

# REVOLUTIONS

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**ACT ONE**

**FADE IN:**

**AND**

**EXT. COLORADO SPRINGS - ESTABLISHING - DAY**

The streets are busy, filled with foot traffic. People headed to some event in the meadow.

**EXT - PASTURE - DAY**

A number of mining company wagons gathered for an outdoor meeting. A sign announces a public hearing by the Colorado Commission of Mines.

**MR. GARRICK (V.O.)**

I've seen the future, ladies and gentlemen. And I brought it with me to show you.

**EXT. THE TENT**

Two dozen men sit on chairs in rows under a large canvas fly, shaded from the noon day sun. In the crowd we see LOREN, JAKE, THE REVEREND, GRACE, ROBERT E, DOROTHY, some familiar town faces. A chalk board lists the various mining companies who have come to ask for approvals.

A table at the front of the group, Sully and TWO MEN, seated the, members of the mining commission, as the table card indicates, listening to a MR. GARRICK, 30's. There's a hand drawn map of mining deposits, resting on a stand that he refers to as he speaks.

**MR. GARRICK:**

I was at the centennial fair in Philadelphia. Fellow named Edison had this invention.

Garrick picks up a box, sets it on a small table. He lifts the lid to reveal a small incandescent lamp and a battery.

**MR. GARRICK (continuing)**

**It's an electric lamp and in a few years they'll be everywhere. They're gonna light up whole cities with 'em.**

**Garrick turns on the lamp. It spellbinds the crowd.**

**MR. GARRICK (continuing)**

**You won't have to go to bed with the chickens anymore.**

**JAKE:**

**How's it do that?**

**MR. GARRICK:**

**I'm nor sure myself. Sorta like magic to me, but I do know that this electricity travels on copper wire. So do telegraph signals. Gonna be a big demand for copper in the next few years. Prices will surely go up.**

**Garrick steps to the map.**

**MR. GARRICK (continuing)**

**We hope to mine this area, and establish a smelting plant along here. That's it, folks. Pretty simple. You grant the Sierra Copper company the mineral rights, and we'll return a handsome royalty to the community, provide jobs, and help America grow into the new century.**

**Jake and Loren applaud, as do most of the audience. The two other MEN on the board with Sully also applaud.**

**LOREN:**

**Anyone's interest, I'm having a sale on oil lamps staring tomorrow.**

**JAKE:**

**I'm for it. Go on and vote.**

**There's a murmur of consent from the crowds. Sully stands up.**

**SULLY:**

**Not just yet.**

**LOREN:**

**Aw, you don't need to say nothing. We all know how you feel.**

**JAKE:**

**We're a state now. More people are coming here and they're gonna need jobs.**

**DOROTHY:**

**Don't you think this would be good for the town Sully?**

**Sully walks over to the map.**

**SULLY:**

**Depends on which town you're talking about (beat). My problem is this mine's too close to the river. The tailings could poison the drinking water for all the towns along here.**

**MR. GARRICK:**

**I assure you, Sierra Copper will take every precaution.**

**SULLY:**

**That may be so, Mr. Garrick, but until I'm satisfied you got some kind of a plan to keep it from happening, I can't vote in your favor.**

**Sully walks back to the table.**

**SULLY (continuing):**

**And I'm sure our other board members wouldn't want to be responsible for poisoning their neighbors.**

**The two commissioners exchange a look. Sully picks up a gavel, hits the table.**

**SULLY (continuing):**

**All those in favor?**

**No one raises a hand.**

**SULLY (continuing):**

**Your request is denied, Mr. Garrick.**

**Sully consults a list before him.**

**SULLY (continuing):**

**Next petitioner, Williams Land Company.**

**CUT TO:**

**EXT. DR. QUINN'S CLINIC - ESTABLISHING - DAY**

**MIKE (V.O.):**

**How long have they been in there?**

**INT. CLINIC - DAY**

**Mike examines the nostrils of a chubby seven year old boy, EVAN, stretched out on the exam table. She's gently probing with a small forceps. His frowning mother, DARLENE SLOPES, 30's, stands beside them, arms folded. Katie plays with her china doll, sitting at Mike's desk.**

**DARLENE:**

**Speak up Evan.**

**Evan speaks in a nasal tone.**

**EVAN:**

**Two days.**

**DARLENE:**

**What ever possessed you to put beans up your nose?**

**EVAN:**

**Jimmy dared me.**

**Darlene's looks could kill,**

**DARLENE:**

**I 'spose if he dared you to jump off a roof, you'd do that too.**

**EVAN:**

**How high's the roof?**

**MIKE:**

**It's all right, Mrs. Slopes. I don't believe there's been any permanent damage.**

**Mike sits Evan up on the exam table.**

**MIKE (continuing):**

**Katie, bring me a basin, please?**

**KATIE:**

**Yes, Momma.**

**Katie retrieves an emesis basin. Mike crosses to a medical cabinet, takes out some dark powder, sprinkles some in the palm of her hand.**

**MIKE:**

**I can't use an instrument to remove them. I might push them farther up the nasal passage. And surgery is out of the question.**

**Katie hands Mike the basin.**

**DARLENE:**

**You just gonna leave 'em there?**

**MIKE:**

**No, they might take root.**

**Mike is kidding, but she gives Evan a serious look.**

**MIKE (continuing):**

**That's why it's a good idea not to do this anymore. Unless you want beans growing out of your ears. All right, Evan?**

**EVAN:**

**Yes, ma'am.**

**Mike hands a basin to Darlene.**

**MIKE:**

Hold this under his chin, will you?

She does. Mike lifts the palm of her hand ...

**DARLENE:**

What's that stuff?

**MIKE:**

The Latin for it is Piper Nigrum.

Mike blows the black powder into Evan's face. He sucks in a big breath of air. Mike quickly covers his mouth with her hand.

**MIKE (continuing):**

Black pepper.

Evan lets out a big SNEEZE. With no where for the sneeze to go except out his nostrils, the beans fire out of his nose, clattering into the basin. Success.

Mike and Darlene exchange a look. Katie laughs. Evan rubs his nose.

**DISSOLVE TO:**

**EXT - MEADOW - DAY**

Sully crosses to his horse, followed by Mr. Garrick.

**MR. GARRICK:**

Excuse me, Mr. Sully. Might I have a word with you?

Sully nods

I understand your concern for the resources of your state, but ... it could be to your advantage to consider changing your vote.

**SULLY:**

How's that?

**MR. GARRICK:**

**Smart men make money even in bad times. Mr. Carnegie is buying up steel, Mr. Rockefeller's snatching up oil. There's opportunities everywhere to create one's fortune. For example, the men I work for will reward those who support their vision of the future.**

**SULLY:**

**I hear what you're saying. A man could grow rich.**

**MR. GARRICK:**

**Exactly.**

**Garrick thinks he's won Sully over.**

**SULLY:**

**Too bad we don't share the same vision.**

**Garrick shakes his head.**

**MR. GARRICK:**

**That's a pity, sir, for those who stand in the way of the inevitable always suffer dire consequences.**

**Garrick walks away. We HOLD on Sully.**

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

**Mike seated at a table, having coffee. Katie plays with WOLF in the b.g. Mike reads a letter to Grace.**

**MIKE (reading):**

**I apologize for the lateness of my letter, but Andrew and I only received the news the day before we were to sail for the states. We will celebrate your birthday upon our return this summer. I miss you terribly, Ma. All my love, Colleen.**

**GRACE:**

**That's too bad. Matthew's not coming, either.**

**MIKE:**

**Oh Grace, you can't expect your children to be there for every birthday.**

**GRACE:**

**Why not?**

**Sully enters, joins Mike at the table.**

**SULLY:**

**Afternoon, Grace.**

**GRACE:**

**Sully. You want coffee?**

**SULLY:**

**Thanks. And some pie.**

**Grace exits. Sully reaches in his pocket, takes out a small box, sets it on the table.**

**MIKE:**

**What's this?**

**SULLY:**

**It's called a birthday present. You get it for having been born.**

**Mike picks up the box, looks it over.**

**MIKE:**

**It's a very nice box. Thank you.**

**SULLY:**

**There's something inside.**

**MIKE:**

**How clever.**

**Mike opens the box, takes out a cameo on a choker necklace.**

**MIKE (continuing):**

**Oh, Sully. It's beautiful.**

**SULLY:**

**She reminded me of you, though she's not as pretty.**

**MIKE:**

**Thank you, darling.**

**Mike kisses Sully just as Grace returns with his order.**

**GRACE:**

**Stop acting like you're not married.**

**Grace refills Mike's cup, moves close to Sully. Mike continues to read the letter. Sully eats his pie.**

**GRACE (continuing):**

**Sully, you know those seeds we were talking about?**

**Sully gives her a look, glances at Mike who reads the letter, oblivious to their conversation.**

**GRACE (continuing):**

**How many are gonna show up?**

**SULLY:**

**I think maybe forty.**

**GRACE:**

**That's more than I was expecting.**

**SULLY:**

**It's a very popular variety.**

**GRACE (to herself):**

**I'll have to get a bigger pot.**

**Grace exits. Mike looks up from the letter.**

**MIKE:**

**Colleen and Andrew won't be home until summer. The hospital has asked them to stay longer.**

**She hands the letter to Sully.**

**SULLY:**

**Too bad they can't be here. But I'm sure proud I have a daughter taking care of the Queen.**

**MIKE:**

**She's working with the Royal physicians. She's only met the Queen once.**

**SULLY:**

**Giver he time.**

**Sully picks up the Cameo.**

**SULLY (continuing):**

**Let's see how that looks on you.**

**Sully hooks the cameo around her neck, face close to hers.**

**MIKE:**

**No surprises, right?**

**SULLY:**

**Nope. I thought we'd just get all dressed up, have a nice dinner at home. Then after the kids go to bed, maybe roll back the rug and "dance."**

**MIKE:**

**How many dances shall I save for your, Mr. Sully?**

**SULLY:**

**All of 'em.**

**Sully kisses her.**

**DISSOLVE TO:**

**EXT. CAMP SITE - DAY**

A couple of well-outfitted wagons have transported rugs, tables and chairs, all the comforts of home. Mexican servants wait on JOHN CARAWAY, 50's, who sits at a camp table, with his wife, MARTA, 20's, enjoying the antics of the daughter, MARIA, 4, who resembles Katie in size and coloring. She's dancing for them. Caraway and Marta clap along. Maria finishes with a flourish, bows. Caraway and Marta applaud.

**CARAWAY:**

**Magnifico!**

Caraway holds out his arms. Maria runs and jumps in them.

**MARTA (in Spanish):**

**Bravo, mi bailarinita.**

Caraway looks up to see Mr. Garrick riding into the camp. Caraway hands Maria to Marta.

**CARAWAY:**

**Excuse me, darling.**

Caraway moves to Garrick who dismounts.

**MR. GARRICK:**

**I'm sorry, sir. I couldn't convince Mr. Sully to change his vote.**

Caraway shakes his head.

**CARAWAY:**

**Well, then, he leaves me no choice.**

**MR. GARRICK:**

**What are you going to do?**

**CARAWAY:**

**That's not your concern, Mr. Garrick. Wait for me in town. I'll see you tonight.**

**Caraway walks away. We HOLD on Garrick.**

**EXT. COLORADO SPRINGS - ESTABLISHING - NIGHT - (NIGHT 1)**

**The saloon is filled with customers. Some have spilled out onto the porch. We hear a GUNSHOT.**

**INT. SALOON - NIGHT**

**An EXTRA tends bar. Loren and Jake bend an elbow. Mr. Garrick sits at the bar, drinking. Everyone's ducked for cover, except Jake.**

**JAKE:**

**Now why'd you have to go and do that.**

**Jakes pushes through the crowd to a table. ED GORDON sits at the table gun in hand, quite drunk.**

**TED HARP is dead out on the floor, having fallen straight back, still sitting in his chair.**

**ED:**

**He cheated me.**

**Jakes takes the gun from Ed. Too drunk to even notice, Ed continues to point his hand.**

**JAKE:**

**He always cheats you.**

**ED:**

**Not any more.**

**Loren kneels down on the floor by Ted, looks for blood, doesn't see any. Loren looks up, sees a new hole in the wall.**

**LOREN:**

**Ted. You ain't shot. He missed.**

**Ted opens one eye.**

**TED:**

**I ain't dead?**

**JAKE:**

**Night's still young. You better get home 'fore he sobers up. (To patrons) Give him a hand boys.**

**Some of the men help Ted out. Jake and Loren cross back to the bar, pick up their drinks.**

**MR. GARRICK:**

**Violence is the last resort of desperate men.**

**LOREN:**

**You staying long?**

**MR. GARRICK:**

**Takin' the morning stage.**

**Jake looks over at an attractive SALOON GIRL**

**JAKE:**

**You interested in some company tonight?**

**MR. GARRICK:**

**Unfortunately, I have other business.**

**Garrick checks his watch, looks over at the door, sees CARAWAY enter. Two other MEN wait in the door behind Caraway, both rough looking cowboys in black dusters and hats. Garrick chugs his shot.**

**MR. GARRICK (continuing):**

**Good evening.**

**Garrick exits.**

**DISSOLVE TO:**

**EXT. HOMESTEAD - ESTABLISHING - (STOCK) NIGHT**

**We hear a MUSIC BOX playing a tune.**

**INT. HOMESTEAD - LIVING ROOM - NIGHT**

Sully, wearing his dark suit and tie, arranges dinner plates on a table set before the fireplace. Katie watches. Brian enters, wearing an apron, pot in hand, holds up a spoon.

