

HOSTAGE

Written by Chris Abbott

Directed by Jerome R. London

FADE IN:

EXT. HOMESTEAD - DAY ONE

BRIAN, carrying a basket, comes out of the house and hurries down to the barn.

EXT. CHICKEN COOP - DAY ONE

Brian goes inside.

INT. CHICKEN COOP - DAY ONE

Chickens scatter as Brian comes in. He reaches into the nests, collecting eggs for the day.

BRIAN
Chick, chick, chick!

He looks around as he calls. There are several hens, no chicks. He talks to one of the hens.

BRIAN
Where're your baby chicks?

Then he notices what he missed when he came in.

BRIAN'S POINT OF VIEW

There are feathers scattered everywhere and a trail of blood leading to a place which has been dug out under the door to the chicken coop.

RESUME ANGLE

As Brian investigates. The hole is large enough for a coyote to have gotten through.

CUT TO:

INT. HOMESTEAD - DAY ONE

SULLY, MIKE and KATIE. Mike is cleaning up after breakfast. Sully is holding Katie by the hands, helping her take a couple of tentative steps across the floor. Mike and Sully are deep into a conversation.

MIKE

... Brian and Katie were headed straight for the cliff. I called to you for help but you couldn't hear me.

SULLY

That's some dream.

MIKE

When I tried to run after them, I couldn't move. My legs were frozen solid.

SULLY

(with a big smile as Katie takes a step)

Michaela! Look!

Michaela turns to see Katie walking, with Sully's help.

MIKE

Katie!

She moves closer to watch the miracle of the "first steps."

MIKE

What a big girl!

Mike picks her up and kisses her. Sully starts to get ready to leave. Mike expresses her fear to Sully:

MIKE

Just the thought of something happening to one of the children -- or to you --

She can leave the rest unsaid, because he understands. He hugs her, kisses her, kisses Katie on the head.

SULLY

It was just a dream. Nothing more.

MIKE

I know.

He notices:

SULLY'S POINT OF VIEW

A lovely, small "spider wheel" hanging over Katie's cradle.

He teases Mike, gently.

SULLY

Maybe we should hang the spider wheel Cloud Dancing gave Katie above our bed. To catch your bad dreams.

She smiles and glances over at the spider wheel. He starts to get ready to leave.

MIKE

Are you working on Preston's homestead today?

SULLY

No. Still waitin' on lumber. Meantime, I'm ridin' out to Cripple Creek. Some a the homesteaders just north of there are real low on supplies. I'm gonna take some out.

Mike is concerned.

MIKE

Cripple Creek? You'll have to cross Claude Jenkin's property to get there.

SULLY

Yeah -- ?

MIKE
Matthew said Jenkins is shooting at anyone who comes near his land.

SULLY
(understanding Claude's obsession)
Claude's the only one with any grain left. He's afraid the others are gonna try to steal it.

MIKE
Shouldn't you at least wait until Matthew can go with you?

Sully puts on his jacket.

SULLY
The homesteaders need provisions now. Their families are hungry.

MIKE
(torn)
Yes, of course ...

He puts his arms around her to reassure her.

SULLY
We've had bad winters before. This is nothin' new.

MIKE
We've never had neighbors shooting at each other before.

SULLY
All the more reason to go talk to 'em. Remind 'em not to let their fears get the best of 'em.

She nods. She knows he's right.

OMITTED (7-8)

EXT. HOMESTEAD - DAY

Brian comes hurrying over as Sully (carrying a bundle of provisions) comes out of the homestead, heading for his horse (which is tethered in front of the homestead). WOLF is nearby.

BRIAN
Coyotes got into the barn last night, Sully. Dug a hole underneath the door to the chicken coop to get in. We lost all our baby chicks.

SULLY
Split some logs while I'm gone. We'll reinforce the ground beneath the door when I get back.

BRIAN
All right.

Mike comes hurrying out of the Homestead carrying the spider wheel.

MIKE
Sully, wait.

She hurries over to Sully to give it to him. Brian and Sully exchange a quizzical look.

SULLY
What is this about?

MIKE
Cloud Dancing said it's supposed to keep away evil spirits.

He takes her seriously, but at the same time:

SULLY
Claude Jenkins ain't exactly an evil spirit.

MIKE
(smiling at her own insecurities)
I know, I know, but -- still -- I don't see how it could hurt to have it along.

SULLY
(a grin)
All right, but you have to explain to Katie why it's gone.

MIKE

(smiling back)
I think she'll understand.

He ties it onto his belt and then kisses her.

BRIAN
Bye, Sully.

SULLY
I'll be back by mid-day.

He starts off. Wolf trots alongside.

MIKE
(to Brian)
I need to get the cream from the spring house. Katie's asleep in her cradle.

BRIAN
I'll listen for her.

Brian starts for the house as Mike starts off in the direction of the spring house.

OMITTED (10)

CUT TO:

EXT. SPRING HOUSE - DAY ONE

Mike approaches the spring house. The spring house is down by the creek, far enough away from the main house that the Homestead cannot be seen from here.

It's quiet this morning, except for the usual sounds of nature. As Mike reaches the spring house, a noise stops her. Could be someone crying out in pain. Or it could be a hawk. She listens. Nothing. Then she hears a horse whinny. She looks around, but doesn't see a horse.

Mike opens the door to the spring house, and is startled to see:

HER POINT OF VIEW

Two men, scruffy looking. One has been shot and is lying on the floor of the spring house. The other is lean but muscular, with a day or two's growth of beard and cold, steely blue eyes. A Winchester rifle lies on the ground next to him.

MIKE
(frightened)
Who are you? What are you doing here?

The man, BRENT, looks at her, nearly as frightened as she is.

BRENT
Sorry to startle you ma'am. I need some help.

Mike, already skittish, backs up a bit.

BRENT
Me 'n my brother was huntin' food for our families. There was an accident. He's shot. I need to get a doctor to him, quick.

Her medical skills engaged, Mike relaxes, slightly. She leans down to look at Brent's brother. A slight look of anger or hatred crosses Brent's face as her attention is otherwise occupied. It disappears when she looks back up at him.

MIKE
I'm a doctor.

Brent can hardly believe it.

BRENT
You're a doctor?
(quietly, to Huston)
Huston, if the good Lord ain't lookin' out for us after all --

Mike looks at Brent with compassion. On her expression of concern, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. HOMESTEAD - DAY ONE

In the corral area, Brent leads his horse in and takes the saddlebag off, bringing it into the house.

INT. HOMESTEAD - DAY ONE

Mike is operating on Huston. The bullet wound is in his upper shoulder area near the neck. Katie is in her cradle nearby. Brent drops the saddlebag by the fireplace and comes close to Mike to see how the operation is going. During this, Mike is talking Brian through the procedure. (Note: Brian holds the chloroform cloth at arm's length, to avoid inhaling the fumes.)

MIKE
(to Brian)
A little more chloroform, Brian. That's good.
(re: the wound)
It's a miracle the bullet didn't hit the artery. How did this happen?

BRENT
We was lookin' for game. I tripped. The rifle went off --

MIKE
That will stop the bleeding. Hold him very still while I extract the bullet.

