

To Have And To Hold

Written by Chris Abbott / Directed by Gwen Arner

TEASER

FADE IN:

EXT. WOODED AREA - DAY ONE

A high and expansive view of a beautiful wooded area with sunlight streaking through the trees. As the CAMERA MOVES DOWN AND SETTLES we see:

ANGLE - MIKE AND SULLY

on horseback, making their way along a trail in the woods. Wolf is with them. They stop at a stream and dismount to let the horses drink. Mike moves a short distance away from the stream to sit on a boulder and rest while Sully refills the canteens.

CLOSER ANGLE ON MIKE

as Sully joins her. He gives her one of the canteens. She drinks from it, replaces the cap, hands it back to him. He sits down next to her, pulling her close to him. They enjoy sitting there, just the two of them, in a comfortable embrace, looking out at the lovely landscape.

MIKE

I can't believe the entire week has gone by.

SULLY

I'm glad you came with me.

She smiles up at him.

MIKE

Me, too. (beat, something on her mind) Sully --

SULLY

I know. You miss the children.

She laughs. That isn't what she was going to say, but:

MIKE

I do miss the children.

SULLY

Well, if we ride through the night, we should be home before they get up in the morning.

Surprisingly, she seems slightly reluctant at the suggestion.

MIKE

Oh. Yes, I suppose --

SULLY

Unless you'd rather not.

MIKE

No, -- it's just -- there was something I had wanted to talk about -- while we were alone together --

SULLY

(concerned) What is it?

She changes her mind, shaking it off.

MIKE

It's nothing. It can wait until we get home.

SULLY

Michaela -- ?

She is now energized by the idea of being home again.

MIKE

Honestly.

She kisses him.

MIKE
Let's go home.

She jumps to her feet and starts toward the horses. He follows along behind.

ANGLE - AT THE STREAM

As Mike and Sully approach the stream. Sully is now a little concerned about Mike.

SULLY
You sure you're not too tired to keep riding?

MIKE
Not at all!

She leans down at the stream and splashes her face with water. The action of doing so triggers a memory:

CLIP 1 - MEMORY FLASH - FROM "COMFORT OF FRIENDS" (#604)

Mike, in her bedroom, splashing her face with water. (5 seconds)

INTERCUT WITH MIKE - PRESENT DAY

upset by the memory, starting to get to her feet. Sully can see something is wrong.

CLIP 2 - MEMORY FLASH - FROM "COMFORT OF FRIENDS" (#604)

Mike, in great pain, struggles to get to her bed. (15 seconds)

PRESENT DAY

Mike, distracted by the memory, loses her footing and stumbles.

SULLY
Michaela -- !

He runs for her, but she falls. Her head hits a rock. Sully gets there just after she's fallen. He grabs her up into his arms. There is a small cut on Mike's forehead. It's bleeding, slightly. Wolf noses around them, upset.

SULLY
Michaela! Wake up. Michaela ...

But she doesn't utter a sound. ON HIS FEARFUL EXPRESSION...

FADE OUT:

END OF TEASER

ACT ONE

FADE IN:

EXT. WOODED AREA - DAY ONE

Sully has taken Mike to a flat area and made her comfortable with a blanket beneath her and one on top. He's wiping her forehead with a damp cloth when she opens her eyes. The bleeding has stopped.

MIKE
Sully -- ?

She tries to sit up, but winces with the pain.

SULLY
Don't try to sit up.

She's trying to remember what happened.

MIKE
I slipped --

SULLY
You've been unconscious for about ten minutes.

She feels her head where she hit the rock. She finds it.

MIKE
Ow.

SULLY

As soon as you're feeling a little better, I'm going to move you to a shelter nearby.

MIKE

A shelter? I thought we were going home.

SULLY

You hit your head pretty hard. I don't want you ridin' all night in the dark.

She sees the logic in that.

SULLY

There's a cabin not too far from here -- it was abandoned 'bout a year ago. We'll be comfortable there.

She nods, then closes her eyes again. Sully shakes her gently.

SULLY

Michaela. Don't go back to sleep.

She fights the urge to give in to it:

MIKE

No. You're right. I'm awake.

DISSOLVE TO:

EXT. CABIN - DAY ONE

Sully and Mike are on one horse. She's in front of him, cuddled up against him. He leads Flash by the reins. As they approach the cabin, he stops the horses, then dismounts and Mike slides into his arms. He carries her toward the cabin. Wolf pads along behind them.