**BRIAN:**

Taste this.

Sully does.

**SULLY:**

Not bad soup.

**BRIAN:**

It's gravy.

Off his look.

**BRIAN (continuing):**

Sure are going to a lot of trouble for a surprise party.

**KATIE:**

Party? We having a party for me?

**SULLY:**

Katie, can you keep a secret?

**KATIE:**

No.

**SULLY:**

You can't tell mom we're having a party. You have to keep it a secret.

Sully puts his finger to his lips. Katie and Brian to do too.

**MIKE (O.C.):**

Sully, I need your help please.

**Sully exits.**

**INT. MIKE'S BEDROOM - NIGHT**

**Mike sits before her dressing mirror. There's a jewellery box playing the MUSIC we hear. There are some photos of the family, mementos on her dresser. Mike wears a dressing gown. Her Boston dress hangs on a dress form stand. Sully enters.**

**MIKE:**

**My, you look handsome.**

**SULLY:**

**Thank you.**

**Sully shuts the door.**

**SULLY (continuing):**

**You want to practice a few dance steps before dinner?**

**MIKE:**

**I called because Colleen's not here to help me and I need you to lace me up.**

**Mike stands, opens her dressing gown, drops it, revealing her figure and under garments.**

**Mike looks into the mirror with Sully behind her, sucks in her waist as he begins lacing up the corset. Sully and Mike both enjoy the foreplay, each loop a caress, each tightening a pleasant torture. Finally Mike smiles.**

**SULLY:**

**What?**

**MIKE:**

**I was just remembering the first time I saw you in a suit.**

**Sully smiles.**

**SULLY:**

**I was remembering the first time I helped you out of this rig.**

**MIKE:**

If I recall, I believe bandage scissors were involved.

**SULLY:**

I believe that was your idea.

**MIKE:**

Thank heaven for my medical training.

Sully ties the last bow on the corset.

**SULLY:**

Done.

Mike looks in the mirror, studies her figure.

**MIKE:**

Sully, do you think I'm ...

**SULLY:**

I think you're the most beautiful woman in the world. Always will be.

Mike turns and faces Sully. They kiss. Mike looks past his shoulder to the door.

**MIKE:**

It's not polite to spy. Come in Katie.

And now we see the little eye peeping through a crack in the door. The door opens and Katie enters, dressed for bed.

Sully sweeps her up in his arms, kisses her, sets her down.

**SULLY:**

I better go check on dinner. Good night, beautiful.

Sully puts his finger to lips, keep the secret. Sully exits. Katie grabs a perfume atomizer, sprays herself a couple of times.

**MIKE:**

**That's enough.**

**Mike grabs the atomizer, Katie goes to examine the Boston gown.**

**MIKE (continuing):**

**Why aren't you in bed?**

**Oh, that's a beautiful dress, momma.**

**MIKE:**

**It's a present from your grandmother in Boston.**

**KATIE:**

**Where's Boston?**

**MIKE:**

**Boston. It's a long way from Colorado Springs. It's where your grandma and Colleen and Andrew live. Someday we'll take you there.**

**Katie yawns.**

**MIKE (continuing):**

**All right little lady, bedtime for you.**

**Katie scrambles into the big bed.**

**KATIE:**

**Can I sleep in here?**

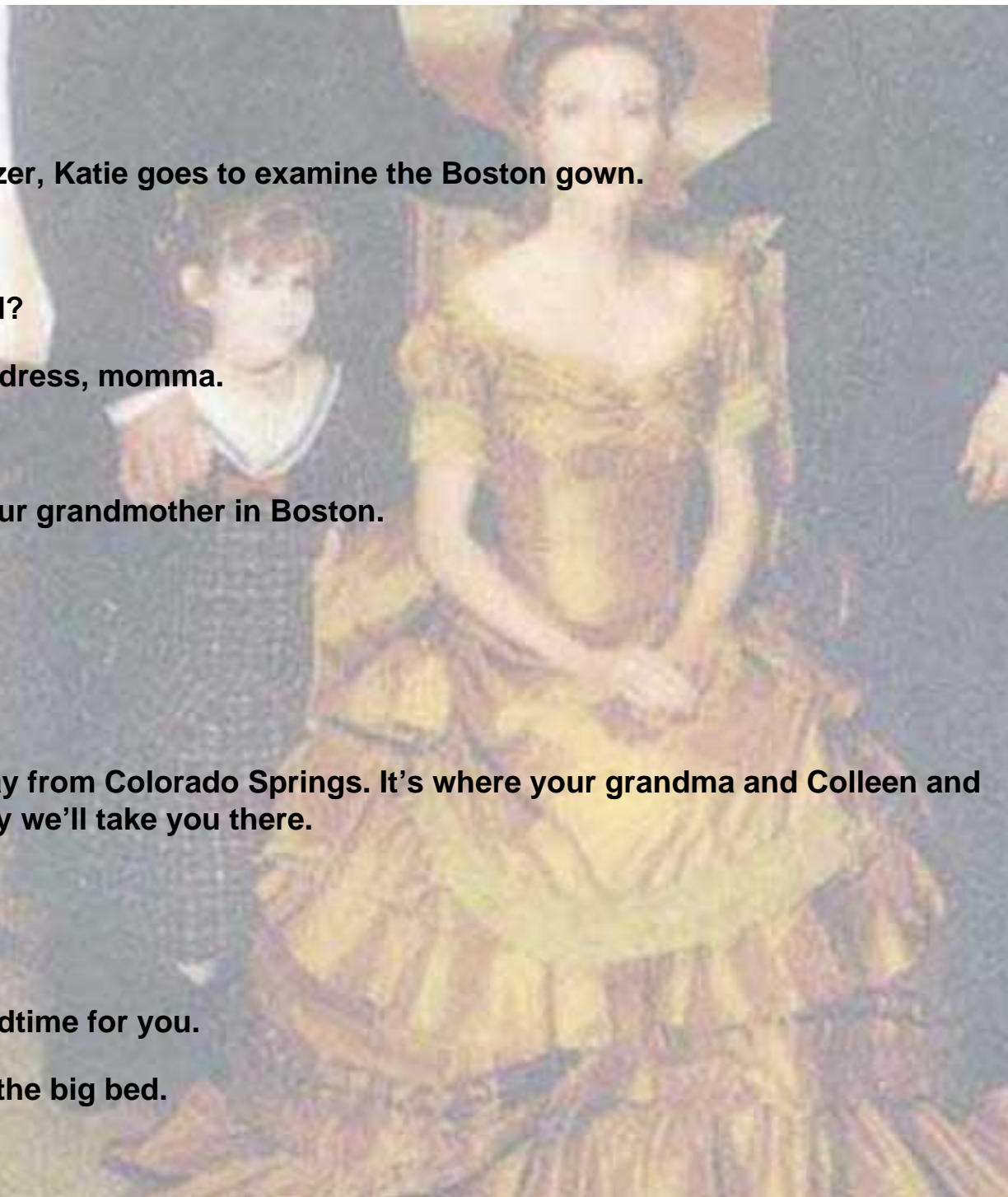
**MIKE:**

**Katie ...**

**KATIE:**

**Please.**

**MIKE:**



**All right.**

**Mike crosses to the bed, begins to tuck her in.**

**KATIE:**

**Do they have candy in Boston?**

**MIKE (wistfully):**

**They have everything.**

**Mike looks lovingly at Katie.**

**MIKE (continuing):**

**But then, so do we (beat). You say your prayers?**

**KATIE:**

**Twice.**

**Mike kisses Katie into the bed.**

**MIKE:**

**Good-night, darling.**

**Mike turns the oil lamp down as we . . .**

**CUT TO:**

**INT. HOMESTEAD - LIVING ROOM - NIGHT**

**Sully is stoking the fire, looks up to see Mike enter, radiant as ever.**

**MIKE:**

**Good evening, Mr. Sully.**

**He smiles, pulls out a chair.**

**SULLY:**

**Happy birthday.**

**MIKE:**

**Thank you.**

**After she sits, he nuzzles her neck.**

**SULLY:**

**Would you like some champagne?**

**MIKE:**

**Champagne?**

**SULLY:**

**Loren said it came all the way from Paris.**

**MIKE:**

**Well, then, merci.**

**Sully hands her a glass.**

**Sully raises a glass.**

**SULLY:**

**I'm awful glad you were born.**

**They toast, drink. Sully leans over to kiss her. We HEAR a HORSE approaching.**

**HORACE (O.C)**

**Dr. Mike! Dr. Mike!**

**Sully goes to a window to look outside.**

**SULLY:**

**It's Horace.**

**Sully opens the door, Horace enters.**

**HORACE:**

**I'm so sorry to bother you now, but Robert E's taken sick.**

**Mike looks at Sully.**

**MIKE:**

**What's wrong with him?**

**HORACE:**

**He's got a bad pain in his side.**

**MIKE:**

**Which side?**

**Horace isn't quite sure, so he goes for the right.**

**HORACE:**

**Here.**

**MIKE:**

**Are you certain?**

**HORACE:**

**Oh, yeah.**

**MIKE:**

**It could be a stomach ache, but if it is localized on the right, then it could be his appendix.**

**Mike looks at Sul**

**SULLY:**

**I'll hitch up the wagon.**

**CUT TO:**

**EXT. COLORADO SPRINGS - ESTABLISHING - NIGHT**

**EXT. GRACE'S CAFE - NIGHT**

**Grace, carrying a lamp, leads Mike and Sully over to a table where Robert E is stretched out, moaning, holding his side.**

**MIKE:**

**Robert E?**

**But he just moans.**

**MIKE: (continuing):**

**How long has he been like this?**

**GRACE:**

**Couple of hours.**

**ROBERT E:**

**It was that chicken.**

**GRACE:**

**Nothing wrong with that chicken.**

**MIKE:**

**Try to relax, Robert E. Show me where it hurts.**

**GRACE:**

**That chicken was fine.**

**ROBERT E:**

**Then why am I so sick? You poisoned me.**

**GRACE:**

**When I want to poison you, it won't be with no chicken.**

**ROBERT E:**

**It was spoiled.**

**GRACE:**

**Only one way to settle this.**

**Grace grabs Mike by the arm, pulls her towards the stove.**

**Grace leads Mike, holding up her lantern, stops at the stove. The restaurant is deserted. Grace pulls the lid off a large pot.**

**GRACE (continuing):**

**There, look at that and tell me what you see.**

**Grace holds her lantern over the pot, Mike peers inside.**

**MIKE'S POV - THE POT**

**To see the words, "Surprise!" written on the bottom.**

**BACK TO SCENE**

**As Mike turns to Grace.**

**EVERYONE**

**Surprise.**

**And then from the shadows around, the guests emerge, all shouting ad libs.**

**GUESTS:**

**Happy Birthday.**

**Jake, Loren, Dorothy, Reverend, and the townsfolk dressed in their Sunday best. A banjo and fiddle and guitar strike up a tune as everyone crowds around Mike to wish her well. Men light Japanese lanterns.**

**Sully and Brian appear at her side. Robert E joins Grace.**

**BRIAN:**

**Happy Birthday!**

**SULLY:**

**Happy Birthday.**

**Mike pulls Sully close.**

**MIKE:**

**I'll take care of you later.**

**SULLY:**

**I hope so.**

**MIKE:**

**Who's with Katie?**

**BRIAN:**

**Horace. He's been missing his little girl, so he was glad to baby sit. He said be sure to bring him some cake.**

**The guests begin to pair off, dancing to the music. Sully offers his arm to Mike.**

**SULLY:**

**Care to dance, ma'am?**

**And then Mike looks at Sully, deep love in her eyes for the man who went to all this trouble.**

**MIKE:**

**Very much.**

**Sully leads her out to the dance floor. They join in with the other dancers.**

**CUT TO:**

**EXT. HOMESTEAD - ESTABLISHING - (STOCK) NIGHT**

**The wind blows in the trees. We HEAR a HORSE whinny somewhere in the woods.**

**INT. LIVING ROOM - NIGHT**

**Horace is comfortable before the fire, a book in his lap, reading Dickens. We HEAR a SOUND coming from the master bedroom. Horace looks up.**

**INT. MIKE'S BEDROOM - NIGHT**

**Horace enters, crosses to a window, secures it from banging. He pulls the drapes tighter. He looks at Katie, safe asleep in the big bed, three friends gathered about her. One is a fine china faced doll, one a homemade Raggedy Ann, and one a threadbare**

bear.

