

# When a Child is Born

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Part I

TEASER

FADE IN:

INT. GENERAL STORE - DAY ONE

LOREN takes down the "Closed" sign from the door and opens it, as MATTHEW and EMMA step in.

MATTHEW  
Mornin', Mr. Bray.

Emma gives Loren a tentative smile.

EMMA  
I'm ready to start work today.

LOREN  
Sure you're feelin' up to it?

MATTHEW  
Dr. Mike says she's all healed.

LOREN  
Well ... all right, then. (gestures) Figure you can work over there.

Emma nods her thanks and starts over, as PRESTON sweeps in, bubbling with excitement, carrying a stack of the latest edition of the Gazette, which he begins distributing.

PRESTON

Here it is, folks , fresh from Dorothy ' s behemoth press, the latest edition of the Gazette for your detailed perusal.

**MATTHEW**

What's so special 'bout it?

**PRESTON**

What's special, Sheriff, is the announcement of the ground breaking ceremony for my Hot Springs Health Resort.

Loren looks over the announcement, impressed.

**LOREN**

Music, food ... Sounds like a big party.

**PRESTON**

"Big" is an understatement, Loren. (starting out) This ceremony will be the social event of the year-

And out he goes to continue distributing the Gazette.

**INT. HOMESTEAD - MIKE AND SULLY'S BEDROOM - DAY ONE**

**MIKE** lies asleep in bed, rolled on her side, with pillows tucked under her stomach and between her legs. **SULLY**, already up and dressed , leans in and kisses her cheek, waking her.

**SULLY**

Mornin'. Time to get up.

**MIKE**

(groggy) I just finally fell asleep. It took me all night to find a comfortable position.

**SULLY**

Train's gonna be here soon.

Mike slowly sits up, feeling miserable, both physically and emotionally. She catches her reflection in the mirror, then stands, stepping closer, surveying herself for a long moment.

**MIKE**

**Is it just me, or have I been pregnant for ten years?**

**Mike sits at the dresser and picks up a brush. Sully takes it from her and begins brushing her hair, trying to cheer her up.**

**SULLY**  
**Not much longer.**

**MIKE**  
**You've been saying that for ten years as well. (beat, weary) I'm just ... I'm tired of being tired. And fat. And ugly.**

**SULLY**  
**(smiles) You're not ugly, an' you're not fat. You're pregnant... (kisses her) ... and that's a good thing, remember?**

**Mike manages a smile, but clearly this woman is ready to have this over with.**

**EXT. TRAIN STATION - DAY ONE**

**The family (Sully, Mike, COLLEEN and BRIAN) ride up in the wagon as Matthew greets them from the platform.**

**MATTHEW**  
**Train's on time. Be here any minute.**

**Sully helps Mike down, as voices nearby get their attention:**

**HORACE (O.S.)**  
**Tonight? Why?**

**ANGLE ON HORACE**  
**trailing MYRA, who holds SAMANTHA, out of the telegraph office.**

**MYRA**  
**I told you, Preston needs me to work late to help prepare for the ground-breakin' ceremony.**

**HORACE**  
**What's to prepare?**

**MYRA**

**Horace, I don't got time for this. I'm gonna be late for work.**

**She goes off, heading for the bank. Horace, disgruntled, turns to Mike and Sully.**

**HORACE**

**Just a ground-breakin'. All's you need is a shovel.**

**Mike and Sully nod, agreeing with this. The moment is broken by the sound of the TRAIN WHISTLE. The family turns to look down the tracks, where:**

**THE TRAIN**

**comes into view, heading for the station.**

**ON MIKE**

**who's a bundle of nervous apprehension. Sully steps close, reading her expression.**

**SULLY**

**You all right?**

**MIKE**

**We grew so much closer the last time she was here. I only hope we won't have to start over again.**

**The train stops, and PASSENGERS begin disembarking. Soon the people Mike's been waiting for step off -- ELIZABETH QUINN, followed by REBECCA and MARJORIE. They all look much the same as the last time we saw them, with the notable exception of Marjorie, whose colorful, flamboyant dress and manner are a striking contrast to the Marjorie we saw last year.**

**MIKE**

**(moving to them) Mother!**

**ELIZABETH**

**Michaela!**

**Elizabeth pulls Mike into an embrace of genuine affection, which surprises Mike, bringing a swell of emotions to the surface.**

**MIKE**

**You came all this way...**

**ELIZABETH**

**Nonsense. What could be more important than the birth of my grandchild?**

**These words move Mike almost to tears. She turns to Rebecca, hugging her.**

**MIKE**

**Rebecca.**

**REBECCA**

**Michaela, you look positively radiant.**

**Mike then turns to Marjorie and reacts.**

**MIKE**

**Marjorie, is that you?**

**MARJORIE**

**It is now.**

**ELIZABETH**

**Can you believe it? She insisted on wearing that ... that "dress", and others equally outlandish, for the duration of our journey, despite the countless whispers of fellow passengers.**

**MIKE**

**I've never seen such bright colors.**

**MARJORIE**

**It's spring, Michaela ... when all flowers bloom.**

**As Mike reacts to this statement with a curious look:**

**REBECCA**

**(noting Mike's stomach) Just look at you! (to Sully) we may have to deliver this baby any minute.**

**ELIZABETH**

**Which is why I decided to bring along a surprise. (calling out) Andrew!**

**Everyone looks to the train, where a handsome young man carrying a few pieces of hand-luggage steps off. This is ANDREW COOK, mid-twenties, the ultimate city boy on**

his first trip to the frontier. He's boyish and a bit wide-eyed, yet doing his best to fit in. He steps over to Mike, as Elizabeth introduces her.

**ELIZABETH**

I'd like you to meet my daughter, Doctor Michaela Quinn.

**ANDREW**

(sincere) It's a great honor.

Mike gives Elizabeth a puzzled look. Elizabeth just smiles and gestures to Andrew.

**ELIZABETH**

This is Andrew Cook. *Doctor Andrew Cook.* (a declaration) He will deliver your baby.

On Mike, reacting with surprise. She gives Elizabeth a look, not all that happy about this, as we:

**FADE OUT.**

**END TEASER**

**ACT ONE**

**FADE IN:**

**EXT. STREET/CLINIC - DAY ONE**

Sully , driving the wagon, rounds the corner, heading for the clinic. Andrew sits next to him, hanging on. Matthew, Brian and Colleen sit in the back, holding on to the considerable amount of luggage, trying to keep it from spilling out.

The wagon stops in front of the clinic, and Sully, Brian and Matthew hop down and immediately begin unloading the luggage, as Colleen goes to open the clinic door. Andrew, eager to please, climbs down and joins in.

**ANDREW**

Beautiful little town you have here.

**MATTHEW**

Thanks.

**Andrew steps in, takes two suitcases from Sully.**

**ANDREW**

**Here, I'll take those.**

**Andrew carries the suitcases toward the clinic. But on the way, his foot suddenly slips on a mud patch, and down he goes, new suit and all, into the mud. Embarrassed, he props himself up, shaking the mud loose ... until a hand reaches down to help him up. It's Colleen, giving him an amused smile... but there's also a flicker of attraction here.**

**COLLEEN**

**It's alright. Everybody takes a spill now an' then.**

**Andrew takes her hand, smiling sheepishly as:**

**AROUND THE CORNER**

**come Mike, Elizabeth, Rebecca and Marjorie, walking from the train station.**

**ELISABETH**

**He's the son of Edward Cook. You remember him; he was a very dear friend of your father's.**

**MIKE**

**Of course ... (remembering) Wait ... this couldn't be little Andrew, with the missing front teeth.**

**REBECCA**

**One and the same.**

**MIKE**

**But he was just a boy.**

**ELIZABETH**

**Who's grown up to become a fine doctor.**

**MARJORIE**

**Or will be. He only recently graduated from medical school.**

**ELIZABETH**

***Harvard* medical school, first in his class. (back to Mike) I asked him to come along after**

**I received your letter detailing your need for help --**

**MIKE**

**I said I was *considering* getting help, Mother. I was going to ask Dr. Bernard, in Denver, if he'd come out for the delivery.**

**ELIZABETH**

**Well, now you won't have to ask him.**

**Mike's not happy about Elizabeth's meddling. Rebecca, sensing tension, jumps in:**

**REBECCA**

**Andrew's very excited; he practically leaped at the opportunity to travel west.**

**ELIZABETH**

**He's agreed to assist you at the clinic for as long as you deem necessary. And after the baby's born, if you decide to return to your practice**

**MARJORIE**

***When* she decides to return to her practice.**

**Mike, surprised, gives Marjorie a smile of thanks. Elizabeth pauses a moment, duly corrected, then finishes:**

**ELIZABETH**

**-- He will then return to Boston. (as they arrive at the clinic) I only want to make certain your needs are attended, Michaela. We're here to ease you through these last few weeks ... which can often feel like years.**

**Mike smiles, knowing this all too well, as the women start into the clinic. Marjorie's the last to go in, but as she steps through the door, a voice stops her:**

**HANK (O.S.)**

**Well, well ... look who's back.**

**Marjorie turns to discover HANK standing on the street behind her (in front of the saloon). Marjorie steps over to him, looking him over ... which surprises Hank.**

**MARJORIE**

**Let me see if I remember correctly -- Hank?**

**HANK**  
**(smiles) Marjorie.**

**DOROTHY comes out, followed by an insistent Preston.**

**DOROTHY**  
**I only got two hands, Preston. You know how hard it is to work that press?**

**PRESTON**  
**Another hundred copies isn't asking much --**

**Preston suddenly stops short when he sees Hank talking with Marjorie. Dorothy also sees Marjorie and smiles. Preston is intrigued.**

**PRESTON**  
**Who is that?**

**DOROTHY**  
**Michaela's sister, Marjorie. From Boston.**

**BACK TO HANK AND MARJORIE**

**HANK**  
**S'pose I'll be seein' you in town from time to time.**

**MARJORIE**  
**I certainly hope so, Hank.**

**Hank reacts -- did she say what he thought she just said? Marjorie gives him a smile and heads into the clinic, as Preston wanders up beside Hank, also watching Marjorie. Hank turns to him, sees the look on Preston's face and grows serious.**

**HANK**  
**Don't even think about it.**

**Preston says nothing; he just smiles and walks off.**

**EXT. RESERVATION - DAY ONE**

**Sully walks past the school, where the REVEREND teaches the children (who are all back in their uniforms), as he makes his way over to O'CONNOR, who stands near one of**

**the cabins, watching something. Sully looks over, sees what he sees:**

**THEIR POV**

**Of CLOUD DANCING, sitting with several TRIBAL ELDERS in front of one of the few remaining teepees on the reservation. The Indians talk quietly among themselves.**

**BACK TO SULLY AND O'CONNOR**

**as O'Connor continues to watch in suspicious silence.**

**SULLY**  
**There a problem here?**

**O'CONNOR**  
**Just keepin' an eye on things.**

**SULLY**  
**Hasn't been a fight since Cloud Dancing's trial. Finally got some peace.**

**O'CONNOR**  
**Calm before the storm.**

**SULLY**  
**They're just talkin'.**

**O'CONNOR**  
**Yeah... That's the problem.**

**O'Connor finally looks away from Cloud Dancing, turning to Sully.**

**O'CONNOR**  
**They're up to somethin' ... an' I'm gonna make damn sure I stop it before it starts.**

**On Sully, wary of this ...**

**INT. HOMESTEAD - NIGHT ONE**

**Colleen and Brian set the table for dinner (or two tables, whatever it takes to include settings for Elizabeth, the sisters and Andrew). Over by the fire, Andrew watches Sully (with WOLF at his feet), who's finishing sharpening a huge knife. Andrew tries his best**

to make conversation, but Sully clearly intimidates him.

**ANDREW**

That's a big knife.

**SULLY**

Yup.

**Beat. Andrew attempts levity:**

**ANDREW**

I don't suppose Michaela uses that for her operations, huh? Make quite an incision.

Andrew chuckles. Sully doesn't. Andrew quiets. An uncomfortable silence ensues, broken finally by Elizabeth, who wanders by, as if looking for something.

**ELIZABETH**

(to Brian) Where's Fifi?

**BRIAN**

Oh, uh ... we gave her to a girl whose pa died. She's takin' real good care of her.

Elizabeth considers this as Mike comes waddling down the stairs. Rebecca (helping with the plates) smiles up at her.

**REBECCA**

Do you need any help, Michaela?

**MIKE**

I'll make it, slowly but surely. How's dinner coming along?

**COLLEEN**

Almost done.

Mike and Colleen move into the kitchen as Elizabeth lowers her voice to Rebecca in a private moment.

**ELIZABETH**

The ninth month; I know it well. Five times I endured it, along with five arduous labors ... especially Michaela's. Hours of sheer torture.

**Rebecca puts a finger to her lips, quieting Elizabeth, as Mike comes back in from the kitchen, announcing:**

**MIKE**  
**Dinner is served.**

**Colleen follows her, carrying in a large turkey on a platter. -**

**Andrew, relieved, goes to the table and sits, along with the family. As everyone settles in:**

**ELIZABETH**  
**Where's Marjorie?**

**MIKE**  
**She's not here yet?**

**Before Elizabeth's irritation can build, the front door opens, and in breezes Marjorie.**

**MARJORIE**  
**Sorry I'm late, everyone. I hope you don't mind, Michaela, but I've brought along a friend for dinner ...**

**She steps aside, allowing Hank to enter. Hank sees everyone's stunned reactions and smiles.**

**HANK**  
**Ah, turkey. My favorite.**

**EXT. HOMESTEAD - PORCH - NIGHT ONE**

**Mike stands with Elizabeth out on the porch, sipping tea.**

**ELIZABETH**  
**The divorce papers arrived three months ago. Marjorie signed them, making it official. (beat) She hasn't been the same since.**

**Elizabeth's expression is quiet, but troubled ... a woman struggling to make sense of it all.**

**MIKE**

**She certainly has changed.**

**ELIZABETH**

**She's joined that group - (trying to remember the name) The National Suffrage something ...**

**MIKE**

**The National Woman Suffrage Association?**

**ELIZABETH**

**That's it. She's become an uncontrollable activist. She's even encouraging Rebecca to join as well.**

**Mike ponders this a moment, can't help but smile.**

**MIKE**

**Marjorie, in the women's suffrage movement. I can hardly believe it.**

**ELIZABETH**

**I still can't believe it ... although I do try my best to understand.**

**Elizabeth pauses a moment, letting out a weary sigh as she stares out into the night.**

**ELIZABETH**

**This is not how I thought my daughters would turn out. This is not how I planned it.**

**On Mike, as she quiets, saying nothing.**

**INT. GENERAL STORE - DAY TWO**

**Emma has transformed the corner of the store into her dressmaking nook, complete with sewing machine and dress form, which she works at, pinning up a dress she's making. She looks over to see a WOMAN admiring one of the dresses she has on display. Emma starts over to her with a pleasant smile.**

**EMMA**

**Mornin'. Can I help you with somethin'?**

**The woman gives Emma a disapproving look, and leaves without saying a word. Emma watches her go, then turns to find Loren staring at her from across the store.**

Emma holds his look for a moment, then resumes work on her dress, as Loren turns back to Horace, who stands at the counter paying for a box of supplies for the telegraph office. Myra enters, sees Horace and comes over, an uneasy look on her face.