Brent holds Huston steady as Mike picks up the forceps and removes the bullet. She places the bullet into a container.

BRENT
(upset)
Don't know how I coulda done such a fool thing. We're farmers, ma'am, not hunters. But

with food so scarce --

MIKE

Your brother is going to be fine. Don't blame yourself for an accident that could have happened to anyone.

BRENT

Guess you're right. Your spring house was close by -- I thought I'd leave him there, go for help. Lucky you came along.

Brian now takes the chloroform and rag and puts them on the counter. Brent picks up the bottle.

BRENT

How long'll this keep him under?

MIKE

That depends on his constitution. He appears to be strong and healthy --

BRENT

(a rueful chuckle)

He is, that.

MIKE

He should begin to regain consciousness in fifteen to twenty minutes.

BRENT

How long before he can travel?

MIKE

Your brother has suffered enormous blood loss. He is likely to be weak for several days.

Brent nods. Mike begins to sew the incision closed.

MIKE

As soon as my husband returns, we can take him to the clinic in town.

BRENT

No.

She looks up at him, surprised by his adamant reaction.

BRENT

That won't be necessary. His wife'll be lookin' for us. I'll take him home.

MIKE

He needs a doctor's care. At least until his strength returns.

BRENT

(more gently)

Don't want you to think I don't 'preciate what you done, ma'am. But the best place for him is home.

Katie starts to cry. Brian and Mike both look in that direction. Brent smiles and moves over to pick her up.

BRENT

Hey, sleepy girl. Had you a nice long nap, didn't ya?

He picks her up and holds her, sings a little snatch of a song to her:

BRENT

(singing)

'Froggie went acourtin' he did ride, uh-huh -- '

(talking)

Hey, there's a smile --

Katie's calming down. Mike smiles, returns to her work at hand.

BRENT

(singing)

'Froggie went acourtin' he did ride, uh-huh, Froggie went acourtin' he did ride, sword and rifle by his side, uh-huh, uh-huh, uh-huh.'

(talking to her as she gurgles, now)

Jus' as beautiful as your ma, that's what you are.

Mike glances over at him, touched by the kind remark.

BRENT


Huston's little girl's about her age. Not as big, though.

(simply, no self-pity)

Been a bad winter.




MIKE
(quiet understanding)
Brian, perhaps you could fix us all some sandwiches while I clean up.



BRIAN
Sure, Ma.




BRENT
(a little flummoxed)
That isn't what -- I wasn't askin' for a hand out.



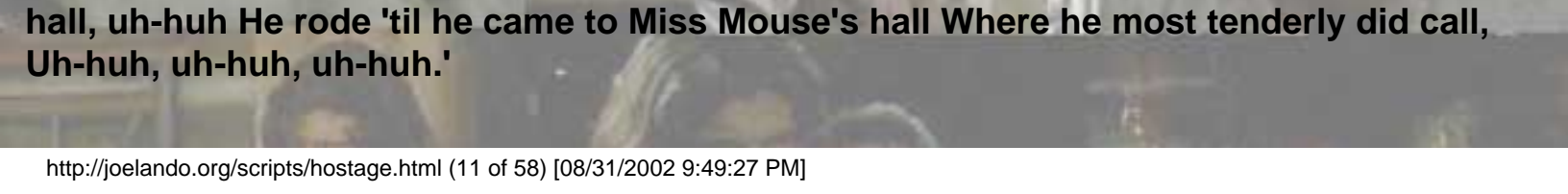
MIKE
(a smile)
No one said you were.

Brent looks at her with appreciation.



BRENT
(quietly)
Much obliged, ma'am.
(friendly)

By the way, in all the commotion, I let common good manners get away from me. I'm Brent Currier. That there's my brother Huston.



MIKE
(smiling at him)
Michaela Quinn. Brian... and you and Katie seem to be fast friends already.

Brent grins, shakes hands with Brian.

BRIAN
Pleased to meet you.

Brent sings another line to Katie as Brian starts fixing lunch and Mike sews up Huston's wound.

BRENT
'He rode 'til he came to Miss Mouse's hall, uh-huh, He rode 'til he came to Miss Mouse's hall, uh-huh He rode 'til he came to Miss Mouse's hall Where he most tenderly did call, Uh-huh, uh-huh, uh-huh.'

Over which:

DISSOLVE TO:

EXT. HOMESTEAD - DAY ONE

Brian and Brent are on the front porch, eating sandwiches.

BRENT

After the war, wasn't no home to go back to. Ma and Pa killed.

BRENT (CONT'D)

Our place burnt to the ground. Me 'n Huston struck out on our own.

BRIAN

Thought you said your brother was married.

BRENT

He is. Now.

BRIAN

How about you?

BRENT

No. Gotta feed my horse -- Wanna help?

BRIAN

Sure!

Brian follows Brent to the corral area.

INT. HOMESTEAD - DAY ONE

(Katie is in her cradle.) Mike is looking at the bullet in the container. There's something about it that seems -- wrong.

EXT. CORAL - DAY ONE

Brent and Brian are feeding the horses.

BRENT

(casually)

Anybody else live here with you?

BRIAN

Just Sully. He's my pa. My brother Matthew -- he's the Sheriff -- he has his own place.

BRENT

Sheriff, huh?

BRIAN

And Colleen, that's my sister, she lives in Denver. She's goin' to school. She's gonna be a doctor someday, just like Ma.

BRENT

And where is your pa?

BRIAN

He rode over ta Cripple Creek.

BRENT

**(thinking about how far away that is)
--Cripple Creek --**

BRIAN

He said he'd be back by supper. Maybe you'll get to meet 'im.

BRENT

May be. Maybe I will at that.

INT. HOMESTEAD - DAY ONE

Mike glances over at the Winchester rifle Brent was carrying with him. She sees that the saddle bags and his ammunition belt are next to the rifle. She glances out the window:

MIKE'S POINT OF VIEW

Brian and Brent are feeding the horse.

ON MIKE

Huston groans. She glances over at him, then makes a decision. She takes the bullet she

removed from Huston and moves over to the ammunition belt.

She kneels down by the ammunition belt and compares the bullet she removed to the bullets in the belt.

CLOSE ON THE BELT AND BULLET

The bullet Mike removed from Huston's neck is wider, shorter and less pointed than the bullets in the belt. There is an obvious, significant difference between the two.

RESUME ANGLE

Huston groans again. She glances up at him.

HER POINT OF VIEW

Huston is starting to move a bit, coming out of the anaesthesia.

ON MIKE

She stands up and starts to move back towards him. She trips on the saddle bag. She doesn't fall, but she does knock the bag to its side and several gold coins fall out onto the floor. She kneels down again, surprised. She opens the saddle bag.

INSIDE THE SADDLE BAG - HER POINT OF VIEW

Jammed with gold coin and green backs.

RESUME MIKE

stunned, trying to put this information into context. Huston groans again. Mike scoops up the coins, puts them back into the saddle bag and closes it. Another groan from Huston takes Mike's attention away from the task at hand. She doesn't notice that she's missed a coin which still lays on the floor.

Mike glances out the window as she moves back over toward Huston.

MIKE'S POINT OF VIEW

Brent is coming toward the house.