CUT TO:

INT. CABIN - NIGHT ONE - CLOSE ON A FIRE IN A FIREPLACE

And WIDEN to see Sully tending the fire. Wolf sleeps by the fire.

WIDER ANGLE

As Sully leaves the fire and returns to Mike. The cabin is sparse, but there is a table and

a couple of lanterns light the one room. There are tin plates on the table with the remnants of a meal Sully and Mike have consumed.

SULLY
(with a smile) Sorry I couldn't find anything for dessert.

She plays along with him:

MIKE
Dinner was delicious. My compliments to the Chef.

Sully moves over to look at the cut.

SULLY
The cut is lookin' better. How're you feelin'?

MIKE
Pretty good. If there's any internal bleeding -- we should know in a matter of hours.

SULLY
What should we be lookin' for?

MIKE
Nausea. Pain. The pupils of my eyes will dilate. (beat) If I want to go to sleep --

SULLY
I won't let you.

She smiles at him.

SULLY
(beat) So -- earlier you said there was you wanted to talk about.

Mike looks away. She remembers:

CLIP 3 - MEMORY FLASH - FROM "COMFORT OF FRIENDS" (#604)

Mike falling on the bed in pain. (15 seconds)

MIKE - PRESENT DAY

MIKE shakes off the memory.

SULLY
Now's as good a time as any.

MIKE
I don't want to talk about that right now. Let's talk about something else.

SULLY
All right. What do you want to talk about?

She smiles. When she speaks, it's with love and pride.

MIKE
Yesterday I was watching you work on the map of the Antelope Valley...

SULLY
Yeah?

MIKE
And I was thinking about all the things you've taught me.

He smiles, pleased that she has learned from him.

MIKE
And all the things I've done that I would never have done if I hadn't met you.

SULLY
Like what?

MIKE
Like -- a lot of things. Like riding Flash in the Colorado Sweepstakes, for example.

SULLY
That wasn't my idea. You got into that one all by yourself.

MIKE
But I couldn't have even entered the race if you hadn't taught me how to walk and talk like a man.

CLIP 4 "THE RACE" (#201)

Mike, dressed as a man, walks with Sully and Matthew toward the entry table. Matthew says Mike is his cousin Bill and they sign "him" up to run the race. (1 minute)

DISSOLVE TO:

CLIP 5 - "THE RACE" (#201)

SULLY (O.S.)

Well, you might've needed help lookin' like a man, but you sure didn't need any help ridin' like one.

Sully runs to the top of a hill to coach Mike. He urges her to go around a log, but she jumps it, gaining over the other horses.

At the finish line, Horace announces the race -- Flash in the lead -- then Hank's horse -- and finally Flash wins it. Mike dismounts and nuzzles Flash (2 minutes)

RESUME SCENE IN THE CABIN

SULLY

You've put me in some pretty interestin' situations, yourself.

MIKE

What do you mean?

SULLY

I wouldn't've ever joined the circus if it hadn't been for you.

She laughs.

MIKE

I thought we'd never get the hang of the trapeze.

CLIP 6 - "THE CIRCUS" (#215)

As Mike and Sully miss the big somersault swing and then try it again and succeed. (1 minute.)

DISSOLVE TO:

CLIP 7 - HALLOWEEN III" (#308)

As Sully arrives at the Homestead in a "pumpkin carriage".

SULLY (O.S.)

And I wouldn't ever have dressed up as Prince Charming --

He tells Mike, Brian and Colleen he's looking for Cinderella. Mike confesses her confusion about what held been doing and they kiss. (50 seconds)

DISSOLVE TO:

CLIP 8 - "THE TRAVELING ALL-STARS" (#402)

As Sully comes up to bat.

SULLY (O.S.)

And I would never, ever have agreed to play for the Colorado Springers if it hadn't been for you.

Sully hits the ball out of the "park." Cloud Dancing, Brian and Mike make it past home plate. Sully, the winning run, dives into the catcher, but the catcher holds onto the ball. They all think they've lost until Mike takes a bite out of the "ball" and they discover it's an apple. As everyone cheers Sully: (2 minutes, 50 seconds)

DISSOLVE TO:

INT. CABIN - NIGHT ONE

Mike is grinning at Sully as we resume the scene.

SULLY
What?

