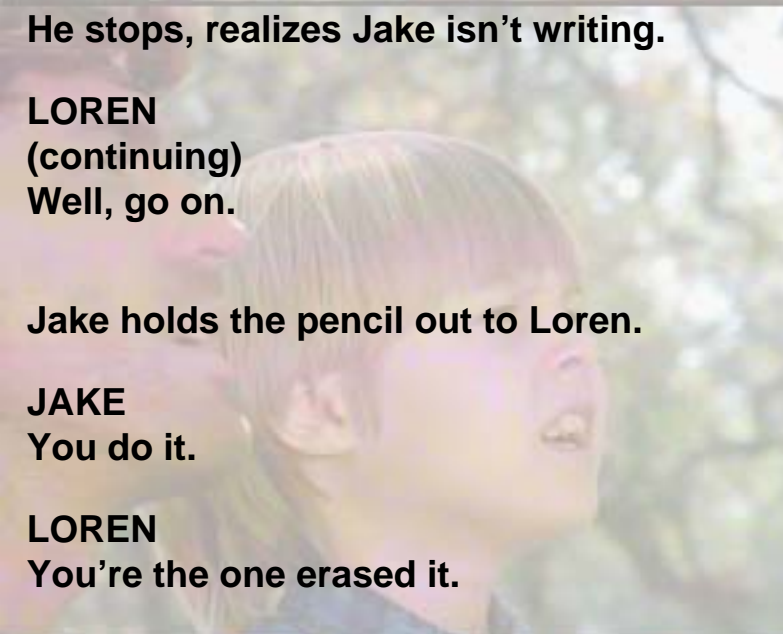
LOREN
Hold on, you fool! You just rubbed out the instructions!

Jake stops, looks flustered.



LOREN
(continuing)
Aw ... just put 'em back. Two buckets of nails, some hammers, though I can't think of a man don't own one already...

He stops, realizes Jake isn't writing.



LOREN
(continuing)
Well, go on.

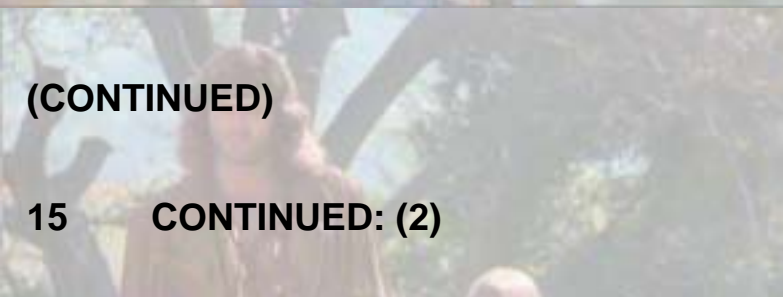
Jake holds the pencil out to Loren.

JAKE
You do it.

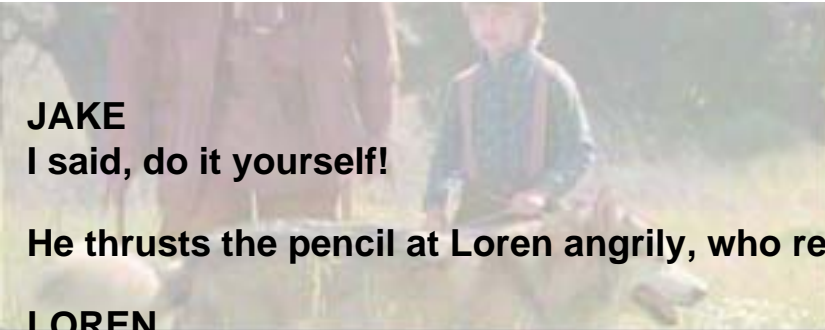
LOREN
You're the one erased it.



(CONTINUED)

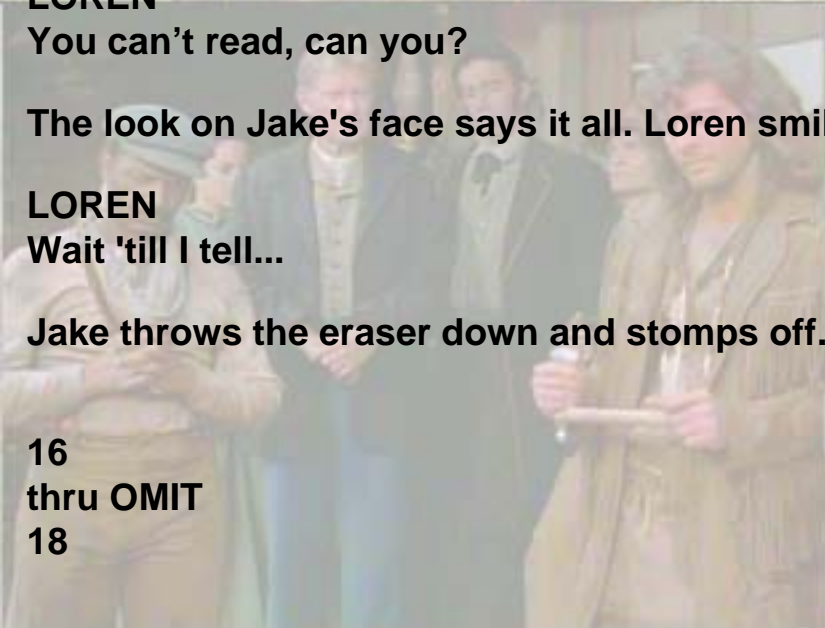


15 CONTINUED: (2)



JAKE
I said, do it yourself!

He thrusts the pencil at Loren angrily, who realizes...



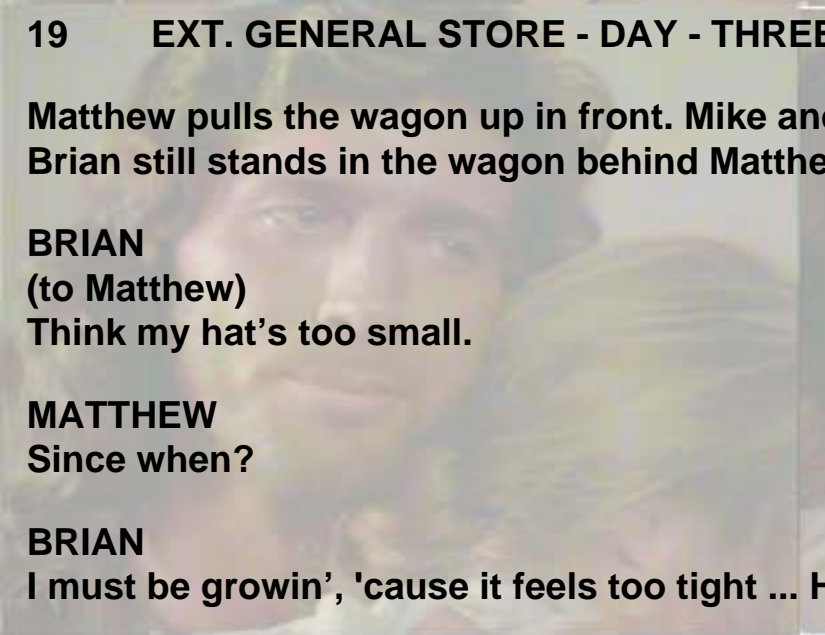
LOREN
You can't read, can you?

The look on Jake's face says it all. Loren smiles.

LOREN
Wait 'till I tell...

Jake throws the eraser down and stomps off.

16
thru OMIT
18



19 EXT. GENERAL STORE - DAY - THREE

Matthew pulls the wagon up in front. Mike and Colleen start into the store. Brian still stands in the wagon behind Matthew.




BRIAN
(to Matthew)
Think my hat's too small.

MATTHEW
Since when?

BRIAN
I must be growin', 'cause it feels too tight ... Hurts my head.

Matthew gestures to Mike, who's now paused in the doorway.



MATTHEW
Tell Dr. Mike and maybe she'll buy you a new one.

BRIAN
Naw.

He hops from the wagon and heads down the street.

MIKE

Brian? Where are you going?

BRIAN

(over his shoulder)

To help Mr. Bray build the school.

19 CONTINUED:

MATTHEW

Sully sure lit a fire under him 'bout this school thing.

Matthew pulls away in the wagon.

MATTHEW

(continuing)

Gotta get out to Miss Olive's. See you 'fore sundown.

Mike waves, glances after Brian a beat, then she and Colleen go into the store.

20 INT. SALOON - DAY - THREE

Jake's at the bar, fortifying his ego with a shot of whiskey. Hank's ever-ready to commiserate. Myra's there, too.

HANK

Who cares who he tells? Hell, I can't read either.

Jake reacts to this.

MYRA

(tentative)

Me either. But it might be nice to know how if...

HANK

(cuts her off)

Hasn't hurt us none, has it?

JAKE

We own our own businesses, same as him.



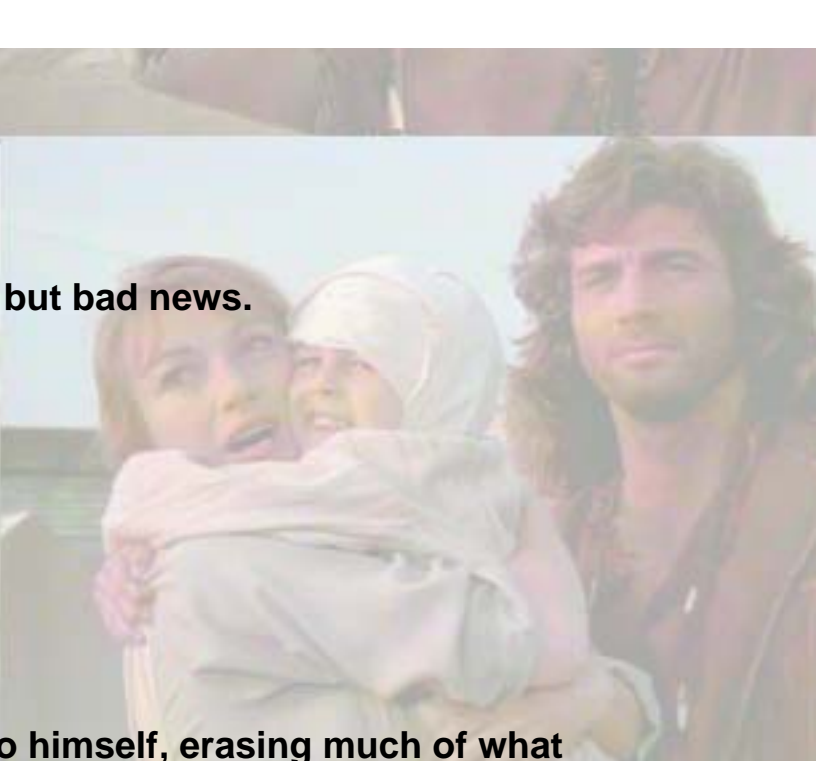
HANK
That's right.

JAKE
'Sides... who wants to read anyway? Nothin' but bad news.

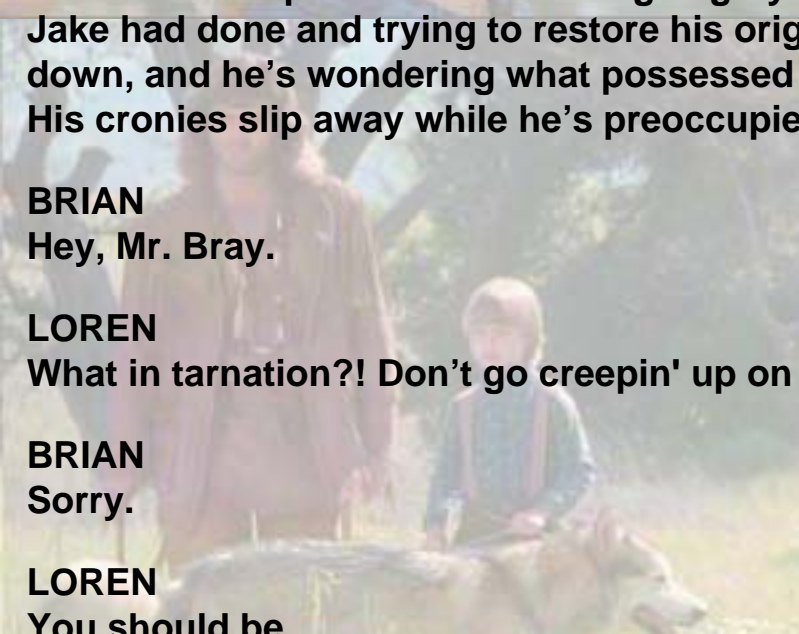
HANK
That's for sure.