RESUME MIKE

She makes a quick decision. She grabs the bottle of chloroform, pours some of the liquid onto a cloth, puts the cloth over Huston's face. His body goes limp again.

She puts the chloroform back on the counter just as Brent comes into the house. Brent notices the furtive movement on her part, but doesn't assign it too great a meaning just yet.

BRENT
(re: Huston)
How's he doin'?

MIKE
Fine. No change. But he'll be fine.

Although Mike tries to appear unchanged in her attitude towards Brent, he senses something has shifted.

BRENT
(getting worried)
Shouldn't he be comin' to by now?

MIKE
(vamping)
The longer he sleeps, the better his recovery will be.

She wants to get Katie out of the house, creating as little suspicion as possible.

Brent is watching her very carefully. She starts to move past him towards the cradle.

BRENT
(low, ominous)
Where're you goin'?

MIKE
I promised my husband we'd have certain chores done by the time he got back, and --

Mike picks up Katie and moves toward the door as quickly as she can without creating

suspicion. She doesn't want to bolt and run, which would certainly alert Brent.

MIKE
-- if you'll excuse me.

Brent looks over at Huston who is still out cold.

Mike reaches the door.

Brent looks over at the saddle bags. Mike's eyes follow him:

ON THE FLOOR

The coin on the floor.

RESUME ANGLE

They've both seen it. Brent looks up sharply at Mike. Mike knows he's seen the coin. Mike bolts through the door.

CUT TO:

EXT. THE HOMESTEAD - DAY ONE

In the distance, Sully is riding towards home. Wolf is running alongside him. Brian is walking towards the homestead as Mike comes running out.

MIKE
Run, Brian! Run!

He looks around, confused.

MIKE
Run!

He starts running, as is she. She yells at Sully, though he's far enough away that he probably doesn't hear her.

MIKE
Sully!!!!

ANGLE - ON SULLY

surprised to see his family running toward him.

HIS POINT OF VIEW

Mike, carrying Katie, and Brian running towards him. And someone else.

Brent. On the porch. With his rifle.

ON SULLY

trying to understand what it is he's seeing. And then back to:

SULLY'S POINT OF VIEW

As Brent lifts the rifle and aims it directly at Sully. He fires it.


ANGLE - ON SULLY

Hit. The force of the shot knocks him off his horse. Wolf is bounding ahead, stops and turns back when Sully falls to the ground.

WIDER

MIKE
Sully !!!!

Brent fires again, into the air.




BRENT
Stop! Stop or I shoot the kid!

Brian is still running for Sully. Mike stops, screams at him.




MIKE
Brian!



Brian looks back at her, stops. Looks at Sully. Looks at Mike.




CLOSE ON MIKE



terrified for Brian's safety, terrified for Sully, not knowing what to do, but knowing that getting them all killed right this instant is not the answer.



MIKE
(a whisper)
Sully -- !



FADE OUT.




END OF ACT ONE




ACT TWO




FADE IN:



INT. HOMESTEAD - DAY ONE



The front door swings open, and Brent pushes Mike (still holding Katie) into the house. Brian follows, wide-eyed with fear and confusion.



BRENT
Get in there!

MIKE
My husband --

BRENT
Over by Huston -- all a ya -- where I can keep an eye on ya. Move!

Mike takes Brian by the shoulder and moves him with her and Katie over toward Huston. She's trying to keep her wits about her.

MIKE
Please, I don't know who you are --

BRENT
Don't talk to me.

MIKE
-- but I can't believe you would want to hurt a child --

BRENT
I can't think with you yappin'--
(he has an idea)
All right.
(to Brian)
Come with me.

MIKE
No!

He walks over and takes Brian by the arm.

MIKE
Leave him here. I'll go with you.

He doesn't answer her. He just keeps moving.

(MIKE
(anguished)
Please! At least let me attend to my husband.

Brent has reached the door. He looks outside. He lets out an anguished cry, then:

BRENT

He's gone!

Brent drags Brian outside. Mike hopes against hope that Sully has managed to get away to safety -- or to help.

MIKE
(a whisper)
Sully -- .

HUSTON
(a whisper)
Brent -- ?

Mike turns, horrified, to see that Huston is regaining consciousness.

HUSTON
(a scratchy whisper)
Brent?

He's attempting to sit up. Mike puts Katie back into her high chair while talking calmly to Huston.

MIKE
Brent is outside. He will be right back. I'm your doctor.

Smoothly, she grabs the bottle of chloroform and the rag.

MIKE
You must be careful not to move. You've been shot.

She puts the chloroform rag over his face. He protests, slightly, then goes under again.

CUT TO:

EXT. HOMESTEAD - DAY ONE - CLOSE ON THE GROUND

a hand moves in and scoops up a drop from what appears to be a pool of blood.

WIDER TO SEE

Brent is checking the ground near where Sully was shot.

BRENT
Blood. I hit him.

Brian comes out of his state of shock at the realization that Sully has, indeed, been hit.

BRIAN
(angry, scared)
You shot him! You shot my pa!

Brian starts hitting Brent in blind fury. Brent subdues him easily.

BRENT
Hey! Take it easy, kid, will 'ya?.

They hear the sound of horses hooves. They see Sully's horse come galloping into view -- riderless. The horse rides past them, toward the corral. Brent is relieved.

BRENT
Now that's good news.

Brian looks at him, questioningly.

BRENT
He's losin' too much blood to walk for help. Without the horse, he's not gonna be any trouble to us.

BRIAN
(defiant)
You don't know Sully.

Brent drags Brian toward the house.

CUT TO:

EXT. WOODED AREA - DAY

Sully is using herbs from his medicine bag to make a poultice for the wound to his side. He has strips of leather which he has cut from the bottom of his coat. He uses the strips

as wrapping to bind the wound.

Wolf is agitated, whining.

SULLY
Wolf.

Wolf lopes over to him. Sully takes the spider wheel and puts it under Wolf's nose to smell.

SULLY
Cloud Dancin'.

Wolf barks and backs up a bit. Sully brushes the spider wheel against his wound to capture some of the blood onto the spider wheel. Then he ties the spider wheel around Wolf's neck.

SULLY
Go find Cloud Dancin'. Go.

Wolf runs off. Sully takes a deep breath, prepares himself for the pain he knows he will feel when he stands up. He gets up, gets his bearings, starts towards home.

CUT TO:

INT. HOMESTEAD - DAY ONE

Brent is leaning in close to his brother.

BRENT
(scared, upset)
You can't go off and leave me, brother. I need ya. C'mon, now, wake up. I'm talkin' to ya, Huston. Wake up.

Mike looks at him.

Brent is pacing. Mike wants to keep things as calm as possible. She's putting Katie in the cradle as we come in on the scene.

BRENT

Fifteen minutes you said. It's been more'n twice that long. What's wrong?

MIKE

Everyone reacts differently to the chloroform -- because of body size, weight --

BRENT

'F you're lyin' to me, you're gonna wish you hadn't. I don't take kindly to hurtin' women or children, but I will.

She stands up taller and looks him in the eye and says nothing. He is impressed with her courage, but doesn't give her that.

BRENT

(to Mike)

Ain't there something you can do to wake him up?

MIKE

No. There is nothing to do except wait it out.

