

Portraits

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Directed by Chuck Bowman

FADE IN:

EXT. WOODLANDS - DAY 1

THREE DOG SOLDIERS

are posed stoically against some rocks. They're all Plains Indians, yet each is from a different tribe - Cheyenne, Sioux, Arapaho -- and wear their distinct garb proudly. All in their late teens, they stand rigidly, like statues, their eyes alive with suspicion, quickly losing patience.

SULLY (O.C.)

This gonna take much longer, Mr Watkins?

DANIEL (O.C.)

As soon as the sun comes out, I'll expose.

ANGLE - SULLY AND DANIEL WATKINS

SULLY

Better be sooner than later.

Daniel Watkins, an associate of Matthew Brady, is a handsome bearded man, with wise, melancholy eyes. There's a trace of Tidewater in his fort, world-weary voice. He moves with a slight limp on a sore foot. His clothes are baggy, as if he's suffered a weight loss.

Behind them, a darkroom wagon pulled by a horse. A sign reads, "Daniel Watkins, Photographer." His logo, painted on the side, is a camera with wings. Sully lifts a heavy wood negative case from the wagon, carries it over to Watkins, sets it down. He gestures for the Cheyenne to be patient.

DANIEL

What did you say these renegades are called?

SULLY

Army calls them Dog Soldiers. Before the white man came, they were enemies. Now, they're forced to fight together for survival.

Watkins picks up a canteen, takes a long drink. He offers it to Sully who shakes his head. Watkins watches the clouds, waiting

SULLY

The Cheyenne call them (in Cheyenne) ... the last hope (in English). It means "last hope."

Watkins studies Sully for a moment.

WATKINS:

Mr. Sully, might I take your photograph some time?

SULLY

No.

WATKINS:

What's your objection?

SULLY

There's some things best left to memory. (Changes the subject). Sun's coming out.

Watkins steps to the Dog Soldiers, corrects one brave's pose, moving a shield lower on a chest to reveal a breastplate. The Indian grows wary. Sully again gestures reassurance. Watkins steps back to the camera. He suddenly plucks off the lens cap.

DANIEL

Don't move!

The Indians see the lens pointed at them and panic. One dives for cover, another picks up a rock.

SULLY (in Cheyenne)

No ...

DANIEL

What's going on?

SULLY

They must think it's some kind of gun.

DANIEL

No, look ... nothing to fear. Nothing to fear!

One Indian throws a rock, just missing Watkins. Sully ducks.

SULLY (to Watkins)

Look out!

As more rocks fly, Watkins doesn't protect himself, but his camera. Placing himself in front of the precious lens, he's struck in the head. He's momentarily stunned, but doesn't fall. Sully jumps in front of Watkins.

SULLY (in Cheyenne)

No! Not a rifle. It won't hurt you!

The rocks stop coming. The Indians slowly rise from their hiding places. Sully takes a look at Daniel's wound.

SULLY

You're gonna need stitches. I know a doctor lives not far from ...

DANIEL (single-minded)

I'll see a doctor when I've gotten this photo.

Watkins pulls out his handkerchief, hurriedly blots the blood.

DANIEL

Tell them to sit down. I want this picture!

SULLY

You keep yellin' like that they'll want your scalp.

DANIEL (a look, then:)

Would you please ask them to sit down ... And not to move.

Sully says something to the Dog Soldiers. They reluctantly regroup.

DANIEL

Well ... Let's try that again, shall we?

Watkins slowly pulls off the lens cap. He begins humming to himself, singing softly. He stands there, watching the Dog Soldiers intently, totally focused on recording the event.

ANGLE - INDIANS

Framed for posterity.

FADE OUT:

END TEASER

ACT ONE

FADE IN

EXT. CLINIC - DAY 1

The photographic wagon tied up in front. Some curious townsfolk read the sign.

MIKE (V.O.)

I went to the National Gallery with my father once.

INT CLINIC - DAY 1

Dr. Mike ties off the suture on Daniel's head. Colleen has been assisting. She gathers up supplies. Sully looks on.

DANIEL

Did you enjoy it?

MIKE

Yes, I did, but I remember being terribly frightened by the photograph of Daniel Webster.

DANIEL

You should see him in person.

Sully hands Daniel a glass of water.

DANIEL

Thank you.

MIKE

Are you still working for Matthew Brady?

DANIEL

No, I'm employed the railroad now. Doing a geological survey ... plus a few pictures for my own purposes, which Mr. Sully has been very helpful in securing. He's an excellent guide.

MIKE

I know. You couldn't have chosen a better one.

Sully's surprised by the compliment. He holds Mike's look for a moment, but she breaks it.

MIKE

Well, Mr. Watkins, perhaps you should stick to photographing geology. It's not as dangerous as Indians.

DANIEL

The public wants to see what the West looks like, Dr. Quinn.

COLLEEN

You oughta take a picture of Pike's Peak.

DANIEL

I took one last week. I'll just get it from my wagon.

He starts to rise but he's unsteady.

MIKE

Please, Mr. Watkins. Sit down. You should take it easy for a while. You may have a mild concussion.

DANIEL

I'm just a little dizzy.

MIKE

I'd feel better if you could stay in town for a day or so.

DANIEL (smiles)

I thought this was about me feeling better.

MIKE (returns the smile)

I'd like to keep you under observation.

DANIEL

Well, I can't think of anyone I'd rather be observed by ...

Sully shifts, somewhat uncomfortable at Watkins' flirtatious charm and Mike's response.

DANIEL

I suppose I could set up a show, take a few portraits (suddenly) - I'll stay if you allow me to photograph you, Dr. Quinn.

MIKE

What on earth for?

DANIEL

It'd make a wonderful series for the stereoscopic viewer. "The Life of a Lady Physician."

MIKE

Oh ... well, I'm afraid it wouldn't be very interesting. My life is rather ordinary.

DANIEL

After my years photographing the war, I find everyday life quite amazing. Especially when viewed from the proper angle.

He gives her another charming smile.

DANIEL (continuing)

So is it a yes?

Mike hesitates. Colleen, excited by the prospect, nudges her.

COLLEEN

Come on, Dr. Mike.

Mike looks at Sully, who isn't about to give his opinion.

MIKE

My patients would have to agree as well.

DANIEL

Of course. Is that a yes?

MIKE

I suppose it is.

Colleen hugs her.

COLLEEN

You're gonna be famous.

On Mike, not so sure about this

DISSOLVE TO:

DANIEL'S POV - DAY - 2

The quilting circle gathered in the meadow. Olive, Emily, Mike, other regulars, gathered about a quilting frame ... except they're upside down in the ground glass lens.

EXT MEADOW - DAY - 2

Daniel checks his focus one last time. He squints. He rubs his eyes.

EMILY

I never thought I'd be moving to Denver.

The women are passing around a hand mirror, primping for the photo. Daniel loads his plate, removes the light cover.

OLIVE

Don't worry, we'll come visit.

MIKE

And you'll be back with your husband when he's on business.

