

Hell on Wheels

Written by Andrew Lipsitz

Directed by Alan J. Levi

Rev. Blue, May 23, 1995
Rev. Pink, May 26, 1995
Rev. Yellow, May 30, 1995
Rev. Green, June 1, 1995
Rev. Goldenrod, June 2, 1995
Rev. Salmon, June 6, 1995
Rev. Buff, September 28, 1995

Cast List

MICHAELA QUINN
SULLY
MATTHEW
COLLEEN
BRIAN
DOROTHY
LOREN
JAKE
REVEREND
PRESTON
MR. RIGGS
PETER
WILBUR
GEORGE
BILL BAYNES

FEATURED EXTRAS: LEAD WORKER

XIANG LU

2 PATIENTS MIKE TENDS IN MED. TENT

MAN SHAVED BY JAKE

3 SICK MEN ON COTS IN MED. TENT

7 CHINESE MEN

SPIKE DRIVERS

2 DEAD CHINESE WORKERS THEY'RE THE SAME ONES WHO COACHED PETER

1 MANGLED BUT ALIVE CHINESE WORKER

***2 CHINESE WORKERS MAKING LANTERNS**

BACKGROUND: WORKERS HAULING SUPPLIES

LINE OF MEN FOR JAKE'S SHAVES

GROUP OF CHINESE COACHING PETER

MEN IN BAR

MEN CHECKING ROPE AT RIDGE BOTTOM

CHINESE AT LANTERN FUNERAL

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ANIMALS:

WOLF

Set List

EXTERIORS: HOMESTEAD

RAILROAD CAMP

MEDICAL TENT

The Joe Lando Web Page The Joe Lando Web Page

TOWN - GENERAL STORE

TENTS

RAILROAD CONTEST SITE*

BARBERSHOP

SALOON

EXPLOSION SITE

POND

CHINESE TENTS

BOTTOM OF WALL*

WALL TOP*

ON RIDGE PATH

ON MIDDLE WALL*

MIKE AND SULLY'S TENT

MATTHEW'S TENT

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INTERIORS: HOMESTEAD

SALOON TENT

**MEDICAL TENT
MIKE AND SULLY'S TENT
MATTHEW'S TENT**

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TEASER

FADE IN:

0A EXT. CLINIC - DAY ONE

Mike (not showing her pregnancy) walks up to the clinic, taking her keys out of her pocket. There's a note on the door. Mike opens it, reads, and we see the shock register.

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SMASH CUT TO:

0B EXT. OLD HOMESTEAD - DAY ONE

Mike and Sully KNOCK urgently on the front door.

MIKE
Matthew.

No answer. They open the door, step inside, and then return to the porch.

MIKE
It's not like him to leave without telling us where he's going.

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SULLY
Must'a been brewin' for a while.

MIKE
I don't understand... He's been doing so well since Ingrid died.

A beat.

SULLY

Maybe not as good as we thought.

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They exchange an anxious look.

1 EXT. HOMESTEAD - TO ESTABLISH - NIGHT ONE

SULLY (V.O.)

Can I give ya a hand?

COLLEEN (V.O.)

Could ya tamp down the fire? I don't want the meat to burn.

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2 INT. HOMESTEAD - NIGHT ONE

COLLEEN is bustling about, preparing supper. **BRIAN** sets the table. **SULLY** works on the fire. **WOLF** is near him.

SULLY

Sure.

(to Brian)

Ya hungry?

BRIAN

A little. I can wait.

Door opens and **MIKE** hurries in, heads for the kitchen. Everyone starts pulling up chairs.

MIKE

Sorry I'm late. Everything took longer than I'd planned.

BRIAN

Did ya stop at the telegraph office?

(off Mike's nod)

No word from Matthew?

MIKE

Not yet.

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She tries to mask her own concern.

COLLEEN

He's been gone a long time.

MIKE

Just two weeks. Shall we sit down?

BRIAN

He said he'd write.

(CONTINUED)

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2 CONTINUED:

SULLY

Maybe he's not near a place where he can mail a letter.

MIKE

(to Brian)

Would you like to say grace?

(off his silence)

Brian?

BRIAN

Thank you, Lord, for...

(stops; this is hard)

... for the gifts you bring us. And... could ya please watch over Matthew?

Bring him home soon?

OTHERS

Amen.

They pass food, serve themselves and begin eating, but everyone is preoccupied. Suddenly there's a KNOCK at the door. They startle.

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SULLY

I'll get it.

He goes to the door, as the others watch, tense. It's PETER.

COLLEEN
Peter!

She's happy to see him, but worried about why he's come, unexpected.

SULLY
Come on in.

Peter steps inside and Sully closes the door.

COLLEEN
I thought you were workin' down at the railroad camp.

PETER
That is why I have come.

MIKE
Is something wrong?

PETER
Many people are sick there. They fall down, have fevers. Cannot work.

(CONTINUED)

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2 CONTINUED: (2)

MIKE
How many?

PETER
Last Monday, one or two. But each day, more get sick. Now, I think, maybe ten or fifteen.

MIKE
I'll ride out tonight.

COLLEEN
I'll go with ya.

SULLY
The road's in bad shape. I'll take ya.
(looks at Brian)
We'll all go.

3 EXT. RAILROAD CAMP - DAY TWO

Two large tents are set up side by side, with a hitching post and horses tied in front. In b.g., we see smaller tents, a campfire, and workers hauling supplies. Peter ties up his horse as Sully drives up in the wagon with the family. In the b.g., we HEAR a distant explosion. The workers pay no attention, but the family shares a look. Mike grabs her bag and heads for the first tent, followed by Sully and the kids.

MIKE
Why don't you all wait here a moment. We don't know what these men have. It may be contagious.

PETER
Dr. Quinn, that is the wrong tent.
But it's too late, Mike has stepped inside.

4 INT. SALOON TENT - DAY TWO

It's a movable saloon, with a bar and tables for gambling. A man walks up from the rear of the tent, carrying a tray of glasses. As Mike's eyes adjust to the darkness and he comes closer, she sees -- it's MATTHEW. She cries out surprised.

MIKE
Matthew!

He puts down the tray.

(CONTINUED)

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4 CONTINUED:

MATTHEW
Dr. Mike?

By this time, Sully and the kids have come into the tent, having heard Mike.

BRIAN
It's Matthew!

He runs to his brother, who hugs him, but is rattled by this sudden visit. Matthew is both happy and not happy to see them. Sully and Colleen seem to sense his discomfort, and hang back. Peter watches from the tent opening.

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SULLY
Hey, Matthew.

MIKE
(to Peter)
Why didn't you tell us Matthew was here?

PETER
I thought you knew where he was.

The family looks to Matthew, who can't meet their gaze.

BRIAN
(to Matthew)
When're ya comin' home?

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MATTHEW
I don't know.