## **INT. LIVING ROOM - NIGHT**

Horace enters the living room, starts to sit down, but can't find his book. He looks around for it.

**HORACE:**

I could swear I ...

Then he spots it, on the floor, next to some drapes.

## **LOW ANGLE - THE BOOK**

As he bends over to pick up the book, we see past it, to some boots hiding behind the drapes.

## **ANOTHER ANGLE**

Horace stands up. Just as he senses someone else is there, the drapes part, and a MAN in a black duster and mask steps out, clubs Horace. Horace falls unconscious to the floor.

## **EXT. GRACE'S CAFE - NIGHT**

Mike stands before a large cake ablaze with thirty-something candles.

**GUESTS:**

For, she's a jolly good fellow.  
For She's a jolly good fellow, for  
she's a jolly good fellow, that  
nobody can deny.

Applause and ad lib shots of "Happy Birthday", "Make a wish and Blow them out."

**SULLY:**

All right, quiet now. Give the lady some room.

The crowd calms down, grows quiet. Mike thinks for a moment, decides on her wish, takes in a deep breath, but holds it. Something's got her attention.

**MIKE:**

**Horace?**

**Horace moves through the crowd towards Mike, blood on his face from the wound. He's dazed.**

**HORACE:**

**I'm sorry, Dr. Mike.**

**MIKE:**

**What happened?**

**HORACE :**

**She's . . . she's gone.**

**MIKE:**

**Who's gone?**

**HORACE:**

**Oh, Lord, somebody . . . they kidnapped her.**

**SULLY:**

**Katie?**

**MIKE:**

**No, no . . .**

**HORACE:**

**Somebody took her.**

**MIKE:**

**Oh, my God.**

**We HOLD on SULLY and MIKE as her knees buckle. Sully catches her in his arms.**

**MIKE (continuing):**

**We've go to go.**

**SULLY:**

**Michaela.**

**She pulls away from him.**

**MIKE:**

**We've got to go after her.**

**SULLY (to crowd):**

**Jake, Robert E, anybody else wants to come along, we could use your help.**

**The men scramble for their horses. Mike and Sully climb back into the wagon.**

**MIKE:**

**Sully . . . .**

**SULLY:**

**We'll find her. I swear to God we will.**

**Sully hits the reins.**

**SULLY (continuing):**

**Heyaaaa!**

**The wagon pulls out, racing down the street, followed by other horses, heading off into the night as we ...**

**END ACT ONE**

**ACT TWO**

**FADE IN:**

**EXT. CLINIC - ESTABLISHING - DAY**

**Mike's horse Flash, is tied up in front, there's a couple of pack horses being loaded with supplies by Jake, Horace and Brian. Loren approaches, carrying three rifles, some shells.**

**LOREN:**

Thought you could use these. Latest thing.

Loren tosses a rifle to Brian. Brian checks the lever action.

**INT. CLINIC - DAY**

Mike has changed into travelling clothes. She's packing her medical saddle bags with supplies.

**MIKE:**

Who would do such a thing?

**DOROTHY:**

Whoever it was didn't want to hurt her. They took warm clothes and some of her dolls.

**GRACE:**

Was there a ransom note?

**MIKE:**

Nothing.

Dorothy puts an arm around Mike.

**DOROTHY:**

I'm sure she's all right.

**GRACE:**

She's a smart little girl.

**MIKE:**

I just don't know what I'd do if ...

**DOROTHY:**

We're gonna find her. I'll print up some flyers this morning, start sending them out. We'll offer a reward.

The door opens, Jake steps inside.

**JAKE:**

They're back.

**EXT. CLINIC - DAY**

Mike, Dorothy and Grace exit. Sully and Robert E ride up, dismount.

**MIKE:**

Did you find anything else?

**SULLY:**

No, but we're sure now that there were two horses. Don't know which one had Katie on it, so we're gonna split up. Brian and Jake will take the one headed east. Rest of us will head south. We ride in half an hour.

**HORACE:**

What about me?

Sully can't look at Horace right now.

**SULLY:**

Be better if you start sending telegrams. Towns, army posts. Somebody's got to have seen 'em.

Sully exits. Mike looks at Horace for a moment.

**MIKE:**

I need to clean that cut, Horace. Come inside.

Mike starts to go in with him, then sees Brian cocking and dry firing the rifle into the air.

**MIKE (continuing):**

I'll be right there.

Horace continues inside, Mike walks over to Loren.

**MIKE (continuing):**

Brian won't be needing a rifle.

**LOREN:**

**Why's that?**

**MIKE:**

**Because he knows how I feel.**

**BRIAN:**

**But that's my sister out there.**

**MIKE:**

**There's more than enough men with guns. Please.**

**BRIAN:**

**I'm not a boy anymore. I'm keepin' it.**

**Mike accepts this. Exits.**

**INT. CLINIC - DAY**

**Mike enters. Horace is sitting on the exam table. Mike steps over to him, looks at the wound.**

**HORACE:**

**Dr. Mike. I'm so sorry.**

**MIKE:**

**It's not your fault.**

**HORACE:**

**But I . . .**

**MIKE:**

**No one blames you, Horace.**

**Mike picks up a towel, wets it, dabs at the blood. After a beat . . .**

**HORACE:**

**I would have tried to stop 'em.**

**MIKE:**

**I know.**

**EXT. WIDE OPEN COUNTRY - DAY (DAY 2)**

**Mike, Sully, and Robert E lope along a ridgeline, silhouetted against the big sky. They ride for a moment, then rein up.**

**CLOSER**

**Sully dismounts, walks around to read some trail signs. He kicks a pile of horse dung. He grows more troubled.**

**SULLY:**

**Came through about seven hours ago.**

**MIKE:**

**What is it?**

**SULLY:**

**She's not on this horse.**

**ROBERT E:**

**How can you be sure?**

**SULLY:**

**Man riding this horse stopped four times. Haven't seen one footprint of Katie's.**

**Sully mounts up.**

**SULLY (continuing):**

**You keep tracking him. I'm going to find Mr. Garrick.**

**MIKE:**

**Who's that?**

**ROBERT E:**

**Man from the mining company.**

**SULLY:**

**He wanted me to change my vote. He said something.**

**MIKE:**

**He threatened you?**

**SULLY:**

**He said something about dire consequences.**

**MIKE:**

**Why didn't you tell me?**

**SULLY:**

**Because people say things all the time. They've said worse to you. (Beat). He was taking the morning stage. I go now, I can catch it outside of Soda Springs. I'll see you back in town.**

**Sully looks at Mike, spurs his horse and takes off. We HOLD on Mike watching him disappear over the ridge.**

**MIKE:**

**Let's go.**

**Mike kicks her horse, heads off on the trail again. Robert E goes after her.**

**EXT. SMALL CABIN - DAY**

**Brian comes out of cabin, looks at Jake, shakes his head.**

**EXT. DESERT - DAY**

**Mike and Robert E read some trail signs, mount up, take off in a different direction.**

**EXT. WATER - DAY**

**A young man is fishing, listening as Jake asks if he's seen Katie. The young man shakes his head, no.**

**EXT. PLAINS - DAY**

Sully rides along, pushing his horse up a steep trail. He gest to the top, looks out over the vista.

**SULLY'S POV - THE STAGE COACH**

In the distance, kicking up a rooster tail of dust.

**BACK TO SCENE**

Sully spurs his horse, takes off in pursuit.

**EXT. ON THE TRAIL - DAY**

The stage coach rolls along.

**EXT. THE STAGE COACH - MOVING - DAY**

The DRIVER sees something up ahead, elbows the SHOTGUN who is dozing in the seat.

**EXT. ROAD - DAY**

To see the stage approaching and that Sully is blocking the road with his horse, holding up his hands to stop them. The coach reins up, the Shotgun levels his weapon at Sully.

**DRIVER:**

What do you want?

**SULLY:**

I'm not armed. There's somebody in there I gotta talk to.

Sully drops off his horse, pulls open a door, looks inside, reaches in and jerks out Mr. Garrick, sending him flying into the dirt beside the road.

Sully goes after him, picks him up.

**SULLY (continuing):**

Where's Katie?

**MR. GARRICK:**

Who?

**SULLY:**

My daughter.

**MR. GARRICK:**

I don't know anything ...

Sully hits him, knocking him down. The Shotgun FIRES a warning blast into the air.

**DRIVER:**

Let him be, mister.

**SULLY:**

He kidnapped my daughter.

**MR. GARRICK:**

I did nothing of the kind.

**DRIVER:**

Well, he ain't got her with him now.

**SULLY:**

If he didn't take her, he knows who did.

Sully is quick, grabbing Garrick, turning him to face the coach, arm around his neck, using him as a shield, knife in his back.

**SULLY (continuing):**

Somebody stole my daughter last night. Her name is Katie. She's four years old.

**MR. GARRICK:**

I swear to God, sir, I had nothing to do with it. I was employed to come here and make a deal. That's all.

**SULLY:**

Who hired you?

**MR. GARRICK:**

I was hired by mail. I was told I'd meet a Mr. Caraway when I was done.

**SULLY:**

Where is he?

**MR. GARRICK:**

He was camping outside of town. I saw him last night when he paid me. Then he left with two other men. Please, I have children of my own. I swear to you, I know nothing.

Sully believes him, lets him go.

**DRIVER:**

Drop the knife and raise your hands, mister.

**MR. GARRICK:**

No, it's all right. No need for that. Just a misunderstanding.

The Shotgun lowers his sights.

**MR. GARRICK (continuing):**

I'm sorry. It seems they've taken matters into their own hands.

**SULLY:**

Tell them I'll change my vote. I want my daughter back.

**MR. GARRICK:**

I don't know who to tell. They contacted me. Should they do so again, I will let you know. I promise.

Garrick picks up his hat.

**SULLY:**

Can you tell me what he looks like?

Blonde, middle age, fit man. And rich. (Beat) I'm sorry Mr. Sully.

Garrick gets in the coach, they drive off. We HOLD on SULLY watching his last hope

**disappear.**

**INT. TELEGRAPH OFFICE - NIGHT (NIGHT 2)**

**A single lamp, a figure at the desk, tapping away into the night.**

**Horace at the key, sending the same message over and over to stations across the west. He keys off, turns to a pad and marks another one off his list. He rubs his eyes, looks to the next one. Starts tapping away again.**

**EXT. ON THE TRAIL - DAY (DAY 3)**

**We are CLOSE on a photograph of Katie, Mike and Sully posed in a studio.**

**WIDER TO REVEAL**

**Sully shows the photograph to a COUPLE in their wagon. The wife shakes her head. Haven't seen her. Sully looks at Mike.**

**Mike spurs her horse, doesn't even wait for Sully. Sully watches her, then takes off after her.**

**EXT. LAKESIDE - DAY**

**A few men are fishing. Mike is by herself, showing them a photograph.**

**INSERT - PHOTOGRAPH**

**A studio portrait of Katie.**

**BACK TO SCENE**

**As the men examine the photograph, and one by one, shake their heads. Haven't seen her. Sully thanks them, tucks the photo safely back in his shirt, mounts up.**

**INT. MASTER BEDROOM - NIGHT (NIGHT 3)**

**Sully sits on the edge of the bed, pulling off his shirt. He slips beneath the covers. Katie's bear is on Mike's side resting on the pillow.**

**Mike crosses to her side of the bed, blows out the lamp, climbs into bed. She holds the bear, turns her back to Sully. Sully puts his hand on her shoulder.**

**MIKE:**

**Good night.**

**Sully pulls his hand away.**

**SULLY:**

**Night.**

**Sully turns on his back, stares at the ceiling.**

**ANGLE - MIKE**

**Who after a beat, opens her eyes. We HOLD on her.**

**EXT. MOUNTAINTOP - DAY (DAY 4)**

**Sully sits on a rocky outpoint, a solitary place overlooking majestic mountain scenery. He stares into the distance, watching the clouds, struggling to understand the tragedy.**

**Suddenly he is aware of someone nearby. He tenses, puts his hand on his tomahawk. In a split second Sully is on his feet, spinning around to face . . .**