**MYRA**

Horace, we need to talk.

**HORACE**

'Bout what?

Myra starts to tell him, then stops, seeing Loren watching them, all ears. Myra takes Horace by the hand and leads him outside (he scoops up the box on the way out).

**EXT. GENERAL STORE - CONTINUOUS - DAY TWO**

Myra turns to Horace and lowers her voice, a very difficult moment for her.

**MYRA**

Horace ... now don't take this the wrong way, but ... (beat, struggling) I regret to inform you that as of last Monday, you're late on your loan payment for the surrey --

**HORACE**

(aghast) You *regret* to inform me?

**MYRA**

(wilting) I just don't want us incurrin' a penalty.

**HORACE**

*Incurrin'* a penalty?!

**MYRA**

Well, that's what happens when you don't make your payments on time. (beat, difficult) I'm sorry, Horace, but I gotta do this. it's part a my job.

**HORACE**

(cold) Fine. You tell "the bank" they'll get their payment tomorrow. (starting off) Wouldn't want you to lose your "job."

He storms off up the street. Frustrated and hurt, Myra turns to find Emma watching her through the store window. Their eyes meet for a moment, then Emma goes back to work, as Myra walks off toward the bank.

## **INT. GAZETTE - DAY TWO**

**Brian faces Dorothy, who works at her press, struggling to print more copies of the Gazette. It's hard work, and it shows on Dorothy's tired face.**

**DOROTHY**  
**A story?**

**BRIAN**  
**Yeah, bout Ma havin' her baby, and how her ma and sisters brought a doctor all the way from Boston to help deliver it.**

**DOROTHY**  
**Tell you what, Brian. You write it, and I'll print it.**

**Dorothy struggles with a lever, which is giving her trouble.**

**BRIAN**  
**(helping her) Need some help with that?**

**DOROTHY**  
**Press is so big, makes it difficult for one person lo operate.**

**BRIAN**  
**Maybe I could help you. Be your assistant.**

**DOROTHY**  
**(smiles, amused) Assistant?**

**BRIAN**  
**Sure. I could do lots 'a things. Write stories, print up the paper, even deliver it.**

**Dorothy pauses a moment, the idea starting to make sense.**

**DOROTHY**  
**Assistant ...**

**But then suddenly, her face clouds over as reality sinks in.**

**DOROTHY**  
**Unfortunately, I can't afford to hire one. Money's not exactly rollin' in.**

**BRIAN**

But it will. An' when it does, you can pay me.

Dorothy looks at him, moved by this. She steps over to her desk, retrieves her reporter's pad and pencil, and proudly presents them to Brian.

**DOROTHY**

The job is yours.

Brian takes the pad and pencil, honored.

**INT. CLINIC - DAY TWO**

Andrew, Sully, Elizabeth, Marjorie, Rebecca, Colleen and Brian (taking notes) stand to the side as Mike moves around the clinic, going over preparations for the birth. She's talking to everyone, but mainly to Andrew, who listens attentively.

**MIKE**

(fast, well-rehearsed) I've calculated the delivery date at two weeks from tomorrow, so a few days prior, we'll be moving here to the clinic to avoid riding into town during labor. Fresh linens are in this cabinet. As you can see, Colorado Springs is a far cry from Boston. Cleanliness is a challenge, with all the dust blowing in from the street.

**BRIAN**

(to Andrew) Have you delivered a lotta babies?

Andrew, put on the spot, tries to look confident.

**ANDREW**

Oh, sure ... (then) Well, actually... three.

**SULLY**

(suddenly wary) Three? That's all?

**ELIZABETH**

(jumping in) I can assure you he's fully qualified, Sully. He is a doctor, after all.

**COLLEEN**

What if somethin' goes wrong?

The room quiets. Mike is clearly thrown by this, but she recovers, trying to put a brave

**face on the situation.**

**MIKE**

**Well ... I have all the necessary equipment in the event a cesarean section is needed.**

**MARJORIE**

**(to Andrew) Have you ever performed one of those?**

**Andrew is also thrown. He's trying to keep his poise, even though his confidence is quickly waning.**

**ANDREW**

**Uh ... no, not yet. But I've assisted in four of them. I'm quite ... familiar with the procedure.**

**MIKE**

**(apprehension building) I'll write out a list of the instruments and medicines I have available. Colleen can assist you ...**

**Mike's voice trails off. Rebecca reads her uneasiness and quickly jumps in.**

**REBECCA**

**I doubt it'll come to that.**

**ELIZABETH**

**Of course it won't . I delivered five daughters without complication. There's no reason to believe this delivery will be any different.**

**Elizabeth puts a comforting hand on Mike's shoulder.**

**ELIZABETH**

**After all, women have been having babies naturally since the beginning of time.**

**On Mike, forcing a smile, trying hard not to reveal her growing insecurity as we:**

**FADE OUT.**

**END OF ACT ONE**

**ACT TWO**

**FADE IN:**

**EXT. GRACE'S CAFE - DAY THREE**

Elizabeth sits with Rebecca, Marjorie and Brian, planning a baby shower for Mike. Rebecca jots down the names of people to invite, while Brian diligently takes notes for the Gazette.

**REBECCA**

... Dorothy, Myra ...

As GRACE steps up to pour more cider:

**REBECCA**

... and Grace, of course. You'll be there, won't you?

**GRACE**

Sure. (beat) Where?

**ELIZABETH**

We're having a little social tomorrow. A party to honor Michaela and offer gifts for the baby.

**GRACE**

Ain't that bad luck, givin' gifts 'fore the baby's even born?

**MARJORIE**

It's only bad luck if you believe it is.

**REBECCA**

Will you help with the food?

Grace casts a wary look at Elizabeth, as if waiting for her to object. But Elizabeth simply forces a smile and nods, agreeing to this. Grace smiles, pleased.

**GRACE**

I'd love to.

**MARJORIE**

Really indulge, spare no expense.

**GRACE**

**I'll get started right off.**

**Grace moves away as Elizabeth inspects the list.**

**ELIZABETH**

**Well, I believe that's everyone.**

**BRIAN**

**(looking at the list) What about Emma?**

**ELIZABETH**

**Emma. Isn't that the prostitute your mother wrote me about?**

**BRIAN**

**She's workin' for Mr. Bray now. Elizabeth raises an eyebrow at this.**

**MARJORIE**

**(to Brian) Of course she's invited.**

**ELIZABETH**

**Oh no, she isn't. I'll not have a woman of such character in attendance.**

**MARJORIE**

**A woman of "such character," mother, is merely the direct result of the men who exploit her**

**ELIZABETH**

**(weary) Oh, don't start again --**

**MARJORIE**

**Men who share none of the shame or degradation, who insist on enslaving us --**

**ELIZABETH**

**All right, all right, invite her. Just cease with the fanaticism.**

**Marjorie looks to Rebecca, who gives her smile before adding Emma's name to the list.**

**AT ANOTHER TABLE**

**Preston sits with Myra, who consults her list of ground breaking ceremony preparations.**

**MYRA**

**Nine o'clock, your investors arrive on the train. We'll meet 'em and ride out to the ceremony by ten-thirty.**

**PRESTON**

**Perfect. Now for the food...**

**Preston flags Grace down as she walks by.**

**PRESTON**

**Grace, I was hoping you would do me the honor of catering the ground-breaking ceremony.**

**GRACE**

**Cater?**

**PRESTON**

**Really indulge, spare no expense. I want this to be an event few will ever forget. Can you handle that?**

**Grace tries not to wilt under the pressure.**

**GRACE**

**I'll see what I can do ...**

**And off she goes. Preston smiles, pleased, until something catches his eye:**

**PRESTON'S POV**

**of Marjorie, at the other table, watching him with curious interest. She offers a hint of a smile.**

**BACK TO PRESTON**

**returning the smile, oozing charm.**

**INT. CLINIC - DAY THREE**

**Mike operates on a MAN with a hernia, as Andrew and Colleen assist. Andrew is very attentive, impressed with Mike's skill.**

**MIKE**  
There's the hernial sac.

**COLLEEN**  
(taking a look) It's so small.

**ANDREW**  
which makes it peculiarly dangerous, because of its susceptibility to strangulation.

Mike looks up at him, pleased.

**MIKE**  
Very good.

Andrew nods at the compliment, as Mike resumes working.

**ANDREW**  
How'd he get the hernia?

**MIKE**  
Lifting a pig. (off Andrew's look) A *big* pig.

Andrew watches as Mike presses the hernial sac back into place.

**MIKE**  
(as she finishes) There. Now all that remains is to close. (handing him needle) Would you mind? It's becoming difficult for me to stand for long periods of time. I could really use a rest.

**ANDREW**  
Certainly.

Colleen brings over a chair, and Mike sits, as Andrew begins suturing the incision. Mike watches him as he works.

**MIKE**  
Harvard medical school. Very prestigious.

Andrew nods, self-conscious.

**ANDREW**

**My father wanted me to have the best education possible.**

**MIKE**

**(nods, agreeing) With so much change occurring in the medical world, it's good to be at the center of it all.**

**ANDREW**

**That's what he said. Unfortunately, I found the school exceedingly difficult. It was all I could do just to keep up with the rest of the students.**

**Andrew finishes closing. As Mike steps over, examining his work:**

**MIKE**

**From what I was told, you were first in your class. (looks up at him, smiles) And I can see why.**

**Andrew returns the smile, pleased. He looks over at Colleen, who beams, bolstering his confidence.**

**EXT. RESERVATION - DAY THREE**

**Sully sits in front of a teepee with Cloud Dancing, who hands him a finely crafted necklace of beads.**

**SULLY**

**Real nice.**

**CLOUD DANCING**

**(shakes his head) The Pawnee made it, and many more like this one. They have asked me to speak to you about selling them in town.**

**SULLY**

**Good idea.**

**O'CONNOR (O.S.)**

**Agent Sully!**

**Sully turns to see O'Connor standing not far off, waving him over. In his hand he holds a piece of paper.**

**SULLY**

**(to Cloud Dancing) Be right back.**

**Sully stands and walks over to O'Connor (out of earshot of Cloud Dancing).**

**O'CONNOR**

**You got what you been askin' for. High command's ordered a reassignment of the district.**

**Sully reacts, puzzled, as O'Connor hands him the paper.**

**O'CONNOR**

**We're splittin' up warrin' tribes into separate reservations.**

**SULLY**

**I didn't ask for that.**

**O'CONNOR**

**You wanted 'em to stop fightin'.**

**SULLY**

**And they did.**

**O'CONNOR**

**An' I'm makin' sure they don't start again.**

**Sully opens the letter, begins reading.**

**O'CONNOR**

**We're keepin' the Utes and Pawnee here at Palmer Creek. Arapaho and Cheyenne are movin' out.**

**SULLY**

**Cheyenne? (anger building) Who authorized this?**

**O'CONNOR**

**General Wooden.**

**SULLY**

**What about Hazen --**

**O'CONNOR**

**He agreed.**

**Sully pauses a moment, stepping face-to-face with O'Connor, ready to tear into him.**

**SULLY**

**You went behind my back.**

**But O'Connor doesn't back down. He meets Sully's glare head-on and holds it, unwavering.**

**O'CONNOR**

**Just doin' my job. (very close now) Oughta thank me for restorin' order ... cleanin' up the mess you made.**

**And with that, he turns and walks off, leaving Sully fuming.**

**Sully turns to find Cloud Dancing watching him from the teepee, sensing trouble.**

**INT. GENERAL STORE - DAY THREE**

**Dorothy comes in, sees Emma sitting alone in her nook, working on a dress. Emma is quiet and sullen, having had no luck selling her dresses. Dorothy wanders over to Loren, who stands by the stove, also watching Emma. He lowers his voice to Dorothy so Emma can't hear.**

**LOREN**

**This is what I was 'fraid of. Nobody's buyin' from her.**

**DOROTHY**

**You're doin' a good thing, Loren. Don't worry, folks'll come around eventually.**

**LOREN**

**Just hope I'm still in business when they do. (beat) So what can I do for you?**

**DOROTHY**

**I come for the supplies I ordered.**

**LOREN**

**Got 'em right over here.**

**Loren fetches a box of printing supplies, sets it on the front counter. As he tallies up the**

**bill:**

**DOROTHY**

**(uneasy) I'm also gonna need to cancel that order I made for the new sign for the Gazette.**

**Loren pauses, looks up at her.**

**LOREN**  
**Why?**

**DOROTHY**

**Money's kinda tight right now, what with the loan payment, and the cost 'a runnin' the new press ...**

**LOREN**

**Gonna take a little time. Always does when you're startin' up a new business.**

**DOROTHY**

**Yeah.**

**Dorothy quiets. Loren, uncomfortable, finishes tallying up the box of supplies.**

**LOREN**

**That'll be twelve dollars and thirty-two cents.**

**Dorothy reacts, clearly not realizing the total would be so high.**

**DOROTHY**

**Twelve. All right.**

**She begins digging through her money pouch. Loren watches her with increasing uneasiness as she counts her money.**

**DOROTHY**

**(difficult) 'Fraid all I got is nine.**

**Loren sees how difficult this is for her, which only makes him more uncomfortable. Dorothy starts unloading supplies from the box.**

**DOROTHY**

**I'll just take some 'a the things outta here --**

**LOREN**

**Nonsense. You take those supplies ... an' keep your money. I'll just charge you for 'em some other time.**

**Dorothy pauses, looks up at him.**

**DOROTHY**

**I'm not askin' for credit.**

**LOREN**

**An' I'm not givin' it to you. Just puttin' off chargin' you a few months.**

**DOROTHY**

**(beat, moved) Thank you, Loren.**

**She takes the supplies and heads out, but stops when she sees Two WOMEN admiring one of Emma's dresses. But as Emma starts over to them, they turn away from her, ignoring her.**

**Dorothy shakes her head, irritated by this, and makes a decision. She steps over to Emma, speaking loud enough for the women to hear.**

**DOROTHY**

**Excuse me ... Emma, is it?**

**EMMA**

**Yes?**

**DOROTHY**

**I've just been admirin' your beautiful dresses. (to the women, pointedly) Better'n anythin' I seen in Denver. (back to Emma) Just so happens I'm in need of a dress for Preston s ground-breakin' ceremony and I was hopin' you could make one for me.**

**Emma is surprised ... and pleased.**

**EMMA**

**Well, sure.**

**Dorothy takes out the nine dollars, casts a look over at Loren. He sees that this is an**

important decision for her, and keeps quiet. Dorothy turns back to Emma, holding out the money.