BRIAN
But... We miss ya. Everybody does.

SULLY
What're you doin' 'bout your cattle?

MATTHEW
I gave 'em to Jon. He's takin' 'em to Montana with the family. Start a new

life.

COLLEEN

Maybe you could come back to town with us?

MATTHEW

(awkward)

I'm workin' here now.

(CONTINUED)

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4 CONTINUED: (2)

MIKE

(looks around)

Here?

SULLY

How'd that happen?

MATTHEW

The last bartender stole a whole week's earnin's and disappeared. So the boss, Mr. Riggs, asked me to stay...

BRIAN

You're a bartender?

MATTHEW

(steels himself)

I run the tent.

Then he busies himself with the tables and chairs. The family members look at each other -- shocked.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

5 INT. MEDICAL TENT - DAY TWO

There's a flurry of activity as Mike examines one PATIENT, Colleen gives broth to another, Sully helps a new PATIENT to a cot, and Brian washes cups in a bucket.

MIKE
(to patient)
I'm going to press down gently on your stomach.
(patient groans)
Have you been able to keep any food down?

Patient shakes head "no."

MIKE
Colleen, could you give this gentleman some paregoric?
(to patient)
That will stop the pain and cramping. But you're dehydrated, so I want you to have some broth, just a sip at a time.

Mike stands, goes to Sully.

MIKE
They all have dysentery. It could be from something they're eating or drinking...

SULLY
I'll go check where they're drawin' their water.

MIKE
Good. I'll be back shortly. I want to talk to Matthew.

She heads for the door of the tent and Sully follows her.

6 EXT. MEDICAL TENT - DAY TWO

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Sully comes out of the tent after Mike and stops her.

SULLY
I don't think that's a good idea.

MIKE
But he doesn't belong here.

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6 CONTINUED:

SULLY
Right now, he feels like he doesn't belong anywhere.

MIKE
We're his family...

SULLY
We remind him 'bout Ingrid dyin'. The whole town does. That's why he took off.

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MIKE
I understand. But if he was near us, in time, we could help him... heal.

SULLY
Folks got different ways of healin'. Some want to be around people they love. Others gotta go off by themselves.

Mike considers his words, but is not convinced. She turns and walks toward

the saloon tent.

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7 EXT. TOWN - GENERAL STORE - DAY TWO

LOREN is loading a wagon with things to sell to the railroad workers -- blankets, axes, clothes, shoes. **DOROTHY** watches. **JAKE** walks over with a small bag.

DOROTHY

I still say, ya oughta find out what they need before you go traipsin' out there.

LOREN

They been gone from here just long enough so that they'll be needin' everything! And they'll pay top dollar, too. It's the law of supply and demand, but you wouldn't understand that. Right, Jake?

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JAKE

Most ladies don't.

DOROTHY

(to Jake)

And what makes you think those men are gonna want barberin'? They got nothin' to dress up for.

(CONTINUED)

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7 CONTINUED:

JAKE

A shave's good for the soul.

PRESTON

Loren, I was hoping to order some furnishings for the bank.

LOREN

Dorothy'll help ya. Jake and I are settin' off now.

PRESTON

May I ask where?

LOREN

(having fun with him)

Sure ya may.

JAKE

We may or may not tell ya.

DOROTHY

They're goin' to the railroad camp. Loren spent all his money buyin' things to sell to the workers.

PRESTON

Sounds like a wise business strategy.

LOREN

(to Dorothy)

I told ya.

DOROTHY

Well, since you're intent on doin' this, would ya mind stoppin' in Manitou on your way back?

Loren looks at Jake.

JAKE

Suits me. I gotta talk to the mayor there, anyway.

DOROTHY

(takes out envelope)

Give this to Mr. Littlejohn, at the Machine Works. It's for a new press. Tell 'em to ship it here.

(CONTINUED)

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7 CONTINUED: (2)

Loren looks at the envelope.

LOREN

How much money you got in here?

DOROTHY

(deep breath)

One hundred dollars; everythin' I've made since I started the Gazette.

LOREN

Why don't you just keep usin' the press you got?

DOROTHY

I need a larger one, if I'm gonna expand to eight pages.

PRESTON

Dorothy, I'm delighted to hear you thinking like this. But I can handle the transfer of money for you. It'll be safer, more businesslike.

Dorothy looks at him squarely, then declines.

DOROTHY

No, thank you. Loren'll take care of it just fine.

She hands Loren the envelope and he puts it in his pocket, then climbs aboard along with Jake. They drive off, as Dorothy and Preston stand watching.

8 INT. SALOON TENT - DAY TWO

MR. RIGGS, the railroad foreman, counts up the previous day's earnings with Matthew.

RIGGS

Two, four, six... That's a hundred and six. Not bad.

(Matthew nods)

We'll take in double that on pay day.

MATTHEW

Should we put up an extra table?

RIGGS

Two. And give 'em drinks for half price, long as they keep playin'.

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8 CONTINUED:

MATTHEW

Right.

RIGGS

Here's your cut.

He starts counting out Matthew's share, just as tent flap opens and Mike walks in.

MIKE

Mr. Riggs

RIGGS

(looks up)

Dr. Quinn, how're my men doin'?

MIKE

Improving. I think we've found the source of the problem.

RIGGS

What's that?

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MIKE

You've been here two weeks, and since your water pump is too close to the outhouses, the water had been contaminated. You'll have to draw from the stream from now on.

RIGGS

Fine, we'll move the pump. How long before they can go back to work?

MIKE
A few days.

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RIGGS
Much obliged, Dr. Quinn.
(gestures at Matthew)

I got big plans for your boy here, if he keeps on goin' the way he is.

MIKE
Would you mind if I had a word with Matthew?

RIGGS
Not at all.

Riggs picks up the remaining cash and leaves. There's an awkward silence, and in the b.g., the distant **SOUND** of another explosion.

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(CONTINUED)

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8 CONTINUED: (2)

Mike instinctively turns her head in the direction of the noise, but Matthew, distant himself, hardly notices it. Mike turns her attention back to Matthew.

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MIKE
Are you feeling all right? You're not sick?

MATTHEW
No.
(beat; looks at her challenging)
I ain't been drinkin' much water.

MIKE
(softly)

Matthew... I think I know what you're doing through...

MATTHEW
No, you don't.

MIKE
You can't run away from things. They have a way of catching up...

MATTHEW
I don't wanna talk about it.

MIKE
When I thought I lost David, I would feel waves of sadness; missing him, remembering him -- but over time, the pain did ease.

MATTHEW
Look, I know you're tryin' to help me, but you're makin' it worse.

MIKE
We love you, Matthew.

Matthew just nods. There's a painful beat.

MATTHEW
Ya oughta be gettin' back to town.

He turns his attention back to the bar, and his work.