He pours them another.

21 EXT. MEADOW - DAY - THREE



Brian comes up. Loren is muttering angrily to himself, erasing much of what Jake had done and trying to restore his original drawing. The sun beats down, and he's wondering what possessed him to volunteer in the first place. His cronies slip away while he's preoccupied. Brian's voice make's him jump.

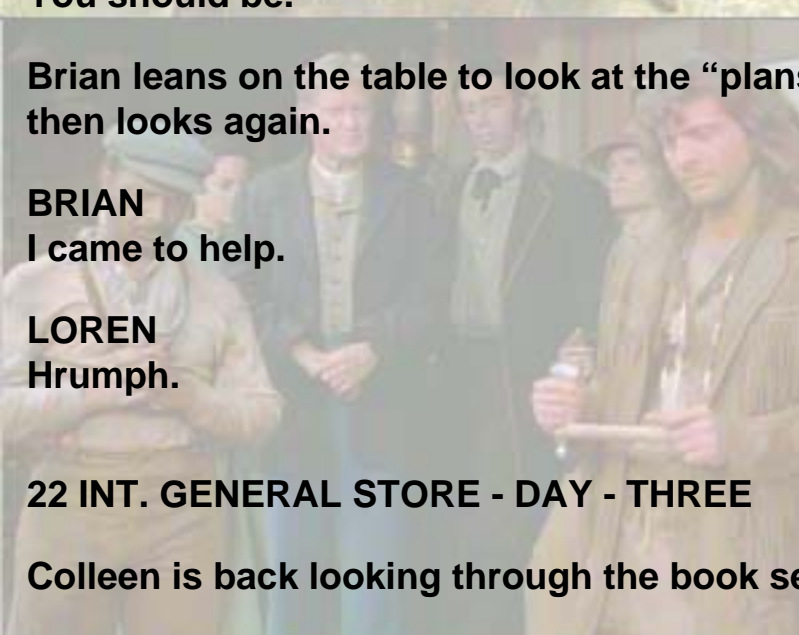


BRIAN
Hey, Mr. Bray.

LOREN
What in tarnation?! Don't go creepin' up on a body like that!

BRIAN
Sorry.

LOREN
You should be.




Brian leans on the table to look at the "plans". He squints, rubs his eyes, then looks again.

BRIAN
I came to help.

LOREN
Hrumph.

22 INT. GENERAL STORE - DAY - THREE



Colleen is back looking through the book section, while Mike is in the

notions area up front with Olive, who pulls out a bolt of white cotton muslin.

OLIVE
How much you need?

MIKE
(eyes it)
All of it.

OLIVE
(surprised)
The whole thing?

MIKE
At the rate we lose bandages... People just seem to forget to return them.

OLIVE
Probably end up rags. You oughta work it into your fee.

(CONTINUED)

22 CONTINUED:

MIKE
(muses)
My fee ... You know, I still haven't quite figured out what that is.
(shrugs)
People give what they can afford, and somehow it all seems to work out.

OLIVE
(good-natured)
You're too soft-hearted. I know doctorin's different than ranchin', but still you gotta learn to be a tougher business woman.

Mike nods, as Olive wraps up the muslin.

MIKE
Olive... how's Matthew doing?

OLIVE

(a beat)

He's a hard worker ... and he knows how to handle people as well as he does cattle.

She hands the fabric package to Mike, then gently...

OLIVE

(continuing)

He'll make a fine rancher, if that's what he wants.

Mike nods.

MIKE

I'm glad he's doing a good job.

OLIVE

You can be proud of him.

MIKE

(smiles)

I am.

23 EXT. MEADOW - DAY - THREE

Loren is still wrestling with the drawing. Brian stares at the paper with an odd expression.

LOREN

Hand me that eraser.

(CONTINUED)

23 CONTINUED:

Brian turns his head first this way, then that, his expression a mix of confusion and fear.

LOREN

(continued)

You deaf, boy?

Loren looks at Brian, sees that something's wrong.

BRIAN
Mr. Bray?... Where are you, Mr. Bray?

Loren is standing right across from him. He reaches out and runs his hand in front of the boys eyes ... unseeing eyes.

BRIAN
Mr. Bray?!

Loren hurries around to him...

LOREN
I'm right here.

... and takes him in his arms. He runs for town...

24 EXT. MAIN STREET - DAY - THREE

Mike and Colleen are crossing from the general store to the clinic, as Loren comes running across the bridge, carrying Brian, yelling...

LOREN
Dr. Mike! ... Dr. Mike!

She drops her packages at the sight of him and starts running toward him. His yelling draws everyone--Horace, Hank and Jake, Myra, Grace, Olive, Robert E.--as they meet in front of the telegraph office. The Reverend comes running from the church, close behind.

MIKE
(to Loren)
What happened?

Loren's so out of breath from the effort that he must struggle to get the words out.

LOREN
Nothin' ... All of a sudden, he just...

MIKE
Brian?

(CONTINUED)

24 CONTINUED:

He looks around, trying to place her voice.

BRIAN
Ma?!

The Reverend runs up.

REVEREND
What's wrong?

LOREN
(to the Reverend)
He's blind!

Mike takes Brian, looks at his eyes, realizing in horror that it's true.

Brian
Ma?

MIKE
I've got you, Brian.

She clutches him to her...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

25 EXT. CLINIC - DAY - THREE

The townsfolk crowd the porch of the clinic, sitting on the bench, the steps, the boardwalk. Some stand, like Jake and Olive. All wait anxiously. Loren paces up and down, still trying to take it in.

LOREN

One minute he was fine. The next minute, blind.

(shakes his head)

Never saw anything like it.

Murmurs, nods--upset and confusion.

26 INT. CLINIC - DAY - THREE

Brian lies on the examining table again. Colleen looks on as Mike examines his eyes, ophthalmoscope in one hand, a candle in the other. She moves the latter slowly from side to side, across what should be his full line of vision.

MIKE

Tell me when you see the flame.

But his eyes stare ahead blankly. Nothing. Colleen looks to Mike, frightened, but Mike has no encouragement to offer. She blows out the candle.

BRIAN

I don't see it yet, ma.

MIKE

That's alright, sweetheart.

BRIAN

It's all dark. Is it nighttime?

A beat. Mike and Colleen look at each other, the sunlight streaming into the room, then...

MIKE

Yes, it's nighttime ... You just close your eyes and rest.

She slips off his shoes, as Colleen covers him with a light quilt. Brian gives himself over, closing his eyes...

BRIAN

Maybe my head'll stop hurtin'.

(CONTINUED)

26 CONTINUED:

Mike tries to keep the alarm out of her voice, as she strokes his hair. She nods to Colleen toward a bottle of powder. Colleen takes the cue and quickly mixes some into a cup of water.

MIKE
Where does it hurt?

BRIAN
All over.

COLLEEN
Shouldn't we give him some laudanum?

MIKE
(aside to her)
Not in neurological cases, I'm afraid.

She strokes his hair again, as Colleen holds his hand...

27 EXT. PORCH - DAY - THREE

Mike exits to find the crowd waiting. Everyone jumps to their feet, looking at her expectantly for an explanation.

MIKE
I think it's what's called a sub cranial haemorrhage ... like a bruise, but on the inside of his head.

JAKE
What's that got to do with his eyes?

MIKE
I'm not exactly sure, but if the blood collects, it applies pressure ... It

**must be affecting
his vision.**

LOREN
So what can you do?

MIKE
(frustrated)
**I'm afraid I don't know very much about the brain. I mean, no one does,
really. There're a few specialists...**
(realizing, turns to Horace)
Horace, I need to send a telegram to Boston immediately.

(CONTINUED)

27 CONTINUED:

HORACE
You bet.

**He leads the way next door. She follows, with the others trailing right
after her into...**

28 INT. TELEGRAPH OFFICE - DAY - THREE

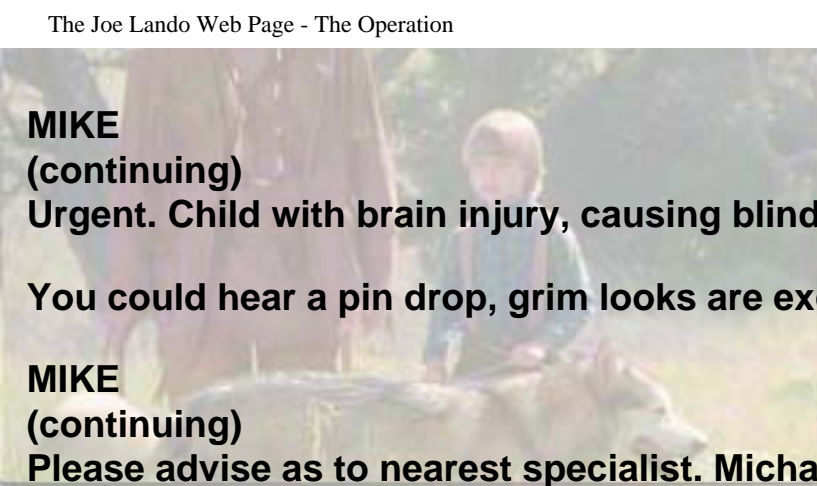
**... where Horace goes right to his telegraph key, bypassing a written
version. Loren and the others crowd in around her, as many will fit, the
others peering in the door and window.**

MIKE
It's to Dr. Michael Mackay. He was a colleague of my father's.

HORACE
(tapping out)
Doctor Michael Mackay...


MIKE
Massachusetts General Hospital, Boston, Massachusetts.

Horace taps the key as fast as he can, then looks up.




MIKE
(continuing)
Urgent. Child with brain injury, causing blindness. Condition critical.

You could hear a pin drop, grim looks are exchanged.



MIKE
(continuing)
Please advise as to nearest specialist. Michaela Quinn, M.D.



She turns facing the crowd for a moment, then moves through them wordlessly.
Horace calls after her...

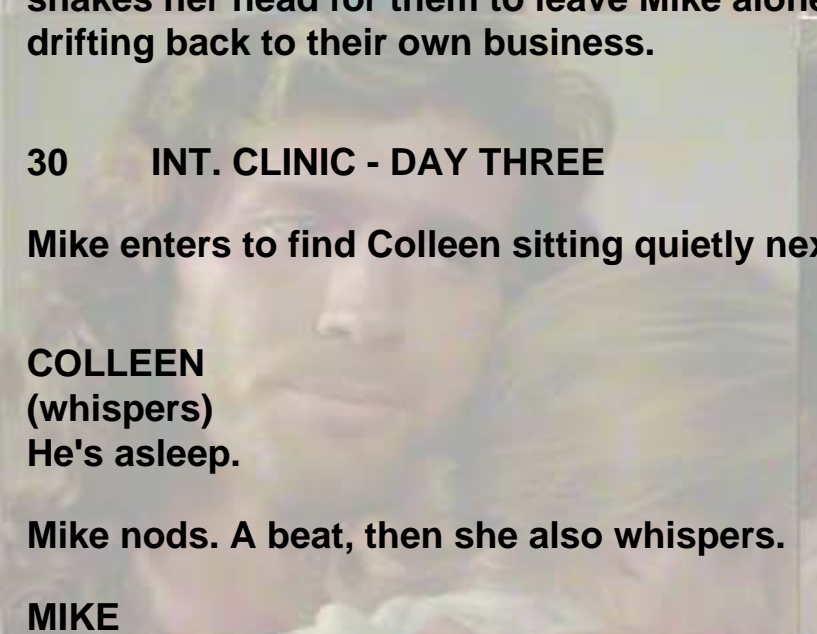
HORACE
I put the return address.

... but she's already out the door...



29 EXT. TELEGRAPH OFFICE - DAY - THREE

... and heading toward the clinic. She's fighting back tears. Some start to follow her again, including Loren, but Olive steps in front of them. She shakes her head for them to leave Mike alone. They all obey, reluctantly drifting back to their own business.