**CLOUD DANCING:  
Standing behind him.**

**CLOUD DANCING:**

**Is this how you greet a friend?**

**SULLY:**

**Cloud Dancing.**

**Sully puts his tomahawk down, embraces him**

**SULLY (continuing):**

**I thought you were in Montana.**

**CLOUD DANCING:**

**I was. The Spirits said to come here.**

**SULLY:**

**What for?**

**CLOUD DANCING:**

**I don't know. They said you'd tell me.**

**DISSOLVE TO:**

**EXT. WIDE OPEN COUNTRY - DAY (DAY 5)**

**The sun is just rising over the desert hills. Cloud Dancing, Sully and Mike ride along the ridge line. They rein up.**

**SULLY:**

**You sure this is the right way?**

**Cloud Dancing looks up into the sky, sees something.**

**CLOUD DANCING'S POV - HAWKS**

**Circling in the sky above them.**

**BACK TO SCENE**

**CLOUD DANCING:**

**They say it is.**

**Mike spots something in the distance. A flash.**

**MIKE:**

**There. Something flashed. Did you see it?**

**They all look in that direction. Again, a flash.**

**MIKE (continuing):**

**There.**

**Mike kicks her horse takes off.**

**EXT. CAMP SITE - DAY**

**CLOSE - A BROKEN SHAVING MIRROR**

**Hanging on a rope, spins in the wind, catching the sunlight.**

**EXT. OVERTURNED WAGON**

**Mike and the others ride up. It's an overturned wagon, partially burned. The canvas top flaps like a sail in the wind. There's some arrows stuck in the wagon. They all dismount, begin searching around.**

**Cloud Dancing picks up an arrow.**

**CLOUD DANCING:**

**Apache.**

**SULLY:**

**About two weeks ago.**

**Mike looks around the wagon, sees something that she picks up. It's Katie's china doll. The head is cracked. Then Mike spots the body under the wagon.**

**MIKE:**

**Sully!**

**Sully and Cloud Dancing come running over to her.**

**MIKE (continuing):**

**On, my god, it can't be . . .**

**SULLY:**

**Lift it off.**

**MIKE:**

**Please, no, not her, not Katie . . .**

**Sully and Cloud Dancing grab sides of the wagon.**

**SULLY:**

**Now.**

**They lift the wagon off the body. The body is face down, we can see the hair is the same color as Katie's.**

**Mike starts to go to the body, Sully stops her.**

**SULLY (continuing):**

**Michaela, you don't want to remember her this way.**

**MIKE:**

**Let me go.**

**Mike falls on her knees, holding the china doll in her arms, touching the child's body before her.**

**Mike pulls the hair back to look at the face. We don't see what she does, but it's enough to convince her.**

**MIKE (continuing):**

**Oh, my darling . . . oh, Sully, it's her. It's Katie.**

**EXT. OVER TURNED WAGON**

**Seen from farther away. Mike and Sully partially hidden. The wind rises up, mixing with Mike's painful cry.**

**ANGLE - CLOUD DANCING**

**Standing back, giving them their privacy, looking up at the sky.**

**CLOUD DANCING - POV**

**Not a hawk in the sky.**

**BACK TO SCENE**

**Mike's shoulders shake with racking sobs, but we can't hear her above the rising wind. Sully kneels beside her, tries to comfort her as we . . .**

**END ACT TWO**

**ACT THREE**

**FADE IN:**

**EXT. COLORADO SPRINGS - ESTABLISHING - (STOCK) DAY (DAY 6)**

**Dark clouds hang in the sky.**

**EXT. CHURCH - ESTABLISHING - DAY (STOCK)**

People gathered in the cemetery, looking out to the meadow behind them. It's an overcast, gloomy day.

**EXT. CEMETERY**

Members of the town gathered around the child's coffin. The REVEREND presides over the last moments of the service. We drift over the sad faces of Loren, Jake, Horace, Dorothy, Robert E, Brian, Grace, and Cloud Dancing. Wolf is there.

**REVEREND:**

It is in our nature as human beings to ask why we have been singled out for such a tragic loss. We want to know why. As if there was one answer that could bring us comfort. I can only tell you from my experience, that some day you will discover the reason. But until that day comes, take comfort in the truth . . .

**ANGLE - SULLY AND MIKE**

**REVEREND (O.C.)**

. . .That God never gives us more than we can handle (beat). Please join me. Our Father who are in Heaven, hallowed by Thy name . . .

And as those gathered join in prayer, we move closer on Mike and Sully, no comfort there, no reason found, tears filling their eyes.

**EXT. HOMESTEAD - ESTABLISHING - (STOCK) NIGHT (NIGHT 6)**

We HEAR the MUSIC BOX playing.

**INT. MASTER BEDROOM - NIGHT (NIGHT 6)**

Mike sits at the dressing table, brushing her hair, listening to the music. She looks tired and restless. The weeks have weighed on her. Sully enters, begins to undress for bed.

**SULLY:**

I've got to go to Denver next week. Thought you might want to come with me.

**MIKE:**

I'm very busy at the clinic right now.

**SULLY:**

**Dr. Nelson's visiting his sister. He said he'd cover for you. (Beat). I was hoping we could stay I that new hotel.**

**MIKE:**

**I'll have to think about it.**

**SULLY:**

**Do you good to get away.**

**Sully moves to her, puts a hand on her shoulder.**

**SULLY (continuing):**

**Do us both good.**

**Mike stands up, moves away from him to the bed.**

**SULLY (continuing):**

**How long are you gonna be this way?**

**MIKE:**

**I don't know. I've never had a child die before.**

**SULLY:**

**I'm sorry, she's gone, Michaela. But we have to accept it. And the sooner we do that, the sooner we can move on with our lives.**

**MIKE:**

**It's been a month, now it's the proper time to move on? As if nothing happened?**

**SULLY:**

**That's not what I meant.**

**MIKE:**

**So, now we can receive guests in our home, entertain, even dance again.**

**SULLY:**

**(please) Stop it.**

**MIKE:**

**Stop it? I'll be reminded every birthday for the rest of my life. How do I stop that?**

**SULLY:**

**It's not your fault. How could anybody know what was gonna happen?**

**MIKE:**

**You did.**

**SULLY:**

**You want to blame me. Go ahead.**

**Mike looks at Sully.**

**MIKE:**

**I do.**

**The words hanging the air.**

**MIKE (continuing):**

**Why didn't you tell me about the threat to our family?**

**SULLY:**

**Because it didn't sound like one at the time.**

**MIKE:**

**"Dire consequences" doesn't sound like a threat?**

**SULLY:**

**How many times have you put your life on the line, Michaela, and the family's?**

**MIKE:**

**I told you when I knew.**

**SULLY:**

**And what about when you didn't? You gonna stop treating epidemics because you might infect your family? You've had your house set on fire by a mob, said and done things that got people mad at you all the way from Colorado Springs to Washington.**

**MIKE:**

**Wasn't my daughter's life worth a mountain of copper?**

**SULLY:**

**You're blaming me for taking the same stand you once did. You forgot how you dragged me along, nearly got us killed?**

**MIKE:**

**That was us, Sully, not my child.**

**SULLY:**

**I am sorry, Michaela, what the hell more do you want me to say?**

**MIKE:**

**If you'd done as I asked, I wouldn't have lost her.**

**SULLY:**

**You know, you're not the only one who lost a daughter. I've been through this before.**

**He walks out of the room. We HOLD on MIKE.**

**EXT. LAKE - DAY (DAY 7)**

**Cloud Dancing sits by the water's edge, looking into the small lake. He is comfortable, waiting patiently for something. He looks across the water, sees a reflection from the sky. He looks up.**

**CLOUD DANCING - POV**

**A pair of hawks circle in the sky.**

**ANGLE - CLOUD DANCING**

**Watching the hawks understanding the vision means he must keep searching. He moves quickly to his horse, mounts up, rides off.**

**EXT. DESERT - DAY (DAY 9)**

A stretch of water where the Rio Grand narrows. Cloud Dancing eases his horse along the bank, dismounts to let him water.

**CLOUD DANCING:**

Easy boy.

Cloud Dancing looks up, sees two hawks in the sky, then sees a war party of seven Indians appear on the hills around them.

**CLOUD DANCING (continuing):**

One of them will come.

Cloud Dancing looks around, trying to see where the attack will begin. He looks at a reflection in the water. It's a hawk. Suddenly, it changes to an Apache warrior. He charges.

Cloud Dancing barely has time to react. The Apache bowls him over.

**ANOTHER ANGLE**

As Cloud Dancing gets to his feet, grabs his shoulder. There's blood. Then he sees his side has been hit too.

The Apache springs to his feet, holding a knife.

**CLOUD DANCING (continuing):**

Why do they always send the young stupid one?

The Apache charges him again, but this time, even wounded, Cloud Dancing is ready. In a flash, Cloud Dancing has the knife away from the Apache and on his throat.

**CLOUD DANCING (continuing in Apache):**

I give you your life.

He sticks the knife in the dirt by the young brave's face.

**CLOUD DANCING (continuing in Apache):**

Give me your help.

**Cloud Dancing releases the man.**

**EXT. COLORADO SPRINGS - ESTABLISHING - DAY (DAY 10)**

**Mike, who is wearing black in mourning, opens the door to the clinic, escorts a patient out. She looks off down the street.**

**Sully is driving the wagon fast. He rolls up to the clinic, sees Mike.**

**SULLY:**

**Michaela! Help me.**

**Sully jumps down as Jake runs over from the saloon.**

**SULLY (continuing)**

**It's Cloud Dancing. He came to the house.**

**Sully pulls back a blanket revealing Cloud Dancing. The blood has soaked through some bandages Sully fashioned.**

**MIKE:**

**Get him inside.**

**Jake and Sully help lift Cloud Dancing out of the wagon, hand him off to others who carry him inside. Mike starts to follow, Sully stops her.**

**SULLY:**

**Michaela, he found something. An Apache war party saw a young girl, looked like Katie being taken across the border by a Spanish woman. She was met on the other side of the river by Federales.**

**Mike looks at him, wanting to believe, wanting to forgive, but torn until she does what she has to do.**

**MIKE:**

**I'm going to do an autopsy.**

**SULLY:**

**Michaela . . .**

**MIKE:**

**We have to find out.**

**Sully nods. Mike heads into the clinic. We HOLD on SULLY.**

**INT. CLINIC - DAY**

**Drapes are drawn, lamps are lighted in the room. A small figure rests under a sheet on Mike's operating table. Reveal Mike standing there, staring at the body. Jake appears, stepping out of the shadows, also dressed for surgery.**

**JAKE:**

**What is it you want me to do?**

**MIKE:**

**I've prepared a surgical field.**

**Mike pulls back the sheet. Part of the child's hair can be seen in a small opening of the field.**

**MIKE (continuing):**

**I need you to shave the hair off this area.**

**JAKE:**

**What are you looking for?**

**MIKE:**

**Katie had a mild case of stenosis.**

**JAKE:**

**That some disease?**

**MIKE:**

**Bone plates on the skull push against each other, creating a ridge. Her hair always covered it.**

**JAKE:**

**How can you tell when everything's so messed up?**

**MIKE:**

**It looks different from recent fractures.**

**Jake begins to apply lather.**

**EXT. CLINIC - DAY**

**Sully, Robert E, the Reverend and Brian wait near the door.**

**BRIAN:**

**What's taking so long?**

**ROBERT E:**

**Only been half an hour.**

**SULLY:**

**She's got to be sure.**

**The door to the clinic opens and Mike exits.**

**MIKE:**

**It's not Katie.**

**REVEREND:**

**Thank God.**

**BRIAN:**

**Then she's still alive.**

**Mike and Sully look at each other for a long beat.**

**SULLY:**

**We'll leave in a couple of hours.**

**JAKE:**

**I'll be there.**

**Jake exits, Mike goes back into the clinic.**

**ROBERT E:**

**Come on Brian, let's wake up Loren. We're gonna need supplies.**

**BRIAN:**

**I'll let you wake him up.**

**Robert E and Brian exit, Sully readies himself, heads into the clinic.**

**INT. CLINIC - DAY**

**Mike has covered up the body again, stands there looking at it. She turns to see Sully when he enters.**

**For a moment, only silence.**

**MIKE:**

**Sully . . . I'm so sorry.**

**SULLY:**

**No, I'm sorry . . .**

**MIKE:**

**Hold me.**

**He sweeps her into his arms, holds her close to him, tears flowing, hope reborn as we . .**

**END ACT THREE**

**END FIRST HOUR**

**ACT FOUR**

**FADE IN:**

**EXT. COLORADO SPRINGS - ESTABLISHING - DAY (DAY 11)**

Robert E, Cloud Dancing and Brian are loading supplies on pack horses tied up in front of Loren's store. Wolf and the Reverend wait beside them. Dorothy is there, checking things off her list. Grace and Robert E kiss each other goodbye.

Mike and Sully walk down the street to join the others. Mike walks over to Cloud Dancing. Sully checks his packs.

**MIKE:**

Cloud Dancing? You should be in bed.

**CLOUD DANCING:**

I am strong. The Spirits tell me I must help you.

**MIKE:**

You have. By showing us where to look.

**CLOUD DANCING:**

And Now I must help you to find.

**SULLY:**

Can't talk him out of it.

**MIKE:**

Thank you.

**SULLY:**

I want to make Scott's canyon by tomorrow night.

**BRIAN:**

That's pushing these horses.

**SULLY:**

We'll get fresh ones at Fort Toland.