DISSOLVE TO:

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9 EXT. RAILROAD CAMP - DAY THREE

Jake is shaving a MAN in a chair he's set up outside, and a long line of men wait to get shaves and haircuts. Close by, Loren is trying to sell goods from his wagon. Several signs say, "Bray's Mercantile, Colorado Springs,"

and "Wool blankets -- \$2". But the "2" has been crossed out and a "1" written below it. Then the "1" was crossed out and "50 cents" written below. Jake stands nearby as Loren tries to interest workers in his goods. But the workers hurry by.

LOREN
(calls out)

Wool blankets. Suspenders, shoes, anything you need, we've got it here at Bray's Mercantile.

(to Jake)

I don't understand. I lowered my prices twice. Nobody's even lookin'.

JAKE

They're lookin'. They just ain't buyin'.

RIGGS

(coming up; to Loren)

'Fraid you're too late. Another merchant came through last month -- right after pay day. Men bought up everything he had.

LOREN

Dang

RIGGS

(rubbing it in)

Paid twice what you're askin', too.

LOREN

There's gotta be somethin' they still need.

RIGGS

(looks at wagon)

I don't think you'll be able to give this away.

LOREN

But my investment...

JAKE

Don't worry. It'll all work out.

LOREN

How!

(CONTINUED)

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9 CONTINUED:

JAKE
Somehow.
(shrugs)
I'll buy ya a drink.
(re: the long line)
Soon as I'm done here.

Loren watches in frustration, as Jake seats another customer.

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10 INT. MEDICAL TENT - DAY THREE

Mike, Colleen and Brian are cleaning up. Only three sick men are left on cots. The REVEREND enters.

REVEREND
Dr. Mike. I heard about the epidemic. I came as soon as I could.

MIKE
That was very kind, but I think we have things under control. The men are all improving.

COLLEEN
We'll be goin' home soon.

BRIAN
But I don't wanna leave without Matthew.

REVEREND
Matthew's here?

MIKE
He's running the saloon. And I'm afraid he won't come back with us.

REVEREND
That's unfortunate.

BRIAN
(to Reverend)
Maybe you could talk to him. Maybe he'll listen to you.

The Reverend looks at Mike, who gives him a look of encouragement. It's worth a try.

11 EXT. TENTS - DAY THREE

It's pay day, and the workers, including Peter and **SEVEN CHINESE MEN**, are lined up, getting their money from Riggs.

(CONTINUED)

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11 CONTINUED:

Matthew is preparing to open the saloon early.

Mike, Brian, Colleen and Sully are loading supplies onto their wagon. Sully walks over to get some rope from where Riggs and the men are congregating. Jake and Loren are also there, Loren still hoping he can coax the men to part with some of their money. A large, burly worker, **WILBUR**, is arguing with his friend, **GEORGE**.

WILBUR
Who's slow?

GEORGE

You! We could have layed ten more feet if you hadn't been takin' your sweet time.

WILBUR

I can drive spikes faster 'n any man here.

GEORGE

Prove it.

WILBUR

I will.

Other men SHOUT and cheer, as they prepare to have a spike-driving contest.

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11 ANGLE - MATTHEW

He carries cases of liquor from a supply tent into the saloon. The Reverend walks beside Matthew as he works.

REVEREND

I know this is a dark time for you, but remember, we have a loving Father in heaven who will reward the innocent and punish the wicked...

MATTHEW

What are you sayin'? That Ingrid was wicked?

REVEREND

No... I was only trying to say she's gone to Heaven. She's with God.

(CONTINUED)

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12 CONTINUED:

MATTHEW

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**She never hurt a livin' thing. And me -- what'd I do that was so terrible?
Why am I bein' punished?**

REVEREND

Matthew, everything happens for a purpose, even though we can't always see it. God has his reasons, He has a larger plan. We can't expect Him to tell us all His reasons.

MATTHEW

What kind of "lovin' father" would punish folks without tellin' 'em why?

REVEREND

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God only sends us what we can bear. That's why I know you'll get through this.

MATTHEW

But that ain't true. Some folks can't take what they get -- their lives get ruined.

REVEREND

Like who?

MATTHEW

Like...

He looks around, spots Sully, carrying rope to Mike's wagon.

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MATTHEW

Like... Sully's folks. When they lost their farm, his pa gave up, and his ma drowned herself.

REVEREND

I don't know what happened with Sully's parents. But with Ingrid, I believe that God has a higher purpose for her. She's in a brigher world...

MATTHEW

Sorry, Reverend, the only world I know 'bout is this one.

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And he walks off toward the spike contest.

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13 ANGLE - SPIKE DRIVERS

Jake is taking bets. Sully, Mike, Colleen and Brian have been drawn over by the commotion.

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JAKE
We got Wilbur and we got the Chinaman. Ante up a dollar and then place your bet. The first man to drive ten spikes will get the prize -- twenty dollars!

RIGGS
And I'm coverin' all bets, so who's in?

GEORGE
Five bucks on the Chinaman.

PETER
His name is Xiang Lu.

LOREN
Chinaman's no match for that Wilbur. Look at his arms. He's huge.

SULLY
The biggest ain't always the fastest, Loren.

RIGGS
In this case, he is.

LOREN
If I had any money, I'd bet on him.

JAKE
You could make everything ya lost.

LOREN
But I ain't got nothin'...
(thinks)
Unless... I borrow Dorothy's money.

JAKE
Why not? This is a sure deal.
(cries out)

Who else wants to join the contest?

14 ANGLE - MATTHEW

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Joining the crowd.

(CONTINUED)

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14 CONTINUED:

MATTHEW

I do!

He walks over to Jake.

GEORGE

I'll put a buck on Matthew.

LOREN

(recounts Dorothy's money)

One hundred dollars on Wilbur!

The crowd CHEERS, as everyone surges off to the site.

15 EXT. CONTEST SITE - DAY THREE

Several ties have been laid out [in a V shape], each with five spikes tapped in, ready for driving. Matthew, Xiang Lu and Wilbur stand in front of their respective ties. Xiang Lu is coached by Peter and two Chinese workers. In the crowd are Loren, Mike, Sully, the Reverend, Colleen, Brian and Riggs. Jake conducts final betting.

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JAKE

All bets are in.
(to contestants)
Keep your hammers down 'til I say start.
(they nod)
Ready? Start.

Everyone **CHEERS** as the three men hammer at the spikes. Matthew takes the lead with a furious pace, Wilbur is right behind him, and Xiang Lu falls slightly off the early pace.

16 ON MIKE AND SULLY

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Watching Matthew, mesmerized. Colleen and Brian can't help but cheer.

17 ON LOREN

Cheering for Wilbur.

18 ON THE CONTEST

Matthew has driven five spikes, Wilbur and Xiang Lu have each driven four. Matthew swings his hammer at a brutal pace, but hits his sixth spike at an angle, sending it flying.