Brent kicks at a chair, then calms himself down.

BRENT

All right. Then we'll all sit here together and wait.

Brent kicks a chair towards Brian. Brian sits on the chair. Brent turns to Mike. He nods towards another chair for Mike.

Mike stares at him, hard. Then she moves over to the chair and sits on it. Brent pulls up a chair for himself. He sits in it, leans back in it, watches his hostages.

BRENT

Unless your husband knows some trick to come back from the dead, we got all the time in the world.

Mike looks over at Brian, heart sick that what Brent says might be true. Brian is devastated that Sully may indeed be dead and there's nothing, at the moment at least, that he can do to help Dr. Mike.

They all sit in silence.

CUT TO:

EXT. WOODED AREA - DAY ONE

CLOUD DANCING is grinding dry tobacco leaves into powder with the help of two other **INDIANS** from the reservation. **Wolf** appears on a ridge behind him. **Cloud Dancing** turns and looks up at him.

CLOUD DANCING
Wolf!

Wolf lopes down to him. **Cloud Dancing** looks at the medicine bag, then turns the spider wheel over in his hands.

CLOUD DANCING
I made this for **Sully's** daughter. He would not send it to me unless there was trouble.

Cloud Dancing brushes some of the blood off of the spider wheel with his finger. He looks up at one of his friends.

CLOUD DANCING
Please go to town. Tell the Sheriff to meet me at **Sully** and **Michaela's**.

He hands the spider wheel to his friend.

CLOUD DANCING
Give him this. Tell him I believe there may be serious trouble.

The friend nods and hurries off. **Cloud Dancing** and **Wolf** start off in the opposite direction.

CUT TO:

ext. *mercantile - day one - close on wanted poster

of **Brent** and **Huston Currier**. Wanted for Bank Robbery, Train Robbery, Murder, Mayhem. A hundred dollar reward on their heads -- each. Dead or Alive.

LOREN'S hand is nailing the poster up.

HANK (O.S.)
Dead or alive, huh?

WIDER - TO SEE HANK AND LOREN 41A

Loren finishes nailing the poster up. Andrew is walking towards the Mercantile.

LOREN
Don't know what this world's comin' to. People robbin' banks, robbin' trains, gettin' away with it.

HANK
Won't get away with it if they come through here.

LOREN
I suppose you're the one who's gonna stop 'em.

HANK
'Specially if they got a hunnerd dollars reward on their heads.

LOREN
Yeah, well, maybe you'd stop 'em and maybe you wouldn't. They killed the last guy tried to take 'em in.

Hank shrugs. Andrew arrives at the store.

ANDREW
Loren, Preston asked me to stop in and pick up some supplies. Rifles, ammunion --

HANK
He plannin' to start his own border war?

ANDREW
The bank robbery in Leadville -- it has him a little nervous.

ANDREW (CONT'D)
I suppose it's no secret that some of his guests travel with very expensive jewelry.

LOREN
Let me see what I have.

As Loren turns to go into the store, we see behind him:

ANGLE - UP THE STREET

The Indian whom Cloud Dancing sent to get Matthew is leaving the Sheriff's office. Matthew is right behind him, carrying weapons and ammunition. Matthew sees Hank. He calls to him.

MATTHEW
Hank!

ANGLE - ON THE MEN AT THE MERCANTILE

HANK
What's this?

The three men hurry up the street to see what's going on with Matthew.

ANGLE - SHERIFF'S OFFICE

As Hank, Andrew and Loren join Matthew.

MATTHEW
Cloud Dancin' sent for me. I think there's trouble out at Sully and Mike's.

LOREN
What kinda trouble?

Matthew shows Loren the spider web the Indian brought to him.

MATTHEW
Cloud Dancin' made this for Katie. Wolf brought it to him. There's blood on it. [I'm thinkin' -- maybe the Currier brothers.]

HANK
[How'd ya come to that?]

MATTHEW
(grim)

***Word is there're a buncha outlaws hangin' out in Circleville. If they were on their way there --**

ANDREW
(realizing)
They'd have to go right past the Sully homestead.

MATTHEW
I'm goin' out there.

HANK
I'm comin' with you.

Hank jogs over to the livery to get horses.

LOREN
So'm I.

MATTHEW
No, Loren. I need you to send a wire to the Federal Marshall. Tell him we're on the trail of the Currier brothers and we could use some help. Bring him out to us when he gets here.

Loren recognizes the logic in that.

ANDREW
(quietly)
You may need a doctor.

They all know that what he's saying is that Mike may well be out of commission. Matthew nods. Matthew mounts up. Hank comes out of the livery with two horses. He and Andrew mount up. Loren watches them ride out of town.

EXT. HOMESTEAD - DAY ONE

Sully moves from the wooded area down to the shack at the garden side of the house. From his hidden vantage point he looks towards the house.

THE HOUSE - SULLY'S POINT OF VIEW

All is quiet.

RESUME SULLY

He runs quietly, close to the ground, towards the kitchen door.

INSIDE THE HOUSE

Brent, Mike, and Brian are still sitting, waiting for Huston to regain consciousness. (Katie is still in the cradle out of sight.) Brent is singing to himself, half under his breath, not really connecting to the song. His distraction gives the song an eerie quality -- we can see the psychopath more clearly because of his unconnectedness to the song and to the others around him.

BRENT

(singing)

'Rode 'til he came to Miss Mouses' Hall, Where he most tenderly did call -- '

Something -- some noise or second sense -- tells him to stop right in the middle of a phrase. He stands up, alert, looks around. Moves to the doorway. Looks out.

OUTSIDE - BRENT'S POINT OF VIEW

Nothing.

ANOTHER ANGLE - FROM OUTSIDE

We can see Brent, and now CAMERA PULLS BACK to see Sully, flat up against the shack next to the house. Brent goes back inside. We can hear, from inside, Katie start to cry, and muffled sounds of adult voices, Brent's and Mike's, raised in anger.

BRENT (O.S.)

Can't you make her stop bawlin'?

Sully is furious, but doesn't want to burst in and make things worse. He waits a beat or two, then moves past the door, up on top of the firewood bin, over to the window to look inside.

+INSIDE THE HOUSE - THROUGH THE WINDOW - SULLY'S POV 48

Mike is bringing Katie in from the other room. Katie is covered with a blanket. Brian is still seated in his chair. Brent is holding the rifle in readiness. Huston is still on the table, unconscious.

OUTSIDE

Sully drops down off the firewood bin and contemplates his move.

INSIDE - CLOSE ON BRENT

his jaw working. He doesn't deal with chaos well, and the baby's crying has pushed him to the edge.

WIDER TO SEE

Mike has gotten Katie to settle down. She holds her close, rocking back and forth, slightly, talking to her in a quiet voice. (PRODUCTION NOTE: Katie is covered with a blanket.) Mike tries to appeal to Brent.

MIKE

Brent. I don't know what trouble you and your brother are in, but we're not a part of it. I've tried to help you -- I treated your brother --

Brent sees:

HUSTON

his foot moves.

RESUME ANGLE

Mike looks up at Brent. Brent looks over at Huston, who now stirs. Brent is thrilled.

BRENT

He's comin' to!

Brent pulls his chair over next to Huston, leans in close to him.