Sully, Robert E, Brian and Cloud Dancing mount up.

Loren comes down to them, a small bag in hand.

**LOREN:**

Here, don't forget these Lemon drops. Katie likes 'em.

Brian takes the bag.

**BRIAN:**

Thanks, Loren.

**DOROTHY:**

I think that's everything.

**BRIAN:**

See you in a couple of weeks.

**DOROTHY:**

Wire me from El Paso. I'll put an article in the paper when you find her.

Robert E gives her a look.

**DOROTHY (continuing):**

And you are gonna find her.

**CLOUD DANCING:**

We will find her.

**REVEREND:**

God be with you.

The group is about to ride off when Jake comes loping up from the other direction.

**JAKE:**

Mind if I come along for the ride?

Mike looks at Sully, at her good friends.

**MIKE:**

I would like that very much.

The group turn their horses towards the end of the street, ride along for a moment. TOWNSPEOPLE people step out to see them off, wish them well.

Mike looks up to see Horace sitting on his horse, waiting at the bend in the road.

**EXT. TOWN**

Mike reins up by Horace.

**HORACE:**

Dr. Mike, I'd like to join you, if it's all right with you and Sully.

Mike and Sully exchange a look.

**SULLY:**

Be glad to have you, Horace.

Horace swings his horse into line with the others. They head off towards the meadow road as we . . .

**CUT TO:**

**EXT. SPANISH VILLA - DAY**

A courtyard, two story, classic style. A fountain bubbles in the center. Two YOUNG girls are filling containers of water in the fountain. One of them drops her jug, making a loud noise. The other girl screams.

A window opens, we see a glimpse of a dark, attractive woman. She is wearing black mourning clothes.

**MARTA (in Spanish)**

Muchachas, callense. Van a despertar a Maria. Apenas la puse a dormir.

**INT. SPANISH VILLA - DAY**

The woman closes the shutters, draws heavy drapes together, bringing darkness to the room again. This is MARTA, 30's. The room is richly furnished.

The woman moves to a bed where a child is sleeping. We can't see the child's face as Marta tucks in the covers.

**We HEAR a CHURCH BELL in the distance. Marta leaves. We see the child is holding the Raggedy Ann doll Katie had.**

**DISSOLVE TO:**

**EXT. RIVERBANK - DAY (DAY 12)**

**The search party (Sully, Mike, Horace, Jake, Brian, Robert E) water their horses. The riders are scattered about, finishing lunch. Cloud Dancing has changed into peasant clothing, white cotton tops and pants.**

**Sully, Mike and Brian look at a map.**

**SULLY:**

**The Apache said they crossed the river about here. There's a couple of villages on the road. We'll split up and look there first.**

**BRIAN:**

**Why would they have been met by soldiers?**

**MIKE:**

**Someone is well connected.**

**CLOUD DANCING:**

**Lots of Americans doing business down here. You can get anything for the right money.**

**Sully rolls up the map, turns to the riders.**

**SULLY:**

**Time to go. Make sure everything's tied down before you hit the water.**

**EXT. OPEN COUNTRY - DAY**

**The search party rides along, kicking up a cloud of dust.**

**EXT. DESERT - DAY**

**Riding at the front of the group. Sully spots something ahead, holds up his hand to bring the group to a halt.**

**THEIR POV - SOLDIERS**

**A patrol of 10 SOLDIERS ride toward them, led by a CAPTAIN RUIZ, a hardened veteran in his 40's.**

**BACK TO SCENE**

**SULLY:**

**Federales.**

**CLOUD DANCING:**

**The dictator's men.**

**MIKE:**

**Are these the ones that the Apache saw?**

**SULLY:**

**Could be.**

**ANOTHER ANGLE**

**As Ruiz reins up in front of them on the road. A few of the soldiers dismount and move to the search party's horses.**

**SULLY (continuing in Spanish):**

**Buenos dias Capitan, venimos del Colorado y . . .**

**RUIZ:**

**I speak English. I am Captain Ruiz. May I ask what are you doing in our country?**

**MIKE:**

**We're searching for our daughter. Her name is Katie. She was kidnapped.**

**Mike pulls an old flier out, hands it to Ruiz.**

**SULLY:**

**We've followed the trail to here. We were told the woman who took her was met by soldiers. She may have been with a man name of Caraway.**

**One of the soldiers opens up Jake's saddle bag, looks inside.**

**JAKE:**

**Hey, what do you think you're doing?**

**Soldiers begin to look in everyone's saddle bags, at the supply horses.**

**RUIZ:**

**I have not seen a woman, this child, or this man.**

**The soldier pulls out half a dozen cigars from Horace's saddle bag.**

**HORACE:**

**Hey, those are my cigars.**

**One of the other soldiers raises his rifle at Horace.**

**HORACE (continuing):**

**And I sure hope you enjoy them.**

**The soldier hands the cigars to Ruiz.**

**RUIZ:**

**I thank you for your generous gifts. And in return I shall give you some valuable advice.**

**The other soldiers continue to loot, return to their horses.**

**RUIZ (continuing):**

**The road from here south is dangerous to travel, especially for beautiful women. Bandits have been robbing innocent peasants, spreading lies about the government of his excellency, General Diaz. If you go forward, you do so at your own risk.**

**MIKE:**

**We have come this far. We are not going to turn back now.**

**RUIZ:**

**As you wish. God be with you.**

**Ruiz and his men turn, ride past them.**

**ANOTHER ANGLE**

**Sully and Mike exchange a look. An unspoken decision is made on which they both agree.**

**SULLY:**

**We can't tell you how much it means, having you come this far, but anyone wants to leave, we'll understand.**

**ROBERT E:**

**Come this far, seems a shame not to go on.**

**Robert E rides out.**

**JAKE:**

**I been looking forward to meeting Teresa's parents.**

**Jake falls in, followed by Horace. Mike and Sully exchange a grateful look with each of these men. Then Mike turns to Brian.**

**MIKE:**

**Perhaps it's time for Brian . . .**

**SULLY:**

**To take point. Get up there.**

**Brian gives Sully a look.**

**BRIAN:**

**Be happy to.**

**Brian moves out ahead. Mike and Sully exchange a look, then turn their horses into the line and follow, heading deeper into Mexico.**

**EXT. VALUZAY RANCH - DAY (DAY 13)**

**A sleepy and charming Mexican village. We HEAR a CHURCH BELL, the same one as before, ringing for a mass to begin.**

**CAMERA FINDS our search party, (Mike, Sully, Brian, Robert E, Jake, Horace) riding past the church, heading into town.**

**EXT. CANTINA**

The group rides up, dismounts, everyone finds a tie up for their horse. They gather in the street.

**SULLY:**

Spread out, talk to as many people as you can. Show 'em the poster. If they know something, bring 'em back here to the cantina, wait for us.

**BRIAN:**

What about the reward?

**SULLY:**

Tell them half now, half when we see her.

The group disperses in all directions. Mike points to the cantina.

**MIKE:**

Why don't we start here?

They head inside.

**INT. CANTINA - DAY**

Sully and Mike are shown to a table by a bartender, HECTOR, 50's. A couple of Mexican patrons give them an unfriendly look as they pass their tables.

**HECTOR:**

If you are hungry, I only have rice and beans. The Rurales were here this morning.

**SULLY:**

Whatever you got will be fine.

Mike hands him the photograph of Katie.

**MIKE:**

We're looking for our daughter. Have you seen her?

Hector studies the drawing.

**HECTOR:**

**She is beautiful (beat). I'm sorry.**

**SULLY:**

**Do you know a Mr. Caraway, white man, might live around here?**

**HECTOR:**

**No, senor.**

**SULLY:**

**Well, there's a reward of five hundred dollars in gold for anyone who leads us to her.**

**HECTOR:**

**I have not seen her, but there was a man in here one night who spoke of a white child.**

**MIKE:**

**What was his name?**

**HECTOR:**

**There are so many who come here, like you, searching for something, I forget their names.**

**Sully reaches into his gold pouch, takes out a coin, lays it on the table.**

**SULLY:**

**Maybe this will help you remember.**

**HECTOR:**

**I'm sure it will.**

**Hector picks up the coin, walks back over to the bar where he talks to a rough looking MAN seated there, drinking.**

**Mike looks around the bar. Not a friendly face in sight.**

**MIKE:**

**Is it just me?**

**SULLY:**

**Diaz has been selling off pieces of the country to foreign investors, some from the States.**

**MIKE:**

**Some from Colorado.**

**SULLY:**

**They're building these big ranches, kicking the peasants off the land, using the soldiers to keep everyone in line.**

**MIKE:**

**Doesn't sound like Diaz is running the country.**

**SULLY:**

**He's not. There's a group of men called the "Cientificos" who run things now.**

**Hector and the man shake hands. The man exits. Hector returns to their table.**

**HECTOR:**

**The one you want to speak to is in Nogales on business, but returns tomorrow. His name is Salvador Juarez.**

**MIKE:**

**Thank you.**

**SULLY:**

**There any rooms to rent in town?**

**Hector looks around the cantina.**

**HECTOR:**

**I think you will find it more peaceful to sleep under the stars than to try and find rest in our poor village.**

**On Mike's look . . .**

**EXT. CAMPSITE - NIGHT (NIGHT 13)**

The search party gathered around a campfire. Mike, Sully, Cloud Dancing, Brian, Robert E, Jake, Horace.

**MIKE:**

We'll be meeting him tomorrow night.

**CLOUD DANCING:**

You did better than we did.

**ROBERT E:**

Hard to get people to talk.

**HORACE:**

They talked to me, I just couldn't understand 'em.

**SULLY:**

You know, it wasn't that long ago that Texas was taken from 'em.

**JAKE:**

I been to Texas. They can have it back.

**BRIAN:**

Did the man say he actually saw Katie?

**MIKE:**

They were talking about a little girl like her. That's all I know.

**SULLY:**

It's gettin' late, folks, better turn in. Gonna be a busy day.

**ROBERT E:**

Night.

**JAKE:**

**Sully, you want me to ...**

**BRIAN:**

**I got first watch.**

**A look between Sully and Jake.**

**JAKE:**

**Good, 'cause I want to sleep.**

**The others scatter near the fire, setting out bedrolls.**

**ANGLE - SULLY AND MIKE**

**Mike leans back into Sully's arms, looks into the fire.**

**MIKE:**

**I saw hungry children today.**

**SULLY:**

**You'll see more.**

**MIKE:**

**How can those men, what are they called?**

**SULLY:**

**Cientificos.**

**MIKE:**

**How can they let children go hungry?**

**SULLY:**

**General Diaz is paying people off. He has a saying. A dog with a bone doesn't bark or bite.**

**MIKE:**

**What happens when there aren't enough bones to go around?**

**SULLY:**

Things keep going the way they are, we'll find out.

We HOLD on them watching the fire.

**DISSOLVE TO:**

**INT. SPANISH VILLA - NIGHT**

A fireplace warms the large living area. Marta and John Caraway, seated in high back chairs before the fire.

**ANGLE - KATIE**

Watching them, from a doorway, holding her doll. She looks O.C.

**KATIE'S POV - A LARGE HEAVY DOOR**

That leads to the outside.

**BACK TO SCENE**

As Katie summons her courage, begins sneaking to the door, watching Caraway and Marta.

Katie makes it to only a few feet between her and freedom. She is about to make a run for the door . . .

**MARTA:**

What are you doing out of bed? (In Spanish) Tuviste una pesadilla?

Marta picks Katie up.

**MARTA (continuing):**

I will made you some hot chocolate.

Marta carries Katie out of the room.

**EXT. CAMPSITE - NIGHT**

Mike, Sully, Robert E, Jake, Cloud Dancing, Horace, all asleep. Brian, still on watch. He's growing tired. Then he hears something. He tries to decide where it's coming from, hears it again. He looks over to the fire.