EMILY

Well, at least I'll have this picture to look at if I get lonely ... too bad I couldn't get a picture of the whole town.

MIKE

Mr. Watkins, have you ever taken a picture of a whole town?

DANIEL

No, but that's a splendid idea, Dr. Quinn (more to himself) - if I build a scaffold high enough, I suppose I could ... (to Mike) - how many people would be in it?

But before she can reply.

OLIVE

Just the leading citizens. Fifty or so.

MIKE

Why only those people?

OLIVE

It oughta be the ones who built this town.

MIKE

Well, then I don't qualify.

OLIVE

I don't mean actually built it ... (searching for the right explanation), I mean, the important folks. You qualify for that.

Watkins steps back to his camera, waits for them to settle.

DANIEL

Hold still, please. Remember, you can't move.

He removes the lens cap, begins to hum a tune.

ANGLE - MIKE AND OLIVE

who freeze, but speak through clinched jaws.

MIKE

I believe anyone who wants to be in the picture should be in it.

OLIVE

Dr. Mike, this town's no different than a quilting circle. We know who's in it, and who ain't.

MIKE

What about the immigrants?

OLIVE

They ain't.

MIKE

But some of them have lived here longer than I have ...

COLLEEN (O.C.)

Dr. Mike! ...

ANOTHER ANGLE

Colleen comes running across the bridge from town.

COLLEEN

Mrs. Eckland's having her baby!

Mike looks ready to bolt, but Daniel appeals to her ...

DANIEL

Just a few more seconds ... Done.

Daniel covers the lens. Mike jumps up from the quilting frame, grabs her medical bag and runs off with Colleen.

Daniel hurriedly gathers his equipment.

DANIEL

Wait up, Dr. Quinn ...

MIKE (over her shoulder)

I can't wait, and neither can Mrs. Eckland.

Daniel runs after her.

EXT. IMMIGRANT CAMP - DAY - 2

Mrs. Eckland sits up in bed, outside her tent, a fabric screen providing some privacy. Colleen assists.

MRS. ECKLAND

It hurts so much!

MIKE

You're doing fine ... now push ... harder! Again! ...

Mrs. Eckland screams as she pushes.

INTERCUT - DANIEL

as he sticks his head out from under his darkroom sack. His wagon is nearby.

DANIEL

I'm not ready yet.

MIKE

Well, this baby is.

Daniel drives back into the sack.

ANGLE - MIKE AND MRS. ECKLAND AND COLLEEN

MIKE

That's it! That's it!

MRS. ECKLAND

I can't ... I ...

MIKE

Push one more time ... the head is out!

ANGLE - DANIEL

as he pops out from under his sack, holding a wet plate negative. He moves to the camera. We hear a last scream. For a moment, the scream seems to stop him, then he continues working.

MIKE (O.C.)

Here comes the shoulders ...

Daniel loads the negative. We hear a baby cry.

ANGLE - MIKE

stepping around the screen. She's beaming, wiping her bloody hands on a towel.

MIKE

It's a girl.

Mike moves the screen back.

DANIEL

Congratulations, Mrs. Eckland.

Colleen has wrapped the baby in a cloth. Mrs. Eckland holds it on her stomach. She's sweaty and exhausted, but beaming with pride.

DANIEL

Dr. Quinn, would you stand next to the new mother, and Colleen on the other side. (They do). Mrs. Eckland, do you have a favorite song?

MIKE

You're going to sing for us?

DANIEL

It's how I time the exposure.

MRS. ECKLAND

I'm partial to "Shenandoah."

DANIEL

So am I.

He removes the lens cap, begins signing. We push in on Mike, mother and child.

DANIEL (singing)

**Oh, Shenandoah, I love your daughter,
away you roaming river.**

**Oh, Shenandoah, I long to see
you ... Away, I'm bound away.
Cross the wide, Missouri**

DISSOLVE TO:

EXT. IMMIGRANT CAMP - DAY - 2

Watkins steps out from his photo wagon. He holds the developed wet plate up to the sun. He's troubled by something he sees. Watkins suddenly grows angry, smashes the glass plate against the wagon wheel, shattering it.

MIKE (O.C.)

Mr. Watkins?

ANOTHER ANGLE

Watkins turns to see Mike holding her medical bag, watching him, puzzled. He quickly recovers.

DANIEL

The glass cracked.

MIKE

Oh, dear ...

DANIEL

It's best to destroy them.

Mike crosses to him. Daniel limps around to the rear of his wagon, picks up a canteen and takes a drink of water.

DANIEL

I'll make a new plate, take another picture.

MIKE

Is your foot bothering you?

DANIEL (shrugs it off)

Just a sore spot where my boot's rubbing.

MIKE

Would you like me to take a look at it?

DANIEL

It's nothing.

And he climbs back inside the wagon to prepare a new plate. We hold on Mike, curious now.

DISSOLVE TO:

EXT. TEMPORARY GALLERY - DAY - 3

There's a sign by the entrance. "Photographic Exhibition. Admission, Adults Ten Cents. Children, Five Cents." Brian stands at the entrance, collecting money.

INT. TEMPORARY GALLERY - DAY - 3

A series of prints hangs on the walls of the tented gallery beside Loren's store. Loren is watching the people. There's a table with stereoscopic viewers and cards for sale.

INTERCUT -- landscapes, portraits, some pictures of the civil war. Townspeople looking

at them. Loren exits.

EXT. LOREN'S STORE - DAY - 3

Follow Loren as he crosses to his store porch where Mike talks with Olive.

LOREN (to Brian)

Don't let 'em stay too long.

OLIVE

You should hear what people been saying in there.

MIKE

Like what?

OLIVE

All sorts of hateful things about hairy eyebrows and ugly noses and how "Mrs. Hosmer of New York City" shoulda been born a man.

LOREN

I saw her picture. I agree.

OLIVE

I was thinkin' about gettin' a portrait done, but now I'm not so sure. It ain't like lookin' in a mirror.

LOREN

That's for sure. Count me out.

OLIVE

Me, too, I'm afraid.

MIKE

You'll still be in the town picture?

LOREN

Well sure.

OLIVE

That's different.

MIKE (nods)

What do you think about taking the town picture next Sunday?

MIKE

Well, Robert E won't be back from Denver until next week ...

LOREN

So what?

In the background down the street, a wagon driven by a boy pulls up and stops in front of the telegraph office.

MIKE

So he should be in the photograph.

OLIVE

Mr. Watkins might not be stayin' that long ... 'sides, some folks might object to havin' their picture taken with Robert E.

The boy enters the telegraph office.

LOREN

Me for one.

MIKE

How can you say that?

The boy and Horace exit the telegraph office.

LOREN

'Cause it's the way things are.

MIKE

They don't have to be. Loren, if someone influential like yourself takes a stand, it can make a difference. Individuals can change things ...

Horace comes running up the street.

LOREN

Aw, don't lecture me ...

HORACE

Dr. Mike?

MIKE

What's wrong Horace?