**DOROTHY**

Will this be enough?

Emma smiles -- right now, *any* amount would be enough.

**EMMA**

Plenty.

The women take notice. Loren can't help but be moved by Dorothy's gesture.

**INT. MIKE AND SULLY'S BEDROOM - NIGHT THREE**

Sully climbs into bed beside Mike, who shifts around under the covers, trying in vain to find a comfortable sleeping position.

**SULLY**

Wired Hazen to get a temporary halt to the reassignment.

**MIKE**

Do you think he'll agree to it?

**SULLY**

I don't know. Hopin' he'll at least give me the chance to lodge a formal protest.

Mike fluffs the pillow under her head, still trying to get comfortable, and growing increasingly agitated.

**SULLY**

You all right?

**MIKE**

Just trying to find a comfortable position.

**SULLY**

You able to get some rest today?

**MIKE**

Some. Andrew assisted me with Mr. Voss' hernia operation. He even closed for me. He's

**actually quite talented.**

**SULLY**  
**That's good.**

**Mike nods, shifts some more ... and then gives up. She lies back, tears suddenly welling in her eyes. Sully is surprised by this, and becomes concerned.**

**SULLY**  
**Michaela, what's wrong?**

**MIKE**  
**Nothing ... (beat) I don't know ...**

**SULLY**  
**Tell me.**

**MIKE**  
**I don't want to trouble you. You have enough to worry about.**

**SULLY**  
**Hey ... (turns her face to his) Nothin's more important to me than you an' the baby. You know that.**

**Tears suddenly flood Mike's face as a wave of emotions overwhelms her, despite her attempts to maintain her composure.**

**MIKE**  
**It's just ... I know it's silly... but lately, I've been having dreams ... (quieting) ... frightening dreams.**

**SULLY**  
**'Bout what?**

**MIKE**  
**Things going wrong ... something happening to the baby ...**

**SULLY**  
**Michaela, nothin's gonna happen to our baby --**

**MIKE**

I know, and I tell myself to stop worrying, but I still do. I worry about everything: the delivery, and how it will feel ... if I'll be able to withstand the pain ...

**SULLY**  
You'll do fine --

**MIKE**  
Or whether I'm even ready to be a mother. Will I be able to care for the baby properly?  
(beat) And then I worry about worrying so much, and how *that* might affect the baby

Sully quiets her with a kiss.

**SULLY**  
Can't think 'bout bad things, only good. Everythin's gonna be alright. (smiles) Remember what your ma said - women been havin' babies since the beginnin' of time.

Mike nods, managing a smile. Sully kisses her again.

**MIKE**  
I'm sorry.

**SULLY**  
It's all right. Just try an' get some rest.

**MIKE**  
(after a beat) I love you.

**SULLY**  
I love you, too.

Sully turns out the lamp and settles back ... but Mike continues to shift, shoving a pillow under her stomach, unable to get comfortable. She lies there, wide awake, the worry returning to her eyes ... along with the tears, as we:

**FADE OUT.**

**END OF ACT TWO**

**ACT THREE**

**FADE IN:**

## **EXT. GRACE'S CAFE - DAY FOUR**

**Marjorie carries two pies over to ANTHONY, who stands in the back of a wagon, helping load food for the baby shower. Mike walks up, impressed.**

**MIKE**  
Quite a lot of food.

**MARJORIE**  
It's going to be quite a party.

**MIKE**  
Where are Mother and Rebecca?

**MARJORIE**  
They went on ahead, to prepare.

**Marjorie steps over to Grace, who hands her a pan of biscuits. She starts back to the wagon, but stops when she sees Mike smiling at her.**

**MARJORIE**  
What is it?

**MIKE**  
You. I can't get over how much you've changed.

**MARJORIE**  
(smiles) Mother's still convinced I've taken leave of my senses.

**MIKE**  
She worries about you.

**Marjorie pauses a moment, growing serious.**

**MARJORIE**  
As did I, for a time. After the divorce, I was afraid to even set foot outside the house. The doctors called it "melancholia."

**Marjorie reflects on this a moment, then shakes it off with a laugh and hands the biscuits up to Anthony. Mike follows her.**

**MIKE**

How did you overcome it?

**MARJORIE**

I began reading, anything and everything. Especially the writings of Elizabeth Cady Stanton. And then I thought of you.

**MIKE**

Me?

**MARJORIE**

How you left everything and came out here to forge your own life. I remember how angry I was with you ... how envious I was.

Marjorie stops, turns to Mike with a warm smile.

**MARJORIE**

Now I've come to admire you ... and your courage. And I've found that same courage within myself. I've started writing, pursuing my own career, steered only by the moment ...

Marjorie turns back to loading the food as she speaks, taking a pot of fresh corn-on-the-cob from Grace.

**MARJORIE**

I've come to expect the unexpected, and embrace it --

As she says this, she runs right into Preston, nearly dropping the pot of corn.

**PRESTON**

I'm terribly sorry. Here, let me help you with that.

He takes the pot and loads it in the wagon as Grace passes by.

**PRESTON**

The food looks delicious, Grace.

**GRACE**

It's not for you, it's for Dr. Mike's party.

**PRESTON**

**What about the ground-breaking ceremony?**

**GRACE**

**(moving off) I'll get to it, don't worry. First things first.**

**MARJORIE**

**Ground-breaking ceremony?**

**PRESTON**

**For my Hot Springs Health Resort, miss ...**

**MARJORIE**

**Marjorie Quinn.**

**PRESTON**

**Preston A. Lodge, the third. (to Mike) An enchanting family you have, Michaela, although I'm not surprised. (back to Marjorie) Will you be attending the ceremony? It's tomorrow morning.**

**MARJORIE**

**Well ... I don't know. Perhaps.**

**PRESTON**

**My resort is going to be quite luxurious, the pride of the town. I offered Michaela the job of running the medical clinic, but she declined.**

**MARJORIE**

**(to Mike) You did? Why?**

**Before Mike can answer:**

**PRESTON**

**It's a long story... perhaps one I could relate to you as I escort you to the ceremony?**

**Marjorie considers this a moment ... then smiles.**

**MARJORIE**

**I'd like that.**

**PRESTON**

**Fine, then. I'll see you tomorrow.**

**Preston tips his hat and walks off, as Marjorie turns to Mike, who's not at all happy about her sister dating Preston. Marjorie just smiles.**

**MARJORIE**

**Expect the unexpected.**

**EXT. STREET/TRAIN STATION - DAY FOUR**

**Matthew walks with Emma as she makes her way up to the telegraph office.**

**EMMA**

**... and after Dorothy ordered her dress, Mrs. Sterrett ordered one as well.**

**MATTHEW**

**That's good. Told you, just takes some time. Pretty soon they're gonna be linin' up out the door.**

**Emma smiles, finally believing this for the first time. As they arrive at the train platform:**

**MATTHEW**

**Then maybe we can start thinkin' 'bout other plans.**

**Emma stops walking, turns to him.**

**EMMA**

**Like what?**

**MATTHEW**

**Oh, I don't know ... (testing the waters) Like maybe ... gettin' married.**

**EMMA**

**Married ... ?**

**Emma quiets, letting this sink in, not knowing how to react to it. Before she can respond:**

**MYRA (O.S.)**

**Emma, hey!**

**AT THE TELEGRAPH OFFICE**

**Myra waves to them. Emma goes over to her, with Matthew following.**

**EMMA**

**You asked to see me?**

**MYRA**

**Yeah. Thanks for comin' by.**

**Myra fetches a dress and brings it out to Emma, as Horace watches on disapprovingly from inside the office.**

**MYRA**

**Got this dress, but I ain't worn it for a coupla years. Think you could take it in a few inches?**

**EMMA**

**Sure.**

**MYRA**

**Can you do it by tomorrow? I need it for the ground-breakin' ceremony.**

**Emma nods, but before she can say anything, Horace steps out.**

**HORACE**

**We ain't talked about this yet.**

**MYRA**

**Horace, I gotta go. I work for Preston.**

**HORACE**

**And you're *married to me*. Don't that count for anythin'?**

**MYRA**

**'Course it does. An' I want you and Sam right there with me. (lowers her voice) Horace, Preston relies on me, gives me all kinds 'a responsibilities. I gotta be there.**

**An uneasy silence ensues, as Horace quiets, frustrated. Emma and Matthew watch them, feeling uncomfortable, until:**

**SULLY (O.S.)**

**'Scuse me, Horace?**

**Horace turns to see Sully standing at the telegraph window.**

**SULLY**  
**Any telegrams come in from Superintendent Hazen?**

**HORACE**  
**Nothin' yet, Sully.**

**SULLY**  
**Like to send another one. Gonna keep on him 'til he answers back.**

**HORACE**  
**Sure thing.**

**Horace casts one last look at Myra before heading back into the office. Myra turns back to Emma, who takes the dress from her.**

**EMMA**  
**I'll get to this right after Dr. Mike's party, have it for you first thing in the mornin'.**

**MYRA**  
**Thanks.**

**Emma and Matthew walk off, as Myra looks back at the telegraph office, troubled.**

**EXT. HOMESTEAD - DAY FOUR**

**The baby shower is in progress in a grassy area near the homestead. Wildflowers bloom all around as Mike opens gifts, surrounded by Elizabeth, Rebecca, Marjorie, Colleen, Dorothy, Grace, Myra and Emma. Mike opens a box and pulls out a pair of baby shoes, to the collective coo of the women.**

**REBECCA**  
**Oh, they're adorable!**

**COLLEEN**  
**Look how small they are.**

**Mike looks at the tiny shoes in her hand, which rekindles her apprehension. But she tries not to let it show, as she smiles at Dorothy.**

**MIKE**

Thank you, Dorothy.

Dorothy returns the smile, as Mike picks up the next gift. She unwraps it and opens the box, revealing a beautiful white sleeping gown for the baby.

**MARJORIE**

Oh, isn't that gorgeous.

**MYRA**

who's it from?

**EMMA**

(after a beat) I made it.

The women turn to Emma. Emma feels the weight of Elizabeth's eyes upon her. After a stiff silence:

**ELIZABETH**

(sincere) It's beautiful, Emma.

Emma smiles, relieved, as Marjorie gives Elizabeth a nod of thanks. Elizabeth then hands Mike the final, elegantly wrapped gift -- her gift.

**ELIZABETH**

The final gift.

Mike unwraps it. The women watch, waiting to see what ostentatious offering Elizabeth has come up with this time. Mike opens the box and takes out a simple, hand-knitted baby blanket. Mike looks at Elizabeth, stunned.

**REBECCA**

Mother made it, all by herself.

**MIKE**

(to Elizabeth) You did? But you've never knitted before ...

**ELIZABETH**

It was no trouble, really.

Mike is visibly touched, fighting a surge of emotion.

**MIKE**

Thank you, Mother.

**ELIZABETH**

With the cold Colorado nights, you'll need to keep your baby warm. You can bundle her in that blanket, and tell her it's from her grandmother.

**REBECCA**

*Her?*

**MARJORIE**

The baby's going to be a boy, Mother. I can sense it.

**GRACE**

Nah, it's gonna be a girl.

**DOROTHY**

I say it's a boy. I can tell the way she's carryin'.

**ELIZABETH**

(the final word) A girl. Trust me.

**REBECCA**

What would you like it to be, Michaela?

Mike, growing increasingly uneasy, forces a smile.

**MIKE**

I just want the baby to be healthy.

The women nod their agreement. Although Mike is fighting it, Elizabeth sees the uncertainty building in her eyes.

**ELIZABETH**

It will be, Michaela.

Mike holds Elizabeth's look for a quiet beat, hoping this will prove true. Off the silence of the moment:

**EXT. RESERVATION - DAY FOUR**

**Cloud Dancing is roughly grabbed by a SOLDIER and showed over to a group of ARAPAHO INDIANS, who are being brought together by other SOLDIERS. O'Connor moves among them, supervising.**

**O'CONNOR**

**(to soldier, re: Cloud Dancing) I want his hands tied.**

**Cloud Dancing gives him a quiet look as the soldier begins tying his hands. The Reverend hurries over, concerned.**

**REVEREND**

**What's goin' on here?**

**O'CONNOR**

**Nothin' that concerns you, Reverend.**

**REVEREND**

**(re: Cloud Dancing) Why are you tyin' his hands?**

**O'CONNOR**

**Keep 'im from escapin' out on the trail. (to the soldiers) Mount up.**

**As O'Connor and three soldiers mount their horses:**

**REVEREND**

**Wait! Where're you takin' 'em?**

**O'CONNOR**

**'Nother reservation.**

**REVEREND**

**Does Sully know bout this?**

**O'CONNOR**

**He's been informed. (to soldiers) Let's go.**

**The Reverend stands there, stunned, watching as Cloud Dancing and the Indians are taken away. O'Connor and one of the soldiers lead the group, with the other two soldiers bringing up the rear.**

**Cloud Dancing stares back at the Reverend, who holds his look, feeling utterly helpless,**

as the Indians are led out of the reservation.

#### EXT. LIVERY - DAY FOUR

ROBERT E brings over a newly repaired bit and bridle, which he hands to Sully, who stands by his horse.

ROBERT E  
Try this. Should fit better.