**BRIAN (whispers):**

**Sully.**

**But Sully is already awake and steps into view beside him.**

**SULLY (whispers):**

**Move slow, wake up the others. Put out the fire.**

**Brian goes back to his bedroll, whispers to the others to wake up. One by one they do.**

**Sully looks out into the darkness.**

**SULLY'S POV**

**To see the shadows of moving, men, maybe half a dozen, creeping into position to attack.**

**BACK TO SCENE**

**Sully slips his tomahawk out of the scabbard, holds it ready.**

**A long moment, and then the men charge. Guns explode in the darkness.**

**Sully makes a dive for cover. Mike kicks down the fire. Robert E, Jake, Cloud Dancing and Brian shoot back.**

**Sully shields Mike with his body, watching the perimeter.**

**A bullet slams into the saddle beside them, just missing Mike by inches. Sully wheels around, throws his tomahawk.**

**ANGLE - MAN**

**Going down, firing his rifle as he falls.**

**ANOTHER ANGLE**

**The element of surprise gone, many of the attackers become easy targets. After enough of them fall, the rest retreat.**

**SULLY (continuing):**

**Hold your fire.**

**They do. In the distance we can hear the sounds of HORSES riding away.**

**MIKE:**

**Everyone all right?**

**The group gets to their feet. And then she sees it.**

**MIKE (continuing):**

**Oh, Brian.**

**BRIAN:**

**Ma . . .**

**Brian has been wounded in the upper arm.**

**SULLY:**

**You better sit down.**

**Sully helps Brian sits, cuts his shirt, peels it back.**

**MIKE:**

**Could Dancing, get my bag.**

**Mike looks at the wound.**

**MIKE (continuing):**

**Bullet went right through. You're lucky.**

**ANGLE - SULLY**

**Sully moves to the man he killed.**

**As he turns over the man, we see his face. It's HECTOR from the Cantina. We HOLD on him as we . . .**

**END ACT FOUR**

**ACT FIVE**

**FADE IN:**

**EXT. CAMP SITE - DAY (DAY 14)**

**Sully, Robert E, Horace and Jake finish a burial detail, tossing dirt on the last of the graves.**

**JAKE:**

**What are we gonna do now?**

**SULLY:**

**Go back into town, start talking to people again.**

**ROBERT E:**

**And if nothin' comes of it?**

**SULLY:**

**We'll spread out, keep looking, meet back here in a week.**

**HORACE:**

**What about these men?**

**SULLY:**

**Anybody brings it up, we found them on the trail, buried them.**

**ANOTHER ANGLE**

**Mike is cleaning Brian's wound. It's painful, but not that deep. Cloud Dancing stands beside her, watching.**

**MIKE:**

**You'll have to change the bandage again in a day. When you get to El Paso, find a doctor. I don't want this to get infected.**

**BRIAN:**

**Don't see why I have to go.**

**CLOUD DANCING:**

**You got shot, Brian, you could've been killed. I will take him.**

**BRIAN:**

**It's just a nick.**

**MIKE:**

**I am still your mother, and you are going home.**

**BRIAN:**

**I should stay. You need all the help you can get.**

**MIKE:**

**What I need is not to lose another child.**

**Brian looks at Mike. How can he argue?**

**WE HOLD ON MIKE. We HEAR a CHURCH BELL**

**CUT TO:**

**EXT. VALUZAY TOWN - DAY**

**Mike and Sully stand in front of the church. As the people exit from mass, shaking hands with an old PRIEST, they try to talk with some of them. Most ignore them, almost as if they are afraid to speak.**

**SULLY (in Spanish):**

**Por favor senor, estamos buscando a esta nina.**

**Sully holds out the photograph. A MAN looks at it, shakes his head. The BELL rings a final time. Sully and Mike share a frustrated look.**

**SULLY (continuing):**

**I don't think she's here. Maybe we should move on.**

**MIKE:**

**Not yet. I have this feeling we should give it one more day.**

**Four Federales come riding into the town, up to the cantina.**

**SULLY:**

**I'll go talk to them.**

**Sully exits.**

**MARTA**

**exits the church. She looks at Mike as she passes.**

**CUT TO:**

**INT. CANTINA - NIGHT (NIGHT 14)**

**Mike and Sully look at their map. Jake finishes up dinner. Horace is standing at the bar, having a drink.**

**SULLY:**

**The next big city is a two day ride.**

**MIKE:**

**If they went south.**

**Jake looks at Sully's plate . . .**

**JAKE (to Sully):**

**You gonna eat that?**

**SULLY:**

**Help yourself.**

**Horace walks back over from the bar, drink in hand, takes a seat.**

**HORACE:**

**You know this is made out of cactus?**

**SULLY:**

**Better go easy on that stuff.**

**MIKE:**

**Anybody ask about the missing bartender?**

**HORACE:**

**Nope (beat). You know what I find interesting. There's no cats or dogs in this town.**

**A thought occurs to Horace. He looks at Jake, chewing happily, suppresses the notion.**

**ANOTHER ANGLE**

**Robert E enters the cantina, barely able to contain himself with the news. He moves to the table, sits down.**

**ROBERT E:**

**She's here.**

**There's a reaction from the table.**

**SULLY:**

**Hold it down.**

**MIKE:**

**Who told you?**

**ROBERT E:**

**I met this working girl. You know how they like to talk.**

**MIKE:**

**She's seen Katie?**

**ROBERT E:**

**Friend of hers cooks at this hacienda. It's owned by an anglo named Caraway who's got a Mexican wife. She came home with a white kid, Katie's age, couple of months ago.**

**MIKE:**

**Where's the hacienda?**

**ROBERT E:**

**Couple of miles from here.**

**MIKE:**

**What are we waiting for?**

**SULLY:**

**We can't just go barging in there. Katie could get hurt. Robert E and I will take a look in the morning. Then we'll figure out what to do.**

**Sully puts his hand on Mike.**

**SULLY (continuing):**

**Might be best if the rest of you stay here, lay low, keep an eye on things. Katie could show up in town with the woman.**

**Mike nods, turns to Robert E.**

**MIKE:**

**Did she say Katie was all right?**

**ROBERT E:**

**Said she looked fine.**

**We hold on MIKE**

**CUT TO:**

**EXT. STREET - DAY (DAY 15)**

**Mike is doing her best to wash her face at a public fountain. It's dusty and hot and the middle of the morning. She has a small piece of soap.**

**A YOUNG WOMAN with a boy, MIGUEL, about five, is seated next to the fountain. The boy's foot is infected from a cut. The woman is bathing it with water.**

**MIKE:**

**You should use this.**

**Mike holds up the soap.**

**MIKE (continuing):**

**To cleanse the wound. Here.**

**She offers the soap to the woman who is reluctant to take it. Mike looks at the foot.**

**MIKE (continuing):**

**May I see his foot? I'm a doctor.**

**The woman doesn't understand, but the concern in Mike's voice is enough to keep her there.**

**MIKE (continuing):**

**Just a moment.**

**Mike crosses to her horse. She sees a woman with a child, Katie's size and age, playing a game together. Her eyes ache for the sight of her own daughter.**

**Mike takes off her medical bag, comes back over to the fountain. She opens up her kit, takes out her stethoscope, puts it on her neck. Then the woman nods, marvels at this discovery.**

**Mike moves in for a closer look at the boy's foot. He's afraid of her.**

**MIKE (continuing):**

**It's all right. I will help you.**

**There's something in Mike's eyes that he begins to trust. He allows her to look at his foot.**

**MIKE (continuing):**

**My name's Michaela. El doctor. What's your name? Sue number?**

**MIGUEL:**

**Miguel.**

**CUT TO:**

**INT. CANTINA - DAY**

**Horace and Jake play cards. Horace is agonizing over a discard. He starts and stops several times.**

**JAKE:**

**For god's sake, Horace, just play a damn card. Any card.**

**HORACE:**

**What's your hurry?**

**JAKE:**

**I quit!**

**Jake throws down the cards, stands up, looks out the window.**

**JAKE (continuing):**

**Oh, no.**

**HIS POV - MIKE**

**And a line of half a dozen WOMEN with CHILDREN coming to be seen.**

**EXT. STREET - DAY**

**Mike is looking in a child's mouth, examining his nodes.**

**MIKE:**

**Doesn't look too serious.**

**Mike reaches in her bag, takes out a packet of powder.**

**MIKE (continuing):**

**Make a tea with this. Understand?**

**Mike mimes making tea. One of the other mothers understands enough English to translate. Eventually the young woman nods.**

**ANOTHER ANGLE**

**As Jake and Horace approach.**

**JAKE:**

**Dr. Mike, we talk to you?**

**MIKE (to woman)**

**Just a moment.**

**Mike steps away from the women.**

**JAKE:**

**You think this is smart, attracting all this attention?**

**HORACE:**

**Sully told us to lay low.**

**MIKE:**

**I can't just sit here and wait. I've got to do something.**

**JAKE:**

**Least you could do is move out of the middle of the street.**

**EXT. HACIENDA - DAY**

**There's a Fiesta in progress. The courtyard is decorated. The party is attended by children and many adults. A small band plays MUSIC. A pretty young GIRL dances for the men.**

**A group of children take swings at a pinata. A couple of men work on setting up a fireworks display, including several Catherine wheels.**

**EXT. HILL TOP**

**From a vantage point some distance away, Robert E and Sully look through a telescope, viewing the crowd.**

**SULLY'S POV - TELESCOPE - (MATTED)**

**As it sweeps over the crowd. These are the children, parents and friends of the Cientificos, the intellectuals and businessmen who run the country. There's cowboys and men in buckskins and chaps, ranch hands and locals enjoying the hospitality.**

**BACK TO SCENE**

**As Sully drops the telescope.**

**SULLY:**

Don't see her. Got to get closer.

Sully and Robert E move out.

**CUT TO:**

**EXT. CHURCH COURTYARD - DAY**

In the courtyard, Mike explains to a **PATIENT** how to treat the problem.

**MIKE:**

You take this paper and put some of this powder inside.

She rolls up a small cone of paper, taps in some powder, places the cone in the patient's ear, and gently blows it inside.

**MIKE (continuing):**

And that should help.

The patient thanks her and exits. **TWO MEN** enter the courtyard, one helping the other make his way. A **YOUNG BOY** watches them pass, then slips out of the courtyard.

**ANOTHER ANGLE**

Mike looks up, sees the handsome face of **VALDEZ**, 30's, **MARIO**, 40's, holds him up.

**VALDEZ:**

They said you were a doctor? Is this true?

**MIKE:**

Yes.

**MARIO:**

Valdez, it's a woman.

**VALDEZ:**

And a very beautiful woman.

**MIKE:**

**Has he been drinking?**

**VALDEZ:**

**Just a little. It helps.**

**Mario sits Valdez down on chair. Valdez fishes for a bottle in his jacket. His jacket falls open, reveals the wound and bloody shirt. Mike looks at it.**

**MIKE:**

**You've been shot.**

**VALDEZ:**

**Yes.**

**(to Mario)**

**You see, she is a doctor.**

**Valdez drains the last of the bottle. Mike examines his back. No exit wound.**

**MIKE:**

**The bullet is still in thee.**

**VALDEZ:**

**Can you take it out?**

**Now?**

**MARIO:**

**We can't stay long. There's some men looking for us.**

**VALDEZ:**

**Who would like to shoot me again.**

**Mike begins to prepare the surgical area.**

**MIKE:**

**What did you do?**

**VALDEZ:**

**You think I'm a bank robber? A bandit?**

**MIKE:**

**I'm sorry, I didn't mean . . .**

**MARIO:**

**He talks too much.**

**VALDEZ:**

**Some men are afraid of words.**

**MARIO:**

**Can you help him?**

**MIKE:**

**I don't have any ... I have nothing for the pain ...**

**VALDEZ:**

**It's all right.**

**Valdez takes the cork from the bottle, places it between his teeth. Something to bite on.**

**MIKE:**

**I need for you to lie down.**

**Mario helps place Valdez on his back on a bench.**

**MIKE (continuing):**

**Grab his shoulders.**

**Mario does while Mike finds the right instruments in her case.**

**MIKE (continuing):**

**You, ready?**

**Valdez nods, Mike raises the instrument, about to dig. Valdez holds up his hand, takes the cork from his mouth.**

**VALDEZ:**

**Do you know any poetry?**

**MIKE:**

**Poetry?**

**VALDEZ:**

**Yes. You know. From memory.**

**MIKE:**

**Well, a few poems, Yes.**

**VALDEZ:**

**I like the English.**

**MIKE:**

**I know some Browning.**

**VALDEZ:**

**Yes. I will look in your eyes and you will recite Browning, and the pain will not find me.**

**Mike thinks for a moment. She looks up at Mario.**

**MIKE:**

**Don't let him move an inch (beat). Oh, to be in England, now that April's there . . .**

**Mike begins to dig for the bullet.**

**MIKE (continuing):**

**And whoever wakes in England, sees some morning unaware . . .**

**Valdez looks into her eyes.**

**MIKE (continuing):**

**. . . that the lowest boughs and the brushwood sheaf . . .**

**round the elm tree bole are in tiny leaf . . .**

**CUT TO:**

**EXT. HACIENDA - DAY**

**Sully moves through the crowd, keeping his head down. Nobody pays much attention to him. Everyone is busy watching the DANCER. The number finishes, everyone applauds.**

**Men light fuses on the fireworks. Some of them start to explode.**

**Sully keeps looking at the faces of the kids. He thinks he sees a little girl that might be Katie, but when she turns her head, it's not. Frustrated he looks back over the crowd.**

**SULLY'S POV - ROBERT E**

**standing on the edge of the crowd, by their horses, ready to give them a chance to exit quickly if they have to. Robert E gives Sully a signal, they should not stay much longer.**