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(CONTINUED)

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18 CONTINUED:

Matthew moves to retrieve the spike, but his foot catches another spike as he tries to step over it, and he **SLAMS** down on the ground, landing hard on his chin and opening a gash, so that we can see blood on his chin.

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Mike moves toward Matthew to see if he's hurt.

Matthew takes a second to clear his head. Before Mike can reach him he's on his feet, chasing down the spike, and returning to the contest with a look of utter frustration.

19 ON THE CONTEST

Xiang Lu and Wilbur are both working on their eighth spike: Xian Lu with strong, efficient blows, Wilbur with labored stabs. Matthew jumps back in the contest, but he's too far behind to be a factor anymore.

20 ON LOREN

Desperate, yelling for Wilbur.

21 ON THE CONTEST

Xiang Lu and Wilbur are on their last spike. Wilbur lifts his hammer, but he's getting so tired, he misses. Xiang Lu makes one last blow, driving home his victory.

JAKE

The Chinaman wins! The prize is his.

Loren looks devastated. Peter congratulates Xiang Lu. The family's attention is drawn to Matthew, who refuses to stop hammering. Matthew keeps WHACKING at the final spike, venting all his rage on the metal bar.

Mike and Sully stare at him, concerned.

Matthew keeps hammering the last spike in, until he finally throws the hammer down and walks off.

HOLD ON Mike, Sully and the kids, feeling powerless to help him.

FADE OUT

END OF ACT ONE

ACT TWO

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FADE IN:

22 INT. MIKE AND SULLY'S TENT - NIGHT THREE

Mike is sitting on her cot, deep in thought. Sully is gathering up his things. He holds up a book.

SULLY

This belong to Colleen? Or was it here before?

MIKE

I don't want to leave tomorrow.

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Sully goes and sits beside her.

SULLY

We could wait another day, or another week. Wouldn't make any difference.

MIKE

I can't leave him like this. He's lost.

SULLY

Maybe he needs to be lost for a while.

(beat)

I did.

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MIKE

But you suffered so.

SULLY

(quietly)

I got through it.

(beat)

And Matthew's gonna do the same.

MIKE

Wouldn't you like to spare Matthew that pain?

SULLY

Course I would. But I wouldn't know how.

MIKE

I've got to try... whatever I can. If only it were me instead of Matthew. If I could take his pain...

(CONTINUED)

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22 CONTINUED:

SULLY

But ya can't.

MIKE

Let's stay a while.

Sully shakes his head.

MIKE

Two days. Then I'll go. Without complaint.

SULLY

You're makin' it harder on everybody.

She looks at him and we feel the disagreement between them.

23 INT. SALOON TENT - NIGHT THREE

Matthew stands behind the bar, where Loren and Jake are talking.

LOREN
What should I do?

JAKE
Just tell her: Dorothy, I gambled all your money.

LOREN
I can't say that.

JAKE
Want me to tell her for you?

LOREN
No! She'll have my hide. My life won't be worth two cents.

JAKE
You could always go to Bolivia.

LOREN
I don't want to go to Bolivia!

Matthew laughs. Then catches himself. He's surprised that he actually laughed.

JAKE
Ya did before.

LOREN
Well I don't now.

(CONTINUED)

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23 CONTINUED:

JAKE

So what do you want me to say, when I see her?

LOREN

Just tell her... business is wonderful.

Jake shrugs and finishes his drink. Matthew watches them a beat, then goes back to cleaning off the bar.

24 INT. MATTHEW'S TENT - NIGHT THREE

We HEAR a sweet melody playing. CLOSE ON a carved wooden music box, sitting on a crude table. CAMERA PANS the tent and finds Matthew lying in bed, his eyes wide open. There's a SOUND outside the tent. Matthew sits up, alert. The tent flap opens and it's Brian, carrying his bedroll.

MATTHEW

Brian?

BRIAN

I had a bad dream.

MATTHEW

Yeah? Well, it's only a dream. Lemme walk ya back to your tent.

BRIAN

Can I stay here a while, please?

MATTHEW

(a beat)
All right.

Brian sits down on the cot.

MATTHEW
Somethin' botherin' ya?

BRIAN

I kinda wish we were livin' at the old homestead, like we used to. Sleepin' in the barn.

MATTHEW

I thought ya liked havin' your own room.

BRIAN

I do. It's real nice, but it ain't the same.

(MORE)

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(CONTINUED)

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24 CONTINUED:

BRIAN (CONT'D)

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Sometimes, I wake up and look for you, but you're not there. I can't figure out where I am.

MATTHEW

I know what that's like. Some mornin's, I wake up and I got this terrible feelin' inside and I don't know why. Then I remember.

BRIAN

I wish it never happened. I wish I'd never had Pup.

MATTHEW

Come on, Pup was your friend. You had good times...

BRIAN

But it ended bad.

MATTHEW

Brian, I've gone over it a thousand times. If I'd only done this, if I hadn't done that... But it doesn't matter. It happened. We can't go back and do it different, make things come out right, the way you can sometimes with a dream.

BRIAN
I miss you, Matthew.

Beat, a difficult moment.

MATTHEW
(softly)
You're gonna have to get used to bein' on your own. You're growin' up now.
You don't need me around.

BRIAN
Still, I like knowin' you're there.

Brian's forthrightness is too much for Matthew. He picks up Brian's bedroll and gently hands it to him.

MATTHEW
Go on back to your tent and get some sleep.

(CONTINUED)

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24 CONTINUED: (2)

Slowly, Brian turns and walks out of the tent.

25 EXT. TOWN - BARBER SHOP - DAY FOUR

Jake is opening up for business. Dorothy walks over.

DOROTHY

Jake, I didn't know you were back. Where's Loren?

JAKE

He got... delayed.

DOROTHY

Oh? Why's that?

Jake looks up and down the walkway, then leans over to her, confidentially.

JAKE

His business plan didn't quite work out.

DOROTHY

I told him it wouldn't. Now he's gone and lost all that money.

Jake is startled -- how does Dorothy know about the gambling loss?

JAKE

Money?

DOROTHY

The cash he invested, buyin' all those goods.

JAKE

Oh, well... He's still got all the merchandise.

DOROTHY

What's he gonna do with it?

JAKE

See if he can find some other folks to buy it, I guess.

DOROTHY

Has he left for Manitou?

JAKE

He might've.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 24.

25 CONTINUED:

DOROTHY
Might've?

JAKE
He was plannin' on it, when I left. Don't worry, he'll be back before long.

Jake turns and goes back into the barber shop. Dorothy stares after him.

26 EXT. MESS TENT - DAY FOUR

Along with other PEOPLE in the open-air mess tent, Mike, Sully, Colleen and Brian eat breakfast. In the far b.g., we see two Chinese workers go into the munitions tent.

COLLEEN
What do you think's gonna happen to Matthew?