HORACE

It's my ma. She's sick. Lewis just brought her in.

Mike follows Horace back to the wagon. We hold on Olive and Loren.

EXT. CLINIC - DAY - 3

Lewis hovers over the elderly Mrs. Bing, stretched out on a bed of blankets in the back of a wagon. Horace, Mike enter shot as Colleen comes from inside the clinic. There's an unspoken hello between her and Lewis.

HORACE (hurriedly)

This is Dr. Mike, ma (to Mike) And you remember Lewis. He's been stayin' with her.

LEWIS

She's been hurtin' bad since yesterday.

MIKE

Bring her inside.

Mike helps Horace lift Mrs. Bing down from the wagon.

EXT SALOON - DAY - 3

Myra watches them over the swinging doors. She hesitates, but then exits.

EXT. CLINIC - DAY - 3

Myra comes up, concerned.

MYRA

Horace?

He freezes.

MYRA

What's wrong?

Mrs. Bing grimaces in pain, but gets a look at Myra.

LEWIS (to Myra)

It's my grandma. She's ...

HORACE (interrupts)

Uh, excuse me, ma'am, we got an emergency here.

Horace and Mike carry Mrs. Bing into the clinic. Colleen and Lewis shrug in sympathy to Myra, then follow Horace inside.

We hold on Myra standing in the street, devastated by Horace's snub.

EXT. CLINIC - PORCH - DAY - 3 (LATER)

Horace and Lewis wait on the porch. Mike exits.

MIKE

She's resting now.

HORACE

What's wrong with her?

MIKE

I don't know yet.

LEWIS

Should we take her to Denver?

MIKE

I do know she has a high fever, a serious infection, and if you put her back in that wagon and ride to Denver, she'll die before you've gone ten miles.

HORACE

She gonna be all right?

MIKE

I can't say yet. It could be anything from tick fever to kidney stones. But whatever it is, your mother has a weak heart ...

She lets the sentence dangle. Horace nods, exits with Lewis. We hold on Mike ...

EXT. LIVERY - DAY - 3 (LATER)

Colleen talks with Lewis while he tends to the horses.

COLLEEN

I thought you went back to Kansas.

LEWIS

No, that's just where I was stayin' 'fore they sent me to Uncle Horace and Grandma.

COLLEEN

"They?"

LEWIS (shrugs)

Another aunt and uncle.

COLLEEN

What about your parents?

LEWIS (a beat)

They're dead.

COLLEEN

Both of them? (He nods). I didn't know I'm real sorry (he shrugs) Our ma died, too.

LEWIS

So Dr. Mike's your aunt?

COLLEEN

No. Fact is, nobody hardly even knew her, but my ma had a feelin' she was the one should take us, and my ma was right.

LEWIS

I wish somebody'd take me and quit tradin' me around.

COLLEEN

Maybe when Horace and Myra get married, they'll take you.

LEWIS (hopeful)

You think so?

COLLEEN

Sure. They both like you a lot.

LEWIS

When're they gettin' married?

COLLEEN

I don't know. Hank's got some kind of contract with Myra. It might take a while.

Lewis' enthusiasm drops ...

LEWIS

Oh.

... but Colleen reaches out to pay his hand, which momentarily overshadows the rest of his problems.

EXT. CLINIC - NIGHT - 3

Mike is closing up, locking the door. It's late. We begin to hear Daniel singing drunkenly.

DANIEL (O.C.)

**Jimmy crack corn, and I don't care
Jimmy crack corn, and don't care,
Jimmy crack corn and I don't ...**

Mike goes to investigate.

EXT. CLINIC - NIGHT - 3

Daniel is seated on the edge of the horse trough outside her window. He's got a bottle of whiskey in one hand, a cigar in the other, and he's soaking his foot. He hasn't bothered to roll up his pants. Mike approaches.

DANIEL (sings)

My master's gone ... (sees her) Dr. Quinn. Good evening.

He tries to stand, not taking his leg out. It hurts. He sits back down.

DANIEL

Pull up a trough, doc, I'll buy you a drink.

MIKE

No, thank you. But I would like to examine your foot.

DANIEL

What for?

MIKE

It's obviously troubling you.

DANIEL

That's true of many things lately.

MIKE

Well, this one I may be able to fix.

DANIEL

It's nothing.

MIKE

Mr. Watkins, that water is hardly sanitary and certainly doing your foot more harm than good.

Reluctantly, Daniel lifts his leg out, props it on the trough. There's a nasty ulceration that spreads across three of his toes. She places her hands on his feet.

DANIEL

Umm warm hands.

MIKE

How long have these been like this?

DANIEL

A while ... never met a woman doctor before.

Mike takes one of his hands, examines his nails, begins to take his pulse.

MIKE

Why'd you become a photographer?

DANIEL

Thought I'd be good at it. (Half beat). Why'd you become a doctor?

MIKE (smiles)

Thought I'd be good at it.

She drops his hand.

MIKE (continuing)

Would you come inside?

As they go inside, Sully can be seen stepping from the shadows, none too pleased with the spark between Dr. Mike and Daniel.

INT. CLINIC - NIGHT - 3

Mike is examining Daniel's eyes with an ophthalmoscope. There's a candle and reflector lamp giving light. He's got a new clean bandage on his foot. He's almost sober now.

DANIEL

You've got the prettiest eyes.

MIKE

Shhh.

DANIEL

Can't help but notice being this close to 'em.

Mike sits back. She's charmed by his flirtations, but troubled by what she must tell him. He senses her reluctance to speak.

DANIEL (continuing)

Whiskey and truth should be served straight up, Dr. Quinn.

MIKE

There's extensive damage to the blood vessels of your retinas. That's why you've been having trouble seeing.

DANIEL

I need glasses?

MIKE

No. I'm afraid they won't help. (Half beat). I suspect you've got diabetes mellitus. Some people call it sweetwater. Constant thirst, frequent urination, slow healing of cuts on the feet ... those are a few of the symptoms.

Daniel nods. He's got them all.

DANIEL

Can you cure it?

MIKE

I can treat it with strychnia, bicarbonates and other medicines. They'll relieve some symptoms, but they won't halt the progress of the disease ... or the decline of your eyesight.

Daniel realizes it's more serious.

DANIEL

What are you trying to say?

MIKE (beat)

I'm terribly sorry, Mr. Watkins. I'm afraid you're going blind.

We hold on them as we ...

FADE OUT

END ACT ONE

ACT TWO

FADE IN

INT. TEMPORARY GALLERY/PORTRAIT STUDIO - DAY - 4

Mike stands alone in the small gallery, looking at the photographs. We intercut a few

images. She fixates on one. Daniel enters through a curtain in the back. We see it's where he's doing the portraits. A camera is set up.

DANIEL

That was a field hospital. In Virginia.

INSERT - PHOTO

A group of young bearded men, in white smocks before a tent.

BACK TO SCENE

MIKE

I can't see all of his face ... but it's uncanny ... he looks like the man I was engaged to.