MIKE
I'm just thinking how lucky I am --

At which point she is gripped by an incredibly painful headache. She screams out in pain, gripping her head and collapsing to the table.

SULLY
Michaela!

MIKE
There's laudanum in my saddle bag.

SULLY
It'll make you go to sleep.

She nearly cries out in pain.

MIKE
Sully!

SULLY
(upset) You can't go to sleep! I'll make you some willow bark tea. It'll be all right. Just hold on, Michaela.

As he starts to make the tea, Mike rocks and groans with pain. Wolf comes and sits beside her, as if to comfort her.

FADE OUT:

END OF ACT ONE

ACT TWO

FADE IN:

INT. CABIN - NIGHT ONE

Mike is on a blanket on the floor in front of the fireplace. She is sipping some willow bark tea. She seems to be feeling better. Sully is brushing her hair for her. Wolf sits nearby.

SULLY
Better?

MIKE
Yes. It's subsiding.

He looks at her eyes.

SULLY

Pupils are normal.

MIKE
That's a good sign.

She remembers something.

CLIP 9 - "ALL THAT MATTERS" (#602)

As Sully stops breathing and Mike yells at him not to die.

BACK TO SCENE

As Mike tries to shake off the bad feelings the memory has brought her.

SULLY
Michaela -- ? What is it?

MIKE
We've had -- such a difficult year. (beat) I was thinking -- of Anthony --

CLIP 10 - "A PLACE CALLED HOME" (#606)

Grace tells Mike she knows Anthony is dying.

BACK TO SCENE

MIKE
And my sister -- Marjorie

CLIP 11 - "A TIME TO HEAL, PART III" (#608)

Mike discovers Marjorie is dead.

BACK TO SCENE

MIKE
And -- before that --

CLIP 12 - "THE COMFORT OF FRIENDS" (#604)

As Mike collapses on the bed in pain. (10 seconds)

RESUME SCENE IN THE CABIN

SULLY

(upset, concerned) Somethin's botherin' you. Tell me what it is --

She looks at him. He takes her hand, kisses her fingertips.

MIKE

I -- Sully -- I --

SULLY

(urgent) We've had tough years before. We've gotten through them. We always do.

MIKE

But this year --

CLIP 13 "ALL THAT MATTERS" (#602)

Mike yells at Sully not to die.

RESUME SCENE IN THE CABIN

MIKE

I thought -- I'd lost you.

SULLY

I had the same fear once myself. Remember?

CLIP 14 - "THE ABDUCTION" (#220)

Mike and Sully are riding in a wagon. Indians come over the ridge and chase them. They take cover in a cabin, but the Indians overpower them and take Michaela hostage. Sully vows he will find her.

And find her he does. They escape by swimming in the river. She wakes up, finds she cannot walk. He says he will carry her. As he holds her, we: (8 minutes, twenty eight seconds)

DISSOLVE TO:

INT. CABIN - NIGHT ONE

SULLY
(softly) No one will ever take you away from me -- ever.

She smiles, remembering something.

MIKE
I was kidnaped again. Remember?

He looks at her quizzically.

MIKE
By my own husband.

CUT TO:

CLIP 14A "LAST DANCE" (#508)

Mike runs down the stairs -- sees Sully.

SULLY (O.S.)
But it worked out all right in the end.

DISSOLVE TO:

CLIP 14B "LAST DANCE" (#508)

Sully looks for Mike. He finds her in the waterfall.

DISSOLVE TO:

INT. CABIN - NIGHT ONE - CLOSE ON FIRE

which now is burning embers.

MIKE AND SULLY

have fallen asleep in each other's arms leaning against the fireplace. Wolf is upset that they're asleep. He nudges Sully with his nose. Sully wakes up immediately. He looks at

Mike, scared. He lifts her up.

SULLY

Michaela. Wake up. You have to wake up.

She doesn't want to. He starts walking her around the cabin.

SULLY

You can't go to sleep. Wake up, Michaela!

MIKE

(groggy) Sully -- ?

SULLY

Come on. Talk to me. You have to wake up. Wake up.

But she slips into sleep again.

SULLY

(urgent) Michaela! Don't go away! You can't go away!

MIKE

(weakly) Sully?

SULLY

Come on! Keep walkin'! I love you! I love you!

And as he walks her around the cabin, we:

FADE OUT:

END OF ACT TWO

ACT THREE

FADE IN:

EXT. CABIN - NIGHT ONE - ESTABLISHING

INT. CABIN - NIGHT ONE

A short time later. Sully is still walking Mike around the cabin. She winces as another pain shoots through her temples.