Mike shoots Sully a look.

SULLY
I think he's gonna work in that saloon for a while. Follow the railroad. Then he's gonna realize it ain't what he wants.

BRIAN
How long'll that take?

SULLY
Can't say. Depends on...

In the far b.g., the munitions tent **EXPLODES**. Mike and Sully instinctively cover the children, and as soon as the explosion is over, they move toward the site.

27 ANGLE - SALOON

Matthew comes running out, looks over to see that his family is all right, then joins the crowd rushing to the site.

28 EXT. EXPLOSION SITE - DAY FOUR

Mike kneels beside two dead Chinese workers (the same two we saw with Peter during the spike contest), and a third, Xiang Lu, who's alive but bloodied and mangled. In the crowd are Riggs, Sully, Colleen, Brian, Matthew, Loren, and a group of Chinese. Peter makes his way through the crowd to Mike.

(CONTINUED)

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28 CONTINUED:

PETER
Are they alive?

MIKE
One.

PETER
(identifies him)
Xiang Lu.

MIKE
I'm sorry, Peter.
(to men in crowd)
Let's get him to the tent.

Colleen takes Peter's hand as the Chinese workers carry the injured man to the tent.

RIGGS

(to crowd)

We're gonna need replacements for those men. Anybody here worked with nitroglycerine before?

(no one speaks)

Somebody better learn real quick, 'cause we can't move forward 'til we blow that wall.

29 INT. MEDICAL TENT - DAY FOUR

Behind a screen, Mike and Colleen are operating on Xiang Lu. Colleen holds a surgical candle.

MIKE

Would you bring the candle closer, please?

(she does)

The bones are crushed. Tendons are severed. I'm afraid there's no way I can repair it.

COLLEEN

So what'll you do?

MIKE

His arm will have to come off. That's the only chance he has. Please, get me the bone saw.

Colleen gets it from her bag, hands it to Mike.

MIKE

Give him some more chloroform. Watch his breathing.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 26.

29 CONTINUED:

Colleen pours more chloroform onto cotton.

COLLEEN
He's breathin' steady.

MIKE
All right.

She picks up the saw, looks at Colleen, then starts.

30 ANGLE - OTHER SIDE OF SCREEN

Sully and Peter finish wrapping the two dead men in burlap cloth as Brian walks in. Matthew stands nearby, arms folded. He looks detached. Peter sifts through the men's meager belongings: a locket, a worn photograph, coins, a wrinkled letter.

PETER
This makes twelve who have died since we started...

MATTHEW
Won't be the last.

SULLY
What do you wanna do with their things? Ship 'em back home?

PETER
(looks at locket)
No. We will bury these with them. And I have to make lanterns.

BRIAN
Lanterns? What for?

PETER

We believe that a spirit must travel across the dark water before it can enter Heaven. So we light a lantern to help guide the spirit on it's journey home.

BRIAN
Can I help ya?

PETER
Yes. That will be good.

Mike comes out from behind the screen, with Colleen, who goes to Peter's side.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Salmon) 6/6/95 27.

30 CONTINUED:

PETER
Xiang Lu?

MIKE
He did very well. He has a good chance of surviving. But I'm afraid we had to amputate his arm.

PETER
(looks down)
Then he cannot work.

MATTHEW
Not for the railroad.

Peter looks at the belongings again -- the wrinkled letter, the worn photograph.

PETER
He was sending money home, to feed his family. All the men were. They kept

nothing for themselves.

SULLY
We'll take up a collection.

PETER
All they dreamed of was seeing their homes once again.

MIKE
They were fine men.

MATTHEW
(shakes his head)
What good did it do 'em?

The others turn and stare at Matthew, but he walks out.

31 INT. SALOON TENT - DAY FOUR

Matthew serves drinks to the crowd at the bar as Mike and Sully enter and walk over to him.

MIKE
Matthew...

MATTHEW
I can't talk now.

Riggs walks in.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Salmon) 6/6/95 28.

31 CONTINUED:

RIGGS
Lemme have your attention!

The room falls silent.

RIGGS

Gentlemen, do I have any volunteers yet?

GEORGE

You ain't got a Chinaman's chance 'a findin' anybody to blow that wall.

Sully shoots a look at George.

RIGGS

Would a fifty dollar bonus change anybody's mind?

People look at each other. It's tempting.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Salmon) 6/6/95 29.

31 CONTINUED: (2)

GEORGE

Won't do me any good if I'm dead.

RIGGS

Those men were just unlucky.

32 OMIT

33 CLOSE ON MATTHEW

listening, watching.

34 WIDEN TO INCLUDE

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RIGGS

There's a lot of money to be made, if ya got a talent for this. Who wants to try?

MATTHEW

(with icy resolve)

I will.

Riggs walks up to Matthew and pats his shoulder.

RIGGS

Good man. Can you do it tomorrow?

MATTHEW

Why not.

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The others go back to their drinking and talking.

35 ANGLE - MIKE AND SULLY

She's horrified. Sully tries to stay calm, but Mike rushes toward Matthew, finds him in a corner of the bar.

MIKE

What are you doing? You don't know a thing about nitroglycerine.

MATTHEW

I'll learn.

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Sully comes over.

SULLY

Not in one day. Takes months to learn how to use it.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 30.

35 CONTINUED:

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MATTHEW

We gotta blow that wall, or nobody works.

MIKE

You could get blown up with it.

MATTHEW

I'll take my chances.

MIKE

For fifty dollars?

MATTHEW

It ain't the money. I don't care about money.

MIKE

Then what is it? What do you care about?

MATTHEW

Nothin'.

He pours himself a shot of whiskey and drinks it, staring at Mike. She looks at Sully, who shakes his head, then she looks back at Matthew.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

36 EXT. TENTS - DAY FOUR

Mike and Sully walk quickly away from the saloon tent.

MIKE
You've got to stop him.

SULLY
How?

MIKE
You're like his father. He'll listen to you.

SULLY
He's not listenin' to anybody right now.

MIKE
Then hold him back, I don't care how you do it, but don't let him up on that wall.

SULLY
Michaela, he's of age. Even if I tie him up and hold him, he'll go out later and find somethin' else that's just as dangerous, just as crazy.

MIKE
I know that after Abigail died, you went off to war. You put yourself in the most dangerous spot you could find. And you were lucky. But we can't trust to luck now. Not with Matthew's life. Can we?

She looks at him, desperate, and we see that she's reached him.

36A EXT. RAILROAD CAMP - ESTABLISHING - DAY FIVE

Men head for work at the start of a new day.

37 EXT. TENTS - DAY FIVE

Loren walks toward the saloon tent. He hears a wagon approaching, turns and sees:

Prod. #2244-0405 "Hell on Wheels" (Yellow) 5/30/95 32.