SULLY puts the bridle on the horse, as Horace runs over from the telegraph office, holding a telegram.

HORACE  
Sully! Telegram just come in from Hazen.

He hands the telegram to Sully, who quickly reads it, liking what he sees.

SULLY  
He's agreed to halt the reassignment. Givin' me two days to lodge a formal protest.  
(looks up) Thanks, Horace.

Sully quickly mounts his horse and rides off.

#### EXT. RESERVATION - DAY FOUR

Sully rides into the reservation and looks around, but finds no Cloud Dancing or O'Connor. He sees the Reverend by the school and rides over to him.

SULLY  
Reverend. Where's Cloud Dancin'?

REVEREND  
(surprised) I thought you knew.

SULLY  
Knew what?

REVEREND  
He's gone. Sergeant O'Connor took him and all the Arapaho to another reservation.

**Sully reacts, his face clouding with anger.**

**SULLY**  
When?

**REVEREND**  
Several hours ago. He said you knew about it --

**SULLY**  
Did he say which reservation?

**REVEREND**  
No. But I think I heard one of the soldiers say they were headin' south, to Tanner Flats

That's all Sully needs, as he turns his horse and gallops out of the reservation, his rage boiling to the surface.

**EXT. HOMESTEAD - PORCH - NIGHT FOUR**

Mike sits out on the porch, staring off into the darkening woods. After a moment, Elizabeth steps out of the house and over to her.

**ELIZABETH**  
Dinner is getting cold. No sign of him yet?

Mike shakes her head, hoping her concern doesn't show.

**ELIZABETH**  
Here we go again... just like before the wedding.

**MIKE**  
Sully often works late at the reservation, Mother. Sometimes he doesn't come home until the late hours of the evening.

Elizabeth sees the tension on Mike's face and softens her tone.

**ELIZABETH**  
I'm sure he'll be along any minute.

Mike nods, trying to convince herself.

**ELIZABETH**

Shall we continue waiting?

**MIKE (after a beat) No. I'm coming.**

Elizabeth nods quietly, then goes back into the house. Mike stands' and starts for the door, but pauses to look one last time into the night, trying very hard not to worry, but losing the battle as we:

**FADE OUT.**

**END OF ACT THREE**

**ACT FOUR**

**FADE IN:**

**EXT. TOWN/CLINIC - DAY FIVE**

Many of the townsfolk make their way out of town, heading out toward the hot springs for the ground-breaking ceremony. Mike, still clearly worried about Sully, is opening the clinic for the day. With her are Elizabeth, Rebecca, Marjorie, Colleen and Andrew.

Mike looks over, sees the Reverend riding into town in his carriage and hurries to meet him.

**MIKE**

Reverend, any word yet?

**REVEREND**

No. I was just out at the reservation. Sully hasn't come back yet. But I'm sure he's made it to Tanner Flats by now. They should be returnin' soon.

Mike nods, wanting to believe this.

**REVEREND**

I'm gonna head back out there soon. I'll let you know the minute he gets back.

**MIKE**

Thank you, Reverend.

The Reverend rides off, passing Preston, who makes his way over to the women, dressed to impress and brandishing his most energetic smile.

**PRESTON**

Good morning, ladies. (to Marjorie, offering his arm) My carriage awaits in front of the bank. Shall we go?

**MARJORIE**

Certainly.

Marjorie takes his arm as Preston addresses Mike and the others.

**PRESTON**

Will you all be attending the ceremony?

**MIKE**

(turns to Elizabeth) I'm going to stay here, in case Sully tries to reach me.

Elizabeth sees the concern on Mike's face and makes her decision:

**ELIZABETH**

I'll stay with you.

Preston turns to Rebecca, offering his free arm.

**PRESTON**

How about you?

Rebecca turns to Elizabeth, who gives her a look, clearly expecting her to stay.

**MIKE**

Go ahead, Rebecca.

Rebecca looks at Mike and smiles. Before Elizabeth can say anything, Rebecca takes Preston's arm, and the three walk off, passing by Hank and JAKE, who watch from the porch of the saloon. Hank sizzles, not happy about seeing Marjorie on Preston's arm.

**ON ANDREW**

who turns to Colleen, nervous. Something's on his mind.

**ANDREW**

Are you going to the ground breaking ceremony?

**COLLEEN**

I was thinkin' about it.

**ANDREW**

Well ... may I... I mean, would you consider... doing me the honor of allowing me to --

**COLLEEN**

(smiles) Yes. (as he quiets) I'd love to go with you.

Andrew smiles and offers his arm. Colleen takes it, and the two walk off, joining the crowd as they head out of town.

**EXT. HOT SPRINGS HOTEL SITE - DAY FIVE**

The ceremony's about to begin. A small **BAND** plays **MUSIC** as the **CROWD** gathers, facing a makeshift stage. Preston stands on the stage with his **FOUR, ELDERLY TOP-HATTED INVESTORS**. Marjorie and Rebecca stand nearby (not on the stage), along with Andrew, Colleen, Matthew and Emma. Above the stage a banner declares: "**WELCOME COLORADO SPRINGS HEALTH RESORT.**"

**OFF TO THE SIDE**

An exhausted Grace and Anthony (with **TWO WOMEN** assisting) set food out on a table. Next to the table are Dorothy and Brian, who both hold their reporter's pads.

**DOROTHY**

I'll cover the speeches, and you talk to people in the crowd. We wanna make sure we cover all sides of the story.

Brian nods and moves off into the crowd, passing by:

**MYRA AND HORACE**

who stand in icy silence directly in front of the stage. Myra holds Samantha. Behind them stand Robert E and Loren. Jake and Hank (still glowering at Preston and Marjorie) wander up to join them, more out of curiosity than interest, as:

**PRESTON**

**steps up to the podium, brandishing a golden shovel.**

**PRESTON**

**Ladies and gentlemen ... (to investors) Honored guests... (to Jake) Current Mayor ...**

**Jake reacts with a scowl as Preston continues:**

**PRESTON**

**Before we begin, I would just like to thank you all for being here ... for giving me your support ...**

**ON HORACE AND MYRA**

**as Horace mumbles under his breath:**

**HORACE**

**You mean our money.**

**MYRA**

**Shhh.**

**BACK TO PRESTON**

**PRESTON**

**Several months ago, I came to this town with lofty dreams. And now one of those dreams is about to become a reality. (gestures to the site) This hotel will be a great addition to Colorado Springs ... an addition which will benefit us all.**

**ON HORACE**

**HORACE**

**(a little louder) Only thing benefit us all is if he's on the next train out.**

**MYRA**

**Horace, will you be quiet --**

**HORACE**

**I got a right to voice my opinion.**

**MYRA**

**Well, not so loud.**

**HORACE**

**(loud) I'll talk as loud as I like.**

**This gets everyone's attention, including Preston, who stops talking. Myra looks at Horace, hurt.**

**MYRA**

**You're embarrassing me.**

**HORACE**

**Embarrassin' You? what about me, havin' to come here in the first place, just so's you can impress that thief --**

**MYRA**

**(getting angry now) Horace, not here**

**HORACE**

**-- An' what about that time I let you run around with Hank in fronta the whole town, pretendin' you were married. You think that didn't embarrass me?**

**HANK**

**Leave her alone, Horace.**

**HORACE**

**Don't you tell me what to do!**

**Preston, sensing trouble, speaks up:**

**PRESTON**

**Gentlemen, can we take this discussion elsewhere?**

**HANK**

**(still to Horace) You don't shut up an' leave her be, I'll make you shut up.**

**HORACE**

**Mind your own business, Hank!**

**Preston, also getting angry now, steps off the stage and comes over to them, walking up behind Hank:**

**PRESTON**

**Hank, Horace, do you mind? You're disrupting the --**

**But that's all he can get out, before Hank suddenly spins, slamming Preston with a punch that sends him toppling into the mud.**

**Hank hardly has time to turn back to Horace, before Horace lunges into him, driving him backward. The two stumble right into the table full of food, collapsing on it and sending food spilling everywhere.**

**Chaos erupts, as Matthew and the other men hurry to break up the fight. Brian's right there in the middle of it all, noting the event on his reporter's pad.**

## **UP ON THE STAGE**

**the investors watch the melee, shaking their heads disapprovingly. In front of them lies Preston, out cold in the mud, his suit -- and ceremony -- ruined.**

## **EXT. TRAIL IN THE WOODS - DAY FIVE**

**Cloud Dancing trudges with the other Indians, following behind O'Connor as they make their way along a trail at the top of a steep embankment. Cloud Dancing looks tired and hungry, but he keeps moving, saying nothing. From behind them, a voice suddenly calls out:**

**SULLY (O.S.)  
O'Connor!**

**Everyone looks back to see Sully riding up the trail. O'Connor raises his hand, stopping the group, as Sully rides up and dismounts.**

**O'CONNOR  
What're you doin' out here?**

**SULLY  
Just come from the Tanner Flats Reservation. The Reverend said you were goin' there.**

**O'CONNOR  
Change 'a plans. Takin' 'em to East Fork now.**

**SULLY  
You're not takin' 'em anywhere. (holds out the telegram) From Hazen, authorizin' a halt**

**order.**

**O'Connor takes it from him.**

**O'CONNOR**  
**General Wooden know about this?**

**SULLY**  
***Hazen's* in charge.**

**O'Connor reads the telegram, then hands it back to Sully and waves his men forward.**

**O'CONNOR**  
**Keep movin'.**

**SULLY**  
**What're you doin'?**

**O'CONNOR**  
**I take orders from General Wooden. 'Til he tells me to stop, I keep goin'.**

**Sully runs in front of O'Connor's horse, grabbing its reins, stopping it.**

**SULLY**  
**You're takin' these people back to Palmer Creek, now.**

**O'Connor stares down at Sully, saying nothing. He climbs down from his horse, steps face-to-face with him, his voice cold and intense.**

**O'CONNOR**  
**Back away, Agent Sully.**

**Sully says nothing, holding his ground.**

**O'CONNOR**  
**I said back away!**

**He slams his hands into Sully's chest, rocking him backward. Sully recovers and steps toward O'Connor, who draws his pistol. Sully quickly spins, kicking the gun out of O'Connor's hand and lunging at him, knocking him down.**

The other soldiers react and move toward the two men, but as they do, the Indians (except for Cloud Dancing) see their chance for escape and run. O'Connor breaks away from Sully and sees the Indians.

**O'CONNOR**

(to the soldiers) They're gettin' away!

The soldiers scatter after the Indians. Sully tries to run to Cloud Dancing, but O'Connor grabs him, punching him hard in the face. Sully dodges the next punch, then slams O'Connor in the stomach.

Sully moves in on him, but O'Connor suddenly produces a knife from his boot and swipes at Sully, cutting his shoulder. Sully screams out, grabbing his shoulder, as O'Connor punches him hard, sending him tumbling down the steep embankment.

Sully hits the bottom, landing hard on his right ankle and breaking it. As he groans in intense pain:

**O'CONNOR**

turns back to Cloud Dancing, but he's gone. O'Connor reacts angrily as he runs off into the woods after the soldiers, searching for the escaping Indians.

Once he's out of sight, Cloud Dancing steps out of the bushes and climbs down the embankment, hurrying over to Sully, who holds his bleeding shoulder.

**CLOUD DANCING**

Sully.

**SULLY**

You gotta get outta here.

Cloud Dancing examines Sully's shoulder wound.

**CLOUD DANCING**

Your shoulder --

**SULLY**

I'll stop the bleedin'. Don't worry.

**CLOUD DANCING**

**The wound needs to be sewn --**

**SULLY**

**(firm) Listen to me. I'll be all right. But you gotta get outta here --**

**CLOUD DANCING**

**I want to help you.**

**SULLY**

**Stayin' here ain't gonna help. The soldiers are gonna come back for you. You gotta go, *now*.**

**Cloud Dancing hears the SOLDIERS' VOICES in the woods.**

**SULLY**

**Go on, I'll be all right.**

**Sully's confident tone assures Cloud Dancing. As the SOLDIERS VOICES grow louder, he runs off, disappearing into the woods.**

**Sully tries to stand, but a sharp pain in his ankle causes him -to topple over. He grimaces, clutching his ankle as the VOICES in the woods RECEDE, leaving only silence.**

**INT. CLINIC - DAY FIVE**

**Mike sits at her desk, writing something on a piece of paper, as Elizabeth comes in from the side door.**

**ELIZABETH**

**It's three o'clock, Michaela. Isn't that when you're supposed to stop working?**

**MIKE**

**I'm almost finished. Just making a list of the instruments and medicines available for Andrew during the delivery.**

**Elizabeth sits beside her, studying Mike's face, reading the apprehension that's been bothering her. As Mike folds up the list and tucks it in her medical bag:**

**ELIZABETH**

**It's not easy, the last month. The waiting ... the worrying.**

**Mike pauses, looking at her.**

**ELIZABETH**

**You wonder what kind of mother you'll be. You wonder what the delivery will be like ... (beat) And you try not to think about things going wrong, but yet you still do.**

**Mike listens, comforted by the realization that her mother knows exactly what she's feeling.**

**ELIZABETH**

**On one hand, you can't wait to have it over ... but on the other, you can't help but feel you're about to lose something very special.**

**Mike reacts to this -- a chord has been struck.**

**ELIZABETH**

**For nine months you've carried this ... life inside you, safe and warm. And soon that will all change.**

**Tears well in Mike's eyes. Elizabeth gives her a warm smile.**

**ELIZABETH**

**These feelings are normal, Michaela. And so is joy you'll feel when your child finally arrives. (beat, sincere) There was no greater moment in my life than the moment I gave birth to you.**

**Mike hugs Elizabeth, holding on tight, the emotions flooding out of her. The moment is suddenly broken, as the Reverend comes in, his expression laced with concern.**

**REVEREND**

**Dr. Mike ...**

**MIKE**

**What is it?**

**REVEREND**

**One of O'Connor's soldiers just rode back to the reservation for reinforcements. The Indians they were transportin' escaped.**

**MIKE**

**Sully ... ?**

**REVEREND**

**He's still out in the woods. (beat, difficult) He's been hurt.**

**Off Mike's reaction ...**

**EXT. SHERIFF'S OFFICE - DAY FIVE**

**Mike watches as Matthew, Brian and Robert E finish saddling their horses, preparing to ride out. Wolf is with them. Elizabeth, Rebecca, Marjorie, the Reverend, Colleen and Andrew stand behind Mike. The mood is urgent, rushed.**