**BACK TO SCENE**

**Sully is about to give up when he looks up to see**

**SULLY'S POV - KATIE**

**In Marta's arms, having stepped out on the balcony to watch the fireworks show.**

**BACK TO SCENE**

**As Sully fights the urge to call out to her.**

**Katie's eyes drift over the crowd.**

**The FIREWORKS EXPLODE.**

**Katie spots Sully.**

**KATIE:**

**Poppy!**

**But her cry is drowned out in the fireworks and screams of the crowd. Katie struggles to get down from Marta's arms. Marta hands her to another woman.**

**MARTA (in Spanish):**

**Esto la esta asustando. Llevatela para adentro.**

**The woman grabs Katie, goes inside. Katie looks over her shoulder, calling out to Sully. This time, Marta hears the word.**

**KATIE:**

**Popeeeeeee!**

**ANGLE - SULLY**

**His heart breaking because he can't go to her. He holds a finger to his lips, a signal he hopes she'll understand.**

**ANGLE - KATIE**

**That's the last thing she sees before she disappears through a door.**

**ANGLE - MARTA**

**Looking out over the crowd. She turns to another servant.**

**MARTA (in Spanish):**

**Busquen a mi marido.**

**The servant exits. Marta looks back over the crowd.**

**ANOTHER ANGLE**

**As Sully makes his way to Robert E., they mount up and ride away.**

**CUT TO:**

**EXT. VALUZAY RANCH - DAY**

**Mike washes up in the fountain. She looks up to see Captain Ruiz and his men riding into town. They rein up next to her.**

**RUIZ:**

**Good Day. Where are your friends?**

**MIKE:**

**They're in the cantina.**

**RUIZ (in Spanish):**

**Traiganmelos.**

**Four soldiers head into the cantina.**

**MIKE:**

**What's wrong?**

**RUIZ (in Spanish):**

**Es esta?**

**The Young Boy drops off the back of a soldier's horse. He looks at Mike.**

**YOUNG BOY (in Spanish):**

**Si, esta es la que le ayudo.**

**Ruiz flips a coin to the boy who runs away.**

**RUIZ:**

**Do you know where he is now?**

**MIKE:**

**Who?**

**Valdez. You took a bullet out of him. A bullet I put there.**

**The solderis come out of the cantina, leading Horace and Jake at gun point.**

**RUIZ (continuing):**

**To give aid, money, or food to such a man as him, is punishable by death.**

**MIKE:**

**If that's what you're charging us with, then you must let them go. They didn't do anything. I'm the one who treated him.**

**RUIZ:**

**We found the bodies of four men where you were camped.**

**The men exchange a look.**

**JAKE:**

**We found them there when we rode in.**

**HORACE:**

**We buried them.**

**JAKE:**

**Only decent thing to do.**

**RUIZ:**

**They were shot with the kind of rifles you carry. You're under arrest for murder.**

**MIKE:**

**Look, the truth is, they came to rob us. It was self defence.**

**RUIZ:**

**I see (to Jake). You, sir. How do you plead?**

**JAKE:**

**Not guilty. Just protecting ourselves . . .**

**Suddenly a soldier slams a rifle butt into Jake's kidney, driving him to his knees.**

**RUIZ:**

**Guilty. (To Horace) And you, sir? How do you plead?**

**CUT TO:**

**EXT. VALUZAY RANCH - DAY**

**On the edge of the town. Sully and Robert E ride up. They are about to turn a corner when a PATIENT Dr. Mike helped jumps in front of their horses to stop them.**

**WOMAN (in Spanish):**

**Pronto, escondanse. Pronto. Vienen los soldados.**

**SULLY:**

**Over here.**

**Robert E and Sully move their horses into a side street just in time to avoid being seen.**

**ANOTHER ANGLE**

**They watch from cover as Ruiz and his men take Mike, Jake and Horace out of town. Sully turns to the woman.**

**SULLY (continuing):**

**Where are they taking them?**

**The woman says something to Sully we don't hear.**

**ROBERT E:**

**Where they going?**

**SULLY:**

**Mexican Prison called "the rat hole." They're all gonna be shot in the morning.**

**END ACT FIVE**

**ACT SIX**

**FADE IN:**

**EXT. DESERT - NIGHT - (NIGHT 15)**

**There's a full moon in the sky. We DISCOVER Robert E and Sully, sitting on horseback, some distance away, looking up on the Hacienda. The rest of their horses are tethered nearby.**

**ROBERT E:**

**Gonna be daylight in a few hours.**

**SULLY:**

**I know.**

**Robert E checks his ammunition.**

**ROBERT E:**

**We got a plan?**

**SULLY:**

**We're outnumbered, in a foreign country, miles from home, and time running out. Don't know there is a plan.**

**ROBERT E:**

**I got fifteen shots left.**

**SULLY:**

**Let's split up. I'll ride back and get Katie. I'll meet you outside the prison.**

**ROBERT E:**

**We passed a mining shack coming here. Might find something there to help us.**

**SULLY:**

**Robert E, if I don't make it . . .**

**ROBERT E:**

**Then come dawn, I'll do what I can.**

**Robert E and Sully shake hands. Sully turns and rides back for the Hacienda.**

**INT. RAT HOLE - NIGHT**

**Mike goes flying past us, propelled by some force. She lands in the waiting arms of some women prisoners, stopping her from hitting the floor. They stand her up. The women are yelling and screaming insults at Mike.**

**ANOTHER ANGLE**

**To see the much larger woman, XTA, 30s, that she faces. The women prisoners in the large cell have formed a circle to watch and contain the fight. The cell is filled with hanging sheets, scraps of material, areas that each woman has made her own.**

**MIKE:**

**Look, you want my tortilla, you can have it.**

**Mike opens her hand to reveal a folded tortilla. She holds it out. Xia crosses to her, reaches out to take the tortilla.**

**Mike opens her hand to reveal a folded tortilla. She holds it out. Xia crosses to her, reaches out to take the tortilla.**

**MIKE (continuing):**

**So what if it's my last meal . . .**

**Xia sucker punches Mike in the side of the head, knocking her down again. The women cheer.**

**ANOTHER ANGLE**

**Mike is stretched flat on her stomach, face in the dirt. She raises her head, looks at a young pregnant woman, leaning against the wall, being attended to by some older women.**

**That's the last thing she sees before she passes out.**

**EXT. HACIENDA - NIGHT**

**Sully sneaks up to the side of the Hacienda. He finds an open window, pulls himself up inside.**

**INT. HACIENDA - NIGHT**

**Sully moves down a candle lit hallway, looking in rooms for Katie.**

**INT. BEDROOM HACIENDA - NIGHT**

**Sully enters a room. He sees Katie asleep in the bed.**

**Sully moves to the bed, wakes Katie.**

**SULLY (whispers):**

**Katie.**

**Katie opens her eyes.**

**KATIE:**

**Poppy.**

**Sully places his finger to his lips.**

**SULLY:**

**Shhh. We're going home.**

**Katie throws her arms around Sully, he lifts her from the bed.**

**Sully steps to the door, checks to see it's clear, walks out carrying Katie in his arms.**

**INT. HACIENDA - NIGHT**

**Sully moves down one of the hallways. He's not far from the front door.**

**Marta appears from another door, holding a glass of water. She's so shocked to see him, for a moment she says nothing.**

**SULLY (in Spanish):**

**Es miya.**

**Sully takes out the photograph he has carried. He holds up the family portrait for Marta to see.**

**SULLY (continuing):**

**Please, let me take her home where she belongs. I beg of you.**

**There's a long beat while she stares at him. Sully begins to move slowly to the window. Marta says nothing, but her eyes tell him to go. Sully reaches for the door, about to escape, when a servant enters the hall. Marta sees him, suddenly begins screaming.**

**MARTA (in Spanish):**

**Auxilio, alguien. Auxilio!**

**He turns to look for another way out, but then it's too late. Several MEN are already in the house, guns drawn, yelling at him to give it up.**

**They take Katie from him, giving her back to Marta. Katie cries in Marta's arms as they take Sully away.**

**KATIE:**

**Poppy!**

**MARTA (in Spanish):**

**No llores. Por favor, no llores.**

**Katie won't be comforted.**

**DISSOLVE TO:**

**INT. LIVING ROOM - NIGHT**

**Caraway warms himself by the fire, puffing on a cigar. He's wearing a silk bathrobe, having been awakened moments before. Sully is tied to a chair.**

**CARAWAY:**

**When the Apaches attacked, we made a run for it, but the wagon overturned. My daughter was killed, I was injured. Your child and my wife were travelling in the second wagon. I joined them, and we escaped. When I was well enough to return to retrieve her body, it was gone.**

**SULLY:**

**We buried your daughter in Colorado Springs.**

**CARAWAY:**

**It's a terrible thing to lose a child. I went nearly mad with grief.**

**SULLY:**

**I know. (Beat). Please, Mr. Caraway, no reason for anyone else to get hurt. Let me and my daughter go.**

**CARAWAY:**

**I'm sorry, I can't do that. I would have returned her to you once you changed your vote. I'm not a barbarian. But after the death of my daughter, having her here eased the pain.**

**SULLY:**

**Why didn't you ever contact me?**

**CARAWAY:**

I was going to, but then I heard you were looking for me.

**SULLY:**

Is a copper mine worth so many lives?

**CARAWAY:**

I needed that deal to finance my investments here in Mexico. This is where the real fortunes are being made. You could have been a rich man, Mr. Sully.

**SULLY:**

You know, there's gonna be people come looking for us.

**CARAWAY:**

By then my wife and daughter and I will be in Europe. Your friends will find that your party was killed by revolutionaries. They will be shown your graves. And in another few months, a new man, in your job, will vote for us ... as you should have. I'm sorry.

Caraway starts for the door.

**SULLY:**

Can I see my daughter? I'd like to say good-bye.

**CARAWAY:**

That would only upset her. But don't worry. We will raise her as our own.

Sully loses it, struggles against the ropes.

**SULLY:**

She will never be your daughter. Never! Katie is my daughter!

Caraway walks out.

**SULLY (continuing):**

My daughter! (Shouts) Katie!

**INT. THE RAT HOLE - DAY**

**Mike looks out the window, sees the first light is starting to hit the horizon. We can HEAR a woman behind her, in labor, being coached by the older women about what to do.**

**Mike listens, looks, realizes the pregnant woman is in trouble. Nothing they are doing is working. The woman screams in pain at a contraction.**

**Mike moves nearer the woman. The others look up at her.**

**MIKE:**

**Let me see.**

**Mike kneels down beside the woman, palpates her stomach.**

**MIKE (continuing):**

**I need some water.**

**Mike mimes washing her hands.**

**MIKE (continuing):**

**To wash my hands.**

**One of the women holds up a jug, pours out some water, Mike washes her hands.**

**MIKE (continuing):**

**The baby needs to be turned. Understand?**

**Mike mimes with her hands, turning the baby.**

**MIKE (continuing):**

**Understand?**

**The women nod. Mike positions herself between the woman's legs, begins to try and turn the baby. The woman cries out in pain. Intercut the other prisoners faces. They can't believe she's willing to help after what happened to her.**

**MIKE (continuing):**

**No, don't do that . . . don't push . . .**

**Mike struggles to get a hold.**

**MIKE (continuing)''**

**Oh, please . . . come on . . .**

**MIKE (continuing):**

**There, I think I . . . got it.**

**The woman gives a big push.**

**MIKE (continuing):**

**Here comes the head . . . you're doing fine . . . you're doing great . . . push . . .**

**And the baby is delivered.**

**MIKE (continuing):**

**Yes, that's it. You have a little girl.**

**Mike lays the baby on the mother's stomach. A WOMAN appears beside Mike, offers a clean blanket.**

**MIKE (continuing):**

**Thank you.**

**Mike wraps the baby in the blanket. The women whisper thanks, touch Mike in gratitude for her help.**

**The mother looks at Mike, then at the baby, makes the sign of the cross, grateful Mike saved them both.**

**One of the women offers Mike some food, but Mike shakes her head. She's not hungry.**

## **ANOTHER ANGLE**

**As Mike stands up, looks at the window. The sun rays reach through the window, striking her face.**

## **INT. LIVING ROOM - DAY**

**Sully is still tied up. He looks out the window, seeing the same sun, rising quickly now, knowing the fate of the woman he loves.**

**The door to the room opens, Marta enters. She's wearing a shawl.**

**SULLY:**

**Please, let me see my daughter.**

**Marta removes a knife from her pocket.**

**MARTA:**

**I will take you to her.**

**Marta cuts the first rope on his hands.**

**SULLY:**

**Why are you doing this?**

**MARTA:**

**She cried all night long for you. And for her mother. I know how the heart breaks. I know the sorrow you feel. How can I keep your child another moment?**

**EXT. HACIENDA - DAY**

**Sully's horse is there. Katie is waiting with a servant. Sully and Marta round a corner of the building. Sully spots his daughter, rushes to her, picks her up in a joyful reunion.**