38 HIS POV

Jake drives up in a wagon, with Dorothy and a cattle rancher who's large and unshaven, BILL BAYNES.

39 BACK TO SCENE The Joe Lando Web Page The Joe Lando Web Page

Loren stops in his tracks, looks about for a place to hide, then ducks into the saloon tent.

40 INT. SALOON TENT - DAY FIVE

Loren runs through the crowd and up to the bar, where Matthew's working.

LOREN
Matthew, you got another way outta this tent?

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MATTHEW
Why?

LOREN
'Cause Dorothy's here.

MATTHEW
Dorothy.

LOREN
She just drove up with Jake and some fella. A big fella.

MATTHEW
Who?

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LOREN
I don't know. Maybe it's that man who wanted to sell her the printing press. Now they're both gonna kill me.

MATTHEW
What for?

LOREN
Dorothy gave me money to buy the press for her... and I lost it all bettin'

on the spike drivin' contest.

MATTHEW
(OFF Loren's pleading look)
You can get out that way.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Yellow) 5/30/95 32A.

40 CONTINUED:

LOREN
Good. I gotta hide my wagon 'fore she sees it.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Yellow) 5/30/95 33.

40 CONTINUED: (2)

Loren disappears out the back exit as the tent flap opens and Dorothy, Jake and Baynes walk up to Matthew.

DOROTHY
Hello, Matthew.

MATTHEW
Miss Dorothy. Hey, Jake.

DOROTHY
Have you seen Loren?

Matthew doesn't want to lie, but he doesn't want to blow things for Loren.

MATTHEW

Why?

DOROTHY

We've got to find him. I can't explain it right now, but it's important.

40A ANGLE - LOREN

He listens anxiously just outside the tent.

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MATTHEW (O.S.)

If I run into him, I'll tell him.

Loren gives a small sigh of relief.

40B BACK TO SCENE:

DOROTHY

Do you know if he's still in camp?

MATTHEW

I ain't sure.

DOROTHY

Where's your ma?

MATTHEW

At the medical tent.

DOROTHY

Maybe she can help me.

Dorothy turns to leave. Jake tips his hat to Matthew, suspecting a cover-up. Then Jake, Dorothy and the cattle rancher walk out.

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Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 34.

40C ANGLE - LOREN

He heads for his wagon, and then draws it into the cover of the trees so that no one will know where he is.

40D EXT. CHINESE TENTS - DAY FIVE

Colleen and Brian help Peter make the white paper lanterns for his friends' funeral. (In the b.g., note two other Chinese Workers making their own lanterns.) Two finished lanterns sit next to Peter as he paints a Chinese character onto a piece of white paper. Colleen places candles into their wooden holders as she watches Peter.

COLLEEN

What do you write on the lanterns?

PETER

We write in praise of those we have lost, or as a prayer for their safety.

COLLEEN

What does that one say?

Peter finishes the full character.

PETER

"Wisdom".

COLLEEN

That's how ya spell "wisdom?"

Brian spots Matthew.

BRIAN

Matthew, come here. Look at this.

Matthew walks over, as Peter continues talking.

PETER

Our language does not use letters. We use characters; like pictures that mean words.

(points to top)

This means "broom."

(points to bottom)

This means "heart." The broom is placed over the heart, because when you sweep the heart clean -- sweep away anger and bitterness -- wisdom can arise.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 35.

40D CONTINUED:

COLLEEN

Why do you put the lanterns in the water?

PETER

Buddhists believe that life is like a sea of suffering. You place the lanterns on the water to help the spirits reach the other side of the sea.

COLLEEN

You believe that?

PETER

In some ways, yes. There is much suffering in life...

(shy smile)

... but there is also much beauty.

COLLEEN

(blushing slightly)

It's hard to see that when you're suffering.

PETER

You must grieve for your loved ones. But then, you must let them go across.

BRIAN

Matthew, why don't ya make a lantern for Ingrid?

(to Peter)
Could he do that?

PETER
Yes. We will put them on the water together.

MATTHEW
(beat; shakes head "no")
We already had a funeral.

He turns and walks away. Colleen and Peter share a look.

41 EXT. WALL BOTTOM - DAY FIVE

By the side of the wall, Matthew practices packing explosives into the mountainside with an empty vial and some packing clay. Sully walks over and sees what Matthew's doing.

(CONTINUED)

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41 CONTINUED:

He watches for a beat, and when Matthew realizes that he's not alone, he turns around, dropping the empty vial, shattering it on a rock. Both of them look down at the broken glass.

SULLY
That's all it's gonna take.

MATTHEW
I've seen how they use this stuff. I know what to do.

SULLY
I seen it used a few times, too, but that don't mean I know anythin' 'bout handlin' somethin' that unstable.

MATTHEW

Nothin's gonna happen when I'm up there.

SULLY

Yeah, it will, 'cause that's what you want.

MATTHEW

I never said that.

SULLY

Ya didn't have the guts.

Sully's challenging Matthew, trying to get a response.

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MATTHEW

Guts? I'm the only man here with the nerve to blow this wall.

SULLY

You're the only man stupid enough not to wait for a demolition team.

MATTHEW

Is that why you came, to tell me I'm stupid?

SULLY

Matthew, you ain't the first person to lose somebody. I spent months walkin' around in circles, askin' why, why'd I have to lose my wife and baby? But there's no sense askin' why it happened. The only question is: what're ya gonna do now?

(MORE)

(CONTINUED)

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41 CONTINUED: (2)

SULLY (CONT'D)

You can go up or down. But I'll tell ya, goin' down is the coward's way.

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MATTHEW

I'm gonna blow that wall.

SULLY

Then you're a coward.

Matthew's riled, and Sully keeps egging him on.

SULLY

Come on. Lemme see how mad ya are. How you're mad at Ingrid because she left ya all by yourself.

MATTHEW

I ain't mad at Ingrid.

SULLY

And you're mad at me, 'cause I won't let ya blow yourself to bits, no matter how stupid ya wanna be.

Matthew takes a swing and connects; the force of the blow turning Sully's head to the side. When Sully turns back, we see his lip is bleeding, but he's determined to see this through with Matthew.

SULLY

Come on. Can't you do no better 'n that! Is that all ya got?

Matthew takes another step toward Sully, but then he stops, and a look of recognition crosses his face -- he knows what Sully's doing.

He and Sully stare at each other. Matthew is breathing hard. Then he turns and walks away.

42 OMIT

43 EXT. TOP OF THE WALL - DAY FIVE

Matthew stands on top of the wall, looking down. There's a basket next to him, attached to a long rope, and a group of men are checking the rope, making sure it will hold Matthew's weight. Peter joins Matthew next to the

basket.

(CONTINUED)

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43 CONTINUED:

PETER

You cannot do this alone.

MATTHEW

I ain't askin' for help.

PETER

You need a steel driver, and you need someone to steady the basket while you set the nitroglycerin.