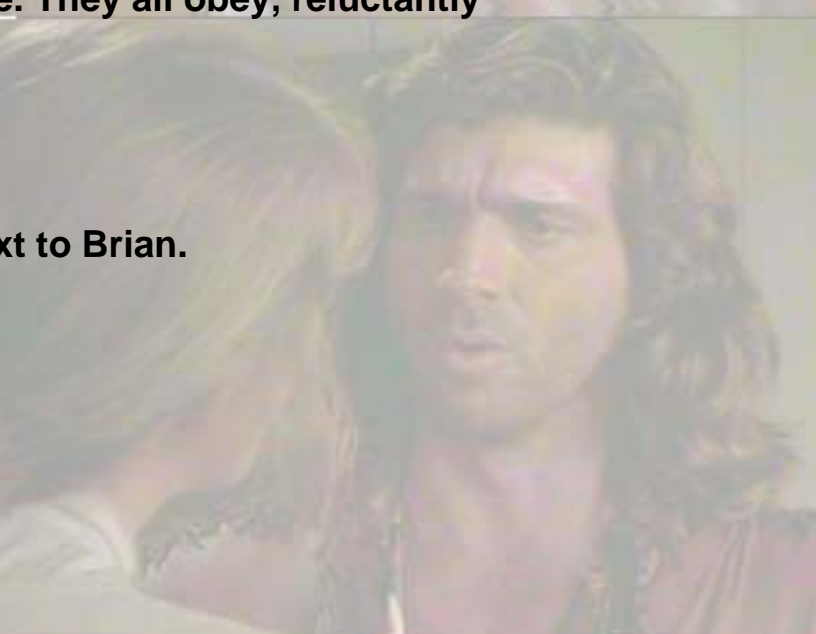


30 INT. CLINIC - DAY THREE

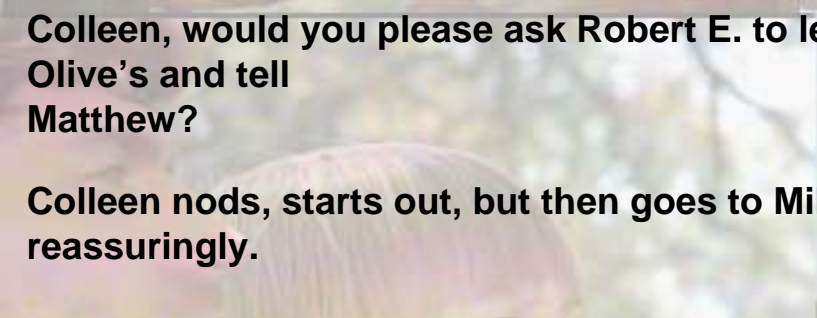
Mike enters to find Colleen sitting quietly next to Brian.

COLLEEN
(whispers)
He's asleep.

Mike nods. A beat, then she also whispers.



MIKE
Colleen, would you please ask Robert E. to lend you a horse and ride out to Olive's and tell Matthew?



Colleen nods, starts out, but then goes to Mike for a hug. Mike holds her reassuringly.

MIKE

It'll be all right.

Colleen looks up at her, wanting to believe. Mike manages to hold her gaze, until she breaks away and leaves on her task. The moment the door closes and she's finally alone, the tears spill over. She watches Brian sleeping, and the tears turn to sobs...

DISSOLVE TO:

31 EXT. LIVERY - DAY - THREE

Colleen rides up, alongside Matthew in the wagon. Robert E. stops his work and joins them.

MATTHEW

Is Brian all right?

ROBERT E.

(shrugs)

Dr. Mike hasn't come out since Colleen rode out to get you.

Matthew and Colleen don't know how to take this, but then neither does Robert E, as he worriedly watches them dismount and head for the clinic.

32 INT. RECOVERY ROOM - DAY - THREE

Mike has moved Brian here, where he'll be more comfortable. Her eyes red and puffy, she keeps vigil at his side, when the kids enter. Brian stirs at the sound. Mike puts her finger to her lips to shush them, but it's too late.

BRIAN

Sully?...

(CONTINUED)

32 CONTINUED:

MIKE
No, Brian, it's me ... and Colleen and Matthew.

BRIAN
I can't see you, ma, put on a lamp.

A beat.

BRIAN
(continuing)
Please.

Another beat. Mike can't avoid this any longer. She takes both of his hands in hers.

MIKE
Brian, there's no need for a lamp...

BRIAN
But I can't...

She interrupts, finishing the sentence for him.

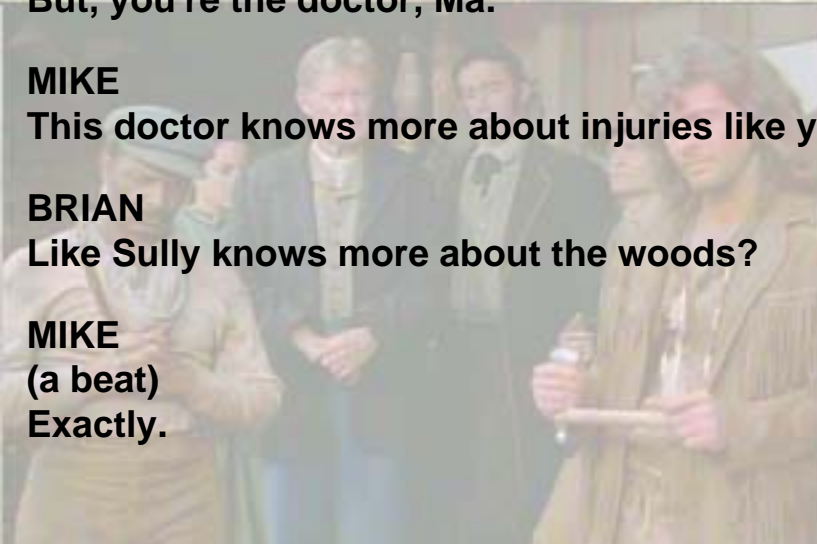
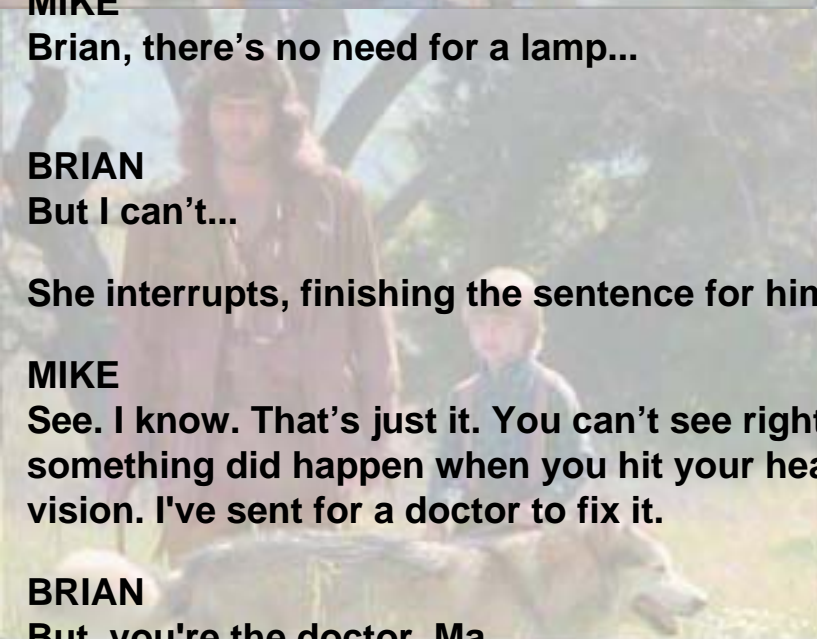
MIKE
See. I know. That's just it. You can't see right now ... Brian, it turns out something did happen when you hit your head. Something that's blocking your vision. I've sent for a doctor to fix it.

BRIAN
But, you're the doctor, Ma.

MIKE
This doctor knows more about injuries like yours.

BRIAN
Like Sully knows more about the woods?

MIKE
(a beat)
Exactly.



BRIAN

I dreamed me and Sully were flying and we could see everything, even Boston.
I waved to grandma. She waved back.

(CONTINUED)

32 CONTINUED: (2)

MIKE

Did she?

BRIAN

Yeah... I wanna tell Sully. Where is he?

Mike looks at Matthew.

MIKE

That's a good question ... Matthew was just going to get him for you.

MATTHEW

Yeah, I was just goin'.

He gives Brian a pat on the shoulder, but from the look on Mike's face, he changes that to a quick, but fierce, hug, then takes off.

DISSOLVE TO:

33 EXT. GENERAL STORE - DAY - THREE

Olive comes out the front door, putting on her shawl. Loren is sweeping, closing up for the day.

OLIVE


I'm goin' over to pay little Brian a visit.

No reply.


OLIVE

(continued)


Loren?

A group of people, including Loren, are gathered outdoors. Loren is in the foreground, looking towards the camera.


LOREN
I heard you.

A group of people, including Loren, are gathered outdoors. Loren is in the foreground, looking towards the camera.


OLIVE
Aren't you comin'?

A group of people, including Loren, are gathered outdoors. Loren is in the foreground, looking towards the camera.

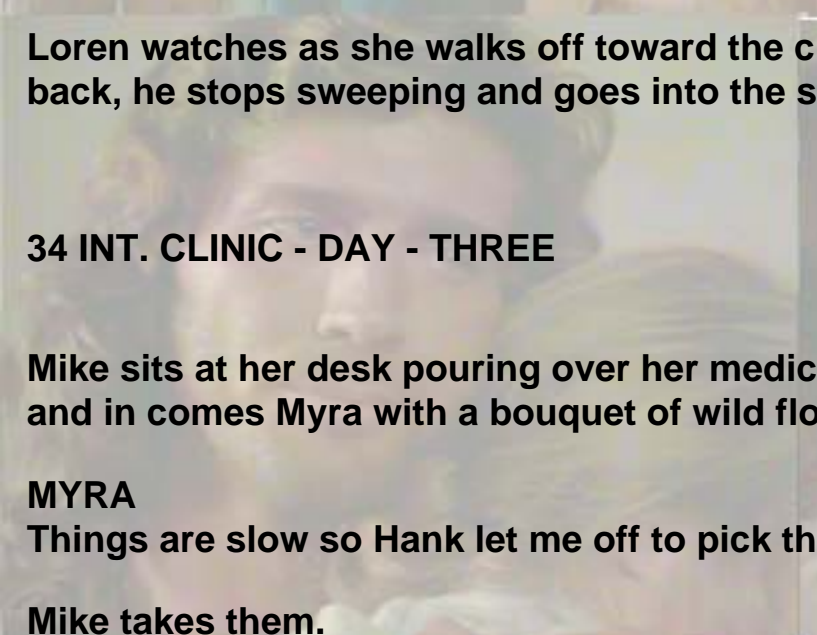
LOREN
You go on.

A group of people, including Loren, are gathered outdoors. Loren is in the foreground, looking towards the camera.

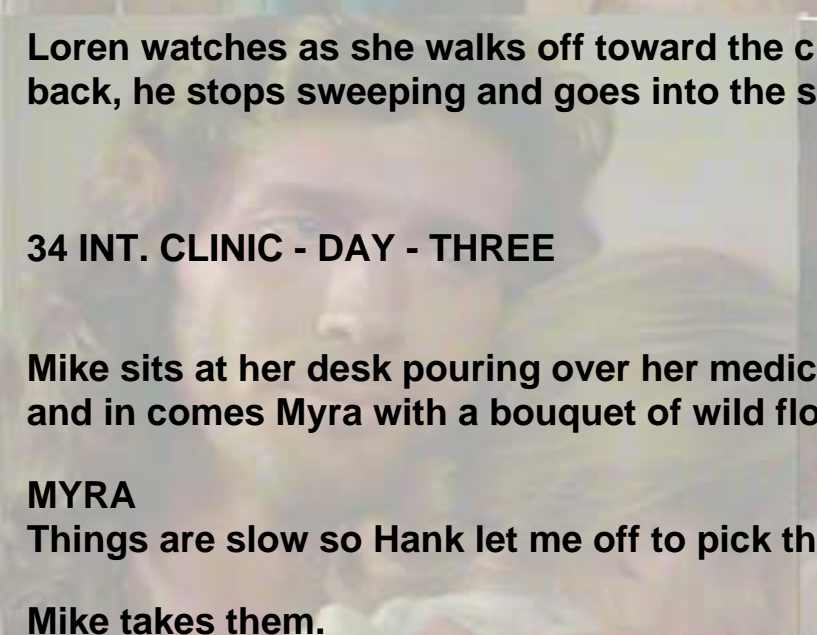
OLIVE
(shakes her head)
Honestly, sometimes I think your heart's made of stone.