**MATTHEW**

**They say where Sully is?**

**REVEREND**

**No. But I think it's south of the reservation, toward Tanner Flats. Soldier said they'd go back for him, but right now all they seem interested in is roundin' up the Indians.**

**MATTHEW**

**Don't worry, we'll find him.**

**Jake, Hank and Loren lead their horses over to the group.**

**JAKE**

**We're goin' with you.**

**MIKE**

**I should go, too.**

**ELIZABETH**

**Don't be silly, Michaela, you're in no condition to ride out there. The men will search for Sully, and you will remain right here ... where I'm sure he'd want you.**

**Mike nods in silence, realizing this to be true. Marjorie puts a consoling hand on her shoulder.**

**MARJORIE**

**They'll find him, Michaela. Everything's going to be fine.**

**But Mike is not convinced. She watches with a helpless, troubled look as the men mount up and ride out of town (with Wolf following alongside them).**

## **INT. HOMESTEAD - NIGHT FIVE**

**It's late. Mike sits up alone in front of the fire, holding the blanket Elizabeth made for the baby. Rebecca comes downstairs and moves to her.**

**REBECCA**

**Are you all right, Michaela? Can I get you anything?**

**MIKE**

**No, I'm fine. You didn't have to stay here tonight.**

**REBECCA**

**We're concerned for you ... didn't want you to be alone.**

**Mike nods. Rebecca notices the baby blanket in her lap.**

**REBECCA**

**You should've seen her working on that blanket. Reading books on knitting, practicing over and over until all hours of the night.**

**Mike looks up at Rebecca, surprised by this,**

**MIKE**

**I thought she said it was no trouble.**

**Rebecca just smiles and shakes her head at this. Then:**

**REBECCA**

**It's getting late. You should get some sleep.**

**Mike nods, and Rebecca goes back upstairs. Mike stares down at the blanket, pulling it close to her, trying to quell her troubled thoughts.**

**And then a sound is heard outside -- a BIRD WHISTLE. Mike, realizing what this means, stands and goes to the door.**

## **EXT. HOMESTEAD - NIGHT FIVE**

**Mike comes out to discover the buckboard wagon, partially hitched. As a confused look crosses Mike's face, Cloud Dancing suddenly appears from behind the wagon. Mike**

**reacts, thrilled to see him as he moves to her with urgency.**

**MIKE**  
**Cloud Dancing --**

**He puts a finger to his lips, quieting her. Then:**

**CLOUD DANCING**  
**Sully is hurt. His shoulder is cut, bleeding heavily.**

**MIKE**  
**Where is he?**

**CLOUD DANCING**  
**I will take you to him. Get your medicine, we do not have much time.**

**Mike hurries back into the house, as Cloud Dancing finishes hitching the wagon. Mike comes back out with her coat and medical bag and hurries to the wagon, where Cloud Dancing helps her up onto the seat.**

**MIKE**  
**How far away is he?**

**CLOUD DANCING**  
**We will be there before daylight.**

**Cloud Dancing climbs up beside her as Mike settles into the seat, instinctively rubbing her stomach.**

**Cloud Dancing snaps the reins, and the wagon rides off, disappearing into the night as we:**

**FADE OUT**

**Part II**

**ACT ONE**

**FADE IN:**

**EXT. TRAIL IN WOODS - NIGHT FIVE**

**MIKE and CLOUD DANCING arrive at the spot where Sully met up with O'Connor and the Indians.**

**CLOUD DANCING**

**This is the place where Sully fought with the soldier.**

**He pulls the wagon to a stop and climbs down, as Mike scans the area.**

**MIKE**

**Where is he?**

**CLOUD DANCING**

**(gesturing to the embankment) He fell down the hill. Wait here, I will bring him to you.**

**Cloud Dancing climbs down the embankment, disappearing into the night.**

**Mike waits on the wagon, rubbing her stomach protectively as she glances around uneasily at the dark woods.**

**ON CLOUD DANCING**

**arriving at the spot where Sully landed ... only Sully's not there. Cloud Dancing looks around.**

**CLOUD DANCING**

**Sully? Sully?**

**No answer. Cloud Dancing notices something - a path of trampled grass and brush, leading into the thick woods. He moves closer to inspect, coming upon a few rocks. He leans close and touches the rocks, bringing up his finger to reveal a smear of fresh blood.**

**BACK TO MIKE**

**reacting as she hears Cloud Dancing coming up the embankment. Her expression falls when he appears from the darkness, alone.**

**CLOUD DANCING**

**He is gone.**

**MIKE**

**Do you suppose the soldiers came for him?**

**CLOUD DANCING**

**No. He is moving alone, deeper into the woods. I found a path of bent grass ... (beat, difficult) And fresh blood on the rocks.**

**This hits Mike hard. She reacts, climbing down from the wagon. Cloud Dancing hurries to help her down as she fetches her medical bag.**

**MIKE**

**We'll go after him. He couldn't have gone far in his condition.**

**Cloud Dancing takes her arm and helps her down the embankment, disappearing into the night.**

**EXT. GRACE'S CAFE - MORNING - DAY SIX**

**COLLEEN and ANDREW run over from the clinic to break the news to a worried ELIZABETH, MARJORIE and REBECCA:**

**COLLEEN**

**She's not in the clinic, either.**

**Elizabeth's concern increases, bordering on panic. GRACE (with ANTHONY), DOROTHY, HORACE and MYRA (with Samantha in the baby carriage) are also here, equally concerned.**

**DOROTHY**

**She prob'ly went out after Sully.**

**ELIZABETH**

**After I distinctly told her not to.**

**MARJORIE**

**I'm sure she's all right, Mother.**

**GRACE**

**We should send somebody out after her.**

**MYRA**

**Who? The men are already out there lookin' for Sully.**

**Horace takes this as a challenge and rises to it.**

**HORACE**

**I'll go.**

**ELIZABETH**

**No. We'll need you here, to send wires to every sheriff in the territory.**

**Although the thought of riding into the woods is clearly unsettling to him, Andrew feels he must now speak up:**

**ANDREW**

**I should go.**

**ELIZABETH**

**You can't. We'll need a doctor here at the clinic, in case the men return with Sully.**

**Rebecca's been thinking, and she comes to a decision:**

**REBECCA**

**We'll go.**

**DOROTHY**

**Who?**

**REBECCA**

**Us.**

**ELIZABETH**

**Nonsense.**

**Marjorie looks at Rebecca, surprised. And then she smiles.**

**MARJORIE**

**We'll need horses.**

**GRACE**

**(on board) Robert E's got enough for us in the paddock. C'mon.**

**ELIZABETH**

**You can't go out there.**

**But Rebecca and Marjorie are already following Grace out.**

**DOROTHY**  
I'll go with you.

**MYRA**  
Me too.

**HORACE**  
Now hold on, Myra ...

**Myra looks up at Horace, her concern for Mike swaying him.**

**MYRA**  
It's Dr. Mike, Horace. I gotta help out.

**Horace quiets, then nods, although he's not happy about it.**

**EXT. LIVERY - MOMENTS LATER - DAY SIX**

**The women (Grace, Dorothy, Myra, Marjorie and Rebecca) lead their horses out of the livery, ready to ride out. Horace, with the baby carriage, watches as Myra mounts up.**

**MYRA**  
I'll be careful, I promise.

**Horace says nothing, disgruntled and embarrassed by the fact that his wife is the one riding out with the posse, while he stays at home with the baby.**

**Grace turns to Anthony, crouching beside him,**

**GRACE**  
You go on back to the house, practice your readin'.

**ANTHONY**  
Will you come back soon?

**GRACE**  
(smiles) I promise.

**Anthony returns the smile. Grace kisses him, then turns to Horace.**

**GRACE**

**Will you look in on 'im for me?**

**Horace nods, sinking even lower. Marjorie and Rebecca pass by, the last to come out of the livery. They're met on the street by Elizabeth, who is not happy about this.**

**ELIZABETH**

**I must insist you not go out there. The hills are treacherous.**

**MARJORIE**

**We'll be all right, Mother.**

**DOROTHY**

**(already on her horse) I'm sure Michaela didn't go far.**

**Elizabeth turns to Rebecca, a last appeal.**

**ELIZABETH**

**Rebecca, I thought surely you would have more sense.**

**REBECCA**

**(determined) My sister's out there, Mother. I can't remain here and do nothing.**

**Rebecca and Marjorie climb up onto their saddles.**

**GRACE**

**All set, ladies?**

**Marjorie and Rebecca look to each other, sharing a nod.**

**REBECCA**

**Let's go.**

**And with that, the women ride cut of town, leaving Elizabeth in stunned silence.**

**EXT. WOODS - DAY SIX**

**Cloud Dancing pushes through the thick foliage and stops, seeing something ahead that brings a smile to his face:**

**SULLY**

jacket off, lying on the ground beside a yarrow plant. He's torn several pieces from the plant and crushed them into a poultice, which he applies to his shoulder wound. He looks weak, pale and exhausted, still in a great deal of pain ... but manages a smile when he sees Cloud Dancing.

**SULLY**

Cloud Dancin' ...

Mike now appears behind Cloud Dancing. Sully sees her and reacts, at first happy to see her...

**SULLY**

Michaela.

**MIKE**

(moving to him) Sully.

The two embrace ... and then it hits Sully:

**SULLY**

What're you doin'? You shouldn'ta come all this way in your condition.

**MIKE**

(begins examining his wound) And you shouldn't be moving at all in yours.

**SULLY**

Had to find somethin' to stop the bleedin'.

Cloud Dancing turns to Mike, gesturing to the plant.

**CLOUD DANCING**

Yarrow plant.

Mike checks Sully's shoulder wound, then opens her medical bag, taking out a needle and suturing thread.

**MIKE**

The bleeding's stopped, but I'll need to stitch up that cut to make certain it doesn't start again.

**As she threads the needle:**

**SULLY**

**After that, take a look at my ankle. (off her look) I think it's broke.**

**Mike nods and goes to work, stitching the cut on his shoulder (which we don't see).**

**INT. TELEGRAPH OFFICE - DAY SIX**

**The REVEREND steps up to the window to discover Horace hard at work, sending a series of telegrams for Elizabeth, who hovers closely over his shoulder. PRESTON is also here, waiting his turn, but growing more impatient by the second.**

**REVEREND**

**Any word from the search party?**

**ELIZABETH**

**Which one?**

**REVEREND**

**(confused) Which one?**

**ELIZABETH**

**Michaela disappeared this morning. The women have gone out looking for her.**

**PRESTON**

**(getting irritated) Horace, how much longer?**

**As far as Horace is concerned, Preston can wait forever.**

**HORACE**

**Almost done with this one, then I got three more.**

**PRESTON**

**My investors are not patient men. I need to wire them immediately to reschedule the ground-breaking ceremony --**

**Elizabeth turns to Preston, cutting him off.**

**ELIZABETH**

**You'll wait your turn, young man, and be pleasant doing so.**

**The tone of her voice quiets Preston, sounding a little too much like his own mother. Elizabeth turns back to the Reverend.**

**ELIZABETH**

**Any news from the army?**

**REVEREND**

**I just came from the reservation. Sergeant O'Connor and his men still haven't come back. My guess is they're still searchin' for the Indians who escaped.**

**Horace suddenly stops working, clutching his side in pain. Everyone reacts with concern.**

**REVEREND**

**Horace? You all right?**

**ELIZABETH**

**What's wrong?**

**Horace tries to say something, but the pain increases, causing him to double over.**

**INT. CLINIC - DAY SIX**

**Andrew and Colleen man the clinic in Mike's absence. Andrew studies the medicines on the shelves as Colleen cleans the instruments (not because they need cleaning -- she's just trying to look busy).**

**COLLEEN**

**Sent out four applications 'bout a month ago.**

**ANDREW**

**Any response yet?**

**COLLEEN**

**Still waitin'. But Dr. Mike says my grades are good enough to get into any college. Then after that I'll be goin' on to medical school.**

**ANDREW**

**A difficult career choice for a woman.**

**COLLEEN**

**I know. But Dr. Mike did it.**

**Andrew turns to her, sees the determination in her eyes and gives her an encouraging smile.**

**ANDREW**

**And so will you.**

**For a moment their eyes lock in mutual attraction ... and then Colleen looks away, resuming her cleaning. She steals another look at him as he goes back to surveying the medicines.**

**COLLEEN**

**What about you? (off his look) What're you gonna do when you get back to Boston?**

**ANDREW**

**My uncle wants me to come work for him in his medical practice. It's one of the finest in Boston. He wants to groom me to one day take over for him.**

**COLLEEN**

**Is that what you want? (off his look) I mean, to go work for your uncle?**

**Andrew pauses a moment, as if pondering this for the first time.**

**ANDREW**

**I don't know. I never really thought about it.**

**Andrew quiets again, a budding uncertainty beginning to form on his face as:**

**The front door suddenly swings open. The Reverend and Preston help in Horace, who's still in pain. Colleen hurries to them as they help Horace to the examination table.**

**COLLEEN**

**Horace. What happened?**

**REVEREND**

**He was sendin' a telegram, when he just doubled over.**

**Andrew steps over, his confidence slipping away from him in the face of Horace's obvious pain.**

**ANDREW**  
What's wrong with him?

**REVEREND**  
I don't know.

**PRESTON**  
(a tad sarcastic) Perhaps that's why we brought him to *you*.

Andrew hesitates a beat, then begins examining Horace, as all eyes in the room bear down upon him.

**EXT. WOODS - DAY SIX**

Mike finishes bandaging Sully's wound.

**MIKE**  
There. Try not to move your arm, (turning to his leg) Now let's look at your ankle.

Mike pulls up on his pant leg, revealing his lower leg (just above the ankle), bruised and swollen.

**MIKE**  
It's your tibia. Shin bone. I'll need to realign the broken pieces before immobilizing it with a splint.

Sully nods.

**MIKE**  
(to Cloud Dancing) Will you help me? I'll need you to wrap your arms under his, to provide traction while I set the bone.

Cloud Dancing moves around behind Sully, reaching under his armpits to hold him steady. He nods to Mike, who then looks back at Sully.