DANIEL

Engaged? What sort of man would let you get away?

MIKE

He died in the war (beat). Captain David Lewis.

She points to the man in the photo.

MIKE (continuing)

This may seem silly ... but by any chance do you recall his name?

Daniel studies her for a moment.

DANIEL

Let me think ... it might have been ... yes ... I do believe it was a Captain Lewis ...

MIKE

Really?

DANIEL

I'm almost certain. And I remember he was very well thought of by his fellow officers.

Mike nods, wanting to believe ...

DANIEL (continuing)

That was the day I nearly got blown up by the Confederate artillery. I was lucky.

Daniel smiles at the irony, then ...

DANIEL (continuing)

So, what's gonna happen to me?

She continues to look at the photo, unable to face him.

MIKE

Your eyesight will continue to fade. You'll grow weaker, you'll have difficulty breathing, eventually slip into a coma ...

Her voice trails off.

DANIEL

How much time have I got?

She turns to face him.

MIKE

It's difficult to say. I do know you'll live longer if you return immediately to New York for treatment.

DANIEL

I can't do that.

MIKE

They have the best hospitals in the country. With property care, you could live for years. But you need therapy I can't give you.

DANIEL

What I need is to go on taking pictures for as long as I can see.

MIKE

But without treatment and rest, and a restricted diet, you'll fail sooner.

DANIEL

I don't want the war to be all I remember when I close my eyes forever. I want to take all the photographs I can. I want to fill up my memory with wonder and beauty. I want to recall every sunrise, every mountain peak climbing to the heavens, and ... (sees her) ... and I want to remember women who look like you do right now.

The light, the angle, the turn of her face could comfort any man through an eternity of darkness.

DANIEL (needful)

Let me take your picture. (Her look) Please.

He gestures to a chair. Mike nods, sits down. Daniel moves to his camera, pulls off the lens cap. We hold on Mike as Daniel starts humming the hymn, "All Things Bright and Beautiful."

INT - SALOON - DAY - 4

Myra's at the bar when Horace enters, comes over to her.

HORACE

Myra?

MYRA

How's your ma?

HORACE

Not so good.

MYRA

I'm sorry (a glance toward Hank) Horace, I got work to do.

She starts to turn away, but he stops her.

HORACE

I want to introduce you.

MYRA

Why didn't you?

HORACE

I didn't think she'd understand.

MYRA

'Course she wouldn't. What'd you expect? ... What's she gonna think when she finds out we're getting married?

HORACE

I don't care what she thinks.

MYRA

Well, then when're you gonna tell her?

HORACE

Myra, it's just not the right time, with her being so sick and all. You understand.

MYRA (hurting)

I understand.

Hank slides into view.

HANK

What can I get you?

HORACE

Nothin'.

HANK

You don't want to pay for her time, she's got customers who do.

He hands Myra a bottle and shot glasses, moves away. She goes over to one of the tables and starts pouring drinks, acting her part, while trying not to cry. Horace watches her for a moment, then goes to her.

HORACE

Myra? You come over right now.

She smiles, kisses Horace on the cheek and goes to grab her shawl. Hank looms up again.

HANK

Where you think you're going?

HORACE

Here. I'm paying for her time.

Myra returns with her shawl and exits with Horace. We hold on Hank.

DISSOLVE TO:

INT. RECOVERY ROOM - DAY - 4

Mrs. Bing in bed, eyes open. Lewis sits beside her, holding her hand.

They look up as Myra and Horace enter.

HORACE

Ma, this is Myra (screwing up his courage). I wanted you to meet her 'cause we're ... well, we're ... engaged.

The announcement hangs in the room for a beat, then ...

MRS. BING

That's wonderful. I was afraid you'd never find anybody. You've made me very happy. (To Myra). Come here, child, let me see you.

Myra comes closer.

MRS. BING

Wait ... I know you ... I saw you on the street, didn't I? Why are you dressed like this?

MYRA

I work in the saloon.

HORACE (quickly)

But she ain't working there much longer. Just till I pay off her contract.

MRS. BING (recoils)

You want to marry a whore?

HORACE

I love her, ma, and I want your blessing.

MRS. BING

My blessing? Have you lost your senses?

The pain strikes her. She grimaces.

MRS. BING

Get out!

HORACE

But Ma ...

MRS. BING

How could you?

Myra runs out. Horace takes a beat of indecision, but then goes out after Myra. Lewis looks at Mrs. Bing.

OFF MRS. BING'S REACTION

EXT. CLINIC - DAY - 4

Horace catches Myra in the middle of the street, a couple of horses splitting up to go around them. He embraces her.

HORACE

Myra, it don't matter what she thinks. We're still gettin' married ... less you changed your mind.

She finds a smile in herself, shakes her head. He impulsively kisses her, getting whoops and hollers from the passersby.

DISSOLVE TO:

INT. TEMPORARY GALLERY/PORTRAITS STUDIO - DAY - 5

Emily and her new husband pose for Daniel. He readies his camera to take their picture.

He's a little bit unsteady on his feet, stopping to wipe his forehead, rub his temples.

EXT. GALLERY - LOREN, JAKE, MATTHEW

LOREN

Well, I'll be glad when all this hoo-ha is over.

JAKE

Not me. Been great for my business. Everybody's gettin' haircuts.

MATTHEW

Too bad Emily's leavin'. I was gonna have her make a new dress for Ingrid to wear for the town picture.

JAKE

Who says she's gonna be in it?

MATTHEW

I do.

LOREN

Matthew, now we don't know who might be seein' this photograph. You gotta ask yourself, how's it gonna look with a bunch of immigrants in it?

JAKE

Shoot. We might as well ask the Cheyenne.

MATTHEW

Why not?

JAKE

You been hanging around Sully too much.

LOREN

That's for sure.

MATTHEW

But it's supposed to be a picture of the town, not just people Mr. Bray thinks are good enough.

JAKE

Watch your tongue, boy. Have some respect.

LOREN

I got nothing against your Ingrid bein' in there, but you let one in, they'll all want to be in it.

JAKE

I say let 'em take their own picture if they want.

LOREN

It's been decided. No Negroes, no Indians ...

JAKE

No Confederate uniforms, no immigrants ...

LOREN

And no whores ...

MATTHEW

Why don't we let Mr. Watkins decide. It's his camera.

LOREN

But it's our town.

Matthew walks away, over to Sully and Brian.

ANGLE - REVEREND

REVEREND (good naturedly)

It's taking longer to make this photograph than it did to marry you. Mr. Watkins?

JAKE

The couple might like to get on with their honeymoon.

There's a laughter from the crowd. Sully goes inside...

INT. TEMPORARY GALLERY/PORTRAIT STUDIO - DAY - 5

DANIEL (to Sully)

Would you like to take a look?

Sully steps behind the camera.

DANIEL

Can you see them?

SULLY

They're upside down.

DANIEL

But can you see them clearly?

Sully looks again.

SULLY

Yes.