(off Matthew's hesitation)

Please, you must have two men in the basket.

Matthew considers the offer as he looks over the wall.

44 EXT. TENTS - DAY FIVE

Mike and Sully are walking Colleen and Brian to their tent.

COLLEEN

Why can't we come?

SULLY

Too dangerous.

BRIAN

But Matthew...

MIKE

We're going to take care of Matthew.

COLLEEN

He's our brother, we got a right to be there too.

SULLY

Stay in your tent. We'll come and get you when it's safe.

MIKE

Don't worry. We won't let anything happen to him.

Not happy, the children go inside the tent. Mike and Sully turn and walk toward Matthew's tent.

45 EXT. MATTHEW'S TENT - DAY FIVE

Mike and Sully walk up to the entrance, pull the flap aside and look in.

(CONTINUED)

Prod. #2244-0405 "Hell on Wheels" (Pink) 5/26/95 39.

45 CONTINUED:

MIKE

Matthew?

46 THEIR POV

Matthew's gone. Everything in the tent is packed neatly, as if he was prepared to move out. Blankets are folded on the cot. The table is clear, with nothing on it but the carved wooden box.

47 BACK TO SCENE

Mike and Sully look at each other, then hurry away.

48 INT. TENT - DAY FIVE

Brian paces in front of Colleen.

BRIAN
I ain't gonna wait here.

COLLEEN
But they'll see us if we leave.

BRIAN
Not if we take another way up.

The idea doesn't even have time to sink in before Colleen and Brian start off for the wall.

49 EXT. WALL TOP - DAY FIVE

Matthew and Peter are in the basket, and the men have formed a line with the rope. Matthew looks to Peter, and then to the man closest on the rope line.

MATTHEW
We're ready.

The men begin to lower the basket over the side of the wall.

50 ON THE RIDGE PATH

Mike and Sully race up the ridge, toward the top of the wall, as fast as they can go.

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51 ON THE MIDDLE WALL

Matthew and Peter have stopped by a crack in the wall. Peter finishes clearing a hole with a steel drill, and then he motions for Matthew, who takes a container of nitroglycerin and places it inside the hole.

MATTHEW

Ready?

PETER

Ready.

Matthew takes a box of matches, looks up to the top of the wall, and then lights the fuse.

PETER

(to the men)

Pull!

52 ON THE WALL TOP

The men furiously pull up the basket.

53 ON ANOTHER RIDGE PATH

Brian and Colleen take another route up the opposite ridge.

54

thru OMIT

57

Prod. #2244-0405 "Hell on Wheels" (Green) 6/1/95 41.

58 ON THE OPPOSITE WALL

Brian and Colleen arrive on the opposite wall as the men continue to pull up the basket, but suddenly they stop. Something's wrong. They can't lift the

basket any further.

59 ON THE MIDDLE WALL

The basket has caught on an exposed piece of rock. Peter struggles to free it, but Matthew has an eerie detachment.

PETER
Matthew, help me.

Matthew doesn't move. He's out of it, he doesn't seem to hear Peter.

60 ON THE FUSE

Burning, getting shorter.

61 ON THE MIDDLE WALL

PETER
(panicking)
Matthew!

Matthew looks at the fuse, as if hypnotized.

BRIAN/COLLEEN (O.S.)
Matthew!

He looks up and sees Brian and Colleen standing at the edge of the opposite wall.

62 ON THE WALL TOP

Mike and Sully can see Colleen and Brian now.

63 ON BRIAN

He's so desperate to reach Matthew that he keeps inching farther and farther out, until he finally loses his footing, and starts to slide over. Colleen grabs him, and she's the only thing keeping Brian from falling over the wall.

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63A ON MIKE AND SULLY

Horrified.

MIKE
Brian!

64 ON MATTHEW

Who sees Brian dangling over the cliff.

MATTHEW
(to Brian)
Hold on!

The sight of Colleen, struggling to pull Brian from back over the edge, jolts Matthew back to life. He joins Peter, and together they free the basket.

64A ON THE OPPOSITE WALL

With a final pull, Colleen brings Brian back to safety.

65 ON THE WALL TOP

There's still no sign of the basket when there's another EXPLOSION. As soon as it's over, Mike and Sully look over the edge.

66 THEIR POV

Matthew and Peter lie slumped at the bottom of the basket.

67 BACK TO SCENE

Mike lets out a cry of anguish. She and Sully grab the rope and help the men pull the basket to the top. When it's on the ground, Mike and Sully look inside.

68 ON THE BASKET

Matthew and Peter are lying on the bottom. They're bruised and shaken, but after a beat, they start to move.

Sully reaches in a hand for Matthew, then for Peter, and they stand up. Brian and Colleen arrive from the opposite wall as Matthew looks at Peter, who nods.

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68A ON MIKE AND MATTHEW

They look at each other. Mike doesn't know what to say. Matthew's reopened the gash on his chin, and he feels it now. He's terrified at what almost happened, and grateful to be alive, but the feeling isn't ready to translate into action, so he stands, bloodied, but alive, as we...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

69 INT. MIKE AND SULLY'S TENT - NIGHT FIVE

Sully is massaging Mike's shoulders.

MIKE
Riggs said they cleared the wall. They'll be movin' on in a few days.

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MIKE
And Matthew will be going with them.

SULLY
(kisses her neck)
He's gonna be all right. It'll take some more time, but... I think he's been through the worst of it.

MIKE
Do you really think so?

SULLY
He made a choice up there.
(OFF Mike's look)
He wants to live.

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Mike slowly closes her eyes. Sully holds her in his arms, as she begins to relax.

69A EXT. RAILROAD CAMP - ESTABLISHING - DAY SIX

Men head for work at the start of a new day.

70 EXT. TENTS - DAY SIX

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Loren pokes his head out of the saloon tent, looks around. The coast seems clear, so he ventures out and takes a few steps, then stops cold.

71 HIS POV:

Dorothy comes out of a tent, looks around.

72 BACK TO SCENE

Loren ducks back in the tent, where Matthew's working.

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73 HIS POV:

Dorothy walks to the medical tent, looks in, then walks on to another tent, looks inside it.

74 BACK TO SCENE

Loren retreats back into the tent, and turns to Matthew.

LOREN

Do me a favour? Go get my wagon and bring it to the back of the saloon.

MATTHEW

You can't keep hidin' from her.

LOREN

You're right. I'm gettin' outta here.

MATTHEW

No matter where you go, she's gonna be right behind you, or else you're gonna be thinkin' about her.

LOREN

If only I hadn't bet her money...

MATTHEW

But ya did.

LOREN
So what'm I to do?

MATTHEW
Pay her back, over time. You're lucky. This is somthin' you can fix. But the longer you hide, the harder it's gonna be.

Matthew walks out the back as Dorothy walks in the front, followed by Jake and Bill Baynes.