BRENT

Huston! Come on, brother. Wake up. We gotta hit the road. Huston.

CLOSE ON HUSTON AND BRENT

As Huston struggles to overcome the effects of the chloroform. When he tries to speak, his voice is crackly.

HUSTON

Brent -- ?

Brent is close to tears. However much of a sociopath he might be, he does, in fact, have deep feelings for his brother.

BRENT

Ya got hit, Huston! I couldn't believe it. Ya got hit!

WIDER ANGLE TO SEE MIKE AND BRIAN

Mike's mind is working overtime trying to figure out how to use this distraction to her advantage. As the brothers continue to talk:

Mike looks over at the counter.

HER POINT OF VIEW

The chloroform is sitting there.

BRENT (O.S.)

But the Man Upstairs wasn't ready to call you home, yet, I guess.

RESUME ANGLE

Nothing Mike can do with it right now. She glances around the room to see if there's anything she can use for a weapon.

HUSTON

Need to get out of here. So -- tired --

ABOVE THE FIREPLACE - MIKE'S POINT OF VIEW

Their rifle is above the fireplace.

BRENT (O.S.)

What do you want me to do, Huston?

RESUME ANGLE

Brent glances up to see Mike looking at the rifle. She quickly looks away. He looks over at it, then back at Mike. Then he starts barking orders.

BRENT

Fix up some supplies to take with us.

Brian looks at Mike. Mike nods. Brian goes to the pantry, takes a burlap bag out and begins filling it with foodstuff.

BRENT

(to Mike)

We're takin' the boy.

Mike turns sharply to him.

MIKE

No.

It stops him momentarily.

MIKE

You don't need him.

Huston starts to cough. Brent turns and looks at Huston. Just looking at his brother causes a personality shift in Brent. He moves over to Mike, crosses around behind her. He's swaggering, sexually intimidating. It's almost as if he's showing off for his brother now that he's awake.

BRENT

How would you know what I need? Or don't need?

MIKE
(staying with logic)
There's no advantage to be gained in taking him.

BRENT
As long as he's ridin' with us, you won't be shootin' at our backs as we leave.

MIKE
I wouldn't anyway.

Brent laughs. It's a small, empty laugh. He comes around and hunkers down by her side.

BRENT
(quietly)
You are a mighty pretty woman.

MIKE
Take me with you, instead. I can tend to your brother's wounds.

Now he laughs out loud, a full bodied laugh. He pulls her to him, blanketed Katie between them, and kisses her.

BRENT
Sooner or later they all fall for the Currier charm.

He releases her and RACK FOCUS BETWEEN THEM to see Brian watching, upset. Upset that Brent is treating Dr. Mike like this and upset that he can't do anything about it.

ANGLE TO INCLUDE HUSTON

Huston is not impressed.

HUSTON
(quietly)
Quit foolin' around and get to business.

Brent stiffens a bit, then relaxes, looks over at Huston and smiles. Huston closes his eyes. His breathing gets heavy.

CUT TO:

EXT. ROAD - DAY ONE

MATTHEW, HANK and ANDREW are riding very fast along the road toward the Homestead. As they ride past us, we see their countenance is grim. Matthew has the spider wheel around his neck. Matthew and Hank are armed with rifles and revolvers. Andrew has his medical bag.

CUT TO:

INT. HOMESTEAD - DAY ONE

Mike is putting Katie back into the cradle.

CLOSE ON MIKE

Mike talks to Katie, quietly, urgently. Mostly, of course, she's talking to herself.

MIKE

I can't let them take your brother. I can't let them take any of us. I don't know what I'm going to do, but I know that I won't let anything happen to you or Brian no matter what. No matter what.

Brent is taking the rifle down from above the fireplace. He checks to see if it's loaded. Brent is growing increasingly agitated and manic.

BRENT
(talking a mile a minute)
Shoulda seen the look on the guard's face when you shot him, Huston. Looked like he'd just lost the family fortune in a poker game. Surprised, mad -- made me laugh out loud.

He looks over at Huston.

BRENT
Huston -- ?
(panicky, to Mike)
Is he all right?

Mike moves over to Huston and takes his pulse. It's weak. He has drifted off again, but this time he's restless, obviously not completely under.

MIKE
Your brother is not well enough yet to travel.

BRENT
Where's the ammunition for this thing?

MIKE
Just riding a horse could kill him.

BRENT
The ammunition.

She moves over to the cupboard to get the ammunition.

BRENT
How you comin' with them supplies?

He looks over at Brian, who looks back at him, then continues loading the burlap bag.

BRENT
(annoyed, sarcastically imitating Brian)
'Just fine, Mr. Currier. Gettin' you some good food to take with ya on the road.'

Brent's attention goes back to the rifle. Mike takes the ammunition out of the cupboard, but then she also picks the chloroform up off the counter and moves over to Brian. She kneels down next to him.

CLOSE ON BRIAN AND MIKE

Mike whispers to him as she pours chloroform on the rag.

MIKE
I won't let them take you.

BRIAN
(scared)
What're we gonna do?

MIKE

I'll knock him down. You chloroform him while I grab the rifle.

Brian is so scared, he can't talk. Mike gives him a pep talk.

MIKE

Don't think about it. Just watch me for a signal.

BRENT (O.S.)

What're you doin'? Get over here.

Mike leaves the chloroform with Brian and stands up. She picks up the bag of supplies and starts toward Brent. She glances down at Huston on her way.

ANGLE ON HUSTON

Still sleeping. But this time, from this new angle, something is visible Mike hasn't seen before: A small gun in his boot.

MIKE

sees a weapon -- a small boot gun. She glances up at Brent.

BRENT

is watching her like a hawk.

MIKE

She can't go for it now. She'll bide her time. She glances back at Brian as she moves towards Brent.

CUT TO:

EXT. WOODS - DAY ONE

Cloud Dancing and Wolf are approaching sight of the Homestead. At the sight of the house, Wolf stops, puts his head down, his ears against his head, growls. Cloud Dancing stops, warned by Wolf's behavior to go no further. He makes a CALL and listens.

A beat or two, and then the return CALL.

Cloud Dancing moves toward the sound. He pushes through some foliage to discover Sully, who is redoing the poultice on his wound.

CLOUD DANCING
(concerned)
Sully.

SULLY
I'm all right. But two men're inside the house. They got Michaela, Katie and Brian. They're both armed, but one of 'em's hurt.

Sully finishes with the poultice, peers through the brush toward the house.

SULLY
Let's try to get closer.

Cloud Dancing nods, then follows Sully as he starts moving silently toward the barn.

INT. HOMESTEAD - DAY ONE

Brent has finished loading the rifles.

BRENT
We need some fresh horses up here.
(to Brian)
Let's go!
(to Mike)
You get him on his feet by the time I get back.

Brian has the bottle of chloroform and also the chloroformed rag behind his back. He glances at Mike as he starts towards Brent. Brent leans over to pick up the ammunition belt -- his back to Mike. Mike grabs the advantage.

MIKE
Now!

She hits Brent behind the knees with the burlap bag of canned goods, knocking him to the ground. Brian slams the chloroformed rag onto his face. Brent struggles, but is weakening.