MIKE
My eyes...

They stop walking. He takes her head in his hands and turns her face toward the light from the fire. She knows from his reaction:

MIKE
The pupils are dilated, aren't they?

SULLY
Looks like -- a little.

She was afraid of that.

SULLY
What do we do?

MIKE
There's nothing we can do. Stay awake. Hope the pressure subsides.

She closes her eyes and struggles with the pain. He starts walking with her again.

SULLY
Come on. We'll keep talkin'. It'll take your mind off it.

MIKE
I don't know what to talk about.

SULLY
Well -- all right -- how about -- I know: what's the hardest thing you've had to do?

MIKE
Ever?

SULLY
Yeah. Ever.

She starts to giggle.

SULLY
What?

MIKE
I don't know what made me think of this.

SULLY
Go on.

MIKE
It wasn't the hardest thing I ever had to do -- but it wasn't easy!

SULLY
What was it?

MIKE
Do you remember the time I had to talk to Brian -- about the birds and the bees?
He grins. He remembers it very well.

MIKE
I thought it would be simple. I would just read him passages from my medical books.

CLIP 15 - "FATHERS AND SONS" (#302)

Mike lectures Brian from an anatomy book. But as Mike lectures, Brian goes from confused to bored to nearly asleep. (53 seconds)

RESUME SCENE

Mike smiles.

MIKE
He didn't learn a thing.

SULLY
I didn't do much better with Matthew.

DISSOLVE TO:

CLIP 16 - "RITE OF PASSAGE" (#112)

Matthew is cleaning out the barn as Sully comes in.

Sully asks Matthew if he knows how a girl gets pregnant. "Yes." He asks if Matthew has any questions. "No." Good. (42 seconds)

RESUME SCENE IN THE CABIN

MIKE

We're so blessed to have this family.

SULLY

(a smile) It isn't always easy.

MIKE

No. But it has always been worth the effort -- Remember the time I read Colleen's diary?

SULLY

You were so worried you'd done the wrong thing.

CUT TO:

CLIP 16A "MOTHERS AND DAUGHTERS" (#403)

Colleen comes into the house. She and Mike talk. Colleen tells Mike she loves her.

RESUME SCENE

SULLY

Knowin' where to draw the line isn't easy. I wasn't sure if I'd gone too far with Brian.

CUT TO:

CLIP 17 - "HIS FATHER'S SON" (#523)

Sully tells Brian that he's his father. Brian hugs him. (1 minute)

RESUME SCENE IN THE CABIN

She grimaces in pain again as:

CLIP 18 - "COMFORT OF FRIENDS" (#604)

Mike collapses on the bed in pain. (10 seconds)

RESUME SCENE IN THE CABIN

Sully sees the look of pain cross her face.

SULLY
Keep talkin'. It'll pass.

MIKE
Yes. All right. Let me think -- the most difficult thing -- I guess it would have to be -- going down in the mine after Matthew.

CLIP 19 "CROSSING THE LINE" (#212)

Mike and Sully move cautiously through the mine.

MIKE (O.S.)
After the cave in.

Mike and Sully search for Matthew, find him, but cannot move him because his leg is trapped under a rock. Sully says if they don't do something fast, Matthew could drown.

Outside, the townspeople are waiting for word from Mike and Sully when another explosion causes the entranceway to become completely blocked.

Inside, Mike starts to amputate Matthew's leg, but Sully finds some powder and blows the rock away from Matthew's leg. They barely make it out of the mine before it gives way completely. (6 minutes, twelve seconds.)

RESUME SCENE IN THE CABIN

Mike is agitated by the memory.

MIKE
I thought we had lost him -- !

SULLY
But we didn't.

CLIP 20 - "THE COMFORT OF FRIENDS" (#604)

Mike starts to make the bed and then sees the blood... (5 seconds)

MIKE (O.S.)

Oh, Sully --

RESUME SCENE IN THE CABIN

As she collapses onto the blanket on the floor in front of the fireplace.

MIKE

We lost our baby -- and we've never even talked about it.

SULLY

(gently) We did talk about it.

MIKE

No. I told you about it and you went away -- and we've never talked about how we really felt.

He moves quietly to her, holding her, stroking her hair as she cries. Wolf moves over to sit beside them.