DANIEL

Good. That's good. (Covering). I thought you'd find that interesting (to everyone) I'm ready. Please don't move ... and remember to smile ... one, two ...

On three, we hear the first church bell ringing. It continues under ...

EXT. TEMPORARY GALLERY/PHOTOGRAPHER'S STUDIO - DAY - 5

Emily and her husband are seated in the buggy, which is adorned with flowers and a "Just Married" sign on the back. Daniel watches them. He goes into his wagon. Emily tosses her bouquet into the crowd. It lands smack in Mike's arms.

INT. HANKS' BAR - DAY - 5

Myra at the bar, hears the bells in the distance. Not joyous, but lonely and painful to her.

INT. CLINIC - DAY - 5

Horace sits by the bed, holding his mother's hand. The bells echo for him as well.

EXT. MAINSTREET - DAY - 5

Emily waves as her buggy drives off. The crowd cheers her departure. Boys and few dogs give momentary chase. The bells stop ringing.

Mike gives a last wave, then looks down at the bridal bouquet, feeling awkward. Involuntarily, she glances toward Sully. He was watching her, but now looks away. As Daniel comes out of his wagon, he catches this exchange and watches as Mike finds Matthew and Ingrid in the crowd, then gives the bouquet to Ingrid.

Daniel shakes his head and returns to his business, but loses his balance on his bad foot and takes a hard fall. The glass plate breaks as they both hit the ground.

BACK TO SCENE

As everyone turns.

MIKE

Sully!

They run for Daniel.

ANOTHER ANGLE

Sully and Mike turn him over, lean him up. He's barely conscious.

MIKE

Mr. Watkins?

DANIEL

I'm alright.

Brian, Colleen, Matthew run up, others run up.

COLLEEN

What's wrong?

Brian, do you have a piece of candy?

BRIAN

I don't know.

MIKE

Look in your pockets. Look!

Brian does, finds a piece ... Mike takes it, unwraps it, places it in Daniel's mouth.

MIKE Take him to the clinic. Hurry.

Th men pick him up, carry him off. We hold on Mike and Sully.

END ACT TWO

ACT THREE

FADE IN:

INT. CLINIC - DAY - 5

Daniel is sitting up on the exam table, buttoning his shirt when Mike enters with some bicarbonate of soda in water.

MIKE

Where do you think you're going?

DANIEL

People are coming to have their portraits done this afternoon. I've got a lot of preparation to do.

MIKE

You need to rest.

DANIEL

There's going to plenty of time to rest.

MIKE

Mr. Watkins, you can't keep pushing yourself. In the five days you've been here, you haven't stopped.

DANIEL

I'll take my chances.

MIKE

Why do you have to be so stubborn? Why won't you do what I know will help you?

DANIEL (exploding)

Because for all your good intentions, doctor, there's not a damn thing you can do that's gonna stop me from going blind. Or dying, for that matter, now is there?! ... Is there?

A beat.

MIKE

No.

A long beat while Daniel looks at her. Seeing her defeat bothers the hell out of him, softens him. Finally ...

DANIEL

What do you want me to do?

She looks him in the eye, acknowledging the emotion behind his surrender.

MIKE

I want you to drink bicarbonate of soda. Four times a day. Making the blood alkaline relieves some symptoms.

She starts getting this.

MIKE (continuing)

I'll get you codeia that will let you sleep.

She hands him a glass.

MIKE

I'll write a list of foods you should avoid.

DANIEL

What about turnips?

MIKE

You shouldn't have them.

DANIEL

Good. I hate turnips.

He manages a smile. She returns it. He drinks. Mike picks up the ophthalmoscope.

MIKE

I want to examine your eyes again.

DANIEL

You only need to look at the right one.

MIKE

Why?

A beat, then matter of factly ...

DANIEL

Because I can't see out of the left one anymore.

OFF MIKE'S REACTION

INT. PHOTO STUDIO - DAY - 6

CLOSE - GRACE AND ROBERT E

Posing for their picture.

ANGLE - DANIEL

As he removes the lens cap. We see Sully standing behind him, assisting.

DISSOLVE TO:

ANGLE - THE REVEREND

Posing for his picture.

DISSOLVE TO:

ANGLE - CLOUD DANCING

Posing for his picture.

DISSOLVE TO:

ANGLE - JAKE

Posing for his picture.

DISSOLVE TO:

ANGLE - MIKE, BRIAN, COLLEEN AND MATTHEW

Posing for their picture. Daniel is adjusting them. Brian looks up at Sully, who is loading a negative plate.

BRIAN

Hey Sully, why don't you come be in our picture?

SULLY

I can't. It's a family portrait.

Brian is disappointed.

BRIAN

But you're family.

MIKE

Brian, it's Sully's decision - not yours.

Daniel reacts, then ...

DANIEL

Well, I'm ready.

He exits back to his camera.

DANIEL

Don't move.

Daniel removes the lens cap. Mike and Sully exchange a look.

DANIEL'S POV - THE FAMILY -

We hold on them as we ..

DISSOLVE TO:

EXT. HILLTOP VISTA - DAY - 6

A camera Sully carried up earlier is set up for a landscape. Sully climbs into view with the portable dark room table on his back. Daniel struggles a few steps behind him, has bad foot forcing him to use a cane.

SULLY

You shouldn't be walking so much on that foot.

DANIEL (good natured)

In addition to being a guide, are you a spy for Dr. Quinn?

SULLY

I'm just thinkin' about havin' to carry you off this mountain.

DANIEL

I made it up, I'll make it down.

Daniel moves over to the camera, looks around for the best view.

DANIEL

Beautiful. Worth every step.

SULLY

The Cheyenne say this is the place where heaven and earth meet each day to talk.

DANIEL

What do they talk about?

SULLY

Lately it's about how everything's changing?

DANIEL

Can't stop progress, Sully.

SULLY

Progress? All I see is a bunch of selfish folks willin' to do anythin' for greed - killin' off Indians, killin' all the animals -- beaver, buffalo, elk -- hell, they're even killin' each other over an acre of land -- or an ounce of gold.

DANIEL

It's natural to want more.

SULLY

Is it?

DANIEL

Well, look at yourself. You came for silver, didn't you?

SULLY

That was before ...

Before what?

SULLY

Before I saw all the sufferin' it caused (looks around). People see how pretty this country is, they're gonna want to come here ... I'm not so sure taking pictures is such a good idea.

DANIEL

Somebody needs to record how things were. How we lived, how we dressed, how we worked and spent our days.

SULLY

What for?

DANIEL

Because some day people will want to know the truth. History can be rewritten, words can twisted, but photographs don't lie.

Daniel frames his picture, focuses the ground glass. He stands up. There's a long beat, and finally.

DANIEL

Sully, want to take a look?

Sully steps behind the camera, looks through the lens.

SULLY

Somethin' wrong with your eyes?

DANIEL

Nothing's wrong with my eyes.

SULLY

Then why do you keep askin' me to take a look everytime we set up the camera?