Mike scrambles for the rifle. Before she reaches it, a SHOT rings out. She and Brian turn to see:

HUSTON

sitting up, the boot gun in his hand. His waking visage is evil, much more frightening than Brent's.

HUSTON

(to Brian)

Get away from him.

Brian drops back. The rag falls away. Brent takes in several gulping breaths of fresh air. Mike starts to move towards Brian.

HUSTON

(to Mike)

You take one step, I'll kill ya both.

30.

CLOSE ON MIKE

doing everything she can to maintain her composure and not show these monsters her fear.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

INT. HOMESTEAD - DAY ONE

Brent looks at Mike, his eyes filled with anger and hate. He strides over to her and grabs her by the arm, starts to drag her towards the stairs.

BRENT
You're comin' with me.

BRIAN
Ma -- !!

HUSTON
(loud, clear, firm voice)
Let her go!

Brent hesitates. Mike pulls free. Brian runs to her. Brent doesn't even look at Huston.

HUSTON
(quiet disgust)
Haven't you got us into enough trouble already?

Brent just stares at Mike. She looks back at him with no apparent fear, even though inside she's quaking. Huston, in a great deal of pain from the bullet wound and surgery, stands and staggers over to Mike and Brian. They watch, frozen with fear, as Huston takes the bottle of chloroform from Brian and stares down at it. Then, suddenly, he throws the bottle at the fireplace, smashing it.

CUT TO:

EXT. ROAD - DAY ONE

Matthew holds a hand up as he reigns his horse in. They can see the Homestead from here. Matthew is still wearing the spider wheel.

HANK
Better leave the horses here, go in on foot.

Matthew nods.

MATTHEW

Let's go around the back of the barn -- see what we can see.

They dismount, leave the horses in the wooded area just off the road. They unpack their rifles and they slip into the woods.

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EXT. BARN - DAY ONE

Andrew, Hank and Matthew come around the corner and meet up with Sully, Cloud Dancing and Wolf. Matthew sees that Sully's wounded and reacts.

ANDREW

Sully, you all right?

Sully nods. Andrew takes a look at the dressing and at the wound.

SULLY

How'd you know to come?

Matthew hands him the spider wheel.

SULLY

There're two men inside.

HANK

You get a good look at 'em?

Sully shakes his head no.

SULLY

Not too good. One's big. Light hair. Other's wounded.

Andrew cleans the wound.

HANK
Could be the Currier brothers.

MATTHEW
Just got a wire about a bank robbery over in Leadville.

SULLY
They're armed. Give me ten minutes to get around the side of the house. I'm goin' inside.

ANDREW
You're losing blood. I can't let you take the risk.

HANK
I'll go in.

SULLY
This is my family.

ANDREW
Sully...

SULLY
(back to Hank)
I need you out here in case they start to run.
(to Wolf)
Wolf. Stay.

Wolf stays with Matthew and Hank. Hank checks the ammunition in his rifle.

ANGLE - SULLY AND CLOUD DANCING

talk quietly as they move to the side of the barn.

SULLY
If I can get Michaela and the children out --

Cloud Dancing nods. He knows what Sully wants.

CLOUD DANCING
I will see they get to safety.

SULLY

Don't wait for me.

He nods. As Sully hurries off, Cloud Dancing goes back in the direction of the back of the barn.

CUT TO:

INT. HOMESTEAD - DAY ONE

Huston tosses the Winchester to Brent. Brent catches it.

HUSTON

Take care a them, I'll go get the horses.

Huston moves over to pick up the other rifle. Mike knows her only chance is to keep them talking.

MIKE

Everyone will know you killed us. Why add murder to your charges?

BRENT

(a dry laugh)

You wouldn't be the first.

Houston doesn't even acknowledge her. He's at the door when he hears:

MATTHEW (O.S.)

Currier! We have the house surrounded.

Reflexively, Huston drops to the window, knocks it out with the butt of the rifle.

EXT. HOMESTEAD - DAY ONE

Matthew is behind a water trough just inside the corral. He has his rifle aimed at the house.

MATTHEW

Drop your weapons and come out with your hands up.

Huston shoots at him. Matthew hits the ground until Hank can cover his retreat.

CUT TO:

EXT. HOMESTEAD - GARDEN SIDE - DAY ONE

The garden side of the house. As the shooting starts, Sully starts to climb up the side of the house, using the firewood bin, the "outhouse" and the logs as steps. The pain from his wound stops him momentarily. He presses on.

EXT. BARN - DAY ONE

Hank is firing into the air with his revolver as limited cover for Matthew as Matthew comes back. Hank has his loaded, cocked rifle in the other hand ready for action.

EXT. HOMESTEAD - GARDEN SIDE - DAY ONE

Sully reaches the window. It's closed. He gets his knife and pops the window open. He leans over and puts his weight on the window frame. He winces from the pain, then slowly pulls himself up into the window.

INT. THE HOMESTEAD - DAY ONE

Katie starts crying again. Huston is reloading the rifle. Mike has Katie and Brian huddled with her near the cradle.

HUSTON

Shut the brat up.

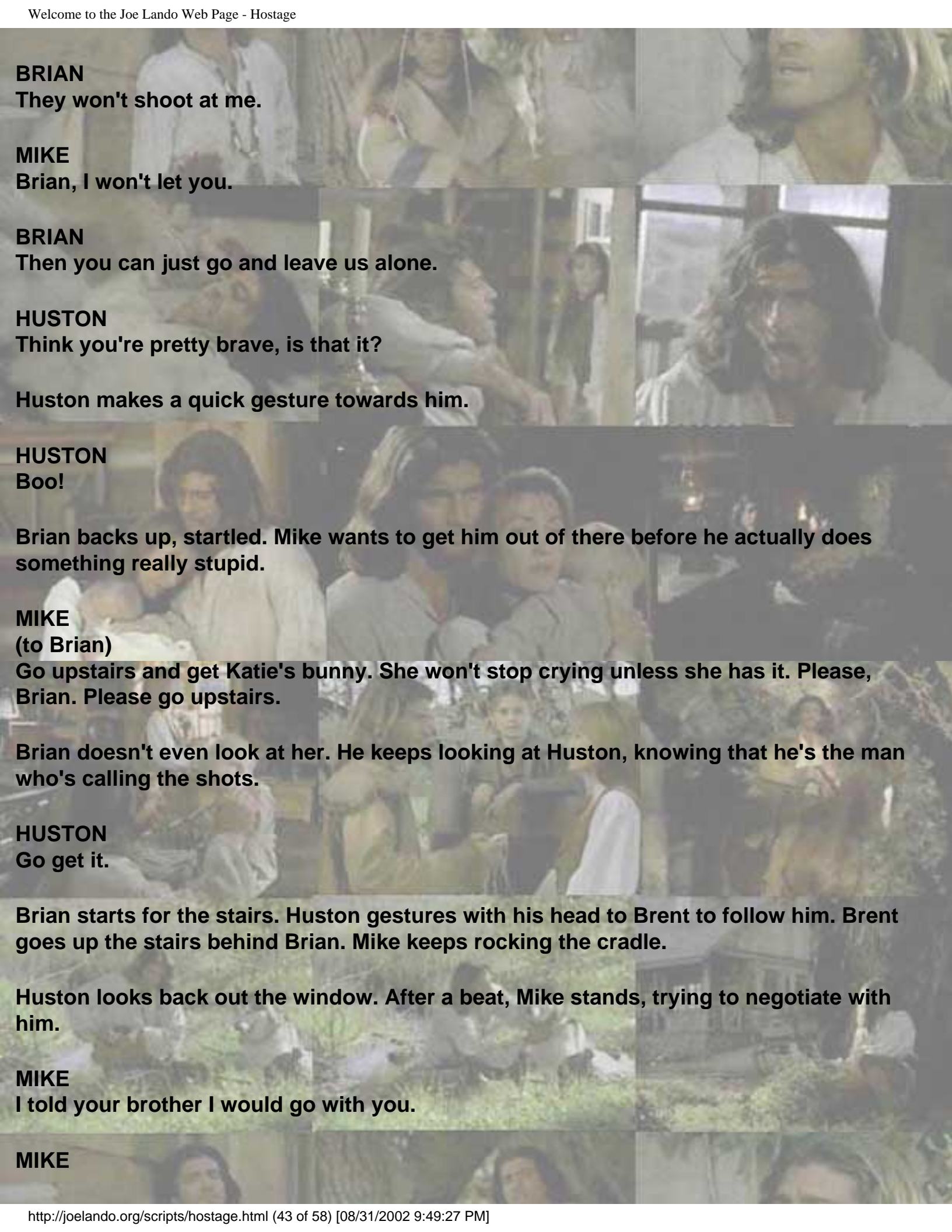
Mike moves over to the cradle to get Katie. She rocks the cradle, but leaves Katie in it. Brian turns to Huston. He can no longer stand the tension of unresolved conflict.