A group of people, including Loren, are gathered outdoors. Loren is in the foreground, looking towards the camera.

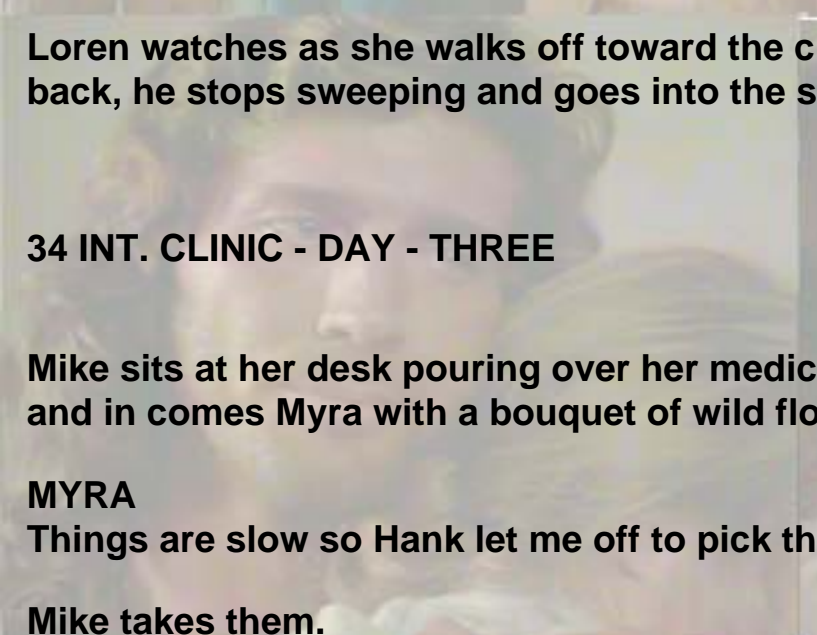
Loren watches as she walks off toward the clinic. The minute she turns her back, he stops sweeping and goes into the store.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

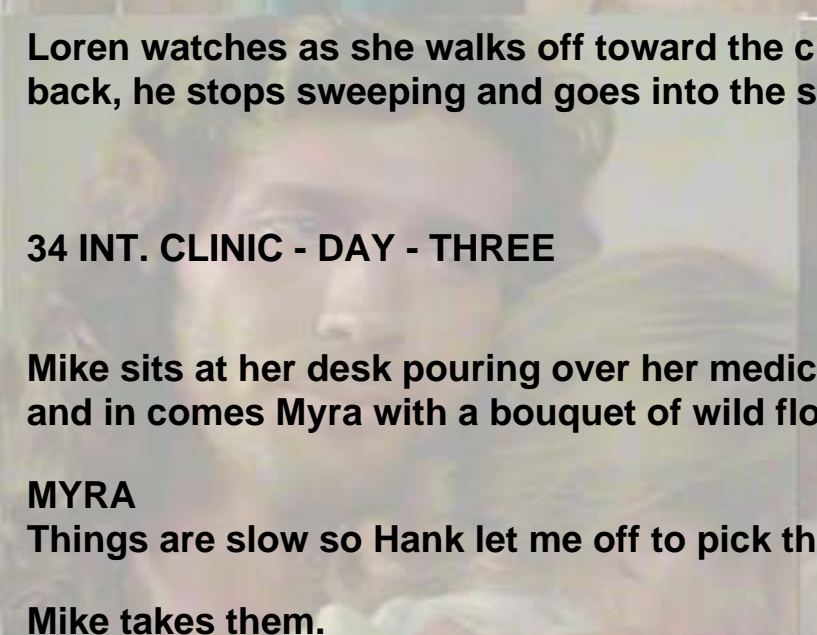
34 INT. CLINIC - DAY - THREE

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

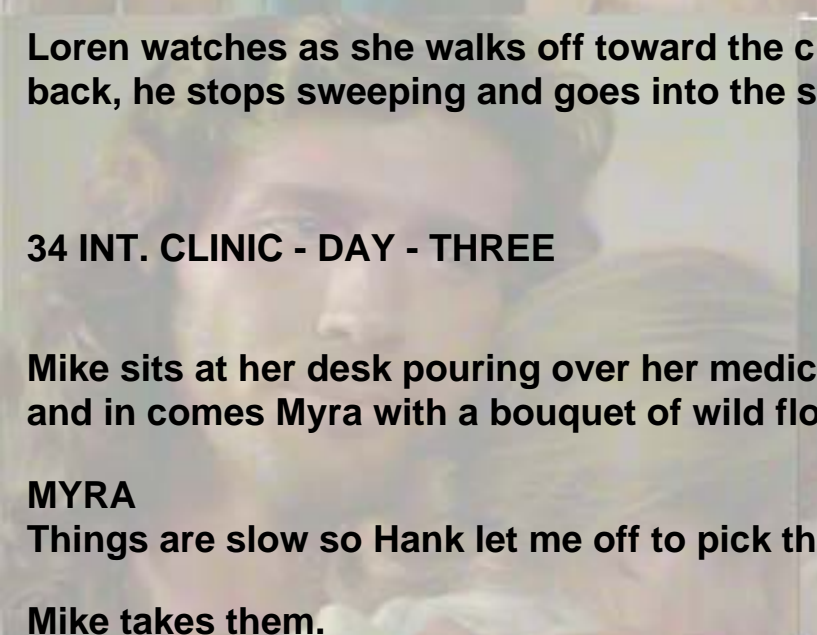
Mike sits at her desk pouring over her medical books, when the bell rings and in comes Myra with a bouquet of wild flowers.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

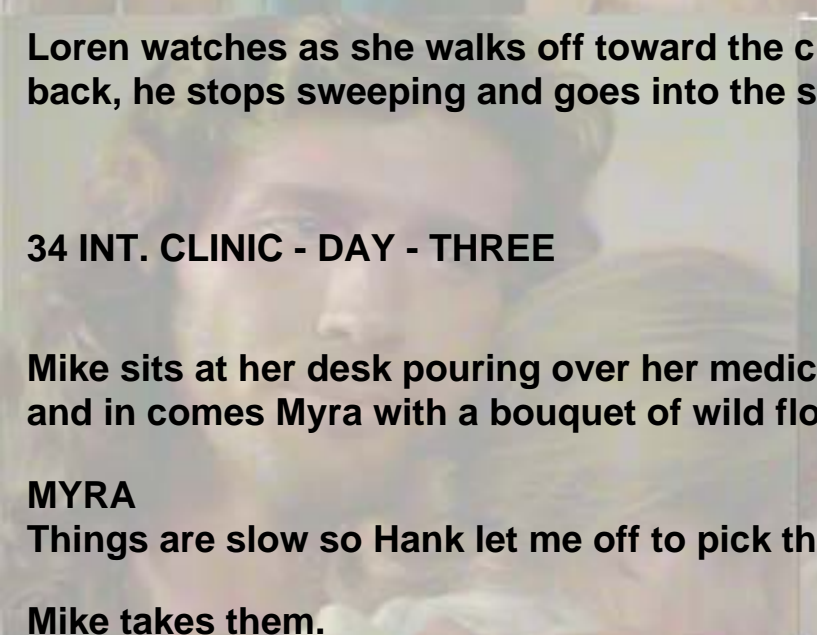
MYRA
Things are slow so Hank let me off to pick these for Brian.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

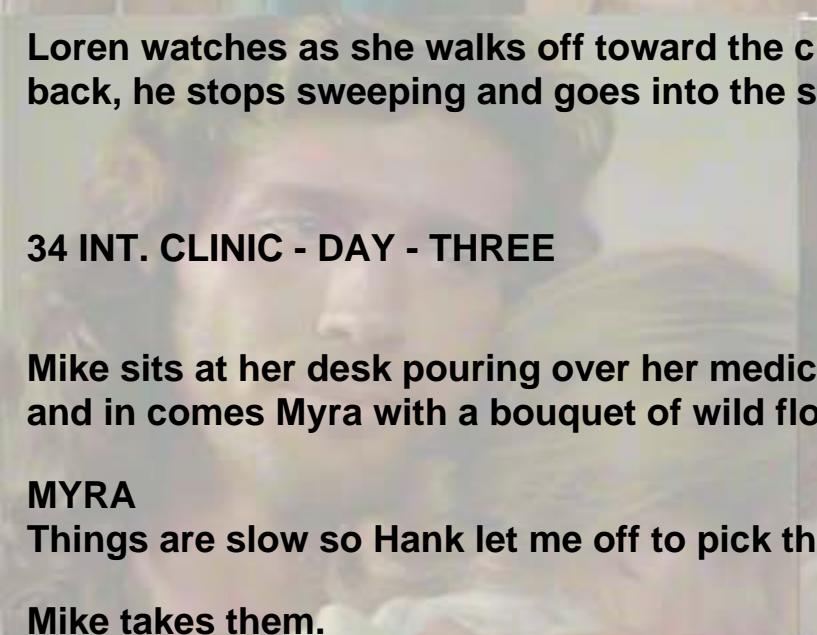
Mike takes them.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

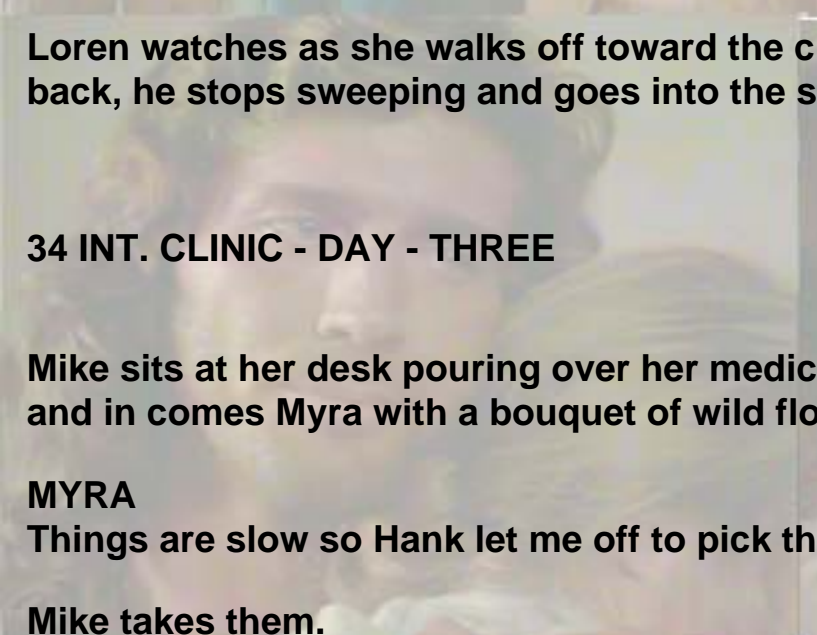
MIKE
Thank you. They're beautiful...