Sully adjusts the focus.

DANIEL

I ... I thought you were interested in photography.

SULLY

I'm interested in the truth.

DANIEL (beat)

Dr. Quinn tells me I'm going blind.

A long beat.

SULLY

I'm sorry.

DANIEL

Don't be. The last thing I want is pity.

SULLY

Not offering it. Just my help.

Daniel nods.

DANIEL

That I do need, if I'm going to get the picture of the town.

SULLY

Anything you need, you let me know.

DANIEL

Anything?

SULLY

Anything.

DANIEL

Will you be in it as well?

SULLY

That's one thing I can't promise.

Daniel looks sideways at Sully, as he prepares his equipment.

DANIEL

Yes ... I've noticed you have a problem with promises.

SULLY

What's that supposed to mean?

DANIEL

Well, sir, if a lady like Dr. Quinn looked at me like she does at you, I'd fall on one knee and promise myself to her forever.

SULLY (uncomfortable)

Well, that's you.

Sully looks at the clouds, the sun.

SULLY

We better get started if we're gonna be off this mountain by dark.

Sully moves to set up the table. Daniel turns his attention to the view, trying to burn it into his memory ...

DISSOLVE TO:

EXT. SALOON - DAY - 7

The saloon is quiet. Hank snoozes in a chair on the boardwalk. Myra looks out over the doors, across the street.

MYRA'S POV - CLINIC - 7

as Mike exits, walks off toward the general store.

BACK TO SCENE

as Myra waits until she's gone, takes a quick look at Hank and slips out the doors.

INT. CLINIC - DAY - 7

Myra moves down the hall. It's quiet.

INT. RECOVERY ROOM - DAY - 7

Where Mrs. Bin is sleeping. Myra enters cautiously and walks up to the bed. She looks at Mrs. Bing's face. She tenderly pulls up the blanket.

MYRA (whispers)

My parents died when I was thirteen. I was the oldest. I did what I had to do so's we could eat. (Beat). But your son, well, he's changed all that. He saw past what I do ... (with wonder) and he loves me anyway ... now that kind of goodness in a person, that's not your regular fella. He musta got that good heart from you. And I want to thank you for that (beat). I love your son, Mrs. Bing. I promise you I'll take care of him.

Myra exits. We hold on Mrs. Bing. She opens her eyes. They brim with tears.

DISSOLVE TO:

INT CLINIC - DAY - 7

Mike bandages a young man's arm. Daniel photographs her.

DISSOLVE TO:

EXT. CHURCH - DAY - 8

The scaffold is built. Eight feet in the air. Sully is on top of it, securing the tripod stand. People are arriving in the meadow, dressed up for the picture. Daniel's wagon is set up nearby. There's a small pulley, some ropes going up and down, one end tied to the wagon.

Mike is there with Brian and Colleen. Daniel is working furiously to get things done. Sully drops from the platform, swings down.

SULLY

You ready to haul that up?

DANIEL

In a minute. I need the camera and lens. It's inside the wagon. Would you get it, please?

ANGLE ON SULLY

Sully starts for the wagon, sees Mike. He crosses to her.

SULLY

Dr. Mike? Can I talk to you? (Beat). I couldn't be in that picture. I'm sorry to disappoint Brian, but ...

MIKE

It's alright, Sully.

SULLY

I may not be family, but truth is, I care about all of you. Very much.

MIKE

I know.

SULLY (beat)

Especially you ... that night I kissed you ... I know it was your birthday and all, but I meant it.

MIKE

I know. It was the nicest present I got. (His look) But that's all it has to be ... a birthday present.

SULLY

If things were different ... if we weren't so different ... (beat) I'm just not ready to ...

MIKE

Neither am I, Sully.

Sully nods, holds her look.

MIKE

I care about you, too (beat). Very much.

SULLY (beat)

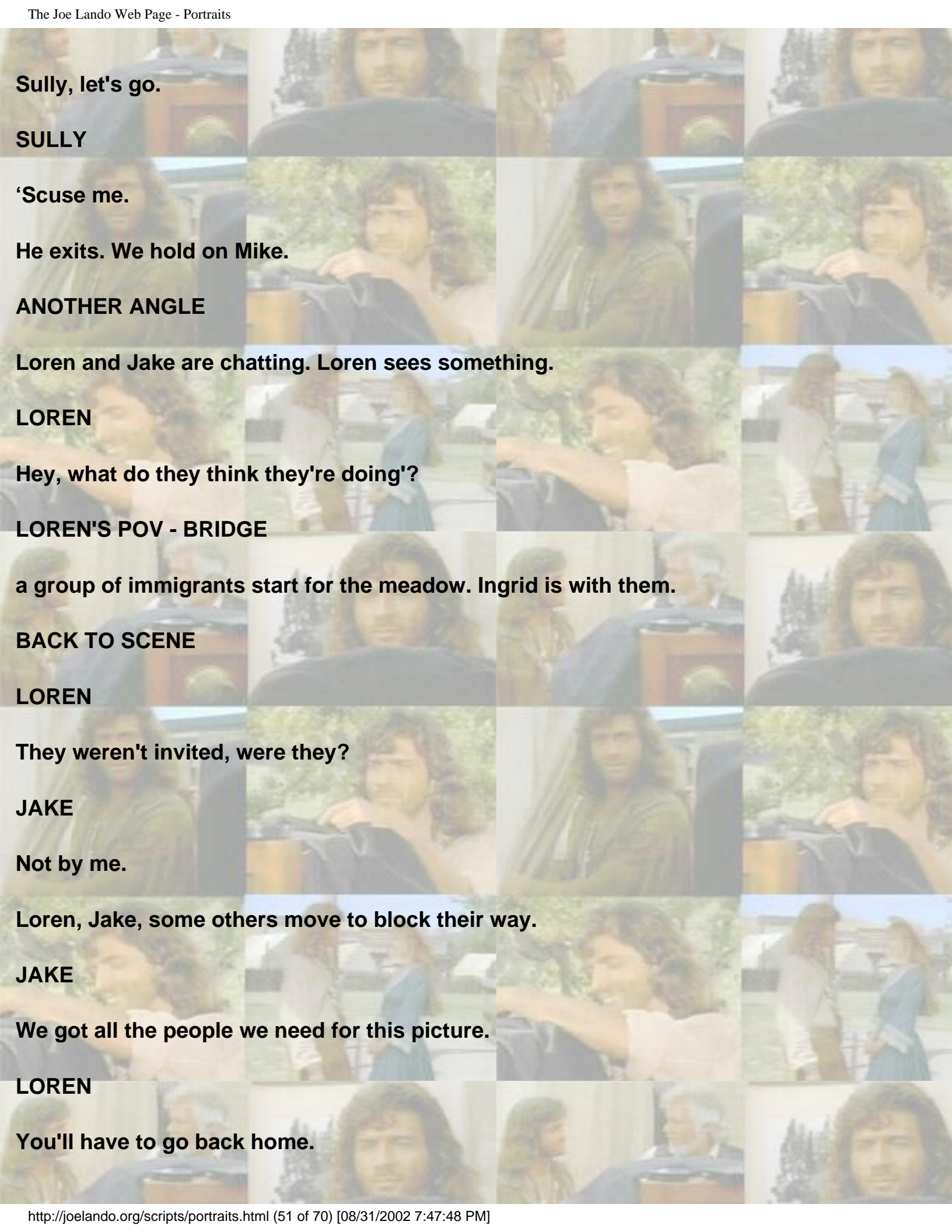
Don't mean things can't change.