BRIAN

I'll go get the horses for you.

MIKE

No!



BRIAN
They won't shoot at me.

MIKE
Brian, I won't let you.

BRIAN
Then you can just go and leave us alone.

HUSTON
Think you're pretty brave, is that it?

Huston makes a quick gesture towards him.

HUSTON
Boo!

Brian backs up, startled. Mike wants to get him out of there before he actually does something really stupid.

MIKE
(to Brian)
Go upstairs and get Katie's bunny. She won't stop crying unless she has it. Please, Brian. Please go upstairs.

Brian doesn't even look at her. He keeps looking at Huston, knowing that he's the man who's calling the shots.

HUSTON
Go get it.

Brian starts for the stairs. Huston gestures with his head to Brent to follow him. Brent goes up the stairs behind Brian. Mike keeps rocking the cradle.

Huston looks back out the window. After a beat, Mike stands, trying to negotiate with him.

MIKE
I told your brother I would go with you.

MIKE

I'll give you anything you want. Just, please, don't hurt the children. They can't harm you.

HUSTON
Who's out there?

MIKE
I don't know.

HUSTON
No, see -- I'm gonna ask you a question and you're gonna tell me the truth, 'cause you don't wanna see what's gonna happen if you don't.
(beat)
Who's out there?

MIKE
Matthew. Cooper. He's the Sheriff.

HUSTON
Who else would he bring with him?

MIKE
I don't know.

Huston looks at her skeptically.

MIKE
(evenly)
I don't know.

HUSTON
How many horses you got?

MIKE
Four.

HUSTON
Any more weapons?

MIKE
No.

Huston keeps looking out the window.

HUSTON

You the one took the bullet outta me?

MIKE

Yes.

Huston nods. Still doesn't look at her.

HUSTON

Missed your chance, dincha?

He finally looks at her. No smile, no sense of humanity in this man. Just sheer evil.

Brian comes down the stairs into the living area, holding Katie's bunny in one hand and something else (which we can't see yet) in the other. Brent is right behind him.

Brian brings the bunny over to Mike.

BRIAN

Got Katie's bunny.

(trying to keep a lid on his excitement)

And look, Ma, I thought I'd bring this too...

Brian holds out the spider wheel.

BRIAN

See? Katie's spider wheel. Thought she might want it.

Mike looks at him, stunned.

BRIAN

(whispering)

It was hangin' on the wall by her crib.

Mike wants to cry with relief.

MIKE

Thank you, Brian. Thank you.

She takes the spider wheel. She wants to kiss it, she's so relieved. But she also knows

that Sully's presence in the house is no guarantee that they're saved. She puts the brakes on her runaway good feelings.

But Brian can barely contain his excitement. Mike tries to keep him controlled. The battle isn't over yet.

BRIAN
He's here, Ma. He'll save us.

MIKE
If they send you out for the horses, don't come back.

BRIAN
Sully is gonna save us, now.

MIKE
Listen to me! Did you hear me? Don't come back!

Brent, who is nothing if not intuitive, has been watching them closely.

BRENT
(to Huston)
Somethin's wrong.

Huston turns to Brian.

HUSTON
All right, kid, c'mere.

Mike whispers one more time before he leaves her.

MIKE
(whisper)
Run when you get the chance.

Huston drops the rifle by the window, takes out his boot gun, takes Brian by the arm, keeps him close to his side, as they go through the door.

CUT TO:

OMITTED (82-101)

EXT. THE HOMESTEAD - DAY ONE

As Huston comes out onto the porch, keeping Brian close to his side at all times.

HUSTON
Sheriff!!

EXT. THE BARN - DAY ONE

Matthew, Hank, and Andrew look at each other. Matthew looks around the corner.

+MATTHEW'S POINT OF VIEW

Huston, holding Brian in front of him as cover.

HUSTON
Sheriff! I'm givin' ya one chance ta get this straight. Ya better come talk to me.

RESUME ANGLE

MATTHEW
Cover me.

Hank takes up position behind Matthew with his revolver and his rifle as Matthew goes around the side of the barn.

EXT. CORRAL - DAY ONE

As Matthew comes into the Corral, to face Huston and Brian.

MATTHEW
Only a coward hides behind a child, Carrier.

HUSTON
I need two fresh horses, saddled. You bring 'em out of the corral. You go back into the

corral. You do anything other than that, the boy dies.

MATTHEW

Let him go, we'll give you everything you want.

HUSTON

You got two minutes.

MATTHEW

Let him go! I give you my word --

HUSTON

I don't mind killin' him. I got two others inside.

Matthew understands that Currier is deadly serious. Huston sees the bravado go out of Matthew's body. He knows he's won.

CUT TO:

INT. HOMESTEAD - TOP OF STAIRS - DAY ONE

Sully appears at the top of the stairs. He peers down, sizing up the scene.

BRENT (O.S.)

Won't be long, now.

Sully ducks back out of sight as:

+DOWNSTAIRS 108

Brent steps over and peers out the window. Mike is looking around desperately for something in the way of a weapon. She sees:

ON THE COUNTER

Her medical bag. As Brent's attention is focused on the drama outside, Mike walks quietly behind him into the kitchen, pulls a scalpel out of the bag, holds it behind her back, turns to face him.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. HOMESTEAD - DAY ONE

Huston is still standing on the porch, holding Brian close.

HUSTON

One minute to go, Sheriff!

CUT TO:

EXT. CORRAL - DAY ONE

Matthew, Hank and Andrew are saddling up the horses as quickly as possible.