DOROTHY
Loren Bray! Where've you been?

JAKE
We been lookin' for you for two days.

Loren thinks Baynes is the Machine Works man from Manitou.

(CONTINUED)

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74 CONTINUED:

LOREN
(to Baynes)
I have it. I'll get it, just give me time.

BAYNES
Get what?

LOREN
What you're lookin' for.

Baynes looks at Dorothy, perplexed.

DOROTHY

Loren, the money I gave ya. Did ya take it to Manitou?

LOREN

(steels himself)

No.

DOROTHY

Thank God.

She throws her arms around him.

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LOREN

You ain't mad?

DOROTHY

I'm thrilled. The Machine Works went bankrupt. If you'd given 'em my money, I'd never've seen it again. Thank you, Loren.

(kisses him)

My money's safe!

LOREN

Dorothy, there's somethin' I gotta tell ya.

DOROTHY

I already know. Jake told me. But don't worry, I got a solution.

Loren is talking about the money he lost gambling. But Dorothy is talking about the money he spent on the merchandise he didn't sell.

LOREN

Ya do?

(CONTINUED)

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74 CONTINUED: (2)

DOROTHY

This is Mr. Baynes, from Texas, and he's drivin' ten-thousand head of cattle to St. Louis.

LOREN

(not getting it)

St. Louis?

DOROTHY

His cowboys have been on the trail for so long, they need shirts, boots, blankets, hats.

LOREN

(eyes light up)

And I got everythin' ya need -- ordered special from Denver. Finest quality.

BAYNES

I'll take it all. How much?

LOREN

(looks to Dorothy)

One hundred dollars.

BAYNES

Ya got yourself a deal.

Baynes hands Loren a wad of cash, and he starts to hustle Baynes off to his wagon.

DOROTHY

Loren, wait.

(Loren turns)

My money.

(Loren just stares)

The money I gave you to buy the press.

LOREN

Oh... right.

Loren turns to the side and rummages in his pocket before turning back and handing her the same one-hundred dollars.

DOROTHY
Thank you.

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She turns and walks away. Loren looks at Jake.

JAKE
See? I told ya it would all work out. Dorothy's happy.
(MORE)

(CONTINUED)

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74 CONTINUED: (3)

JAKE (CONT'D)
Baynes is happy. Ya got rid of all your merchandise.

Loren nods for a moment, smiling. Then it hits him.

LOREN
But I lost my money.

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JAKE
(shrugs)
Ya can't have everything.

75 OMIT

76 EXT. MIKE AND SULLY'S TENT - DAY SIX

They're packing the wagon to leave. Matthew comes up.

SULLY

Matthew, we were just about to come and find ya.

MATTHEW

Headin' home?

SULLY

Yep.

MIKE

(to Matthew)

I don't like leaving you here, but I'm confident you can take care of yourself.

(Matthew nods)

You're always welcome in our home. Always. You know that.

MATTHEW

Yeah. I was wonderin'... Do ya think you could take some of my things back with ya? Keep 'em safe?

SULLY

Sure.

77 INT. MATTHEW'S TENT - DAY SIX

Matthew takes a last look at his neatly packed tent, selecting the few things he'll want in the future.

(CONTINUED)

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77 CONTINUED:

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MATTHEW

(re: his stuff)

You can take the rest.

(a beat)

At the rate we're movin', we'll probably make it to Pueblo next month. Then head south, to Santa Fe.

MIKE

Well, wherever you are, I hope you'll be happy.

MATTHEW

I don't know 'bout bein' happy.

SULLY

Just take it as it comes.

MIKE

Some day, you might even have some of the things you dreamed of having with Ingrid.

MATTHEW

I don't think so. Ingrid and I were gonna have our own home, and she was gonna send for things from her relatives in Sweden, so she'd feel even more like it was hers.

MIKE

That would have been lovely.

MATTHEW

I was gonna take her to Boston, so she could see where you grew up, and she was gonna take me to Sweden.

MATTHEW

And we were gonna have children right away.

(to Mike)

You woulda been a grandma.

MIKE

I would have liked that.

Matthew picks up the wooden music box.

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MATTHEW

Maybe ya oughta take this back for me, too.

(CONTINUED)

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77 CONTINUED: (2)

SULLY

What is it?

MATTHEW

The first thing Ingrid was gonna put in our house.

MIKE

It's beautiful.

MATTHEW

She was payin' somebody in Denver to make it. Jon said she'd been sendin' fifty cents every month, no matter how bad things were. She was only four months away from finishin' her payments, but when the man heard she died, he just gave it to Jon.

MIKE

May I open it?

Matthew nods. Mike opens the box, and we HEAR the same melody we heard on the night Brian came into Matthew's tent.

SULLY

What's that song?

MATTHEW

(to Mike)
Ya know, don't ya?

Mike shakes her head "no".

MATTHEW

Remember when we had that Hurdy Gurdy, with Miss Olive? I couldn't get up the nerve to ask Ingrid to dance, and she started cryin' 'cause nobody was askin' her. She didn't know I'd bought all her tickets. That's when I finally talked to her, and when we danced, that was the song they were playin'. She told Jon she always wanted to remember that music, so she wouldn't ever forget what it felt like to fall in love with me.

Matthew can't hold back any longer. He breaks down and cries. Sully and Mike go to him and put their arms around him, holding high tightly, as he sobs.

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78 EXT. POND - NIGHT SIX

Mike, Sully, Matthew, Colleen, Peter and Brian stand by the stream. Near them are a group of Chinese workers, silently looking out at the water.

79 ON THE WATER

It's filled with white lanterns, floating halfway to the otherside. The candles provide the only light.

80 ON THE FAMILY

Matthew turns to Peter.

MATTHEW

Ya think I could light one?

PETER

Yes.

BRIAN

I made one for ya.

Brian gives it to Matthew.

MATTHEW

Thanks, Brian.

He lights the candle and places the lantern on the water. He pauses for a beat, then gives it a gentle push.

81 ON THE WATER

As the lanterns disappear into the wisps of fog rising off the water, Matthew's lantern is the sole identifiable light. Slowly, the lights in the fog begin to go out in the distance.

MATTHEW

What does it mean if the candle goes out?

PETER

It means the spirit has reached the other side.

The last of the lanterns in the fog goes out, and just as Matthew's lantern is about to disappear into the fog, the light flickers, and then goes out.

82 ON MATTHEW

Whispering the words to himself.

(CONTINUED)

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82 CONTINUED:

MATTHEW
Good-bye, Ingrid.

Matthew turns to the family.

MATTHEW
Let's go home.

They all walk away from the stream, and we...

FADE OUT.

THE END

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Prod. #2244-0405
PRODUCTION DRAFT
May 17, 1995

Script provided by Marilyn Levinson, Ohio, USA
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