**SULLY**  
Go ahead.

Mike gives him a look -- all three know this is going to hurt a great deal -- then Mike takes hold of his foot. But before she can realign the bone:

**O'CONNOR (O.S.)**  
**Stay right where you are.**

**The three turn to discover:**

**O'CONNOR**

**and two soldiers coming through the brush, guns drawn and aimed at Cloud Dancing.**

**O'CONNOR**  
**Stand up. Hands over your head.**

**Cloud Dancing slowly stands, raising his hands. Mike also stands, stepping between O'Connor and Cloud Dancing.**

**MIKE**  
**Sergeant, please, I need his assistance --**

**O'CONNOR**  
**Stay outta my way.**

**O'Connor pushes Mike aside, which enrages both Sully and Cloud Dancing. O'Connor moves in and grabs Cloud Dancing by the hair, but as he does, Cloud Dancing suddenly swings at him, slamming him in the face.**

**The 1st Soldier quickly moves in to help. Sully reaches for his tomahawk, but just as he takes it out, the 2nd soldier puts a heavy boot on Sully's ankle, pressing hard. Sully screams out in pain, dropping the tomahawk.**

**MIKE**  
**(to 2nd Soldier) Leave him alone!**

**O'Connor and the 1st Soldier wrestle Cloud Dancing roughly to the ground, where they quickly shackle his hands behind his back. O'Connor then hoists him to his feet, meeting Cloud Dancing face-to-face, his voice cold and lethal.**

**O'CONNOR**  
**Try to run again, an' I'll shoot you myself.**

**MIKE**  
**What are you going to do?**

**O'CONNOR**

**(to Mike, eyes still on Cloud Dancing) Finish my job. (turns to Mike) Don't worry, I'll send a unit out to get you.**

**O'Connor turns back to Cloud Dancing.**

**O'CONNOR**

**Meantime I got Indians to deliver.**

**O'Connor and the two soldiers grab hold of Cloud Dancing and lead him off, disappearing into the woods.**

**Mike hurries back to Sully, who writhes on the ground in pain. She crouches beside him, glancing around at the woods in growing fear, suddenly feeling very isolated as we:**

**FADE OUT.**

**END OF ACT ONE**

**FADE IN:**

**INT. CLINIC - DAY SIX**

**Preston, the Reverend and Colleen watch anxiously as Andrew nervously examines Horace (who's still in pain), pressing gently on his lower abdomen.**

**PRESTON**

**Is it his appendix?**

**REVEREND**

**He already had it out.**

**ANDREW**

**(to Horace) When was the last time you ate?**

**HORACE**

**Three -- four hours ago ...**

**Andrew considers this a moment, then presses his fingers just below Horace's right rib cage.**

**ANDREW**

I'd like you to take a deep breath, and tell me if it hurts.

Horace takes a breath, and instantly jumps with severe pain.

**PRESTON**

I'd say that's a yes.

**REVEREND**

(to Andrew) What is it?

**ANDREW**

His gallbladder appears to be distended. I think he's suffering from biliary colic, brought on by the presence of calculi in the duct. (off everyone's looks) Gallstones.

**COLLEEN**

Do we need to operate?

**HORACE**

(rising fear) Operate?

**ANDREW**

It's not warranted at this time. The majority of gallstones make their way into the intestines on their own, without the need for intervention. As soon as that occurs, the pain should pass quickly.

**COLLEEN**

But what do we do for him 'til then?

**ANDREW**

We can give him laudanum as a palliative measure for the pain.

Colleen fetches the laudanum as Andrew looks back down at Horace, who continues to moan in discomfort.

**ANDREW**

Let's hope it passes soon.

**EXT. TRAIL IN WOODS - DAY SIX**

The women ride along at a trot, scanning the woods.

**GRACE**  
Dr. Mike!

**MARJORIE**  
Michaela!

The women slow to a stop, each one looking in a different direction. They're starting to look discouraged.

**MYRA**  
I don't see anythin'.

**REBECCA**  
How much further is Tanner Flats?

Dorothy takes out a map, scans it.

**DOROTHY**  
Coupla hours, I think. (looks up) Right on this trail.

**MARJORIE**  
Then let's keen moving.

And she continues on, leading the women deeper into the hills.

**EXT. WOODS - DAY SIX**

Sully, with difficulty, slides himself over between two trees, as Mike returns with two sticks, each very straight and about a foot-and-a-half long.

**MIKE**  
I found some sticks I can use for the splint.

Sully's still angry about O'Connor.

**SULLY**  
Wouldn't listen to me. Hazen granted the halt order, but O'Connor wouldn't stop.

**MIKE**  
Isn't that illegal? O'Connor doesn't have the authority to disregard Hazen's orders.

**SULLY**

**Army an' politicians keep fightin' for control a the reservations.**

**MIKE**

**What're you going to do?**

**SULLY**

**I don't know. But I ain't lettin' 'em keep Cloud Dancin' on that reservation. Gonna wire Hazen soon's we get back.**

**Mike quiets a moment, looking down at Sully's leg, then back at him.**

**MIKE**

**Are you ready to do this?**

**Sully grabs onto the trees, wrapping each hand around a trunk to steady himself, then nods.**

**Mike gently takes hold of his foot. She hesitates a moment, then, quickly, she pulls and twists his foot a few degrees, feeling the bone slip into place. Sully stiffens, grimacing under the intense pain.**

**A moment later it's over, and Sully lies back, breathing hard. Mike takes the sticks and begins fashioning the splint.**

**MIKE**

**Are you all right?**

**Sully manages a nod, then props himself up on his elbows, watching her as she works. He's still not happy that she's come all the way out here in the middle of nowhere, and yet he can't help feeling a sense of pride in her. After a beat:**

**SULLY**

**How angry was she?**

**MIKE**

**Who?**

**SULLY**

**Your ma, when you told her you were comin' out here.**

**MIKE**  
(after a beat) I didn't tell her.

Sully lets this sink in a moment, shakes his head.

**SULLY**  
Prob'ly got the whole territory out lookin' for you by now.

**MIKE**  
I had no choice. Cloud Dancing came for me in the middle of the night.

Sully reacts to this.

**SULLY**  
You been up all night?

**MIKE**  
(smiles) That's nothing new.

And with that, she finishes the splint.

**MIKE**  
There. (beat) Now what? Should we wait for the army to come for us?

**SULLY**  
(shakes his head) Might be waitin' for days.

Sully grabs hold of a tree and -- with a great deal of pain -- pulls himself up, finally making it to a standing position.

**SULLY**  
Ask me, we're on our own.

Mike gets his jacket and slides it on him, being careful of the stitches on his shoulder. Then, to Sully's surprise, she smiles at him.

**MIKE**  
It's been awhile since we've had an adventure in the woods.

Sully looks down at his broken ankle, then up at Mike's pregnant stomach and filthy dress. They both look terrible ... which brings a smile to Sully's face.

**MIKE**

Come on. (takes his arm) We left the wagon up on the trail.

**SULLY**

Let's hope it's still there.

And with that, the two begin their slow, painful trek back through the woods.

**EXT. TOWN/IN FRONT OF SALOON - DAY SIX**

The men's search party rides back into town (with Wolf following), all looking exhausted and hungry. Elizabeth, Colleen and Andrew come out of the clinic and meet them in front of the saloon, as the Reverend comes over from Robert E's house.

**ELIZABETH**

Anything?

**LOREN**

Not a trace.

**MATTHEW**

We rode out to the Tanner Flats reservations They said Sully was there a coupla days ago, but then he rode out. (to Reverend) Guess O'Connor wasn't takin' the Indians there after all.

**ELIZABETH**

Where did Sully go?

**MATTHEW**

They didn't know. Said he was headin' east is all.

**JAKE**

You ask me, the army picked 'im up already.

**REVEREND**

But what if they didn't?

**ROBERT E**

If anybody's gonna survive out there, it's Sully.

**ELIZABETH**

**Unfortunately, Michaela's now out there as well.**

**Matthew and BRIAN react to this with concern.**

**MATTHEW**  
**What?**

**ELIZABETH**  
**She disappeared early this morning.**

**Without a word, Matthew and Brian quickly turn their horses and ride back out of town, followed by Robert E. Loren, Jake and HANK exchange a look.**

**HANK**  
**We're goin' back out there?**

**JAKE**  
**Looks like it.**

**As they ride off:**

**LOREN**  
**I was at least hopin' for a change a clothes.**

**Everyone watches the men ride out of town...until Preston sticks his head out of the clinic.**

**PRESTON**  
**Dr. Cook ... your patient needs you.**

**Andrew reacts, heads back to the clinic, with the others following.**

**INT. CLINIC - CONTINUOUS - DAY SIX**

**Horace is still on the examination table, still in a lot of pain. His face is pale and clammy, his condition visibly deteriorating.**

**Andrew comes in and moves to him, followed by Colleen, Elizabeth, Preston, and the Reverend. As Andrew examines Horace:**

**PRESTON**

As you can see, the pain is *not* decreasing. If anything, it's becoming worse.

Colleen feels Horace's forehead.

**COLLEEN**  
He's burnin' up.

**ELIZABETH**  
I thought you said it would pass.

Andrew's expression sinks with dread.

**ANDREW**  
Cholecystitis.

**HORACE**  
Is that ... bad?

**ANDREW**  
(to Horace) The stone's become lodged in the duct, and as a result, your gallbladder has developed an infection.

**COLLEEN**  
What do we do?

Andrew knows what must be done, and the thought of it makes him visibly nervous.

**ANDREW**  
The recommended procedure is to open the gall bladder and extract the stone.

**PRESTON**  
Can you do that?

Andrew is wondering the same thing.

**ANDREW**  
Perhaps we should wait for Dr. Quinn.

Colleen looks down at Horace, who moans in pain, fading fast.

**COLLEEN**

**Do you think it's safe to wait?**

**No, it isn't, and Andrew knows it. Finally, he's forced to admit it:**

**ANDREW**

**No. The longer we wait only increases the risk of rupture and peritonitis. I need to operate.**

**REVEREND**

**If you need any help, I'll do whatever I can.**

**Andrew takes a deep breath, trying to settle himself.**

**ANDREW**

**No, that's all right, Reverend ... (looks to Colleen) I already have an assistant.**

**Colleen nods, giving him a hint of a smile. Andrew returns it, not as a flirtatious gesture, but as a grateful one.**

**COLLEEN**

**I'll prepare for surgery.**

**Andrew nods. As Colleen busies herself, Andrew steps over to Mike's desk, where he quickly grabs a medical text and begins rifling through it.**

**EXT. TRAIL IN WOODS - DAY SIX**

**Mike, physically exhausted, and Sully, now leaning on a walking stick and fighting intense stabs of pain with each step, struggle up the embankment down which Sully fell earlier (when he broke his ankle). They finally make it to the top, where Mike stops, catching her breath. She then reacts with surge of relief as she sees the wagon exactly where she and Cloud Dancing left it.**

**MIKE**

**(to the heavens) Thank you.**

**SULLY**

**I say we ride the rest of the way.**

**Mike smiles, and the two make their way to the wagon. Mike casts a glance down at Sully's leg as they walk.**

**MIKE**  
How's your leg?

**SULLY**  
Holdin' up.

**MIKE**  
As soon as we get back, I'll be able to wrap it more properly.

**SULLY**  
First thing you're gonna do is get to bed.

**Sully starts to help Mike up onto the wagon.**

**MIKE**  
I'll be all right, Sull ...

**Mike suddenly pauses, a strange look crossing her face.**

**SULLY**  
What is it?

**Mike says nothing, feeling her stomach.**

**SULLY**  
What's wrong?

**MIKE**  
I feel something ...

**SULLY**  
A kick?

**MIKE**  
No ...

**Mike looks at him, a wave of concern suddenly washing over her face.**

**MIKE**  
A contraction. (beat) Sully ... I'm going into labor.

**Sully reacts, stunned, as we;**

**FADE OUT.**

**END OF ACT TWO**

**ACT THREE**

**FADE IN:**

**EXT. TRAIL IN WOODS - DAY SIX**

**Mike sits on a fallen log near the wagon, holding her stomach, as Sully watches nervously.**

**SULLY**  
**Does it hurt?**

**MIKE**  
**No ... not really.**

**This surprises Sully... almost reassures him.**

**MIKE**  
**It's passing.**

**SULLY**  
**Sure it's a contraction? Not one 'a those false labor ... things?**

**MIKE**  
**I'm not sure.**

**Mike quiets a moment, rubbing her stomach ... then:**

**MIKE**  
**It's over.**

**SULLY**  
**We gotta get you back to town. Can you stand?**

**Mike nods, and Sully helps her to her feet. He leads her over to the wagon, carefully**

helping her up onto the seat.

**MIKE**  
Perhaps it's just from all the physical exertion.

**SULLY**  
Yeah. You need to settle down, get some rest.

Mike sits, as Sully hobbles around and climbs up beside her. But before he can snap the reins:

**MIKE**  
(feeling something) Wait.

**SULLY**  
What?

Tears suddenly well in Mike's eyes as she rubs her stomach.

**MIKE**  
(quietly) No ...

**SULLY**  
What is it? 'Nother contraction?

Mike looks at him, her face clouding with fear.

**MIKE**  
My water ... it just broke. It's definitely labor.

Sully tries to stay calm.

**SULLY**  
Hang on, I'll get back you back to town as fast as --

**MIKE**  
No ... We can't risk it. (struggling with her emotions) It's too far to travel and the trail is rough. Labor is usually accelerated once the membranes rupture, plus there's the increased risk of a developing amnionitis.

She starts to climb down from the wagon.

**SULLY**  
What're you sayin'?

**MIKE**  
I'm saying we'll have to deliver the baby here.

Which frightens her considerably. And Sully as well.

**SULLY**  
What?

**MIKE**  
You'll deliver it. We both will.

Sully sees that Mike is really scared, so he climbs down and moves to her, trying to maintain a calm front.

**SULLY**  
All right ... all right. We can do this ... (thinking) You should lie down.

Sully ushers her off the trail and over to a bed of dirt and leaves.

**SULLY**  
This all right?

Mike nods. Sully smooths the dirt as evenly as he can, then gently sits her down on it.

**MIKE**  
We'll need my bag.

Sully hobbles back to the wagon and fetches her medical bag. He turns back to her, but stops when he sees her crying, her apprehension surfacing.

**MIKE**  
This shouldn't be happening ... Not *now* ... not *here*. I'm still two weeks away ...

Sully moves to her and kneels beside her, putting his arms around her.