HANK

As soon as he gets on the horse, I'm shootin' him.

MATTHEW

Not if he still has Brian.

Hank says the hard truth to Matthew:

HANK

You think he's gonna let Brian live once they get away?

ANDREW

He's right.

Meanwhile:

INT. HOMESTEAD - LIVING ROOM AREA - DAY ONE

Brent is pleased that their getaway is now almost certain.

BRENT
Now things are gonna happen.

Mike is walking towards him, slowly. She'd rather use psychology on him than the scalpel, but she has both options, now. She keeps the scalpel concealed behind her back.

MIKE
You mean, now that Huston's taken charge.

Brent turns to her.

BRENT
What?

MIKE
I was wondering, because -- I noticed -- he's always telling you what to do.

BRENT
(a little thrown)
No. What d'ya mean? No, he doesn't.

MIKE
(vamping, but coming up with the goods)
Seems like you were doing fine until he woke up and then he started giving you orders, making all the decisions.

She's moving past him, now, to the cradle. If she can keep talking and get Katie out of there, she will.

BRENT
That's ridiculous.

MIKE
Before he woke up, I saw you smiling and singing.

BRENT
Where're you goin'?

ANOTHER ANGLE - TO SEE

What Mike can see: past Brent, Sully is on the staircase.

CUT TO:

EXT. HOMESTEAD - DAY ONE

Matthew brings two saddled horses out of the corral area. Wolf is keeping pace with him, his ears lowered, growling.

Huston glances back into the house and yells to Brent.

HUSTON

Brent! We're leavin'!

INSIDE THE HOUSE

Brent doesn't even turn and look at Huston. Mike keeps his attention.

MIKE

I'm going to walk out of here. You have a choice. You can kill me and be just like him. Or you can be courageous enough to be Brent -- the real Brent -- and let us go.

She turns her back to Brent, reaches down into the cradle and picks up Katie.

CLOSE ON KATIE

Before she picks up the baby, Mike slips the scalpel into the cradle. She can't carry both baby and weapon at the same time; too great a risk to Katie.

WIDER ANGLE

Brent raises his rifle. She's not going to let that stop her.

MIKE

(quiet determination)

Whatever you decide is up to you. But I am leaving.

She walks, without looking back at him or hesitating, towards the kitchen area.

It looks like Brent is going to let her go. But:

OUTSIDE

Huston looks back in to see Brent standing there, his rifle at his side, entranced.

**HUSTON
(pissed)
Brent!!!!**

INSIDE

At the sound of Huston's voice, reflexively, Brent lifts his rifle and aims at Mike. And at that moment, Sully leaps on top of him. As the two wrestle for control of the Winchester, Mike runs for the back door.

OUTSIDE

As Mike comes running out the kitchen door with Katie in her arms, Cloud Dancing rides up on Sully's horse. She lifts Katie up to him. A sound behind her distracts her, and she turns to see:

HER POV

of Sully and Brent, still fighting inside the house.

BACK TO MIKE

as she hurries back into the house.

**CLOUD DANCING
Michaela, no!**

CUT TO:

INT. LIVING ROOM AREA - DAY ONE

Sully and Brent are engaged in a full-out, bar room brawl, fist fight. Because of Sully's injury, Brent is gaining the upper hand.

CUT TO:

EXT. HOMESTEAD - DAY ONE

Huston's attention is torn between the horses and the fist fight inside.

MATTHEW

You have the horses! Let the boy go!

Brian uses the distraction to break away from Huston. Huston turns the boot gun on him as he runs.

WOLF

makes a flying leap at Huston as Huston fires at Brian. Wolf takes the bullet. He yelps and rolls over on the ground.

OMITTED (123)

CLOSE ON BRIAN

BRIAN

Wolf!!!

Brian tries to break free from Matthew to go after Wolf. Matthew holds on to him.

MATTHEW

Brian!

ANGLE - ON HANK

taking aim on Huston with his rifle.

HANK'S POINT OF VIEW

Huston is using the horses for cover. It's difficult for Hank to get a good shot.

RESUME HANK

frustrated that he can't get a clean shot.

INSIDE THE HOUSE

Mike scrambles for their rifle, picking it up. Her hands are shaking.

Sully pulls his knife on Brent, which levels the playing field somewhat.

OMITTED (128-129)

OUTSIDE

Huston has managed to mount one of the horses. He's leaving Brent to his own fate. He starts to ride off

ANGLE ON HANK

He has his clear shot. He takes aim and fires.

ANGLE ON HUSTON 132

as he is hit. He falls off the horse.

ANGLE ON HANK

who hurries over to Huston and covers him until Matthew can get there. Andrew joins him with his medical bag.

INSIDE THE HOUSE

Brent kicks Sully in the side, where the wound is. Sully drops the knife. Brent dives for it.

Brent has the knife.

MIKE

raises the rifle and cocks it.

MIKE

Stop!

Brent looks at her, stunned into inaction.

MIKE

(quietly)

Don't think I won't kill you.

Brent drops the knife.

OUTSIDE

Brian breaks loose from Matthew and runs to Wolf.

CLOSE ON BRIAN AND WOLF

As Brian holds Wolf, crying. Wolf lifts his head and licks Brian's face. He's going to be all right. Matthew goes into the house.

WIDE ANGLE

As Mike wanders out onto the porch, devastated by the day's events.

She looks down at Brian as Cloud Dancing, (carrying Katie) comes toward the Homestead.

BRIAN
Are you all right, Ma?

She nods.

BRIAN
Wolf is, too. He wasn't hurt bad. He's gonna be all right.

MIKE
(almost in a trance)
That's good. That's good, Brian.

Sully comes out of the Homestead. He touches her. She jumps. She looks at him. Matthew takes Brent past them towards Hank and Huston. Hank is putting cuffs on Huston. Andrew moves towards Matthew.

MIKE
(to Sully)
Wolf's going to be all right.

SULLY
We all are.

Matthew, Hank, Andrew, Brent and Huston mount up. Cloud Dancing reaches the porch, he hands Katie to Mike. She dissolves into tears. She holds her, tight, and, as the rest of our family stands, shell-shocked, we:

DISSOLVE TO:

OMIT (139-140)

INT. HOMESTEAD - KITCHEN - NIGHT ONE

Mike picks up Katie from her high chair. Behind her stands Sully, his wound now properly attended to and dressed.

Mike turns to him as he puts his arm around her.

MIKE
(quietly)

I wanted to pull the trigger, Sully. I don't know what stopped me.

He caresses her.

SULLY
You did.

Sully leads her into the other room, where they pause when they see:

THEIR POV

of Wolf, one leg bandaged, lying asleep on the floor in front of the fireplace. Lying beside him on a blanket, also asleep, is Brian.

BACK TO MIKE AND SULLY

as Mike whispers to Sully:

MIKE
Shall we wake him?

SULLY
(shakes his head)
Let him sleep.

Sully looks at Mike -- both are thinking the same thing.

SULLY
C'mon.

He leads her over to the fireplace, grabbing a few blankets and pillows as they settle in for the night beside Brian and Wolf, basking in the warm glow of the fire.

OMITTED (142-146)

FADE OUT.

THE END

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