FADE OUT:

END OF ACT THREE

ACT FOUR

FADE IN:

INT. CABIN - NIGHT ONE - A SHORT TIME LATER

Mike and Sully are still sitting on the blanket in front of the fire. Wolf is asleep.

MIKE

Getting through the pain -- that was the easy part. It was the next morning, when I realized that the baby I was carrying --

She can't finish the sentence. He pulls her close to him.

MIKE

I wanted to see you, to hold you --

CLIP 21 - "COMFORT OF FRIENDS" (#604)

Mike, in front of the bathtub, puts her hair up.

MIKE (O.S.)

I didn't know how I could go on without at least talking to you --

She sits in the tub, crying. (30 seconds)

RESUME SCENE IN THE CABIN

She is quiet a moment.

MIKE

(ashamed) And then when you came home -- I couldn't tell you.

SULLY

You tried.

CLIP 22 - "A PLACE CALLED HOME" (#606)

Mike tells Sully about the baby.

RESUME SCENE IN THE CABIN

SULLY

You tried to tell me and I couldn't listen.

She turns to him, still upset and bewildered by his behavior.

MIKE

Where did you go? What did you do to make peace with it?

SULLY

I couldn't sleep -- after you told me. I left the cave early the next mornin' and started walkin' -- I don't even know how far I walked or how long. (beat) I wanted to do

something to take away the pain but there was nothing I could do not for you - not for me.

DISSOLVE TO:

EXT. WOODS - DAY - FLASHBACK - TO BE SHOT

Sully stops in the woods near a big oak. His back is to us. When he turns to us, we see his face is streaked with tears.

EXTREME LONG SHOT

From a distance, we see Sully lift his arms up and scream up to the heavens.

SULLY
Noooooo!

It echoes in the air a moment. Then he collapses into a sitting position on the ground.

SULLY

sits, bereft for a moment, then notices something.

HIS POINT OF VIEW

a small tree that has come uprooted. It will die if left there.

SULLY

takes the young tree, carefully, in his hands. He moves it away from the giant oak and finds a clear area for it. He plants it tapping soil around it. The process gives him some sense of peace.

RESUME SCENE IN THE CABIN

SULLY
(quietly) Somehow, saving that little oak -- made me feel better. (beat) I've been to see it. It's taken root -- it looks strong.

He looks at her. Something catches his attention.

SULLY
Michaela --

She looks at him, questioningly. He moves her face to catch the light. He looks into her eyes.

SULLY
The pupils of your eyes -- they look normal.

It's a big relief to her.

MIKE
How long has it been since I fell?

SULLY
Six hours at least.

MIKE
(relieved) That's long enough. If the pupils are normal -- the danger has passed.

He kisses her.

MIKE
Sully? There is something else -- I've been wanting to talk to you about.

He pulls back a little -- looks at her.

MIKE
I was wondering -- that is, I was hoping -- well -- what would you think if we -- had another baby?

He smiles, kisses her.

SULLY
I can't think of anything I would like better.

MONTAGE SEQUENCE

As Sully undresses Mike and kisses her on the face, the neck, the shoulders. Arms and legs, lit by the fire from the fireplace. Loving glances. And:

DISSOLVE TO:

EXT. CABIN - DAY TWO

Mike stands outside the cabin, taking in the clean, crisp morning air. Wolf stands by the horses, at the ready. Sully comes outside with the last few items. He puts them in his saddlebag.

SULLY
Ready to go?

She smiles at him and nods. They mount up. She glances at the cabin with a warm feeling about the night they spent together there. They ride off.

CUT TO:

EXT. WOODS - DAY TWO

CLOSE ON A little oak sapling in a clearing. **WIDER** as Mike and Sully kneel down next to it. Mike taps a little soil around it.

Mike and Sully look at each other, the love between them strong.

LONG SHOT

of Mike and Sully as they stand and look out over the meadow. Sully puts his arm around her. She rests her head on his shoulder. **CAMERA MOVES AROUND THEM AND UP** and we...

FADE OUT:

END OF ACT FOUR

THE END

CBS ENTERTAINMENT PRODUCTIONS

in association with

THE SULLIVAN COMPANY

© mcmxcviii

1998 CBS Worldwide Inc.

All Rights Reserved

Prod. #2244-0620
PRODUCTION DRAFT
January 20, 1998

[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](#)



[Home](#)