**MIKE**  
(reacting to something) Oh ...

**SULLY**  
What?

Mike rubs her stomach.

**MIKE**  
It's starting again ...

**SULLY**  
Contraction?

Mike nods, her fear and anxiety increasing. She looks up at him, faltering.

**MIKE**  
I don't want to do this, Sully. I don't think I can ...

Sully looks at her, touching her face compassionately.

**SULLY**  
You *are*. You're doin' it right now ... (beat) An' pretty soon the baby's gonna be here.

She looks up at him, the reality of this finally sinking in. He gives her a warm, encouraging smile.

**SULLY**  
The ten years is over.

This calms Mike, even brings a small smile to her face. Sully pulls her close to him, holding her in a comforting embrace, as Mike continues to rub her stomach.

**INT. CLINIC - DAY SIX**

Colleen pours chloroform on a clean cloth and holds it to Horace's nose, putting him under. She looks over at Andrew, who's still at the desk, studying Mike's medical texts.

**COLLEEN**  
All set.

Andrew nods and takes a deep breath, trying to settle his nerves. He then steps over to Horace, picks up the carbolic acid and sprays the area where he will cut. He sets the bottle down, then picks up a scalpel. He looks at Colleen, then down at Horace's

**abdomen, hesitating a moment. Colleen reads his nervousness.**

**COLLEEN**  
**You all right?**

**ANDREW**  
**This is my first solo surgery.**

**COLLEEN**  
**(after a beat) You'll do fine.**

**And she means it. Andrew looks at her, sees the confidence in her eyes, and nods. He takes a deep, settling breath ... and cuts.**

**EXT. WOODS - LATE AFTERNOON - DAY SIX**

**The women's search party comes to a stop, scanning the hills. Dorothy takes out her map, frustrated.**

**DOROTHY**  
**Well, we can scratch Tanner Flats off the list.**

**MARJORIE**  
**Where do you suppose they went to?**

**GRACE**  
**Good question.**

**Myra looks out at the setting sun in the distance.**

**MYRA**  
**Be dark soon.**

**DOROTHY**  
**We stay cut much longer, an' we're the ones gonna get lost.**

**GRACE**  
**(to Marjorie) Maybe there's word back in town.**

**Marjorie turns to Rebecca, exchanging a look.**

**REBECCA**

Perhaps the men have had better luck.

Marjorie nods.

**MARJORIE**

Let's hope so.

And with that, the women turn around and head back toward town, as the sun dips toward the horizon.

**EXT. TRAIL IN WOODS - NIGHT**

It's dark now, as Mike cries out, enduring another contraction, no longer short and mild, but now long and intense. Sully watches helplessly, wishing he could do something to ease her pain.

**SULLY**

What should I do?

**MIKE**

(through clenched teeth) Nothing ...

He reaches out to her, touching her shoulder.

**MIKE**

(impulsive, not angry) Don't touch me.

Sully quickly pulls his hand back as Mike grimaces, breathing hard for a long, torturous moment ... and then the pain passes, and Mike's finally able to relax.

**MIKE**

(catching her breath) That was ... that was a strong one.

Sully nods -- no kidding. Mike settles back, her breathing slowing. She gazes at the campfire Sully's made for them, which bathes them in a warm, flickering glow.

**SULLY**

You cold?

**MIKE**

**No. I'm all right.**

**She looks back at him, thoroughly exhausted.**

**MIKE**

**Just hold me.**

**Sully reacts, confused -- didn't she just tell him not to touch her? But he puts his arms around her, and she leans into him, savoring his touch.**

**The fear is gone from Mike's eyes now, replaced with a sense of encouragement and determination. But Sully's calm demeanor is fading fast. Now *he's* the one looking terrified.**

**SULLY**

**(looking around) Think I should try an' find some water to boil?**

**MIKE**

**No. It shouldn't be too much longer. The contractions are going to come more frequently. And stronger.**

**SULLY**

**Stronger'n that one?**

**Mike nods. Sully ponders this with dread.**

**MIKE**

**Will you check my bag? I want to make sure my scissors are in there.**

**SULLY**

**Scissors?**

**MIKE**

**For the umbilical cord. We'll need to cut it.**

**Sully nods, opens Mike's medical bag, finds the scissors and holds them up.**

**MIKE**

**Good. (beat, then) You'll have to do it, Sully. You'll have to cut the cord.**

**Sully nods uneasily, then puts the scissors back. He notices something else inside the**

**bag and takes it out. It's a piece of folded paper.**

**SULLY**  
**What's this?**

**Mike remembers ... and can't help but smile.**

**MIKE**  
**The list I wrote for Andrew, detailing the instruments and medicines available to him during delivery.**

**SULLY**  
**(reads) "Cleanliness, as you know, is of the utmost importance."**

**Mike laughs, looking around at the filthy conditions she's lying in. Even Sully has to smile. Mike looks back at him, shaking her head.**

**MIKE**  
**It's happening, Sully. It's actually happening. Can you believe it?**

**Sully shakes his head.**

**SULLY**  
**Not how I pictured it.**

**Mike smiles, remembering the words Marjorie said to her:**

**MIKE**  
**I guess we should learn to expect the unexpected.**

**Sully puts the list back in the medical bag. Mike watches him, sees the trepidation returning to his eyes. She understands his fear and tries to reassure him.**

**MIKE**  
**It's all right, Sully. (as he looks at her) Everything that is happening to me is normal. I'm fine, and the baby's fine. (beat, smiles) After all, women have been having babies since the beginning of time.**

**Sully reacts to this, manages a smile. Mike reaches up to him, gently caressing his cheek ...**

**MIKE**

**I love you.**

**SULLY**

**I love you too.**

**... and then POW, another contraction hits, and Mike's gentle caress becomes a full-on vice grip, her fingers digging into Sully's cheek as she grimaces in pain. Sully reacts, wincing, trying to pull her hand away from his cheek, but she's got him good.**

**And as the contraction intensifies:**

**INT. CLINIC - NIGHT SIX**

**Colleen holds a lamp close to Andrew as he works, sweat beading on his forehead.**

**ANDREW**

**There are the calculi ... three stones.**

**Colleen leans in for a look, their heads very close to each other, as Andrew begins extracting the stones.**

**COLLEEN**

**Like little crystals.**

**Andrew nods. He finishes removing the stones and takes a settling breath.**

**ANDREW**

**There. Now all that remains is to close.**

**Colleen quickly hands him the needle and suturing thread.**

**ANDREW**

**Thank you.**

**As he begins closing the incision:**

**COLLEEN**

**Good work ... Dr. Cook.**

**Andrew gives her a look, gaining confidence. Colleen smiles, takes a cloth and dabs the**

sweat from his forehead. Andrew smiles back, the attraction rekindled.

## **EXT. TRAIL IN WOODS - NIGHT SIX**

Mike screams out in pain, pushing with all her might as she endures her most intense contraction yet. Sully's helplessness and apprehension now border on panic, as he watches Mike continuing to struggle.

The contraction finally eases, but only slightly. Mike takes a few deep breaths, trying to relax, but she's still in a great deal of pain.

**MIKE**  
My back ...

She tries to re-adjust herself to a more comfortable position. Sully offers help, although nothing he does seems to ease her discomfort.

**MIKE**  
(still breathing hard) We'll need something ... a blanket ... to put the baby on ...

Sully thinks, then strips off his leather jacket and lies it under Mike, who winces at the pain that now seems continuous.

**MIKE**  
Feels... as if I'm splitting apart...

Sully notices her legs trembling uncontrollably and begins rubbing them.

**SULLY**  
Legs're shakin'. You cold?

She shakes her head no.

**MIKE**  
That happens ... in the final stages ...

**SULLY**  
Then it's almost time?

Mike starts to cry, physically drained and emotionally overwhelmed.

**MIKE**  
I don't know...

Sully moves close to her, trying to comfort her, as she sobs harder.

**SULLY**  
It's all right ...

**MIKE**  
I can't do it anymore --

**SULLY**  
Yes you can.

Mike suddenly grimaces as another intense contraction begins.

**MIKE**  
Sully!

Sully stays by her, speaking calmly, trying to fight his fear.

**SULLY**  
You can do this, Michaela. Push hard.

Mike pushes, screaming out in pain. Sully reacts to something he sees.

**SULLY**  
Blood ...

**MIKE**  
(through clenched teeth) Capillaries... in the cervix ... (looks at him) ... normal ...

She screams out again, pushing hard. Sully looks down and reacts:

**SULLY**  
The head! I see the head!

And he stares, thrilled and terrified at the same time.

**MIKE**  
(breathing hard) One hand against it ... gently ... the other under ... let it come

**Sully quickly moves into position as Mike pushes again. Sully can't control his excitement.**

**SULLY**  
**It's comin'! The head's comin', it's comin'!**

**Mike continues to push. Sully's face suddenly clouds.**

**SULLY**  
**It stopped...**

**Mike tries to look down, but can't see. She breathes fast, the contraction intensifying, then pushes again, straining hard. Sully panics.**

**SULLY**  
**Somethin's wrong, it stopped! It's not comin'!**

**MIKE**  
**The umbilical cord ...**

**Sully hears this and assumes the worst:**

**SULLY**  
**It's chokin'!**

**MIKE**  
**What color is the head?**

**SULLY**  
**The cord's chokin' it!**

**MIKE**  
**(loud, sharp) Sully! (he looks at her) What color ... ? Blue ... ?**

**Sully looks back at the baby.**

**SULLY**  
**Red ... pink.**

**Mike nods -- good news.**

**MIKE**

It's not choking... cord's just holding it back... (fighting the pain) Reach under the chin ...

Sully looks at her, frozen.

**MIKE**

Finger under the chin ... do it ...

Sully reaches under the baby's chin (offscreen) as Mike cries out, the contraction overwhelming her. Then:

**MIKE**

Feel ... the cord...

**SULLY**

I got it.

Mike looks at her medical bag.

**MIKE**

Clamps ... two ...

With his free hand, Sully takes two clamps out of the bag. Mike nods, struggling against the increasing pain.

**MIKE**

Clamp the cord ... each side of your finger ...

Sully does this. When he's finished, he looks back at her.

**MIKE**

Now cut it ... between the clamps.

Sully quickly takes out the scissors, but holding them in his hand suddenly freezes him with overpowering fear. Mike sees this.

**MIKE**

It's all right ... cut it ... and the baby will come...

Sully can't move.

**MIKE**  
**(insistent) Sully ... look at me...**

**He looks at her, staring into her eyes. For a brief moment, the pain seems to ease, and her voice gets through to him, clear and reassuring.**

**MIKE**  
**Cut it. The baby will come.**

**Sully hears this ... and trusts her. He reaches down with the scissors, hesitates one last moment ...**

**And cuts the cord.**

**Mike pushes again -- one final, gut-wrenching scream -- and the baby comes out, sliding into Sully's hands.**

**CLOSE ON MIKE**

**letting out a huge sigh of relief ... then reacting to the sound of the BABY CRYING. She looks down to see:**

**SULLY**

**gently wrapping the baby in his jacket. He then looks up at Mike, tears streaming down his cheeks.**

**SULLY**  
**It's a girl.**

**Mike bursts into tears as Sully moves to her, placing their newborn daughter in her mother's arms.**

**FADE OUT.**

**END OF ACT THREE**

**ACT FOUR**

**FADE IN:**

## **INT. CLINIC - RECOVERY ROOM - DAY SEVEN**

Early morning sunlight streams through the window as Andrew examines Horace, who is awake now, but sullen and quiet.

**ANDREW**

There's a chance of recurrence, but you can help yourself by changing your daily routine.

Horace says nothing ... won't even look at him. Andrew tries to remain upbeat.

**ANDREW**

You see, a more active life promotes better circulation, allowing the fluids to move along in the gall bladder, thus preventing the formation of stones ...

During the above, FOOTSTEPS can be heard rushing up outside the room. The door swings open, and Myra comes in, fresh from the trail. She hurries over to Horace, her face clouded with worry.

**MYRA**

Horace, you all right?

Horace turns away from her, his anger toward her surfacing. Andrew reads this and quietly slips out.

**MYRA**

We just got back to town. The Reverend told me you had some kinda attack. Are you --

Horace suddenly turns to her, cutting her off.

**HORACE**

An operation, Myra! I had an operation! They cut me open!

This quiets Myra. Horace has hit his mark, making her feel even more guilty.

**HORACE**

Good thing the Reverend was here to look after our baby, seein' as her ma weren't around.

**MYRA**

(quiet) I was only tryin' to help Dr. Mike.

**HORACE**

Yeah, well, when you gonna start tryin' to help *us*? *Our* family?

Myra looks at him, near tears. Horace's voice quiets a bit, revealing his deep hurt.

**HORACE**

I was scared to death, Myra. Felt like I was all alone. (beat, realizing) Been feelin' like that for months.

Myra reacts to this, absorbing the weight of it in troubled silence.

**EXT. STREET/SALOON - DAY SEVEN**

Elizabeth, the Reverend (holding Samantha), Anthony, Colleen and Andrew stand with Dorothy, Grace, Marjorie and Rebecca, who finish tying off their horses in front of the saloon, looking exhausted. Anthony runs to Grace, who hugs him.

**DOROTHY**

(to Elizabeth) They weren't at Tanner Flats.

**ELIZABETH**

I know. (off their looks) The men were here yesterday. They rode back out, continuing the search.

**REBECCA**

You mean there's still no word from Michaela?

**ELIZABETH**

(growing concern) No. And I haven't been able to send any wires, due to the telegraph operator's illness.

**COLLEEN**

We shoulda heard somethin' from them by now.

Elizabeth starts to say something, but stops short as:

**THE MEN**

come riding around the corner, weary and frustrated. They ride up and dismount, reacting with concern when they discover no Mike and Sully.

**MATTHEW**  
Still nothin'?

**MARJORIE**  
No.

**REBECCA**  
You didn't find anything, either?

**JAKE**  
Checked the valley west of the reservation.

**BRIAN**  
Wolf couldn't even pick up the scent.

Elizabeth is rocked, fearing the worst now.