MIKE

No ... it doesn't.

They look into each other's eyes for a long beat, both wishing it could be different.

DANIEL (O.C.)



Sully, let's go.

SULLY

'Scuse me.

He exits. We hold on Mike.

ANOTHER ANGLE

Loren and Jake are chatting. Loren sees something.

LOREN

Hey, what do they think they're doing'?

LOREN'S POV - BRIDGE

a group of immigrants start for the meadow. Ingrid is with them.

BACK TO SCENE

LOREN

They weren't invited, were they?

JAKE

Not by me.

Loren, Jake, some others move to block their way.

JAKE

We got all the people we need for this picture.

LOREN

You'll have to go back home.

Matthew sees Ingrid.

MATTHEW

Ingrid!

Mike joins the fray.

MIKE

Loren, you have no right to do this.

LOREN

Oh, yes we do.

MATTHEW

No you don't!

Matthew tries to push Jake aside ...

MATTHEW

Get out of the way, Mr. Slicker.

... but Jake pushes him back, hard enough to land Matthew on his butt.

JAKE

It's been decided (to crowd). Ain't that right, boys?

There's a cheer from the crowd.

LOREN

Don't let them over here!

JAKE

Push them back!

INT. WAGON - DAY - 8

Sully searches for the lens, picks it up. There's an oil lamp that's lit. A small flame.

EXT. MEADOW - DAY - 8

There's a shoving match going on now. It grows more nasty within seconds as more people join sides.

JAKE

I'm not havin' my picture taken with them.

MIKE

Then you're the one who'd better leave.

LOREN

We were here first.

There's a couple of punches thrown and it starts to become a brawl.

MATTHEW

Ingrid!

COLLEEN

Dr. Mike!

Colleen grabs Brian, pulling him out of harm's way. The immigrants push through into the field. There's shouting.

ANGLE - DANIEL'S WAGON

The shouting, the surge of the crowd spooks the horse. He jerks free of his tie down. A first fight sends a man flying back into the horse, and he suddenly bolts for safety.

INT. WAGON - MOVING

as Sully is thrown off his feet.

EXT. WAGON

the horse runs for the bridge then veers to avoid the crowd of shouting people. The large camera box flies off the back of the wagon, smashes into pieces.

INT. WAGON

Sully struggles to his feet. Bottles are falling around him, breaking. The oil lamp crashes to the floor, igniting the lamp fuel. Sully pulls himself to the door.

EXT. MEADOW - DAY 8

The horse runs into the ditch, the wagon catches on the opposite bank, flips over just as Sully bails out, still holding the lens.

CLOSE - SULLY

as he tucks and rolls, protecting the lens.

ANGLE - THE WAGON

slamming over on its side with a terrible crash. Smoke and flames begin to billow out.

ANOTHER ANGLE

as Mike gets to Sully. He's dirty and scratched up.

MIKE

My God, are you all right?

SULLY

Yes (yells). Get some buckets.

The shoving match ends as suddenly as it started. People are moving to the wagon.

SULLY

Get some buckets. Hurry.

CLOSER - WAGON

as Daniel and Sully push their way through the crowd to the wagon. Sully has to hold him back.

DANIEL

No!

Mike is there, to comfort him.

Sully moves to the wagon, hoping to get inside and save something, but the flames are too intense. He withdraws, stands there with the others, helpless to do anything.

END ACT THREE

ACT FOUR

FADE IN:

INT. GALLERY - DAY - 8

Daniel is packing up his photos. Mike enters.

MIKE

I thought I'd find you here.

DANIEL

I'll be taking the morning stage.

MIKE

I'm sorry. Did anything survive?

DANIEL



No. All I have left is what's here.

MIKE

I don't know what got into those people.

DANIEL

It wasn't meant to be (half beat). I'll be needing the name of that doctor in New York.

MIKE

Dr. Sanderson.

Daniel takes down the photo of the civil war field hospital.

DANIEL

Here. I want you to have this.

MIKE

I couldn't.

DANIEL

Please.

Mike looks at the photo again.

MIKE

Was his name really David?

DANIEL

If I say no, does that mean you don't want it?

Mike looks up at him, shakes her head.

MIKE

Would you join us for dinner? The children would like to say good-bye.

DANIEL

It would be my pleasure.

Suddenly, Brian comes running in.

BRIAN

Hey, Ma, they been lookin' everywhere for you.

MIKE

What is it?

BRIAN

Horace says you got to come quick.

MIKE

Is it his mother?

BRIAN

She's hurtin' awful bad.

MIKE

I'll see you tonight, Mr. Watkins.

Mike hurries off.

BRIAN (to Daniel)

You gonna take anymore pictures of ma?

DANIEL

I don't have a camera. It's broken.

BRIAN

Can't you fix it?

DANIEL

I don't have enough time to get all the things I'd need to fix it.

BRIAN

Bet Robert E can fix it. He can fix anything.

Brian runs out. We hold on Daniel.

INT. CLINIC - HALLWAY - DAY 8 (LATER)

Horace, Myra, Lewis and Colleen -- wait. Finally Mike steps around to them.

MIKE

She's asking for you.

MYRA

I'll wait here.

MIKE

No ... she's asking for all of you.

INT. CLINIC ROOM - DAY - 8

Mrs. Bing is propped up in the bed. She's weak, but possessed of a strength that comes at the end. Horace, Myra and Lewis enter.

MRS. BING

Horace, come here.

She takes hi hand.

MRS. BING (continuing)

I don't know where you got that good heart of yours ...

A knowing look passes between Myra and Mrs. Bing.

MRS. BING (continuing)

But I'm sure glad you got somebody here who will appreciate it after I'm gone.

HORACE

Oh, ma, you're not going anywhere.

MRS. BING

Yes, I am. (Beat). But it's alright Horace because I know that Myra will take good care of you. (Looks to her). Come here, child.

Myra moves to her side. Mrs. Bing takes her hand.

MRS. BING

You have my blessing.

MYRA/HORACE

Thank you.

MRS. BING

Look after Lewis for me. He's a good boy and he deserves a home where he'll be loved.

Myra puts her arm around Lewis. Mrs. Bing smiles. She closes her eyes A beat and she's gone.

DISSOLVE TO:

INT. HOMESTEAD - NIGHT - 8

The family, Sully, Dr. Mike gathered around the table, after dinner. Lamps turned up. Brian peers through a stereoscopic viewer they pass around.

BRIAN

Hey, what's this?