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

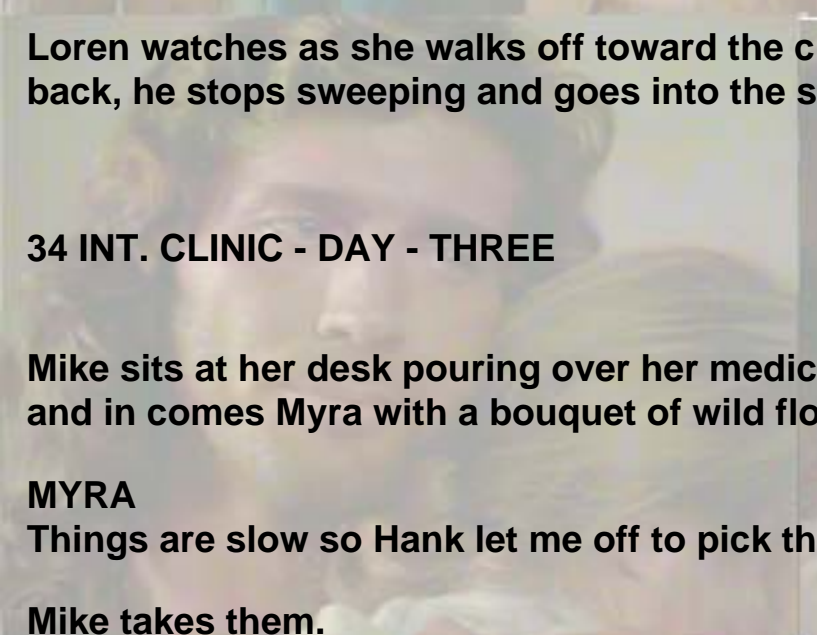
The word catches in her throat. Myra understands.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

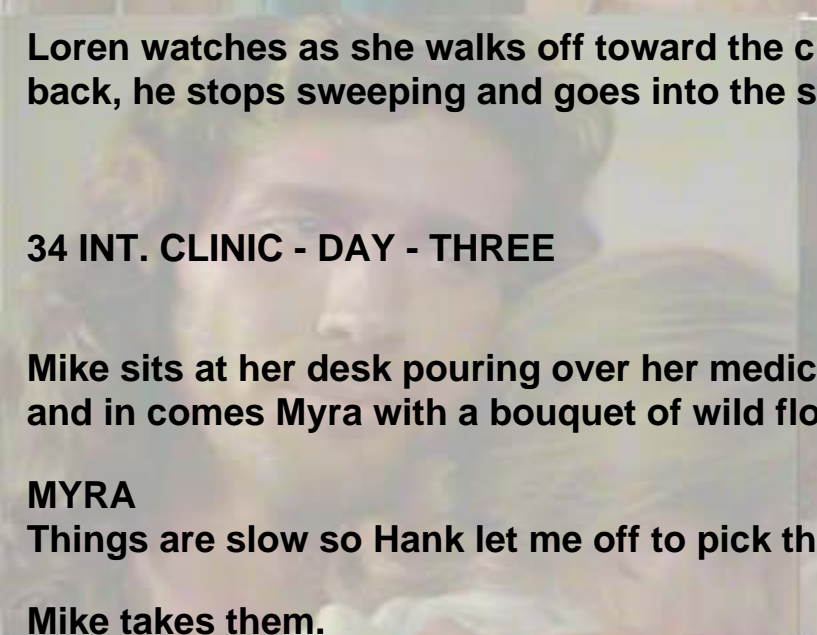
MYRA
And they smell real good, too. I only picked the ones that smelled the best.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

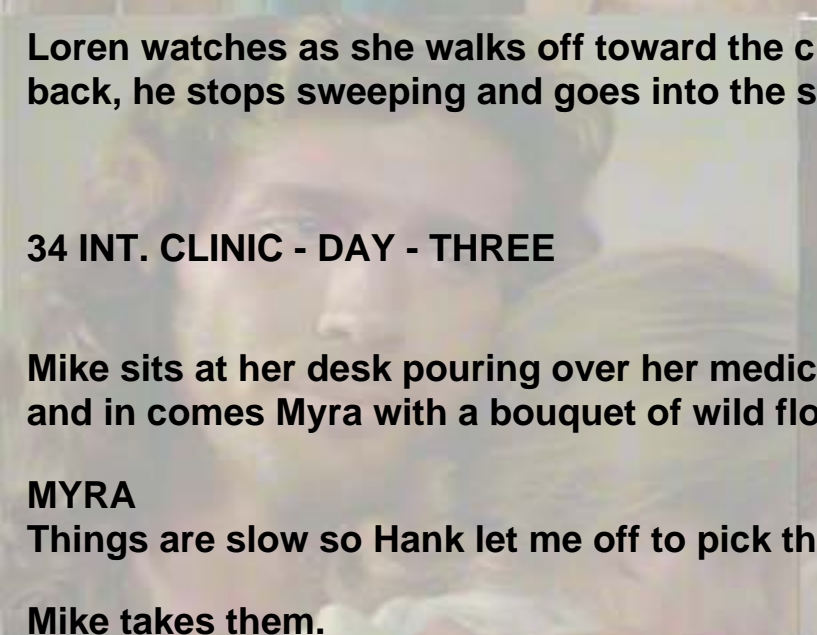
Mike nods, appreciative.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

MIKE
He's asleep right now, but as soon as he wakes up, I'll have him smell them.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

She manages a wan smile.

Mike is sitting at a desk, looking at a book. The scene is dimly lit.

MYRA

You tell him they're from me and Horace. He wanted to come over, too, but he won't leave that telegraph. He said he's not closin' 'till he hears back from that doctor no matter how long it takes.

The bell jingles again.

MIKE

He's a good man, Myra. You're very lucky ... And so is he.

Myra blushes, not used to such praise, just as Olive enters. Myra takes this as a cue to leave, but a pleading look from Mike to Olive and...

OLIVE

Evenin', Myra.

Myra stops, amazed at being greeted by Olive...

MYRA

Evenin', Miss Olive.

(CONTINUED)

34 CONTINUED:

...but then hurries on out. Olive comes over to the desk, sees the open book.

OLIVE

It's real serious, ain't it?

Mike nods, trying to keep her voice steady, as she explains...


MIKE

There's no way to tell if the bleeding has stopped. If it hasn't, he'll get worse. Unless a doctor comes in time to relieve the pressure, he could even...

She can't say it.

OLIVE


Boston's a long way off. How much time are we talkin' about?



MIKE
I don't know. I just don't know.

35 OMIT

36 INT. RECOVERY ROOM - DAY - THREE



Colleen watches over Brian as he awakens. He reaches out into his darkness.

BRIAN
Ma?

Colleen takes his hand.

COLLEEN
It's me, Brian.

BRIAN
Colleen ... How long 'fore I can see again?

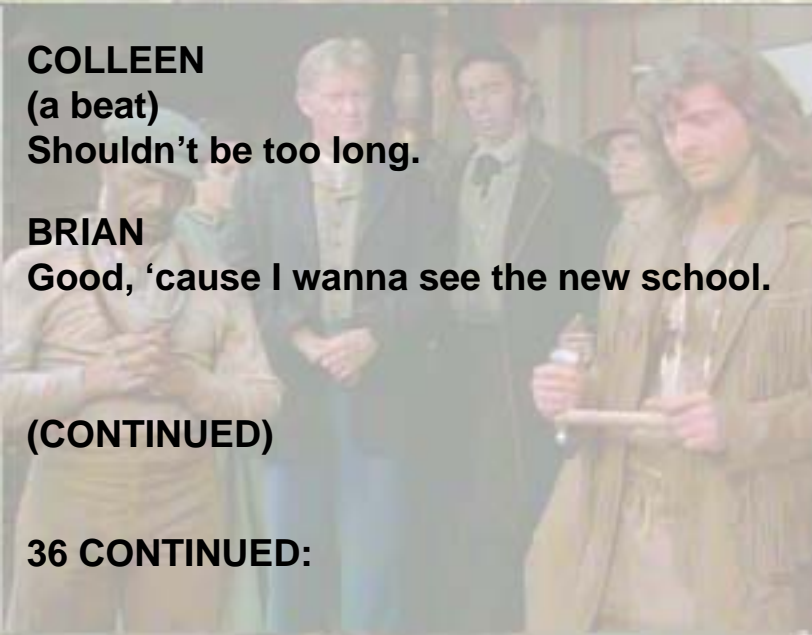


COLLEEN
(a beat)
Shouldn't be too long.

BRIAN
Good, 'cause I wanna see the new school.

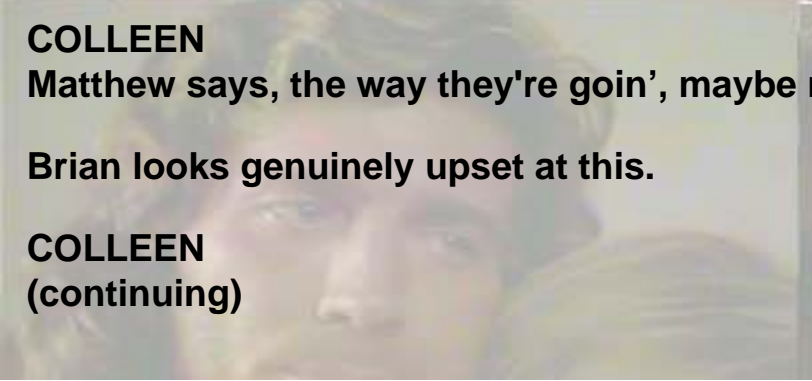
(CONTINUED)

36 CONTINUED:



COLLEEN
Matthew says, the way they're goin', maybe nobody'll ever see it.

Brian looks genuinely upset at this.



COLLEEN
(continuing)

**He's just jokin'.
(changing the subject)
You hungry?**

**BRIAN
Kinda.**

**COLLEEN
Dr. Mike said you should eat. You want soup or stew?**

**BRIAN
Soup.**

**COLLEEN
I won't be long.**

She goes out.

37 EXT. WOODS - DAY - THREE

Matthew rides by, ironically passing Sully, who sits just a short distance away, but camouflaged by a stand of trees.

38 EXT. HILLTOP - DAY - THREE

Sully is equally oblivious, sitting cross-legged, eyes closed, in a meditative state.

39 INT. CLINIC ENTRYWAY - DAY - THREE

Loren enters with a package, reaching up to silence the tinkling door bell. He hurries upstairs...

40 INT. UPSTAIRS HALLWAY - DAY - THREE

Loren tiptoes down the hallway to the door of the recovery room. He bends down to leave the package, but the door is open and Brian hears him.

**BRIAN
Colleen?**

(CONTINUED)

40 CONTINUED:

LOREN
(a beat)
No.

BRIAN
Mr. Bray?

LOREN
Yeah.

Loren goes into...

41 INT. RECOVERY ROOM - DAY - THREE

...with his package. Brian looks toward the sound of his steps.

BRIAN
(lights up)
You come to visit me?

It pains Loren to see the boy sightless. His whole demeanor softens, right down to the tone of his voice. He sits on the bedside.

LOREN
That's right. Brought you somethin', too.

He opens the package, revealing several smaller cone-shaped packages, the ones used for candy. He holds one under Brian's nose...

BRIAN
Licorice!

LOREN
You bet.

Then another

BRIAN
Taffy.

LOREN
Righto.

And another...

BRIAN
Gumdrops!

LOREN
Your favorite.

(CONTINUED)

41 CONTINUED:

He gently takes one and puts it up to Brian's lips. The boy eats it.

BRIAN
Hey, thanks.

He puts the package in Brian's hand and the boy continues eating the gum drops.

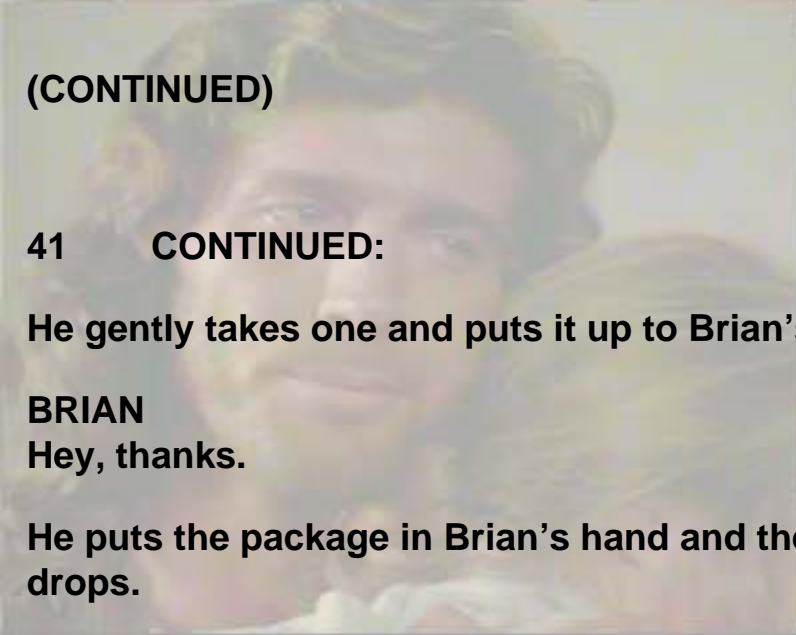
LOREN
The world's full of smells and tastes and sounds.

He gets up and opens the door to the balcony.

LOREN
(continuing)
What d'ya hear?

Brian stops chewing and listens hard.