**ELIZABETH**  
Something terrible has happened to them.

**COLLEEN**  
What're we gonna do?

**REVEREND**  
I'll ride back out to the reservation, make sure O'Connor and the army's doin' somethin' about this.

**MATTHEW**  
I'll go with you.

**DOROTHY**  
(seeing something, stunned) Look!

Everyone quiets, as Dorothy points. They follow her look to discover:

**MIKE AND SULLY**

slowly riding into town in the buckboard wagon. Both look filthy and completely worn out, but glowing with excitement. Mike holds the baby, still bundled in Sully's jacket. Everyone sees this and freezes, stunned, as the wagon pulls to a stop. Mike and Sully look at the crowd, unable to contain their huge smiles.

**SULLY**  
Mornin', folks ...

Mike holds up the baby so everyone can see her face.

**SULLY**  
Like you to meet Katherine Sully.

**MIKE**  
We call her Katie.

Silence, for a brief moment, as everyone stares ... and then a joyous CHEER erupts, as everyone swarms in to congratulate them and get a closer look at the baby. Elizabeth is the first one in, tears of happiness and relief filling her eyes.

**ELIZABETH**  
She's beautiful, Michaela.

**MIKE**  
She was born late last night. (beat, smiles) You were right, Mother ... There was no greater moment in my life.

Elizabeth hugs Mike, the bond between growing even stronger, as friends and family surround them, eager to welcome Colorado Springs' newest citizen.

**DISSOLVE TO:**

**EXT. TELEGRAPH OFFICE - DAY EIGHT**

Myra, holding Samantha, helps Horace as he gingerly makes his way across the railroad tracks and back to the telegraph office. Myra is concerned for him, but Horace is still quiet and morose, unable to look at her.

**MYRA**  
Careful now ... You really shoulda stayed at the clinic. Dr. Cook says you need to rest

**HORACE**  
Need to get back to my job. Got telegrams to send.

They walk in uneasy silence for a moment, then Myra tries to lighten the mood.

**MYRA**

**Good news 'bout Sully and Dr. Mike's baby, huh?**

**HORACE**

**Yeah.**

**MYRA**

**Her name's Katie. The sweetest little thing.**

**They arrive at the telegraph office. Myra falls silent as Horace takes out his keys, starts to unlock the door. But before he can go in:**

**MYRA**

**Horace.**

**The seriousness of her voice stops him. Horace finally looks at her, sees uncertainty in her eyes... and fear.**

**MYRA**

**(very difficult) I been doin' some thinkin'...**

**She hesitates, struggling with her emotions.**

**MYRA**

**My little sister, in St. Louis, ain't seen Samantha yet ... so I was thinkin' ... maybe I should go visit her for a few weeks.**

**Horace quiets, letting this sink in for a moment.**

**MYRA**

**Preston said I could take a couple weeks off.**

**Horace nods, feigning indifference.**

**HORACE**

**If that's what you want.**

**MYRA**

**It's just ... seems lately, all we been doin' is fightin'. Ain't good for us. Or Samantha. (beat) Figure some time apart might be good. Give us time to think.**

Horace looks at her, his expression softening. The anger is gone, leaving only a painful sadness. He nods his agreement ... then goes into the office.

**EXT. GAZETTE - DAY EIGHT**

Dorothy steps out to find Loren in front of the Gazette, overseeing TWO MEN as they unload something from the back of a wagon. Whatever it is, Dorothy can't see, because it's covered by a canvas tarp.

**DOROTHY**  
What is goin' on out here?

**LOREN**  
Got a delivery for you. Gonna be a lotta noise while they put it up, so I was thinkin' we might go to Grace's for a bite to eat.

**DOROTHY**  
Put what up?

Loren steps over and pulls off the tarp, revealing a beautiful new sign that reads: "COLORADO SPRINGS GAZETTE -- DOROTHY JENNINGS, EDITOR." Dorothy reacts, speechless.

**DOROTHY**  
But ... but I canceled the order.

**LOREN**  
I know. It's a gift. Been meanin' to get you somethin' for the Gazette.

**DOROTHY**  
Loren ... it's wonderful.

She's moved to tears. Loren smiles.

**LOREN**  
(to the men) Well, whatcha waitin' for? Go on, put it up.

Loren turns back to Dorothy, offering his arm. She looks at him, smiles, then takes his arm as they start toward:

**EXT. GRACE'S CAFE - CONTINUOUS - DAY EIGHT**

**Loren and Dorothy walk in to discover a crowd hovering around Mike and Sully (looking rested and cleaned-up now), who sit at a table holding Katie (bundled in the blanket Elizabeth made). Colleen and Brian are close by, as are Elizabeth, Marjorie, Rebecca, Matthew and EMMA. Also here are the Reverend, Andrew, Grace, Robert E, Jake and Hank.**

**Brian holds up a newly printed copy of the Gazette. The headline reads: "COLORADO SPRINGS WELCOMES NEWEST CITIZEN!"**

**ELIZABETH**

**It looks wonderful, Brian. I can't wait to read it.**

**BRIAN**

**(to Elizabeth) I wrote how you said it was gonna be a girl.**

**COLLEEN**

**A baby sister. I still can't believe it.**

**ROBERT E**

**She's got your eyes, Sully.**

**JAKE**

**Not much hair though, considerin' her parents.**

**REBECCA**

**(to Mike) May I?**

**MIKE**

**Certainly.**

**Mike hands Katie over to Rebecca, who rocks her gently. Mike then Turns to Andrew.**

**MIKE**

**I'm so glad you were here in town for Horace.**

**ANDREW**

**I would've preferred to wait for you, but his condition was rapidly declining.**

**COLLEEN**

**You shoulda seen him, Ma. He did real good. Horace was in bad shape.**

**REVEREND**

Truth is, Andrew saved his life.

Andrew beams at the compliment. Mike is pleased for him.

**MIKE**

Congratulations.

**ELIZABETH**

(to Andrew) Your uncle's going to be quite proud of you when you return to Boston.

**PRESTON (O.S.)**

*If he returns to Boston.*

Everyone looks over to see Preston walking into the cafe. He takes out a cigar, offering it to Sully as he passes.

**PRESTON**

Congratulations, Sully, Michaela.

Sully doesn't take the cigar, so Preston keeps it, continuing over to Andrew,

**PRESTON**

No reason why this town can't support *two* doctors, is there? (gesturing to Mike) One clinic here ... (handing the cigar to Andrew) And one at my hot springs Health Resort.

Andrew reacts, not sure about this. Mike watches him, an uneasiness growing on her face. Preston just smiles, puts his arm around Andrew's shoulder and leads him off. As they go:

**PRESTON**

Andrew, have you ever heard of Davos-Platz?

**ANDREW**

Davos-Platz?

**PRESTON**

In Switzerland. The most famous health resort in the world... that is, until *our* resort is built ...

Hank and Jake grumble as they watch the two walk off.

**HANK**

I've about had it with Preston an' his "health resort."

**MARJORIE**

Why don't you do something about it?

**JAKE**

He already tried startin' his own hotel.

**HANK**

Don't got the kinda money Preston's got.

**MARJORIE**

Well then, why don't the two of you go in on it together?

Jake and Hank pause a moment, looking at each other. They hadn't considered this before.

**HANK**

You an' me... in business together?

As the two ponder this...

**EXT. CLINIC - DAY EIGHT**

Sully, Mike (carrying Katie), Colleen and Brian come around the corner and step over to the wagon, which waits in front of the clinic.

**MIKE**

I think Katie is ready for a nap. (to Katie) Enough showing off for the day.

Sully helps Mike up onto the wagon, then suddenly stops, seeing something:

**O'CONNOR**

riding into town, holding a telegram in his hand. He rides over to Sully and dismounts, looks down at the baby.

**O'CONNOR**

Congratulations.

**SULLY**  
(restraining his anger) Where's Cloud Dancin'?

**O'CONNOR**  
East Fork reservation.

**SULLY**  
I wired Hazen this mornin'. As Indian Agent, I'm requestin' the immediate transfer --

**O'CONNOR**  
Hazen wire you back?

**SULLY**  
Not yet. But when he does, I'm gonna make sure you don't --

**O'CONNOR**  
Might wanna read this, first.

He hands Sully the telegram. Sully reads it, reacting with a look of shock.

**MIKE**  
Who's it from?

**SULLY**  
(quieting) Hazen. (looking up) I've been fired.

**O'CONNOR**  
Effective immediately.

O'Connor mounts his horse, gives Sully a cool look before starting off.

**O'CONNOR**  
Set foot on the reservation, an' I'll have you arrested for trespassin'.

And with that, he rides out of town, leaving Sully and the family in stunned silence.

**EXT. TRAIN STATION - DAY NINE**

The WHISTLE blows, as PASSENGERS board the train. Horace carries two suitcases from the telegraph office to the CONDUCTOR, as Myra follows quietly behind, holding Samantha, both dressed for travel. As Horace helps the Conductor load the suitcases:

**EMMA**

watches them in somber silence from across the street. Matthew steps up beside her, sees what she sees.

**MATTHEW**

Myra's goin' to St. Louis for a couple weeks.

**EMMA**

Yeah. Heard Preston tell Loren.

Emma turns to Matthew, her expression troubled.

**EMMA**

Matthew ... I been thinkin' ... maybe we oughta hold off on talkin' bout marriage. Don't have to go so fast.

Matthew looks at her and nods, understanding what she's feeling. He puts his arm around her, leading her off into town as:

**BACK AT THE TRAIN STATION**

Horace, having finished loading the suitcases, turns back to Myra.

**HORACE**

That's everythin'.

Myra nods. It's a very difficult moment for them, but both try to put on a brave face, struggling to keep their emotions in check.

**MYRA**

I'll wire you soon's we get in.

Horace nods, then leans in, kisses Samantha.

**HORACE**

Bye sweetie ... (choking up) Papa's gonna miss you.

Horace turns to Myra, and the two stand there a moment, staring at each other.

**MYRA**

**This'll be good for us, Horace.**

**HORACE**

**Yeah.**

**He hesitates, then leans in, kisses her. He starts to pull away, but she doesn't let go, pulling him close to her, holding onto him for a long, agonizing moment.**

**MYRA**

**I do love you.**

**HORACE**

**Love you too.**

**The WHISTLE BLOWS again, and Myra finally lets go, hurrying to get on board. She carries Samantha up the steps and into the train, without looking back.**

**Horace remains on the platform, choking back his surging emotions as:**

**THROUGH THE TRAIN WINDOW**

**Myra finds her seat and sits. She stares out the window, making eye contact with:**

**HORACE**

**who holds her sad look, wondering if he'll ever see her again. Another WHISTLE, and the train starts to move.**

**BACK TO MYRA**

**watching him, tears welling in her eyes. She raises her hand, softly waves good-bye.**

**HORACE**

**waves back, as the train rolls out of the station, leaving Colorado Springs.**

**INT. HOMESTEAD - DAY NINE**

**It's late afternoon. Sully sits in front of the fire, deep in troubled thought. Mike steps over to him, rubbing his shoulders.**

**SULLY**

**Politicians finally caved in to the army.**

**He looks up at Mike, his determination unwavering.**

**SULLY**

**I ain't lettin' this go. Gonna bring Cloud Dancin' back to Palmer Creek.**

**Mike puts her arms around him, her voice soft and reassuring.**

**MIKE**

**I know you will.**

**The moment is broken by Elizabeth, who comes in from the kitchen, carrying Katie in her arms. Behind her come Rebecca, Marjorie, Colleen and Brian.**

**ELIZABETH**

**The diaper is changed. Now my granddaughter can sleep in comfort.**

**Mike and Sully come over as Elizabeth lays Katie in the cradle Sully made for her. Mike rocks the cradle gently.**

**MIKE**

**Sleep well, Katie.**

**ELIZABETH**

**What she needs is a lullaby. Always worked with my girls.**

**BRIAN**

**Can I play somethin' for her on my flute?**

**SULLY**

**Sure.**

**Brian fetches the flute No Harm made for him, then sits and begins to play a soft, melodic SONG. As Brian plays, Elizabeth looks around ... at Marjorie, and her colorful dress ... at the beautiful house surrounding them ... and at Mike and Sully, watching their sleeping baby girl.**

**ELIZABETH**

**(quietly, as if to herself) So many changes.**

**And with that, the FLUTE MUSIC builds, carrying with us as we begin:**

## **MONTAGE SEQUENCE**

### **EXT. GENERAL STORE - DAY NINE**

**Through the window we see Emma in her nook, finishing work on a dress. The Reverend comes out the front door, tips his hat to Loren, who shuts the door and places the "Closed" sign in the window as:**

### **EXT. SALOON - DAY NINE**

**Hank and Jake sip whiskey on the porch, as Jake jots some basic sketches of a hotel design on a piece of paper. Dorothy walks past them on the street, reporter's pad under her arm, and we FOLLOW her as she makes her way to:**

### **THE GAZETTE**

**where the big sign now hangs out front. Dorothy pauses to give it an admiring look as:**

### **EXT. HOT SPRINGS HOTEL SITE - DAY NINE**

**A smiling Preston strolls around the site, gesturing broadly to Andrew, who's still not sure whether he can trust him. But Preston is insistent, trying to lure Andrew in as:**

### **EXT. SHERIFF'S OFFICE - DAY NINE**

**Matthew, wearing his sheriff's star, locks up for the day and mounts his horse. He rides off, passing:**

### **THE LIVERY**

**where Robert E works, casting proud glances at Grace and Anthony, who sit nearby, reading together from a book as:**

### **EXT. TRAIN STATION - DAY NINE**

**Matthew rides past the station, and we HOLD on the telegraph office. Through the window we see Horace at his desk, but not working. He stares quietly out the window, a lonely figure sinking into a deep sadness, as the MUSIC brings us back to:**

**INT. HOMESTEAD - MIKE AND SULLY'S BEDROOM - NIGHT NINE**

where Mike lies asleep in bed. The sound of a **BABY'S CRY** wakes her ... only this time it's *not* a dream. She sits up, looks across the room at the cradle.

Before Mike can get out of bed, Sully is already up and starting over. He reaches into the cradle and picks up Katie, rocking her gently in his arms. The crying stops.

**SULLY**

(to Mike) Just wants her ma an' pa.

Mike smiles, and Sully brings Katie over to the bed, laying her between them. Sully settles back into bed as Mike stares at Katie, as happy as she's ever been.

**MIKE**

She's beautiful.

Sully looks at Mike, smiles.

**SULLY**

Everythin' I expected.

Mike leans forward and kisses Sully, savoring this perfect moment as we slowly:

**FADE OUT.**

**END OF SEASON FOUR**

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