Watkins rubs his eye, adjusts a lamp, takes him a moment to focus on the card.

DANIEL

Camels. In Egypt.

BRIAN

Camels? They sure are funny lookin'.

Matthew changes cards.

MATTHEW

Where's this?

DANIEL

Coney Island.

BRIAN (to Mike)

How come they're swimming with their clothes on?

MIKE

Those are bathing suits.

BRIAN

Why do they need suits to go swimming? I don't wear nothin'.

MIKE

I believe it's because it's cold. Right Sully?

SULLY

Somethin' like that.

Daniel is melancholy.

COLLEEN

More coffee, Mr. Watkins?

DANIEL

No, thank you. It's getting late. I should be going.

MIKE

Matthew will drive you back into town.

DANIEL

I want to thank you for your hospitality. It's been a week I will never forget. (Beat). I'm just sorry about the town picture. I really wanted to take that photograph.

BRIAN (shrugs)

But you can't 'cause the camera's broke and even Robert E can't fix it.

a beat.

SULLY

What if he could?

DANIEL

It's beyond repair.

SULLY

But a camera really ain't nothing but a box with a hole in it for the lens, and the lens ain't broken.

DANIEL

It's not just the camera. I don't have any glass plates left to make a negative.

MATTHEW

Mr. Bray's got glass for sale. Cuts it right to size for you.

DANIEL

I need the chemicals and supplies, too.

MIKE

Like what?

DANIEL

Gun cotton ...

MIKE

I have it.

DANIEL

Ether, cyanide, silver salts.

MIKE

I have those too.

DANIEL MIKE

I can get it.

The room is suddenly filled with possibilities.

DISSOLVE TO:

EXT. ROBERT E'S - DAY - 9

as he repairs the camera. Daniel is overseeing the work. He's leaning on his cane, drinking water.

DANIEL (enthused)

Yes ... yes, very good. This might work.

ROBERT E

'Course it's gonna work.

a beat.

GRACE

Doesn't that go the other way?

DANIEL

Yes it does.

Robert E gives her a look.

GRACE

Baking pies isn't all I know.

ROBERT E

Think I could learn to take pictures?

DANIEL

Certainly. That's the easy part. The hard part is knowing a good picture when you find it. It's all in the art of seeing.

Loren approaches, holding a piece of glass.

LOREN

Here. Eight by ten. Two yards of black cloth, and a can of varnish.

DANIEL

Thank you, Mr. Bray. What do I owe you?

Loren shrugs.

LOREN

Aw, forget it.

Loren turns, starts to go.

DANIEL

Mr. Bray? Would you like to be in my picture?

LOREN

Your picture?

DANIEL

I'm inviting everybody.

Daniel looks at Robert E. Loren sees the look.

LOREN

Everybody? Then I ain't coming.

DANIEL

Suite yourself. But you'll probably be the only man in town not there.

Loren walks off.

INT. MIKE'S CLINIC - DAY - 9

Mike mixes some chemicals. Colleen and Lewis clean the plate glass with some decomposed limestone, flannel cloth and drops of alcohol.

EXT. MEADOW - DAY - 9

Sully speaks in sign to a couple of Indians. They nod, run off. He smiles.

EXT. TOWN - DAY - 9

Daniel leans on his cane, speaks with a few immigrants. They nod. Daniel turns, starts to walk away. He's determined to do this. He passes by Loren's store, tips his hat to Loren who goes back into the store.

DISSOLVE TO:

EXT. ROBERT E'S - DAY - 9

Daniel sits while Sully handles the lens. He places it in the camera body. It fits perfectly.

SULLY

Nice work, Robert E.

Daniel gets up, moves to the repaired camera. He peers through the back, adjusts the focus until

ANGLE - CAMERA

and the image of Sully and Robert E in the ground glass.

ANGLE - DANIEL

as he stands up, overcome with emotion.

DANIEL

Thank you both.

We hear the church bells calling.

DISSOLVE TO:

EXT. MEADOW - DAY - 9

The bells continue as the whole town heads for the meadow. Hank comes out of the saloon with his whores. Horace and Lewis exit from the telegraph office. Myra moves over to Horace.

HANK

Myra, you comin' with us?

HORACE

She's havin' her picture taken with me.

Hank continues towards the meadow with his women. Myra, Horace and Lewis walk together.

ANOTHER ANGLE

From the end of the meadow, Sully appears with some Indians. From another direction, a group of blacks enter the meadow. All the groups stay with their own kind as they assemble for the photograph.

ANOTHER ANGLE

Mike, Brian, Matthew and Colleen exit the clinic. A group of immigrants pass by Loren's store. Ingrid is with them. When she sees Matthew, she goes to him. Loren comes out onto his porch, watching.

ANGLE LOREN'S STORE - DAY - 9

Olive comes out, gives him a look, shakes her head, goes to join the others.

ANGLE - MIKE

who sees Loren alone.

MIKE

Go on, I'll join you in a minute.

Colleen, Brian, Matthew and Ingrid exit for the meadow.

EXT. LOREN'S PORCH - DAY - 9

Mike walks up to Loren.

MIKE

Are you coming?

LOREN

Nope.

MIKE (a beat)

It won't be the same without you ...

LOREN

Harumph.

MIKE

We all have our differences, but there's no reason we can't stand together.

He still resists and looks away.

MIKE

Loren, Mr. Watkins says every picture has a heart, and you're the heart of this town.

A long beat while he considers, then he steps off the porch and joins her. They walk

together to the meadow.

ANOTHER ANGLE

filled with people. Everyone is there. Indians, immigrants, blacks, whites, children ...

Daniel stands beside the scaffold as Sully hauls up the wet plate, sets it carefully down.

Daniel sets his cane down, starts to climb up the scaffold. It's a struggle. Sully reaches down to help him up. Daniel takes his hand, grateful.

ANGLE - HIGH ON SCAFFOLD

Daniel and Sully look out over the crowd. It's a very emotional moment for both of them.

DANIEL

Sully, would you take a look at this for me?

Sully looks through the glass, focuses the lens.

SULLY

Looks fine to me.

Daniel picks up the wet plate, loads it in the camera.

DANIEL

There, all ready.

SULLY

Not quite.

Sully jumps off the side of the scaffold, goes to join the family posed in front. He puts one arm around Brian and Colleen who're flanked by Matthew and Ingrid, then his other arm slips around Mike's waist. They share a look. Daniel is nearly overcome with emotion. It takes a moment to compose himself.

DANIEL

I just want to say ...

He holds up his hands. The crowd quietens.

DANIEL

I just want to say ... thank you.

Daniel pulls the cap off. He begins singing "All Things Bright and Beautiful."

DANIELS POV - THROUGH LENS

The meadow and all the townspeople frozen in time -- dissolves into a photograph, as his voice is joined by the voices of the townspeople signing the hymn. We push in on the family, Mike, Sully, Brian, Matthew and Colleen as we ...

FADE OUT:

END ACT FOUR

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