BRIAN
A wagon... horses ... people talkin'...
(tuning in)
... Hey, Robert E.'s dog barked!



LOREN
(smiles)
That's right... Here...

He scoops Brian up in his arms and carries him out onto...

42 EXT. BALCONY - DAY - THREE

... where Loren takes a deep breath.

LOREN
You smell that?

Brian sniffs.

BRIAN
Horse biscuits?

LOREN
No... past that.

Brian sniffs again, deeper, concentrates, then finally...

BRIAN
Honeysuckle.

Loren nods, cradling the boy in his arms.

(CONTINUED)

42 CONTINUED:

LOREN
(quietly)
Honeysuckle.

DISSOLVE TO:

43 INT. RECOVERY ROOM - NIGHT - THREE

Mike is asleep in the chair next to Brian's bed. It's very late, very quiet, when suddenly a ruckus of yelling explodes outside the street, jarring Mike awake.

HORACE (O.S.)
Dr. Mike! ... Dr. Mike!

The SOUND of door slamming, footsteps pounding up the stairs. Colleen and Matthew come in, half-awake and still dressed in now sleep-rumpled clothes, just as Horace bounds into the room, waving a telegram.

HORACE
He's coming, Dr. Mike!

By now, several others have followed--Myra, Hank, Jake in pants hurriedly pulled up over his longjohns--and crowd in to hear. Mike reads the telegram out loud

MIKE
Dear Dr. Quinn, Dr. Mackay has informed me of your emergency. Brain surgery is my specialty, and I would be happy to help. I shall arrive by the next stage from St. Louis, where I live and maintain my practice. Yours truly,
Dr. Arthur Renner.

(lights up)
St. Louis! He'll be here on Friday's stage!

She turns to look at Brian, then realizes that throughout all of the hubbub, he hasn't stirred. She sits next to him.

MIKE
Brian?

Nothing.

MIKE
Brian?!

She tries to nudge him awake. He doesn't respond. She shakes him. Still nothing.

(CONTINUED)

43 CONTINUED:

MATTHEW
Dr. Mike?

Mike shakes her head, not wanting to know what she knows...

COLLEEN
Dr. Mike?!

MIKE
He's slipped into a coma.

OFF HER REACTION...

**FADE
OUT:**

END ACT TWO

ACT THREE

FADE IN:

44 INT. RECOVERY ROOM - DAY - FOUR

Mike sits with Brian, Colleen at her side. Matthew's there, too, as well as Olive and the Reverend. Mike leans over and lifts Brian's eyelids, monitoring pupil dilation.

COLLEEN
You just checked a minute ago.

MIKE
I did?

COLLEEN
And a minute before that and a minute before that.

MIKE
(nods, sighs)
I feel so helpless, just waiting.

Suddenly, Sully appears in the doorway.

SULLY
What're you waitin' for?

MIKE
Where have you been?

SULLY
I came as soon as I heard.

MIKE
Do you even know what's happened?

SULLY
Robert E. just filled me in. How is he?

MIKE
What do you care? You disappear for two days...

SULLY
You didn't seem to want me around.

MIKE
So you went off to sulk?

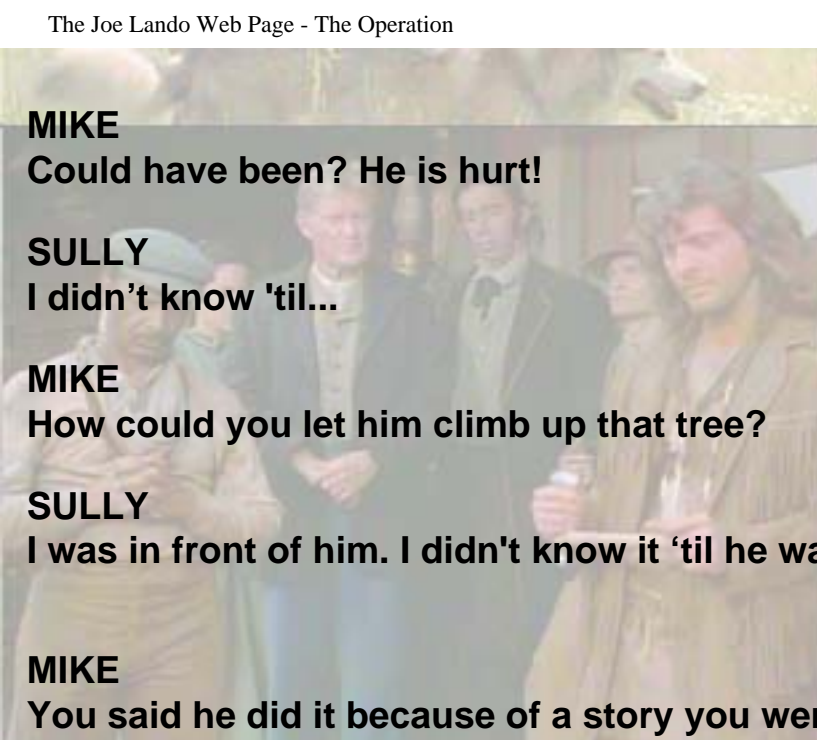
SULLY
No ... I went off to pray.

Looks are exchanged among the others.

(CONTINUED)

44 CONTINUED:

SULLY
(continuing)
I was asking the spirits forgiveness, because I knew Brian coulda been hurt.



MIKE
Could have been? He is hurt!

SULLY
I didn't know 'til...

MIKE
How could you let him climb up that tree?

SULLY
I was in front of him. I didn't know it 'til he was already...

MIKE
You said he did it because of a story you were telling him. Well, I'll thank you not to fill his head with such nonsense ever again--if there's anything left to fill!

Colleen starts to cry. Matthew holds her.

OLIVE
(to Mike)
Stop it!

Mike reacts to the reprimand.

OLIVE
(continuing)
I never noticed you mindin' Sully's help with the children 'til now that somethin's gone wrong. Way I see it, it's as much your fault, as his. You were too busy tryin' to be a mother and a doctor all at once.

MIKE
How dare you--get out!

OLIVE
I will not!

MIKE
This is none of your business!

(CONTINUED)

44 CONTINUED: (2)

OLIVE

Oh, yes it is! It's everybody's business! You're not the only one loves that boy!

REVEREND

Stop it, both of you!

It's a rare flash of true anger on his part, and it does stop them short.

REVEREND

(continuing)

The Gospel teaches us not to blame, but to forgive. And if you can't forgive, then at least put your own selfish concerns aside and think of Brian. He's still with us!

(a beat, trying to calm himself)

He may even be listening.

This thought shakes them all up, fills both women with shame, especially Mike, who steps out into...

45 INT. UPSTAIRS HALLWAY - DAY - FOUR

...where she tries to wipe the tears from her eyes, but they keep coming. Sully follows her out.

SULLY

I'm sorry.

She shakes her head, finding it difficult to talk, as she fights back the flood of emotion.

SULLY

(continuing)


If anything happens to Brian...

Just the thought unleashes the sobs. She goes into his arms.

MIKE

No... Please, God, no...

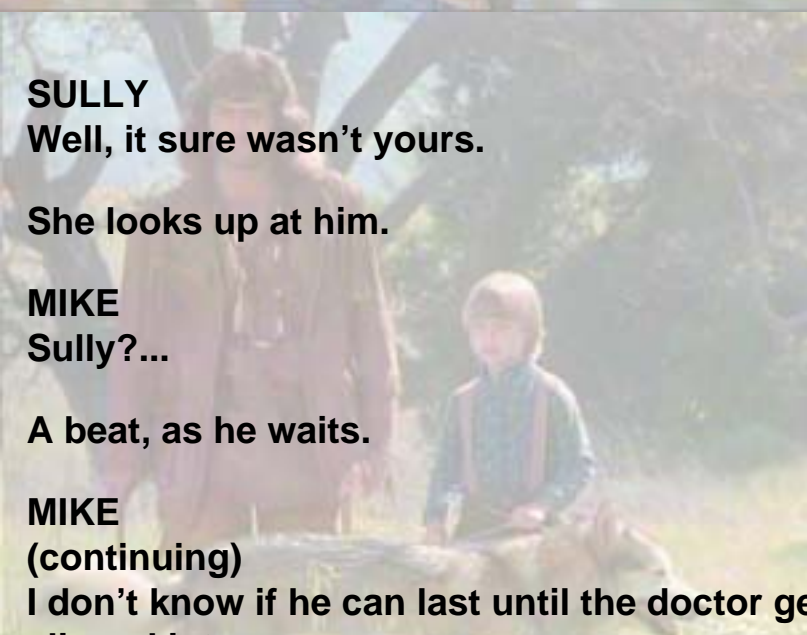
Sully holds her, strokes her hair. She tries to talk through the tears.



MIKE
(continuing)
The Reverend's right. It wasn't your fault.

(CONTINUED)

45 CONTINUED:



SULLY
Well, it sure wasn't yours.

She looks up at him.

MIKE
Sully?...

A beat, as he waits.

MIKE
(continuing)
I don't know if he can last until the doctor gets here. Now, that he's slipped into a coma...




SULLY
(gently, but firmly)
Then what are you waitin for? Far as I'm concerned, the doctor's already here.

MIKE
(shakes her head)
I can't. I barely know the procedure. One wrong move, and he might never see again ... or worse, he might not even be Brian anymore.

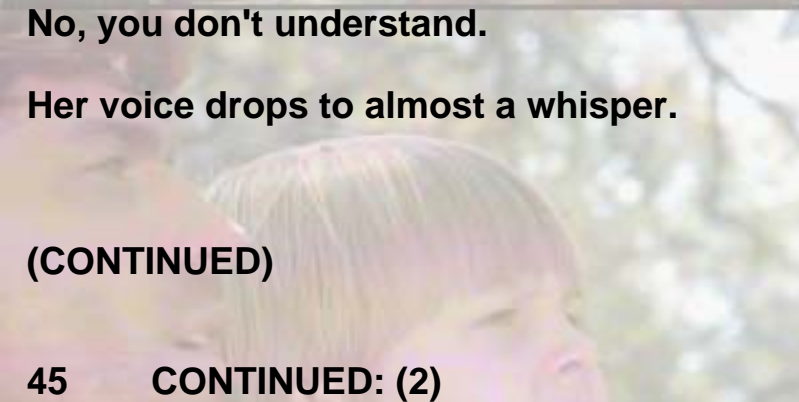
SULLY
You've done operations that you didn' know. I was there, remember?

MIKE
It's not the same.

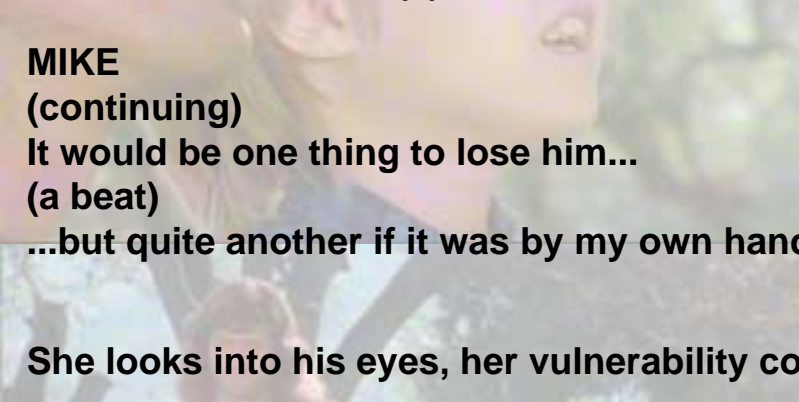
SULLY
Why not?



MIKE
Because he's family.



SULLY
But that's all the more reason...

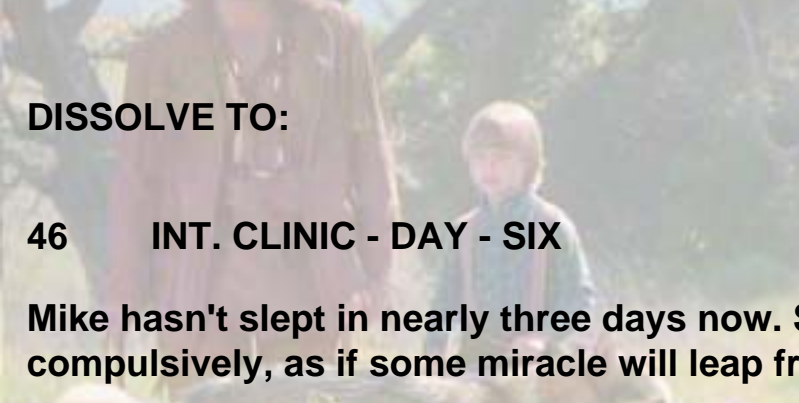


MIKE
No, you don't understand.