**SULLY:**

**Katie. My Katie.**

**KATIE:**

**Poppy. You did come.**

**MARTA:**

**You must hurry.**

**Sully hands her to Marta, mounts up. Marta hugs Katie, hands her up to Sully. The servant gives Marta the Raggedy Ann doll and Marta hands it to Katie.**

**MARTA (continuing):**

**Don't forget this.**

**Marta takes off her shawl, hands it to Sully.**

**MARTA (continuing):**

**Take my shawl. It will keep her warm.**

**SULLY:**

**Thank you.**

**MARTA:**

**Go. God be with you.**

**Sully turns the horse, rides out hard and fast as we**

**END ACT SIX**

**ACT SEVEN**

**FADE IN:**

**EXT. RAT HOLE - DAY**

**We can hear the shouts of men and the excited, troubled whinny of horses in the courtyard.**

**EXT. PRISON COURTYARD - DAY**

**Four soldiers mount their horses. CAMERA MOVES TO DISCOVER Jake and Horace buried up to their necks in the courtyard.**

**JAKE:**

**Rates don't seem so bad right now.**

**HORACE:**

**What are they gonna do to us?**

**JAKE:**

**Got a feeling it's the horses that'll be doing it.**

**One of the horses paws at the ground.**

**EXT. DESERT - DAY**

**Robert E and Sully watch from a short distance away. Robert E is busy stuffing fuses into sticks of dynamite. All their horses are tethered to the wagon. Their saddle bags already loaded with prepared sticks.**

**ROBERT E:**

**Now you only got five seconds after you light it.**

**SULLY:**

**You sure we can trust her?**

**ANOTHER ANGLE**

**Katie is sitting with the WORKING GIRL Robert E met in town.**

**ROBERT E:**

**We have to.**

**Sully moves over to the woman and Katie. He takes some money from his pouch, gives it to the woman, along with a note.**

**SULLY (in Spanish):**

**Si no regresamos, llevatela al Paso, entonces manda un telegrama a estas personas en Colorado Springs. Ellos se encargaran de ella.**

**The woman nods.**

**ROBERT E:**

**Best get going Sully.**

**Sully kisses Katie.**

**SULLY:**

**You stay with this nice lady until we come back, okay?**

**KATIE:**

**Don't go. Please don't.**

**She grabs him, holds on.**

**SULLY:**

**I have to, Katie. I'm going to get your mother. She's waiting for me.**

**KATIE:**

**I go with you.**

**SULLY:**

**You can't. It's all right. I'll be back.**

**Sully kneels down, looks her in the eye.**

**SULLY (continuing):**

**Right now, you need to be brave.**

**KATIE:**

**You come back? (Sully nods). Promise?**

**SULLY:**

**Promise.**

**Sully hugs her one last time, kisses her. Robert E hands Sully a small cigar. He lights them. Sully heads for his horse. Robert E mounts up, rides off with Sully.**

**INT. RAT HOLE - DAY**

**On the women's side. A detail of soldiers opens the door. They come inside. Mike is kneeling by the new baby, talking to her when Ruiz enters.**

**RUIZ:**

**Michaela Quinn, having been found guilty of aiding the enemies of the state, you have been sentenced to death by firing squad.**

**The women line up, making a path to the door. It's the long walk for Mike. As she passes each of the women, they reach out to her, in support, trying to comfort her. She arrives at the door where Ruiz waits. He leans close to her.**

**RUIZ (continuing):**

**Perhaps I could find a way to let you escape.**

**Ruiz looks into her eyes, the question posed.**

**MIKE:**

**Forgive me if I don't trust you.**

**RUIZ:**

**Don't you want to live?**

**MIKE:**

**The women told me you would shoot me anyway, once you were done.**

**RUIZ:**

**Llevatela.**

**The soldiers grab Mike, pull her away.**

**INT. PRISON COURTYARD - DAY**

**Mike is led across the courtyard by the soldiers, passing Jake and Horace.**

**HORACE:**

**Dr. Mike.**

**MIKE:**

**I'm sorry, Horace.**

**JAKE:**

**She didn't know she was helping a bandit. You can't kill her for that.**

**MIKE:**

**I'm sorry, Jake.**

**The soldiers begin to tie Mike to a post.**

**EXT. PRISON COURTYARD - DAY**

**Ruiz takes his place at the head of the firing squad.**

**RUIZ:**

**Would you like a blindfold?**

**MIKE:**

**No.**

**RUIZ:**

**Then you can watch your friends die first.**

**Ruiz looks at the horse soldiers. He raises his sword.**

**The first stick of dynamite comes sailing over the wall, lands near the horses, EXPLODES. The horses charge about in terror. Two of them buck off the riders.**

**LOW ANGLE**

**As one of the horses just misses Jake as it runs pas them.**

**ANGLE - GATES**

**As they ae blown open by a blast. A moment later, Sully and Robert E come riding in, lighted sticks in both hands, looking for targets.**

**They throw in all directions. Some soldiers are blown up. Robert E begins FIRING, taking out other Federales, forcing Ruiz to take cover.**

**Sully dismounts, takes his knife, frees Mike from the post.**

**SULLY:**

**I got Katie.**

**MIKE:**

**Thank God.**

**Mike looks up to see a soldier with a bayonet charging them.**

**MIKE (continuing):**

**Sully!**

**Sully pushes Mike aside, and avoids being stabbed, rips the gun from the soldier and clubs him with it. Sully quickly throws a couple of sticks to drive back some soldiers.**

**Mike runs to Jake and starts removing the boards.**

**JAKE:**

**Boy, are we glad to see you.**

**SULLY:**

**Feeling's mutual.**

**Sully joins her, helps free Horace.**

**Robert E keeps throwing dynamite, shooting, giving them cover.**

**Robert E flings one stick at the men's cell gate, blowing it open. Prisoners begin to escape, join in the fight, attacking the Federales.**

**Sully and Robert E have grabbed several of the horses.**

**SULLY (continuing):**

**Let's go!**

**Sully and Mike climb on Sully's horse, Jake grabs a soldier's horse, so does Horace. Robert E tosses a couple of sticks he has left, and in the smoke and confusion they ride out through the gates. Soldier's shoot at them, but miss.**

**Ruiz appears from his hiding place, shouts orders to the troops.**

**RUIZ (in Spanish):**

**Siganlos.**

**EXT. DESERT - DAY**

**Horace, Jake, Robert E, Sully and Mike ride through the desert, arriving where Katie and the woman wait for them. Mike drops off her horse, grabs Katie in her arms.**

**MIKE:**

**Katie!**

**KATIE:**

**Momma.**

**MIKE:**

**Katie!**

**KATIE:**

**Oh, Momma, I missed you.**

**Mike begins to cry. Sully joins them.**

**Oh, darling . . . oh, I have missed you . . .**

**KATIE:**

**I knew you'd come find me.**

**MIKE:**

**To the ends of the earth. I love you so much . . .**

**KATIE:**

**I love you momma. I love you Poppy.**

**SULLY:**

**I love you too.**

**Sully, Mike and Katie all share a tearful embrace. After a moment. Katie and Mike get in the wagon. Robert E pays the woman some money, she rides off. Jake looks off, sees something.**

**JAKE:**

**Sully, we better get going. We have company.**

**MIKE:**

**Soldiers?**

**SULLY:**

**Don't look like it.**

**SULLY'S POV - A DOZEN RIDERS**

**And leading the pack is Caraway.**

## **BACK TO SCENE**

**SULLY (continuing):**

**They haven't seen us.**

**Sully swings up onto his horse. We HEAR a GUNSHOT.**

**ROBERT E:**

**Now they have.**

**The riders spur their mounts and take off through the desert.**

**Sully, Mike and the others ride hard.**

## **MOVING WITH CARAWAY**

**And his men. They fire, gaining on the group.**

## **MOVING WITH SULLY**

**And the search party, seeing they are going to be over taken soon. Sully reaches into his saddle bag, pulls out two sticks of dynamite. He lights them, throws them back on the trail.**

## **ANOTHER ANGLE**

**As Caraway and his men ride up and the dynamite explodes. Several of the men are injured, some horses throw other riders. They rein to stop, but Caraway keeps on coming by himself.**

## **MOVING WITH SULLY**

**As he looks back to see Caraway riding hard, still firing.**

## **ANOTHER ANGLE**

**As Sully reins in hard, spins around to face Caraway, pulls out his tomahawk.**

## **ANGLE - CARAWAY**

**Who reins up twenty feet away, levels his gun. Click. Empty.**

**The two men look at each other. Sully could easily kill him. Finally Caraway gives it up, turns and goes back to his men.**

**MOVING WITH ROBERT E**

As Sully rides back up to join him.

**SULLY:**

That takes care of that.

**ROBERT E:**

Yeah, but what about them?

They look off in another direction and see Ruiz and his soldiers, coming at them.

**EXT. ROAD - DAY**

Sully and his group thunder by us and soon after, Ruiz and his men giving chase.

**EXT. ROAD DAY - MOVING WITH MIKE AND SULLY**

Exchanging a look. Sully TURNS to Robert E.

**SULLY:**

We gotta stop and make a stand.

**ROBERT E:**

With what? I'm outta bullets.

**EXT. ROAD - DAY - MOVING WITH RUIZ**

Raising his pistol to shoot, Sully in his sights. We HEAR a GUNSHOT and Ruiz goes flying off his horse.

**ANGLE - SULLY**

Turning around, trying to figure out where the shot came from.

**MOVING WITH THE SOLDIERS**

As another soldier is shot.

**ANGLE - HILLSIDE**

Where rifles begin to CRACK, some twenty of them manned by peasants. And then we

see Brian and Cloud Dancing, part of the group. And leading them all is Valdez.

**ANGLE - SOLDIERS**

As they are cut down by a crossfire. They turn and run for it.

**EXT. CANYON - DAY**

Valdez and his men come down from the hill to meet Mike, Sully and the others. Brian grabs Katie.

**MIKE:**

I thought I told you to go home.

**CLOUD DANCING:**

The Spirits said come back.

The peasants are stripping the uniforms from several of the soldiers, changing clothes with them.

**VALDEZ:**

They found me, asked for help.

**MIKE:**

Thank you for saving us.

**VALDEZ:**

It is I who are in your debt. You must hurry now. My men will escort you to the border.

The peasants, now dressed as soldiers, mount up and rein beside them.

**SULLY:**

Thank you.

Valdez looks at Mike, back at Sully.

You are a very lucky man.

**SULLY:**

I know.

**God be with you.**

**HIGH AND WIDE**

**As the riders turn their horses north, heading for the border and home.**

**DISSOLVE TO:**

**EXT. COLORADO SPRINGS - ESTABLISHING - DAY**

**WE HEAR MUSIC AND voices.**

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

**The birthday party back in progress, picking it up right where they stopped. Sully and the boys are regaling the crowd with their exploits in Mexico.**

**JAKE:**

**Must've been a thousand rats in that place.**

**HORACE:**

**And hundreds more outside wearing uniforms.**

**Sully steps over to Brian who's at the punch bowl.**

**SULLY:**

**That story is just gonna keep getting bigger and bigger.**

**BRIAN:**

**Pretty soon you'll be taking on the whole Mexican army.**

**SULLY:**

**You seen Mike?**

**BRIAN:**

**She said she had something to do. Went off towards the church.**

**EXT. CEMETERY - DAY**

**Mike is standing before a grave. Sully comes up behind her, puts his arms around her.**

**SULLY:**

You all right?

**MIKE:**

Yes. I was just telling this little girl that she'd be going home to her mother and father.

Mike turns to gaze in his eyes.

**MIKE (continuing):**

How can anyone survive something like this?

**SULLY:**

By not doing it alone.

**MIKE:**

I said such terrible things to you.

**SULLY:**

Never figured it was you talking. Just the hurt needing to get out.

Can you ever forgive me?

Sully looks deep into her eyes.

**SULLY:**

If you can forgive me.

Mike kisses him.

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

Sully and Mike stand before the crowd. Reverend, Horace, Jake, Brian, Cloud Dancing, Robert E, Grace, Loren, Dorothy, Katie and Wolf are there. Mike is bent over a cake, in mid breath. Mike blows out the candles. Everyone applauds.

**JAKE:**

Speech.

The crowd picks up the ad libs. Finally they quiet down.

**MIKE:**

I am blessed . . . we are blessed with wonderful friends, whose love and courage have given me the best birthday present I could ever receive. My family back together.

There's a CHEER from the group, then the band starts up a tune.

Mike hugs Brian.

**MIKE (continuing):**

Thank you, Brian. (Beat). You've become a man. I'm so proud of you.

**SULLY:**

How many dances have you saved for me?

**MIKE:**

All of them.

Sully takes Mike's hand, spins her out and they begin to dance.

Katie runs up to them on the dance floor. Sully picks her up, Mike and Sully hold her in their arms and continue to dance.

The other people join them, swirling with the music. As they do, we RISE UP HIGH AND WIDE as we . . .

**FADE OUT**

**THE END**

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