Her voice drops to almost a whisper.

(CONTINUED)

45 CONTINUED: (2)




MIKE
(continuing)
It would be one thing to lose him...
(a beat)
...but quite another if it was by my own hand.

She looks into his eyes, her vulnerability complete...

DISSOLVE TO:

46 INT. CLINIC - DAY - SIX



Mike hasn't slept in nearly three days now. She pores over her medical books compulsively, as if some miracle will leap from the pages.

47 INT. RECOVERY ROOM - DAY - SIX



Matthew sits with Brian, when Colleen enters with a pitcher of water. She pours some into a glass, then stirs white crystals into it.

MATTHEW
What's that?

COLLEEN

Sugar water. Dr. Mike says she found an article in one of those medical journals says it's important to give it to people in coma's.

He gets up, shook his head in frustration.

MATTHEW

Sugar water... There's gotta be something to do besides feed him sugar water... Maybe I should ride out and meet the stage.

COLLEEN

What good would that do?

None ... She begins spoon-dribbling the sugar water into Brian's mouth.

COLLEEN

(continuing)

If you want to do something, why don't you help build the schoolhouse?

(CONTINUED)

47 CONTINUED:

MATTHEW

What does that have to do with it?

COLLEEN

It's the last thing Brian said he wanted... to see the new schoolhouse.

The words are barely out of her mouth and Matthew's out the door.

48 EXT. CLINIC - DAY - SIX

Matthew barrels out of the building, not even noticing the Reverend, Sully and Robert E., sitting on the front bench. They watch him head down the street.

49 EXT. BARBER SHOP - DAY - SIX

Matthew comes up just as Jake is brushing down a customer on the porch.

MATTHEW

Why'd everybody stop buildin' the school?

JAKE

Ask Loren. I ain't part of that "team" no more.

Matthew heads for the general store...

50 EXT. GENERAL STORE - DAY - SIX

... where he finds Loren packing a customer's shopping basket with purchases.

MATTHEW

I wanna help build the school.

LOREN

Aw, Jake loused up the plans so bad, I gotta start all over.

MATTHEW

How long will that take?

LOREN

(melancholy)

Who can say?... Who can say?

(CONTINUED)

50 CONTINUED:

That's not the answer Matthew wanted. He turns and flies out of there.

51 EXT. CLINIC - DAY - SIX

The Reverend, Sully and Robert E. are suddenly confronted by Matthew.

MATTHEW

We gotta build the school.

REVEREND

That's all been arranged, Matthew. There are more important matters at hand right now...

MATTHEW

It's for Brian. It's what he wants most. That's what he told Colleen... Now, Jake's washed his hands of it, and Loren's got no plans, so why not let Robert E. be the foreman? We could get it done in no time.

REVEREND

Now, Matthew, you can't be sure Robert E. is going to want to volunteer for something that... well...

ROBERT E.

What the Reverend's tryin' to say is, I might not wanna do all that work for free on a school that won't welcome negro children.

SULLY

Or Indian children.

Matthew looks to the Reverend, who can't deny it. There's a tense moment, but Robert E. makes a choice.

ROBERT E.

(continuing)

But like the Reverend says, there more important matters at hand right now. Wouldn't you agree, Sully?

SULLY

Yes, sir.

(CONTINUED)

51 CONTINUED:

They both get up and start for the meadow. Matthew falls in with them, but they barely get...

52 EXT. TELEGRAPH OFFICE - DAY - SIX

... when Horace rushes out.

HORACE
He ain't comin'!

They stop in their tracks.

HORACE
(continuing)
He ain't comin'!
(to himself, devastated)
He ain't comin'!



53 EXT. CLINIC PORCH - DAY - SIX

Sully, Matthew, Robert E., the Reverend, Colleen and the rest of the townsfolk--Jake, Loren, Olive, Hank, Myra, Grace. etc.-- gather around Mike, as Horace delivers the bad news.

HORACE
Flash flood washed out the bridge at Cascade. The stage is gonna have to go all the way down to Porterville to cross. It won't get here 'til next Wednesday.



There's an excruciating silence, as Mike absorbs this. Finally...

MIKE
Brian won't live until next Wednesday.

COLLEEN
I'll get the operation room ready.

She starts inside.

MIKE
No.

Colleen stops.

MIKE
(continuing)



You can't assist me this time.

(CONTINUED)

53 CONTINUED:

COLLEEN

What?

MIKE

No family members.

COLLEEN

But...

MIKE

(to Olive)

Please...

Olive understands and ushers a protesting Colleen up the street toward the General Store.

JAIKE

(to Mike)

I'll help you.

LOREN

Aw, they said you fainted dead away at my operation.

Jake ignores Loren, keeping his eyes on Mike. He wants desperately to be able to do this, to prove something, at the very least, to himself.

JAKE

Won't happen again, you got my word.

She senses something in his tone, his determination. She nods, then looks to Grace.

MIKE

Can you do it?

GRACE

(a beat, then)

Yes, I can.

Mike looks at the others, her eyes resting on the Reverend.

MIKE

I think we'll need you, Reverend.

REVEREND

Of course.

MIKE

(to her unlikely trio)

We have to hurry.

(CONTINUED)

53 CONTINUED: (2)

She leads them to the clinic door, watching them go inside, first Grace, then Jake, then the Reverend. Sully starts to follow, but Mike stops him.

MIKE

(continuing)

No family.

And she means it. He realizes there's no sense wasting precious time arguing. She turns and goes inside the clinic, closing the door behind her...

FADE

OUT:

END ACT THREE

ACT FOUR

FADE IN:

54 EXT. CLINIC - DAY - SIX

Sully, Matthew, Robert E. and the other townsfolk sit or mill about in front of the clinic.

55 INT. CLINIC - DAY - SIX

The Reverend carries Brian into the room from upstairs, as Mike, stands with Jake and Grace at a basin, washing their hands down with carbolic acid. She hands them clean towels to dry with, as she nods for the Reverend to place Brian on the operating table.

MIKE

On his right side, please.

She's all business, her only defense against her own emotions. The Reverend gently places Brian on the table, as instructed. Mike hands him a cloth mask and a calibrated bottle.

REVEREND

(re: bottle)

What is it?

MIKE

A new way of administering the chloroform.

(showing the Reverend)

You hold the mask over his nose and mouth and apply a single drop every minute.

The Reverend nods, gets out his watch piece.

JAKE

But isn't he already... you know...

MIKE

Unconscious. Yes, but if he were to stir at all--to move suddenly--during the operation... the consequences could be ... very serious.

Everyone gets her meaning, as each contemplates the gravity of their commitment...

The Reverend places the mask over Brian's face and begins the drops of

chloroform. Jake and Grace stand next to him, as Mike retrieves a shaving mug and razor and hands them to Jake.

(CONTINUED)

55 CONTINUED:

MIKE

Jake, will you please shave the left side of Brian's head?

Jake nods, sets about it, first clipping the hair with scissors. As he lathers the boy's scalp and begins to shave, Mike places two instrument boxes on the work stand next to the table. She opens the first one, revealing a set of scalpels.

Grace stares at them. Jake glances at them, then up at Grace. She meets his eyes, united at this moment by their common task.

56 EXT. CLINIC - DAY - SIX

Sully can't take the waiting. He gets up and heads for the meadow. Robert E. follows him, then Matthew.

57 INT. CLINIC - DAY - SIX

Mike opens the second box, revealing a set of tiny drills. She hesitates at the sight of them, but then turns away to her desk. The Reverend, Jake and Grace steal looks at the ominous drills, then at each other, looking away as soon as Mike returns with a large medical book. She lays it open on the table.

58 INSERT / MEDICAL BOOK

open to a double-page drawing of the human skull.

MATCH CUT TO:

59 INSERT / DRAWING

of the schoolhouse plans.

60 EXT. MEADOW - DAY - SIX

Robert E. puts the finishing touches to it, as Sully and Matthew look on.

61 INT. CLINIC - DAY - SIX

Mike studies the book, as Jake finishes shaving Brian's head. He dispenses with the shaving gear and returns to his post.

JAKE
He's ready.

(CONTINUED)

61 CONTINUED:

But is Mike? She looks up from the book. This is something she'll never be "ready" for--the ultimate lesser of evils. She simply has no choice. She nods, moves next to the instrument tray, gesturing as she explains...

MIKE
(pointing)
Grace, these are scalpels. They're named ... small, medium, large and trephine... so you'll know what size I want when I ask for it, but you have to move quickly.

(to Jake)
These are clamps. You'll have to hold them while I'm working.

He nods, then glances at the drills. She follows his gaze.

MIKE
The drilling is the most delicate part. I have to find the exact spot to release the blood without damaging any tissue.

Now, Grace nods, intent.

62 EXT. MEADOW - DAY - SIX

Sully and Matthew work with Robert E. to lay boards for the schoolhouse foundation. It takes the three of them to lift each heavy timber. They bend down in concert...

SULLY
Ready?

... then hoist another plank into place.

63 INT. CLINIC - DAY - SIX

Dr. Mike studies the skull diagram one more time, then turns and picks up a scalpel. To the others...

MIKE
Ready?

Everyone nods. She leans in with the sharp blade towards Brian's exposed skull.

64 CLOSE ON MIKE

as she makes the initial incision.

65 ANGLE ON JAKE

Jake reacts, but maintains his composure. The Reverend closes his eyes, his lips silently mouthing a prayer, though he maintains his firm grip on the boy's head. Grace sets her jaw and stoically watches Mike cut...

66 EXT. MEADOW - DAY - SIX

The three men have finished laying the planks and begin nailing them into place.

67 EXT. MAIN STREET - DAY - SIX

Those outside the clinic hear the hammering in the distance. Loren goes to look, followed by Horace, then a few others...

67A EXT. SALOON - DAY

Hank leans against a post, watching them. Myra and a few others peer out over the swinging door.

68 INT. CLINIC - DAY - SIX

Mike's brow is damp with nervous perspiration. Grace instinctively pats Mike's forehead with a cloth.

MIKE

Jake, take two clamps and secure the sides of the incision and gently pull it further open... Grace, keep swabbing the blood out of the way, so I can see where to drill.

Seen only from an angle of their activity, they quickly follow the instructions. Behind them, beneath them, Brian is blessedly oblivious.

Mike chooses one of the tiny drills and stands poised over the boy for a long moment. The others look to her, waiting. With a deep, steadying breath, she finally leans in for the crucial procedure.

69 EXT. MEADOW - DAY - SIX

Loren arrives at the schoolhouse site, sees the men working, stops at the work table and examines the plans. It's clear that he's impressed.

Horace comes up behind him, then the others, some bearing food and water.

70 INT. CLINIC - DAY - SIX

Mike drills. The Reverend continues to pray, and neither Grace nor Jake waver. Even as Mike must probe repeatedly, everyone stands fast...

71 EXT. MEADOW - DAY - SIX

It seems as though the entire town is now united by the single purpose of building the schoolhouse. Men swarm over the task, as kids carry water buckets, and women hand out sandwiches and pies.

72 INT. CLINIC - DAY - SIX

Mike continues the operation when suddenly...

MIKE
There!... Grace, the suction...

Grace hurriedly hands it to Mike. The Reverend opens his eyes.

MIKE
(to them all)
You see the color of the blood? How much darker it is than the rest?

They all nod.

MIKE
(continuing)
That's coming from the compression. Hopefully, I went deep enough to release the pressure.

They all stare down. Reactions of relief...

MIKE
(more to herself)
But not too deep.

... which turn solemn.

DISSOLVE TO:

73 EXT. CLINIC - DAY - SIX

Mike comes out, expecting to find people awaiting news, but there's no one around. In fact, all of main street seems deserted. Then Mike hears the SOUND of hammering coming from the meadow.

74 EXT. MEADOW - DAY - SIX

Loren, Horace and the other townsmen help build the schoolhouse. Even Hank is there. With this many men, it's going up fast.

74A EXT. SCHOOLHOUSE - DAY - SIX

Mike comes up, as several of the men work in concert to raise the last framed wall of the structure. The outline of the schoolhouse is recognizable.

She's surprised by the activity, not to mention the near-miraculous progress. Sully is the first to see her. He stops hammering. The awareness of her presence spreads instantly. Suddenly, silence--all eyes upon her.

MIKE
Brian survived the operation.

The relief is palpable, but the men wait, knowing there's far more to it than that.

MIKE
It appears to have been a success, but there's no way to know for certain until he regains consciousness.

A beat, then the sound of a hammer driving a nail. It's Robert E. He drives another one, intent on finishing the task in time. Matthew follows his lead, striking his hammer, too, then, suddenly everyone is back at work. Except for Sully. He comes over to Mike.

SULLY
Are you all right?

She hasn't the strength to keep up a front any longer. She just shrugs, dazed, exhausted.

SULLY
(continuing)
I'll walk you back.

She nods, following him. As they walk, her tone is flat...

MIKE
I did everything I could.

SULLY
'Course you did.

MIKE

Now, we just have to wait.

(CONTINUED)

76 CONTINUED:

SULLY
That's right. It's outta your hands.

MIKE
(wistfully)
Literally.

Mike stops and looks back at the forging of the schoolhouse.

MIKE
(continuing)
Brian will want to sit in the very front row of desks.

SULLY
Yep. Knowing him, he will.

A beat, as she continues to stare.

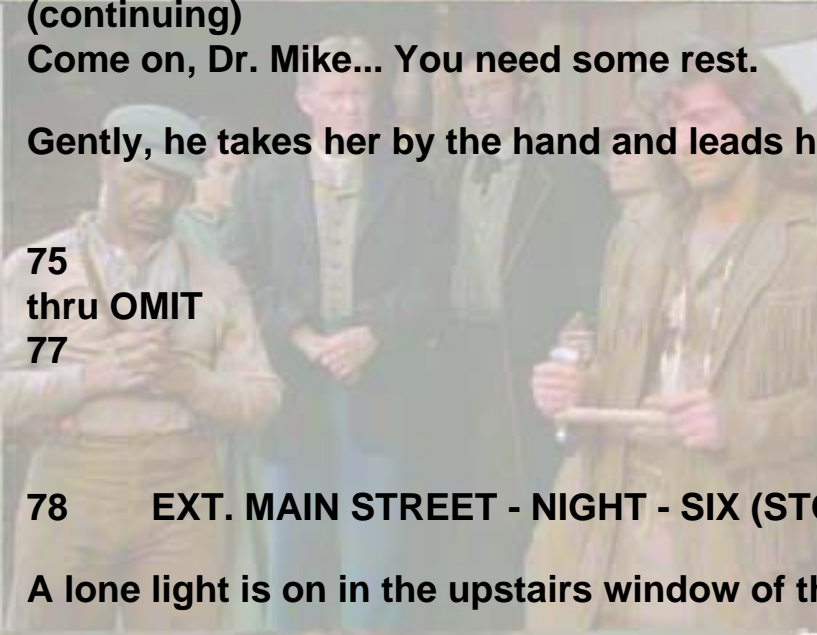
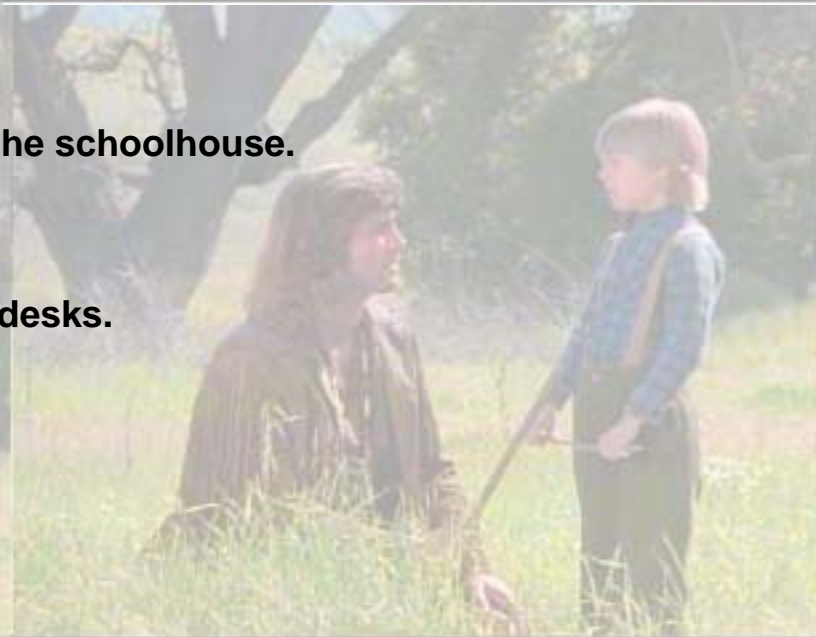
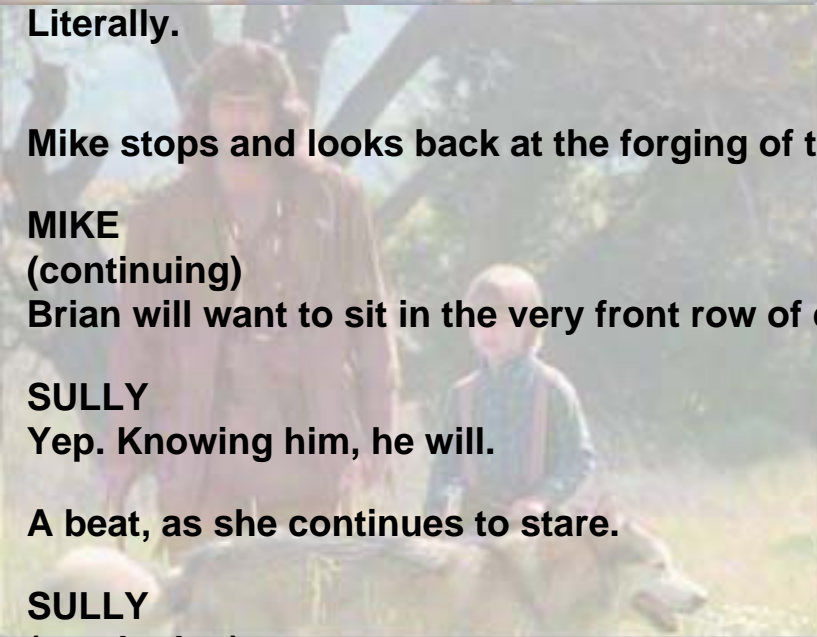
SULLY
(continuing)
Come on, Dr. Mike... You need some rest.

Gently, he takes her by the hand and leads her across the meadow.

75
thru OMIT
77

78 EXT. MAIN STREET - NIGHT - SIX (STOCK SHOT)

A lone light is on in the upstairs window of the clinic.



79 INT. RECOVERY ROOM - DAY - SIX

Brian's in bed, his head bandaged, still unconscious. Sully's asleep on the floor, Wolf beside him. Colleen and Matthew asleep on cots that've been crowded into the room. There's one for Mike, but she's not in it. Instead, she sits in the bedside chair, holding Brian's hand, watching him.

Wolf is also watching Brian, gets up and goes to lay his head next to the boy's. The movement stirs Sully awake. He sees the tableau, looks about to say something, then thinks better of it...

DISSOLVE TO:

80 EXT. MEADOW - DAY - SEVEN

The work, continues in full force on the schoolhouse. Several men, including Loren, labor to complete the siding, while Robert E. directs the raising of the roof.

Sully and Hank stand side-by-side, along with Horace and Matthew, and now, too, the Reverend and Jake. On command, they lay on the muscle and lift a heavy cross beam, hoisting it into place...

81 INT. RECOVERY ROOM - DAY - SEVEN

Mike has seemingly not moved from Brian's side. The cots are folded away, and Colleen sits on the end of the bed. She stares worriedly, though not at Brian, but at Mike.

COLLEEN

Should I give Brian some more sugar water?

Mike nods. Colleen gets the glass and spoon and dribbles the water between his lips.

Grace and Olive enter with trays of food. Mike doesn't even look up. Grace sets her tray down and takes over for Colleen with the sugar water.

GRACE

You eat, now. He needs you to be strong.

Colleen nods, starts to pick at the food. Olive goes around to Mike, sees last night's tray on the table by the bed, untouched. She shakes her head, sets the fresh tray right on Mike's lap, then sits on the edge of the bed, facing her. Firmly...

OLIVE
Dr. Mike...

Mike looks at her.

OLIVE
(continuing)
This time I'm not askin' you to eat, I'm tellin' you.

Mike nods, but makes no move. Olive takes Mike's hand and places a muffin in it.

OLIVE
And I'm not leavin' here til you do.

(CONTINUED)

81 CONTINUED:

She lifts Mike's hand with the muffin to her mouth. Finally, Mike takes it. Olive nods her encouragement. She looks over at Colleen and Grace, who share in her relief. As Mike chews and swallows, Olive holds a glass of milk up to her lips. She takes it and drinks...

DISSOLVE TO:

82 INT. SALOON - NIGHT - SEVEN

No business as usual. Tonight, this is the gathering spot for most all of the weary men who've been working on the school--except for Sully, Matthew, the Reverend and Robert E. The mood is subdued. No rowdy drinking or whoring in the face of Brian's crisis.

Hank, Jake, Loren, Horace and Myra and another prostitute sit quietly at one of the tables. Horace reaches to pat Myra's hand reassuringly. Hank notices, but lets it slide.

DISSOLVE TO:

83 INT. RECOVERY ROOM - DAY - EIGHT (DAWN)

Pan Sully, Matthew and Colleen--asleep-- stopping at Mike's cot. She, too, has finally fallen into a deep sleep. There's not a sound, but something stirs her. She sits up and looks to the bed. Brian's not in it. She's up and out of the room in a flash, without even waking the others.

84 INT. CLINIC - DAY - EIGHT (DAWN)

She hurries in from upstairs. There's no sign of him, but the door is standing open. She runs out into...

85 EXT. MAIN STREET - DAY - EIGHT (DAWN)

Looking around frantically... Then spots something...

86 MIKE'S POV / THE BRIDGE

Brian, with bandaged head and dressed in his nightgown, walks very slowly, very carefully across the bridge, holding onto the rail.

87 EXT. MAIN STREET - DAY - EIGHT (DAWN)

Mike takes off running down the street. Behind her, Sully appears and follows, keeping his distance...

(CONTINUED)

87 CONTINUED:

MIKE
Brian?!

He doesn't respond.

MIKE
(continuing)
Brian?!

She catches up to him, just as he stops, his back to her. This stops her, as well, just inches from him.

MIKE
(continuing)
Brian?

Still no response. Mike's not sure, but he seems to be looking in the direction of the schoolhouse--which now stands complete, in all its simple glory, a rust-red wash setting it aglow in the first light.

MIKE
(almost a whisper)
Brian?

Suddenly, he turns, smiling in wonder...

BRIAN
Look, Ma ... the schoolhouse.

Mike realizes he's all right. She clutches him to her, tears streaming.

MIKE
Yes, sweetheart ... the schoolhouse.

Sully comes closer now. Brian sees him and reaches out. A beat, then so does Mike. He moves to them, embracing them both...

FADE OUT:

END ACT FOUR

Prod. #2244-0114 PRODUCTION DRAFT March 22, 1993 Rev. Blue, March 25, 1993

CBS ENTERTAINMENT PRODUCTIONS

in association with

THE SULLIVAN COMPANY

(c) mcmxciii

1993 CBS Inc.

All Rights Reserved

Prod. #2244-0114

PRODUCTION DRAFT

March 22, 1993, 1993

Script provided by Marilyn Levinson, Ohio, USA

Script typed by Adele Hilton, Great Britain

For the Joe Lando Web Page

[Articles & Interviews](#) | [Joe's Movies](#) | [Scripts](#) | [Pix](#) | [Biography](#) | [Cooking with Joe](#) | [FAQ](#) | [Tribute to Sully](#)

[Message Board](#) | [Joe Poll](#) | [Sully's Story](#) | [HG](#) | [Misc](#) | [Chatroom](#) | [Landograms](#) | [Thanks & Links](#) | [DQ Candids](#)



[Home](#)